

SUMMER ART PRIZE EXHIBITION 2025

SATURDAY 12TH JULY - 9TH AUGUST



CARDIFF
M.A.D.E

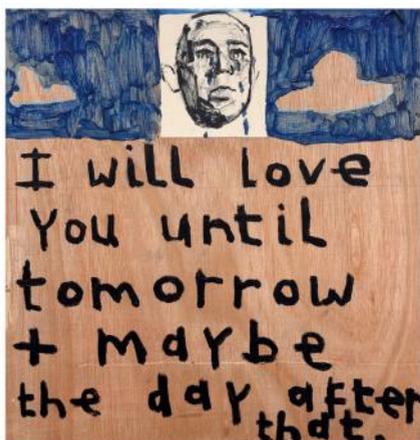
ABI BIRKINSHAW | AIDAN MYERS | ALI STREET | BETH LEAHY | BILLY KANG
CAROL HILES | CHARLOTTE VICKERY | DANIEL LAZENBY | ELEANOR WHITEMAN
FELIX AKULW | HELEN BELTON | HILARY LOMAS | JAMES MOORE
JAMES VASSALLO | LILY O'CONNELL | MIA ROBERTS | PHILIP WATKINS
PHILIPPA BROWN | RAY POWELL | RUTH MCLEES | SARAH GARVEY
SOPHIE POTTER | TESS GRAY | TRACY HARRIS | VIVIAN ROSS SMITH

Abi Birkinshaw

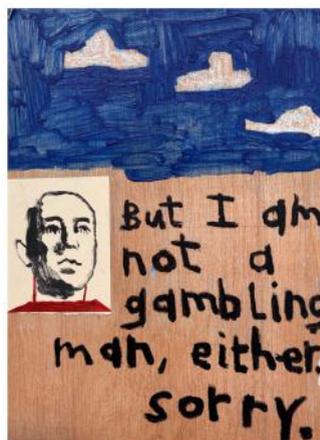
abibirkinshaw.com // @abibirkinshaw

'My paintings are intimate reflections of lived experience, navigating the complexities of identity, loss and memory. Rooted in my queer perspective, my work transforms personal narratives into vivid, emotionally resonant imagery.'

Floating heads, headless figures and disembodied limbs populate ambiguous spaces, inviting viewers into a liminal world where the boundaries between the real and imagined blur.'



#12 'I Will Love You Until Tomorrow + Maybe the Day After That'
Oil & Paper on Wood,
41 x 42 cm, £400



#13 'But I am Not a Gambling Man, Either. Sorry.'
Oil & Paper on Wood,
34 x 41 cm, £385

Aidan Myers

www.aidanmyers.co.uk / [@aidan_myers](https://www.instagram.com/aidan_myers)

'I am inspired by the lived experience of encountering nature and landscapes. Paintings often present desirable landscape scenery with detailed leaf forms and plants examining the intersection between nature and human existence.'

My work is on the cusp of discovering beauty and solace in nature whilst curiously exploring the human desire for the control of nature. Paintings explore ideas about ownership and boundaries where human influence on nature is evident.

In a spiritual sense my paintings reflect the powerful harmonious effects that humans can experience when completely immersed within a green landscape.'



#25 'Between'
Oil on Canvas,
55 x 44 cm, £700



#40 'Dawn'
Oil on Canvas,
98 x 139 cm, £3000

Ali Street

@alistreet_arts

'I am a quilter currently living and working in Cardiff. My practice involves patchwork, fabric dye, machine and hand sewing to create my quilts. I am self-taught and like to experiment with quilting and patchwork as a medium.

Within my quilts I like to explore mythology and identity often relating imagery to Christian stories such as angles and demons. Such beings to me represent a sense of androgyny and queerness within Christian mythsos.

My work is inspired on contemporary quilting as well as some inspiration from Medieval English embroidery and tapestries such as the 'Tristan Quilt.'



#28 'Snail Trail'
Cotton Quilt 150 x 180 cm
£2000



#57 'Untitled'
Cotton Quilt, 150 x 220 cm,
£2500

Beth Leahy

bethholloway.co.uk // @bholloway_art

As a painter I am fascinated by the identity that we create for ourselves and the way it differs, but also weaves into the one that is created for us by external factors within our lives and how this affects the way we relate to others. 'Self Portrait as Bride' is a shift in direction from my brighter paintings and instead explores the feeling of loss.

Loss of identity through a marriage and its breakdown. Loss of potential for the life and love that was promised. And the remnants left behind. A faceless figure with an incomplete outline of a dress. All identity stripped away. Once other projects are completed this summer, I plan to continue this trail of painting exploring this grief when life takes frightening and uncertain directions and the gradual crawl back to life.



#50 'Self Portrait as a Bride'
Acrylic on Canvas, 100 x 80 cm,
£2800

Billy Kang

@prom_kang

'My current work is shaped by the persistent experience of cultural isolation. As an expatriate, I exist between geographies. Never fully anchored in the place I live, nor in the one I left behind. This in-between state, marked by disorientation and emotional displacement, finds its way into my work through the landscape. I approach the landscape not as a subject to document, but as a vessel for in-ternal experience.'

The spaces I paint are suspended, neither here nor there, and often fragmented, sparse, or unfamiliar. They reflect the psychological terrain of being out of place. Memory and perception overlap, creating a visual language of estrangement and longing. Painting becomes a way to navigate this fractured sense of belonging. I work not from solitude, but from tension.



#37 'Two Palms'
Oil on Canvas, 122 x 147
cm, £7000



#39 'Northern Lights Over the Bay.'
Oil on Canvas, 81 x 96 cm, £3000

Carol Hiles

@carol.hiles1

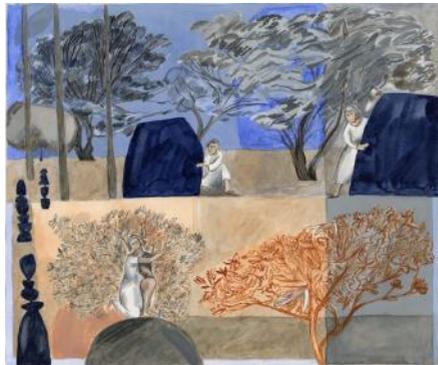
'The focus of my work is the public garden, where the natural world is made accessible and a balance is struck between chaos and order. For me, gardens are places where nature is staged and performed in glorious condensed simulations of the natural world.'

In this current series of works, I am exploring the experience of knowingly or unknowingly being observed by others; whether this is a benign or ill-natured act is open to interpretation. In creating these works, I have drawn upon Lorenzo Lotto's 'Suzanna and the Elders', 1517 and Giotto's early 14th century frescoes for the Scrovegni Chapel; these works depict the beholder and the beheld in contrasting roles and forms of existence. It is my intention to further pursue this theme within an expanded series of works on paper, board and canvas.

#22 *'The Watchers - After Lorenzo Lotto'*
Watercolour and Gouache, 25 x 30 cm, £900

#23 *'The Watchers II'*
Oil on Board, 33 x 28 cm, £1695

#24 *'The Beholder'*
Oil on Linen, 45 x 62 cm, £1910



Charlotte Vickery

@cevartsy

'My art practice is explorative and reflective, stemming from places I have been and my passion for the beauty of the natural world. Through the act of painting I am interested in reflecting the love I feel for the subject matter, and the feelings that come from spending time in the sun in nature.'

Working from photographs that I have taken, I aim to highlight the extraordinary combinations of organic forms, shapes and colours that can be naturally found growing and existing together in any corner of creation. Natural or manmade. In painting these captured compositions I aim to encourage humanity to pause and look closer at small pockets of nature, to appreciate their wondrous beauty that is so often overlooked.'



#26 'Up Close and Personal'
Acrylic Paint on Panel,
28 x 35.5 cm, £250



#27 'In my Happy Place'
Acrylic Paint on Panel, 58 x 83 cm, £480

Daniel Lazenby

@daniellazenby

'I am a multidisciplinary artist who has recently taken a step back from working within animation to focus on creating oil paintings. This process is partly due to not having the capacity to work within animation productions but to use my self taught painting practice as a way to process personal trauma and grief.'

By focusing on paintings made with a loose feel over fully refined and rendered work I strive for the individual artworks to feel like glimpses and moments in time, like a storyboard or a scene that is part of a larger narrative and body of work. As this is a relatively new process for me, I am currently experimenting with using loose washes and slightly thicker layers of paint.'

#9 'Bystander.'

Oil on Copper 10 x 15 cm

£400



#10 'Affirmations'

Oil on Copper, 12.5 x 10 cm,

£400



Eleanor Whiteman

www.eleanorwhiteman.com // [@eleanor_whiteman](https://www.instagram.com/eleanor_whiteman)

'My background in Geology and photography has deepened my relationship with the landscape. I'm interested in time in terms of layers, and these themes of land and deep time are recurrent throughout my practice. Walking and connecting with the landscape is an important part of my process,

I am often drawn to where the land meets the sea as the epic scale of time is exposed in a unique way and is in constant flux. I have used many different processes to try and express visually these concepts including lino and woodcut, etching, mono printing, painting and photography.

Recent work has been focused on visually describing my experience in a more abstract way and trying to challenge the constraints that often surround conventional landscape painting.'



#58 'Erosion'
Mixed Media on Board, 76 x 61
cm, £925



#59 'Foreshore'
Collagraph & Block Print, 50 x
35 cm, £350

Felix Akulw

@felixakulw

'These five paintings explore the phenomenology of visual experience—how perception unfolds not as a fixed encounter with an image, but as a mutable, embodied event. Colour, form, and texture act not as symbols but as perceptual provocations, asking the viewer to engage with the work beyond recognition or narrative.'

They destabilise the viewer's position, offering no single vantage point but instead a temporal encounter—where the eye must adjust, wander, return. Rooted in the phenomenological tradition, the works aim to bypass habitual modes of looking and instead ask what it feels like to see—what it means to stand before an object that also looks back, resists capture, and insists on its own internal logic.

They propose painting as a site of embodied inquiry, where thought begins not in language, but in the act of attention itself.'



#35 'Sunwarp I'
Acrylic on Canvas 50 x 50 cm
£1750



#36 'Sunwarp II'
Acrylic on Canvas 50 x 50 cm
£1750

Helen Belton

www.helenbeltonart.co.uk // [@helenbeltonart](https://www.instagram.com/helenbeltonart)

'At the heart of this body of work is my ongoing engagement with the practice of Swaling, the controlled burning of moorland to manage land and encourage new growth.

I'm approaching this subject through a range of artistic styles, from gestural abstraction to more representational forms, using varied materials to explore how different textures, marks, and surfaces can communicate the layered narrative of a scorched yet regenerative landscape. These paintings emerged from a fascination with the physical alterations to the landscape after burning and reflection on the aftermath of fire, both ecological and emotional.

In "Scorched Earth, Gentle Sky I & II" I explore the theme of destruction and renewal, and the quiet tension between what is lost and what begins again.



#1 'Scorched Earth, Gentle Sky I'
Oil & Bitumen on Board, 42 x 42
cm, £600



#2 'Scorched Earth, Gentle Sky I'
Oil & Bitumen on Board, 42 x 42
cm, £600

Hilary Lomas

@Hilary.lomas16

'I am interested in the stories that unfold within ordinary, everyday spaces, and I aim to capture the restlessness and constant transformation of the natural world, a world to which we are intrinsically connected. In an era filled with environmental anxiety, I find myself searching for symbols of resilience and hope whether it's the sight of birds, the persistence of weeds, or signs of survival within urban settings.'

This body of work draws inspiration from the moods of the Taff River. I am fascinated by the debris left along the banks after storm events. The shapes and surprising colours are both strangely beautiful as well as holding stories of destruction and pollution. The images could be seen as an attempt at recycling.'



#30 'Fence I'
Collagraph Print,
58 x 67 cm, £300



#31 'Fence II'
Collagraph Print,
58 x 72 cm, £300



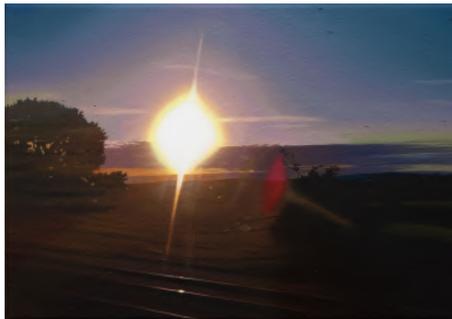
#32 'Fence III'
Collagraph Print,
58 x 59 cm, £300

James Moore

<https://moorepainting.co.uk> // @j.c_moore

'There's something about sitting next to a window and looking out at the landscape. It's an opportunity to daydream and let your mind wander into a state of deep thinking. These paintings try and capture those moments where I find myself staring out at the world.'

I've been using paint to try and capture the space between the interior & the exterior. The paintings try to hold onto moments... Travelling around, lost in thought, often listening to music and watching the world outside flow past.



#41 'This Must Be The Place' Oil on Canvas, 42 x 30 cm, £900



#42 'Train Window' Oil on Canvas, 42 x 30 cm, £900

James Vassallo

<http://www.jamesvassallo.com> // @james_vassallo

'How green is my valley. A statement of wonder but also one that implies questions; the title of the group of works I'm currently working on. When I moved to Ebbw Vale, in the Welsh Valleys, I was (and still am) much impressed by the steep gradient of the hills and how green and dense the valleys are.

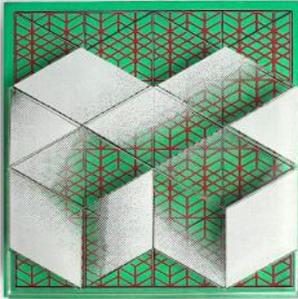
A landscape I find beautiful but also harsh and melancholic. Although my love for this landscape hasn't diminished it has gradually been informed by the history of mining and reclamation through documentation and journalism of the time. But also, through art works, tales, film about and from The Valleys and stories by friends and acquaintances which though not necessarily factually correct underline the ties and impact it has/had on people.'



#48 'Moss Tree II'
Charcoal & Pencil on Paper,
115 x 150 cm, £2000

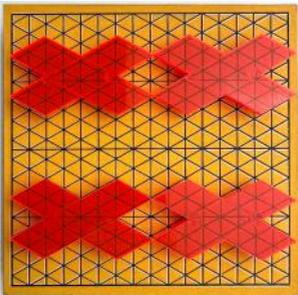
Lily R. O'Connell

@lilyo_rainbow



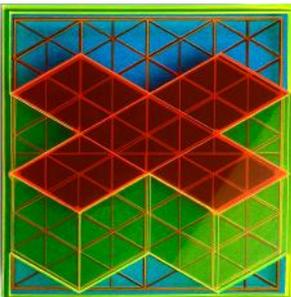
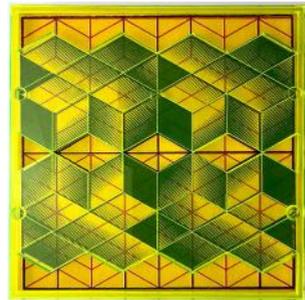
#53 'D20PGradw/D19b,w/D18r,w/Bgg'
Screen Print on Perspex and Wood, 11 x 11 x
3 cm, £260

#52 'D20P/D20PGradw/D18p/D18y/BGp'
Screen Print on Perspex and Wood, 11 x 11 x
3 cm, £260



#56 'D20P1r/D19b,w/BGy'
Screen Print on Perspex and Wood, 11 x 11 x
3 cm, £240

#55 "D20PMg/D2oPMGradb/D20Mb/D18r,w/BGy"
Screen Print on Perspex and Wood, 11 x 11 x 3 cm,
£260



#54 "D20Pg,o/D19o/D19r,w/BGb"
Screen Print on Perspex and Wood, 11 x 11 x
3 cm, £260

Mia Roberts

@miarbrts

'I am concerned with the notion of memory and the imprints left on a place. Exploring themes of un-belonging within rural Welsh and queer identity, finding where these intersect and diverge. Process led practice is built from the remnants of coalescing parties, recycling history through the lived experience of new generations.

This cycle of impact between person, action and landscape is something I explore. Taking objects or locations as placeholders in memory, representing the disparate essences left by varying individual and collective histories. Works form as sculptural installations and interventions, directing who is allowed or not into given areas. I see such a process as a language of incongruence, questioning delineations of personal and collective spaces.

#29 'Participation Medal'

Bronze, Concrete, Wood, 70 x 30 x 20 cm, £1500

#11 'Participation Medal (Untitled Form)'

Concrete, Rebar, Acrylic, Plastic, 150 x 80 x 80 cm, £800



Philip Watkins

www.axisweb.org/artist/philipwatkins

'Most of my work starts with the observation of places that are normally full of people and human activity. I'm interested in these places when they are deserted and fall into a strange sort of emptiness. A particular 'sub-section' of this area of interest is that of out-of-season seaside resorts and fairgrounds - places that exude a kind of melancholy desertion...'

'The Waltzer' started to turn into a vision of the entrance to Hell – I even used a reference to the painting 'The Great Day of His Wrath' by John Martin to redesign the decorative top board. Scream if you want to go faster!'



#38 'Funhouse' Oil on Canvas,
104 x 84 cms, £1800



#43 'The Waltzer' Oil on Canvas,
104 x 84 cms, £1800

Philippa Brown

Philippabrown.co.uk // @philippabrown1

'Philippa Brown is a multidisciplinary artist looking through portals and hovering between enlightenment, fantasy and bogus wisdom. She makes sculptural forms, installations, films and paintings as a means to explore the ambiguous, magical and sometimes fragile interconnectedness between histories, materials, beliefs and bodies of all kinds.'

These paintings are taken from an ongoing series called 'Paintings for Sculptures' which travels backwards and forwards between 2 dimensions and 3 dimensions, imagining, making, reusing and exploring materiality and other realms along the way. She investigates the boundaries between spirituality, body and esoteric experiences through a playful approach to making that incorporates high art, low art, craft and DIY materials and processes.'



#14 'Fountain I'
Oil Paint & Watercolour
on Paper,
60 x 47 cm, £480



#15 'Fountain III'
Oil Paint & Watercolour
on Paper,
60 x 47 cm, £480

Ray Powell

@raypowell785



#47 'Ely Rioters'
Acrylic on Canvas,
58 x 16 cm £335



#46 'Doorstep' Acrylic on Canvas, 50 x 40 cm, £250



#44 'Seat' Acrylic on Canvas,
30 x 40 cm, £150



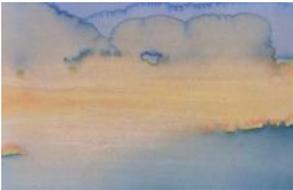
#44 'Chair' Acrylic on Canvas,
19 x 23 cm, £175

Ruth McLees

www.ruthmcleesart.blogspot.com // @RuthMcLeesArt

'This ongoing series using pigment and resin explores quiet symmetry - how small forms, seen together, begin to echo each other. Each painting draws from the interplay of light, memory, and abstraction, suggesting landscapes without anchoring to them.'

They're less about depicting place and more about sensing it. The clouds, sky and distant sea - grounded yet slipping just out of reach. The display of the paintings in a grid creates a rhythm, a visual cadence, in which each work holds its own note.



#6 'First Note (Sunrise)'
Pigment & Varnish on Board,
30.5 x 27.5 cm, £280



#3 'Pause Between (Dark Clouds)'
Pigment & Layered Resin on Board,
30.5 x 27.5 cm, £280



#5 'What the Light Carried'
Pigment & Layered Resin on Board,
30.5 x 27.5 cm, £280



#8 'Edge of the Wind'
Pigment & Layered Resin on Board,
30.5 x 27.5 cm, £280



#7 'Trace of Evening (Masts)'
Pigment & Layered Resin on Board,
30.5 x 27.5 cm, £280



#4 'Solstice'
Pigment & Layered Resin on Board,
30.5 x 27.5 cm, £280

Sarah Garvey

@sarahgarveyprintmaker



#17 'Under a Lilac Tree'
Acrylic on Canvas 100 x 80 cm £2400



#19 'Roll me Tight and Feed me Cheries'
Acrylic on Paper Study 21 x 24 cm £240



#18 'Conker' Acrylic on Paper,
29 x 29 cm £375

Sophie Potter

<https://sophiepotter.co.uk> // @sophiepotterco

'Sophie Potter is a Welsh Artist and Illustrator from Cardiff, UK. Her work explores themes of escapism and nostalgia through paintings and drawings of nature, real and imagined landscapes and colourful found objects. Her interest lies in creating joy through playful paintings - using bold colours and energetic marks to capture personal memories and observations of nature.'

Her previous studies and travels in Japan initiated a curiosity in Japanese aesthetics and traditional folk toys, as well as the playfulness of naive design, which she incorporates in her own work. She works predominantly in acrylic and gouache on wooden cut-outs, with her most recent multilayered diorama artworks developed from work made during a month-long artist residency in rural Fukuoka, Japan.



#16 'Okayama Korakuen, Japanese Garden'
Acrylic and Gouache on Wood, 21 x 29 x 26 cm, £800

Tess Gray

@tessgrayart

'I have always been drawing and painting, starting as a child and I have not stopped. My paintings come from finding intensity of different sorts in different places, outside, inside, microscopic and gigantic. My starting point can be an experience, a set of existing structures, a place, an emotion, an object. I use observational studies, imagined forms and automatic gestures.'

For me there is a connection to a continuous landscape that stretches out from these starting points into a psychic realm, weaving in and out of collective or autobiographical experience. In this way making work becomes a process of divination pulling images from the moving paint on a surface, creating portals into other worlds, joining sometimes homologous things and sometimes disparate things through fine threads.'



#20 'A Gentle Disintegration'
Oil on Wood Panel,
26 x 20 cm, £750



#21 'Dark Side of the World'
Oil on Card, 19.5 x 20 cm,
£400

Tracy Harris

@tracy797893

'Instinctual Invocations: Returning to the Wild Woman is a multimedia body of work exploring the reawakening of feminine instinct, inner voice, and emotional knowledge. It reflects my journey as a middle-age woman rediscovering spiritual and creative agency through ritual, nature, and embodied practice...

The multimedia works form a visual and sensory ritual: photographs of spiritual encounters, as emergence and insight; performance pieces as remembering and reweaving of self; audio pieces of breath, whisper and chant, a sculptural altar and a multimedia poetic incantation

By weaving together sound, photography, object, and word, I offer a return to instinct—not just thematically, but through method: working from emotion over intellect, intuition over analysis. Instinctual Invocations marks the beginning of an unfolding, evolving body of work rooted in ancestral echoes, feminine cycles, and the deep remembering of self.



#33 'The Web Ritual' Film Duration 9m 38s, NFS

Vivian Ross-Smith

<https://www.vivianrosssmith.com>

'Through a sensual, tactile engagement with care, place and community, Vivian Ross-Smith creates performance, installation, textiles, and painting. Her touchable, often wearable work, explores notions of comfort, pleasure, and disgust in the body. Vivian draws on queering practices, using this as a methodology to remain curious, reclaim harmful pasts and imagine gentle futures.'

Vivian's multi-sensory work is rooted in place-based, community-building collaboration and is informed by her islander identity, as well as her background in social care work. Vivian is interested in accessible ways of engaging with the art world and as an extension to her practice works as an educator, facilitator and producer, often working with rural and artist-led organisations. Vivian currently lectures at UWE Bristol, is part of South Wales performance collective, SGÔR, and works from Swansea Studios.'



#49 'Swmpus' Vivian
Ross-Smith
Latex, Wadding, Stuffing,
Thread 210 x 42 cm £2000



#51 'Skin on Skin' Vivian
Ross-Smith Latex, Wadding,
Shetland Wool, Thread, 277 x
115 cm, £2000



#34 'Get a Secure Hold'
Vivian Ross-Smith Clothes Rail,
Pink Grip, Felt, Wadding, Foil
Blanket, Shetland Wool, Cotton
Gloves, 171 x 80 x 44 cm, £1700



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SOPHIE POTTER | TESS GRAY | TRACY HARRIS | VIVIAN ROSS SMITH

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