

# A PATH WITH HEART

Johanna Bath  
Georgia Grinter  
Anna-Lena Krause  
Holly Mills  
Norberto Spina  
Thom Trojanowski

# Johanna Bath

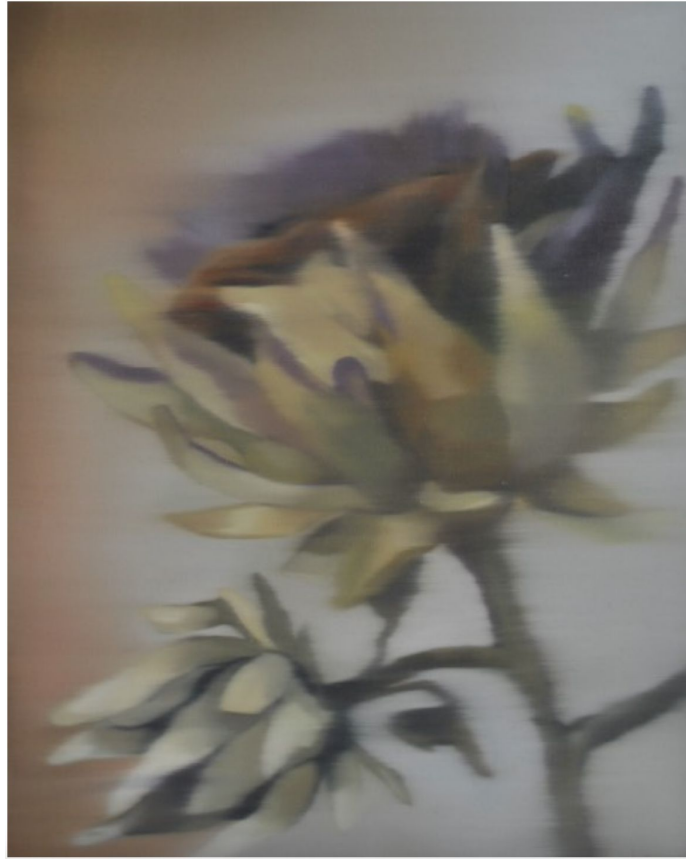
Johanna Bath is a painter based in Düsseldorf. Her work revolves around time, its passing and the impact of memory. The fleeting, impermanent state of existence is her ultimate inspiration: we experience millions of moments in our lives, but each just only once, an never again. The transience of existence can be both healing and devastating; whilst passing of time may permit growth beyond trouble, moments of beauty exist only ephemerally, slipping irretrievably away into our past. Bath deliberates on the impossibility of storing even the most beautiful moment in one's memory, because complex experience with its range of sensory perceptions such as smell, feel and sound can never be recalled entirely. Her paintings, which depict close ups of the body, faces, plants and other living organisms, connect this exploration of time and transience to the human experience and the natural world. With her paintings of plants in particular, Johanna gives attention to the shape, form and coloring the plant: all features which transmute over time. Nothing stays the same: everything changes; everything eventually dies; everything shifts in appearance; even quietness and stillness are ultimately impermanent.

*Artichoke*

2022

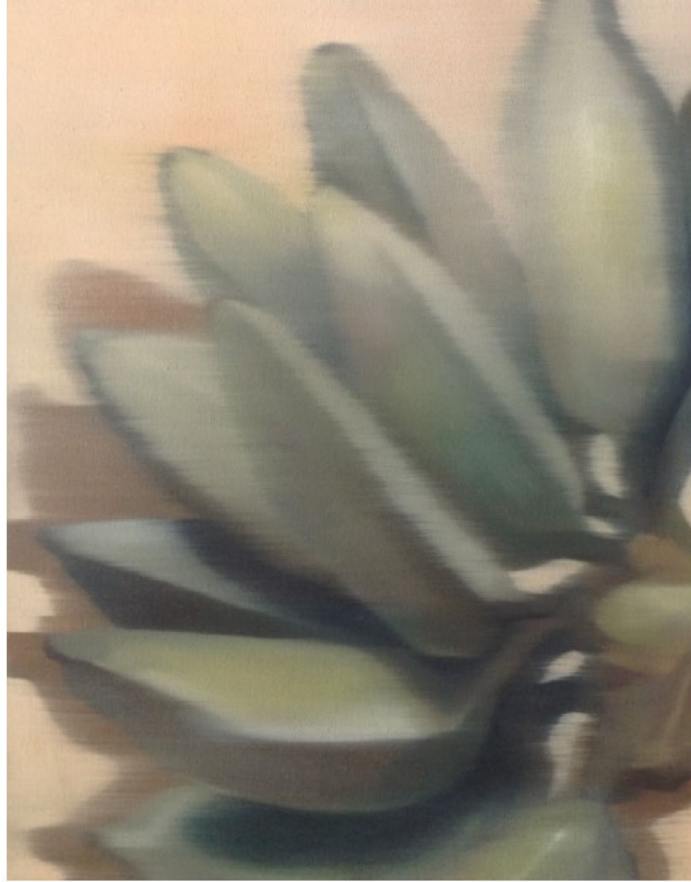
Oil on Canvas

40 x 50cm



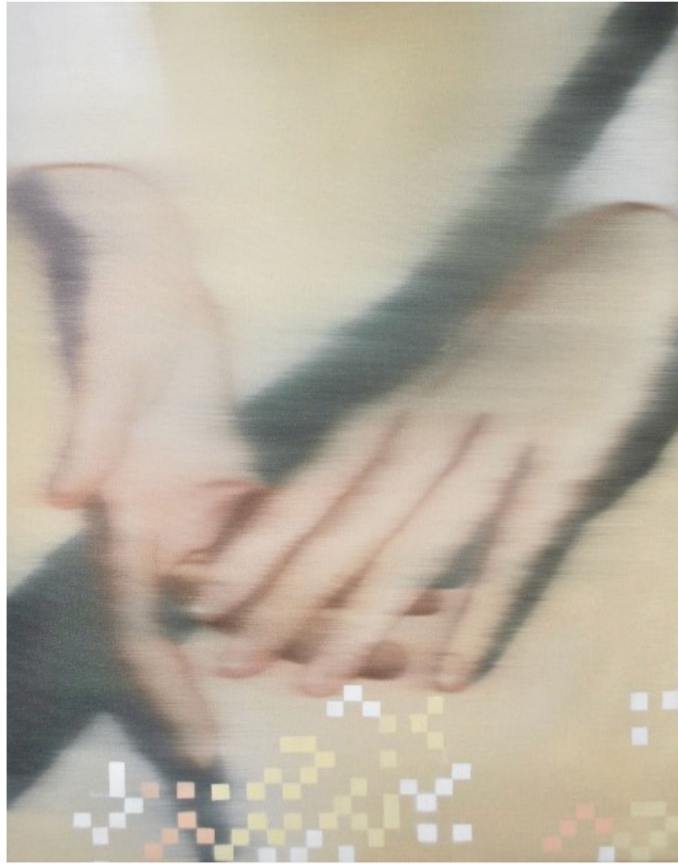
Johanna Bath

*Small Bananas*  
2022  
Oil on Canvas  
40 x 50cm



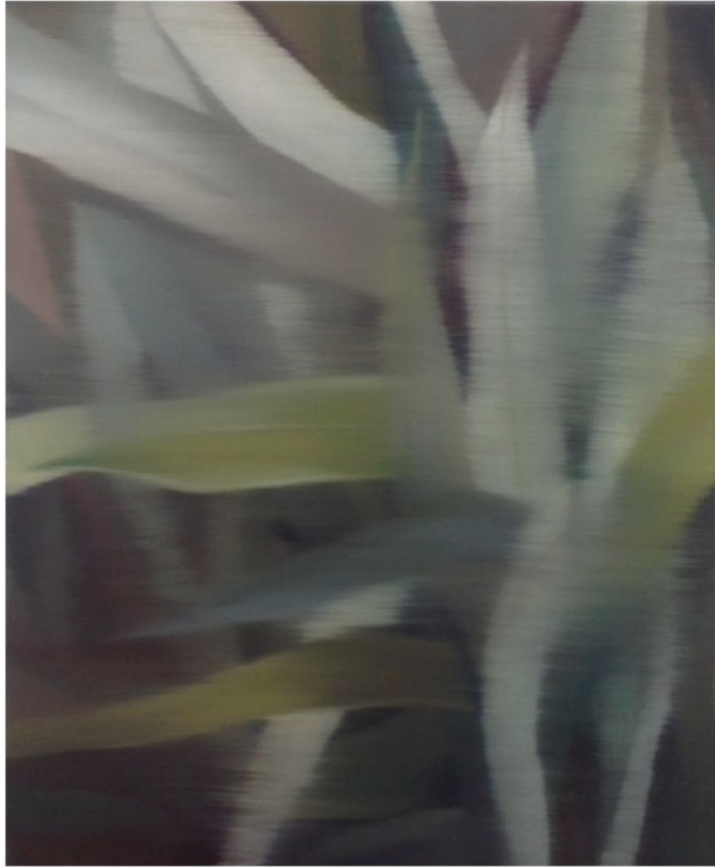
Johanna Bath

*Dissolve*  
2022  
Oil on Canvas  
40 x 50cm



Johanna Bath

*Agave II*  
2022  
Oil on Canvas  
50 x 60cm



Johanna Bath

# Georgia Ginter

Georgia Ginter, is a London based painter. Her work meditates on still moments, such as those of long journeys on buses, trains and cars. Her gaze out the window to the external world is one of nostalgia; losing herself in repeated things that pass by, Ginters thoughts and memories become an extension of body and sight. Natural beauty blurs, around her, while she remains statuary and confined. Straight edges of city walls become curvy, bent around flooding light and consistent movement; green hills are at the back of her mind and rolling yellow handle bars are at the front. The vehicle that encases her is a symbol of an industrial humanity — a reminder of the presence of people. Ginter's work is epitomised by the moment of 'glazing over:' exploring this with paint, she plays with reflective qualities, glossy or chalky surfaces, and various different mediums. As the sun goes down, street lights cast shapes creating intimate spaces and colours become saturated as the contrast is turned up.

*Tree Light*

2022

Mixed Media on Canvas

20.5 x 30.5cm



Georgia Grinter



*Double Yellow Lines Dancing*

2022

Oil and wax on Canvas

45.5 x 40.5cm



Georgia Grinter

*Bus Ride Blinder*

2021

Oil and wax on Canvas

91.5 x 101cm



Georgia Grinter

# Anna-Lena Krause

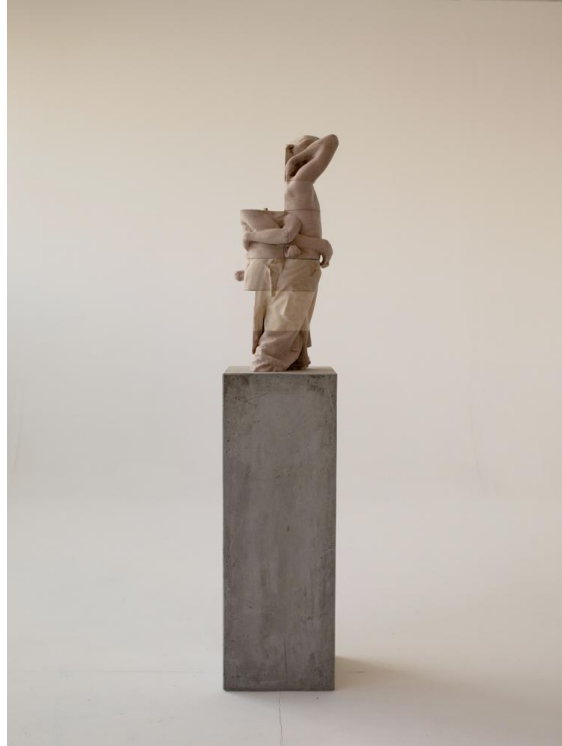
Anna Lena Krause, based in London, works with photography, film and sculpture, to explore contrasting modes of representations to highlight the differences in our shaping of realities. Krause wishes to highlight the distinction between: being within a situation, perceiving a situation and telling of the situation. She finds that there are phenomenological nuances between these three states. Intersubjectivity, inter-corporeality, mirroring, and the 'in-between,' are all core themes in Krause practice. Her work is conceptually inquisitive. She asks: how can we frame the subjects involved? Where do the boundaries lie between them? Can an interaction itself be viewed as an additional entity? Can we become one through interaction? Krause navigates the complex metaphysical connection between humans and pries open the 'unseen space' that forms between subjects.

*The Third Entity I*

2021

Reinforced Cement, PLA Wood

140 x 38 x 38cm



Anna-Lena Krause

*The Third Entity II*

2021

Reinforced Cement, PLA Wood

140 x 38 x 38cm



Anna-Lena Krause

# Holly Mills

Holly Mills is intimately familiar with the unknown. Through a gestural and emotive process, she's made herself at home in not knowing, in a state of doubt, in questions without answers. Opening herself up to intuition and impulse, Mills follows a line, a colour, a gesture towards unknown outcomes. Mills allows herself to become lost in the process, and through this, can discover the potential of a work. She remarks that her process is, in this sense, like trying to recall a dream when all that remains is a feeling or sensation.

This process produces a richly tactile quality in Holly's work. The accumulated and erased marks and pigments build up dense visual layers, and images that seem to hover on the cusp of fully forming. Scratchy linework and sweeping swaths of colour are both central aspects of Holly's stylistic vocabulary. These formulate images with ambiguous motifs that move fluidly between semi-abstract landscapes and intricate figurative scenes. For Holly, art-making is a form of processing experiences outside of language and logic. Her illusive dreamscape images are windows into a uniquely personal interior world. Moody and beguiling, the opaque layers and symbols in her work convey multiple, simultaneous narratives with open possibilities for interpretation.

*Air Snaps Away*  
2021  
Mixed Media on paper  
15 x 18cm



Holly Mills



*Into the Liquid Ground*

2022

Mixed Media on paper

11 x 18cm



Holly Mills



*Room*  
2022  
Mixed Media on Board  
35 x 25cm



Holly Mills

*Frog Turns to Dust again*

2022

Mixed media on paper

15 x 20cm



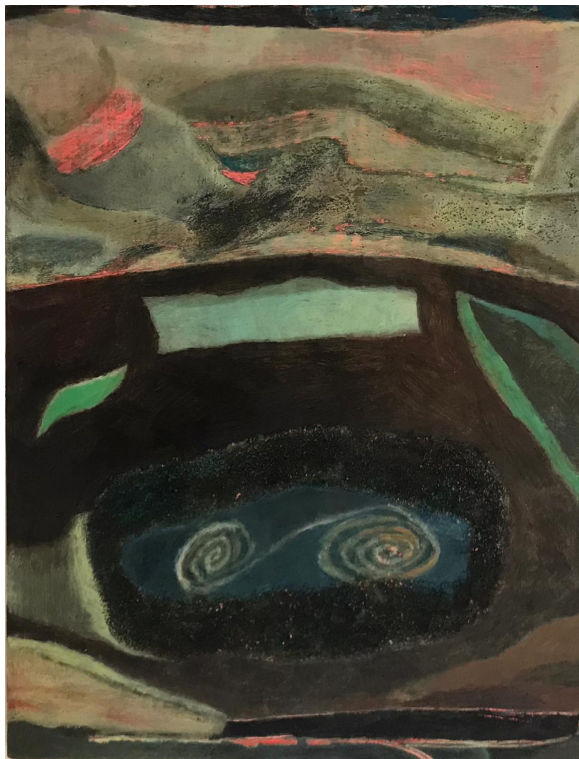
Holly Mills

*Sheepfold*

2022

Mixed media on paper

18 x 22cm



Holly Mills

*Pools*  
2022  
Mixed Media Bored  
19 x 18cm



Holly Mills

# Norberto Spina

Norberto Spina is a London based painter, currently enrolled on the Royal Academy of Art's residency program. Spina's work surveys the periphery: the neglected corners of an urban landscape that fall outside of the common view; residual materials with forgotten value; those moments in time that become deeply lost, quietly sublated by greater moments of significance. Through a process of abstraction, Spina transposes the periphery into unfamiliar, curious scenes. His physically 'wounds' his images by subjecting them to blunt scratching, trampling and scarring, pushing the canvas to its limits. More recently, Norberto has shifted his attention to themes of vulnerability, transience and mortality. The works exhibited in this

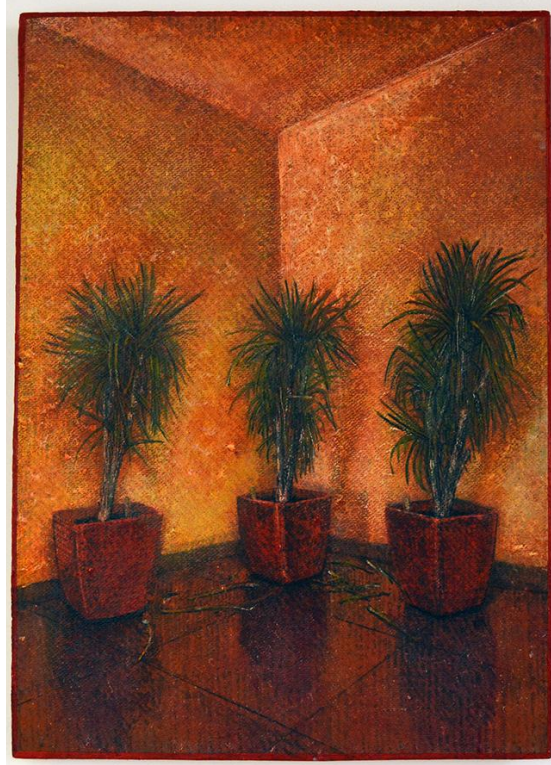


*Sentieri*

2022

Oil and Acrylic on Board

40 x 60cm



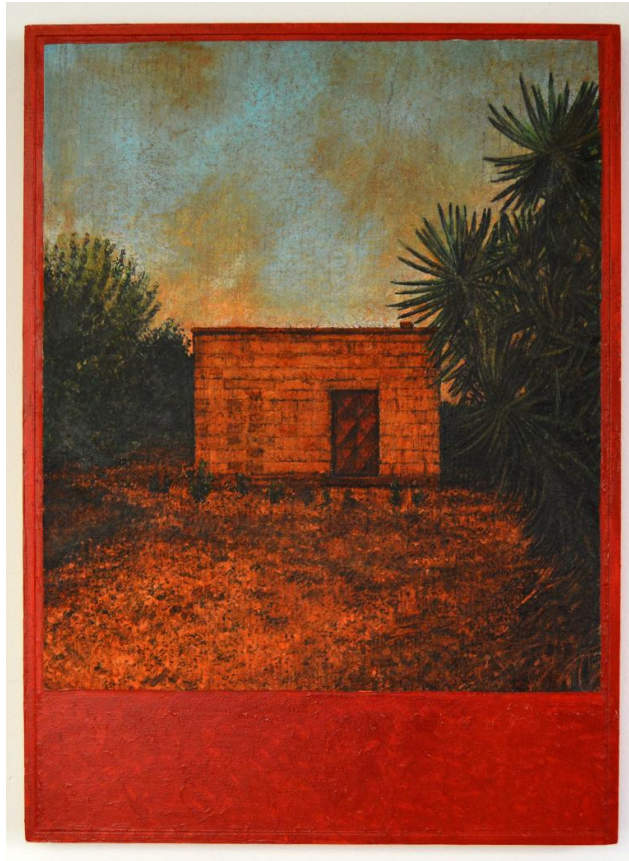
Norberto Spina

*Parentesi*

2021

Oil and Acrylic on Board

40 x 60cm



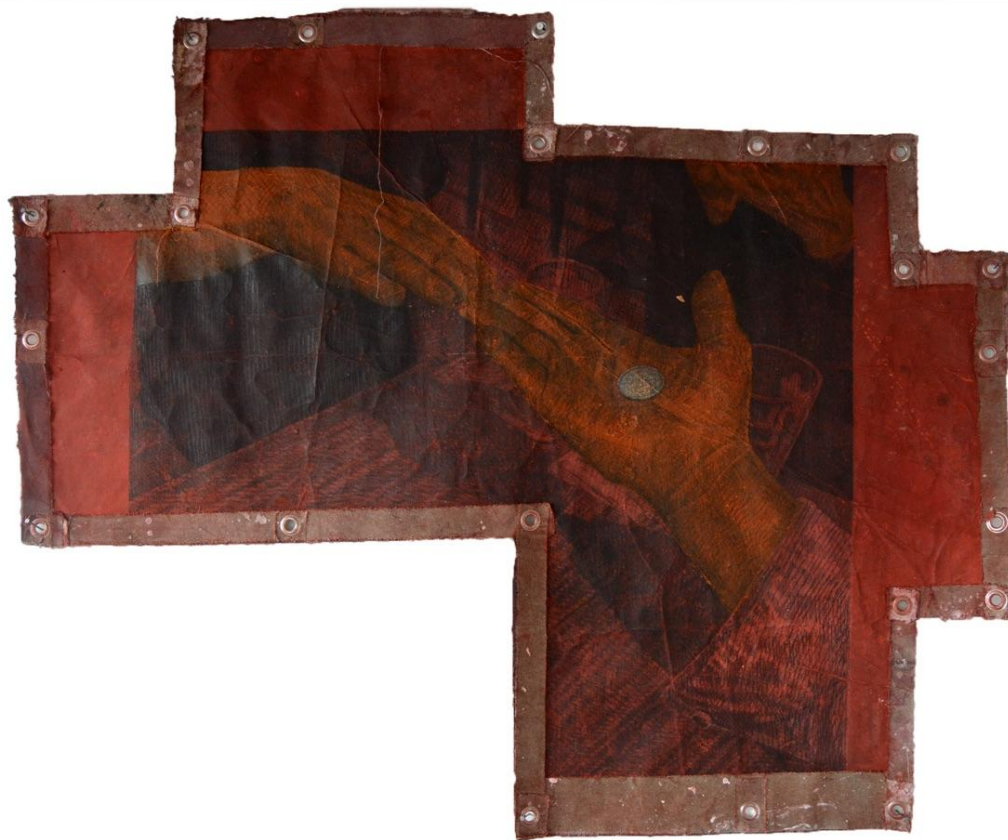
Norberto Spina

*Concezioni*

2022

Oil and Mixed media on Canvas

120 x 80cm



Norberto Spina



# Thom Trojanowski

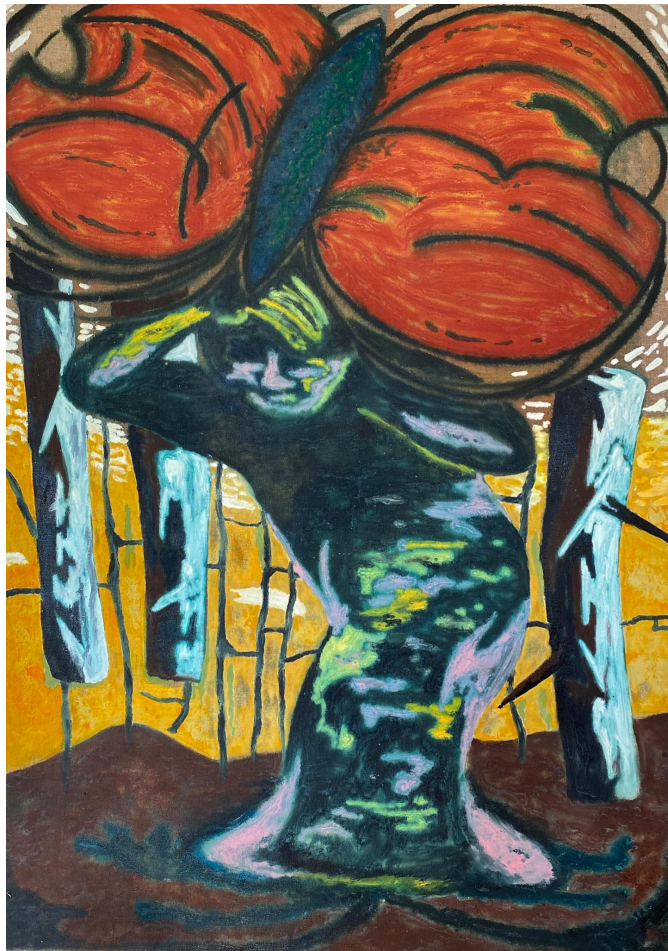
Thom Trojanowski, based in Brussels, has an auto-biographical, emotionally charged and honest practice. Much like the characters and motif he presents in his paintings, Thom often struggles to keep from teetering over the edge. His work is embracing of the chaos and fragility of the world around us; at any point they can fall apart and topple upon themselves in a self-deprecating, awkward mess. Trojanowski is not troubled by the material aspect of his work. He is happy to use all kinds of mediums, using anything at hand in the studio, so as to keep energy high and maintain instinctive, true mark making. His striking imagery is a product of this truly personal approach. The story, subject and true engagement with his work always take priority over technique and conceptual theory navigations.

*Headache*  
2021  
Oil on Canvas  
60 x 85cm



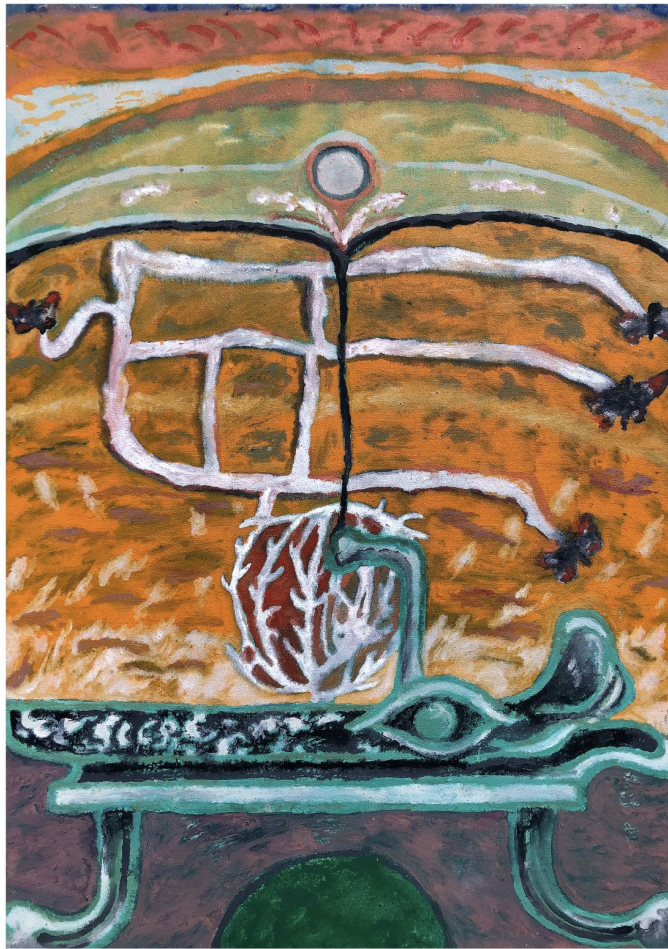
Thom Trojanowski

*CloudBreak*  
2022  
Oil on Canvas  
70 x 100cm



Thom Trojanowski

*Chorus of Frog*  
2021  
Oil on Canvas  
70 x 100cm



Thom Trojanowski



*Myriad Frog on Mellow pipes*

2021

Oil on Canvas

70 x 100cm



Thom Trojanowski