

Artist Statements

Para-Site

The house is open; the symbiotes awake.

Venture through a domicile turned cosmos, a warren of worlds connected by familiar facades.

List of works

Hallway

Carl Lucas

In Conversation

Carl is inspired by philosophy, psychology, the 80's, pop culture, music and the experiences of life. Using music to trigger his synaesthesia, Carl creates pieces with black markings to lay out the image he sees within the music. His raw, straight from the tube, colours create vibrant pieces that lead the audience to explore the reality he has crafted on the surface.

His recent works explore the self within the persona known as The Music Man. This persona allows him to explore his own personal experiences of the world, which translates to a set of stories.

@mr_c_arts

Fleur Tufnell

Seen Unseen, Fogou, Dancers, & Lightening

@fleurtufnell

Front Room

Katie GoddenGreen

The Parish of Milk

Katie is an artist with a deep commitment to making. Her practice is currently rooted in the Cornish landscape that she refers to as The Parish of Milk—an imagined and non imagined rural domain. The Parish holds almanacs, rituals, and the “left-behind” wonder of past times. Through storytelling, she gathers and reworks seasonal narratives, stitching them onto vintage linen smocks, shaping them into pottery sculptures, carving them into woodcut prints. These slow, material-led processes treat craft as both method and meaning.

@katiegoddengreen

Layla Lyons

Paintings that seek a still point in a fast world, not as a site of resistance, but as a hopeful act, a place for communion. Between figuration and abstraction, painting from a stance that refuses despair and suffers reality gladly. Fractured and fragile, but also luminous.

@layla_lyons_

Dining Room

Jack Grace a.k.a Sprat

This sketchbook has a fireplace

Playful expression, chaotic lines and textures informed by the space and tools transform into shapes that slowly become imagery. The need for order leads to curateing abstract chaos into tangleble representations.

spratart.com

Silvia Àvila Parcet

Horton Marble Test

The first specimen of a coming series of works. Taking its name after Horace Ebenezer Horton's natural gas tank design, used to store gasses that are often used in furnaces and other machinery involved in the making of glass. Constructing architectural elements beneath a spherical orb that catches, reflects, and flips all that surrounds it. Morphing in accordance with environment and individual perspectives. Look around it, then look inside it.

Residuals

@abbi.pear

Under the Stairs

Becky Dodman Wainwright

Abyssal Graft

@becky.dodman.wainwright

Pantry

Malkom Bielecki

Enter and Be Perceived

A mix of whimsy and the uncanny, Enter and Be Perceived is their first installation piece, as well as a living experiment with long exposure pinhole photography. Playing with the idea of omnividence*, the work explores the concept of presence and always being watched, through the eyes of angels inside a pantry.

* being all-seeing

@malk_jpeg

Kitchen

Ashley Rudolph

Fragments 'Everyone will get a piece'

This work explores the theme of the 'temporality of things'. They intentionally open avenues of enquiry regarding value, waste, ephemerality, and legacy. In addition, exploring how we curate, display, and interact with legacy objects and how we respond to our role as custodians of 'family fragments'. Domestic objects have material memories, especially those we accumulate throughout our lives. Do these objects retain traces of past events and people? If so, how do they influence our interactions with them in the present?

@studio_tregoniggie

Utility Room

Molly Erin McCarthy

Part II: Premonitions

Fragments from a body of work that will develop non-linearly.

Musing on grotesque becomings and the horror of stasis.

"Kinda like concept art come maniacal obsessions"

@_molmor

Bottom of the Stairs

Vanessa Cecil

Big Bad Red

Painting and drawing to explore the special and meaningful in day-to-day life. Whether sacred or secular, the places and objects or creatures have significant resonance in the everyday; the good, the bad, and the unsettlingly weird.

@vanessa_cecil

Top of the Stairs

Layla Lyons

@layla_lyons_

Landing

Viki Starmore

bad drawing

I am a painter and printmaker. I keep a “drawing journal” that contains sketches, doodles, and reflections on my life, thoughts, and experiences. This work is a reaction to often feeling the need to “contain myself”, seek the safety of my comfort zone and make “good” art.

I am currently studying for a MA in Printmaking at Arts University Plymouth. I am a studio holder with Real Art Make Print at Devonport Guildhall and a founding member of The Artemis Collective.

@viki_starmore

Upstairs Loo

Tom Loveder

Pandoras Box

The story goes that the only thing left in Pandoras was Hope, this ceremonial chamber offers the opportunity to cleanse, wash anew and put the miseries of our human condition back in the box, as you exit the chamber you can help take Hope out of Pandora's box releasing it out into our collective experience in the hope of soothing the horrors inflicted upon our conscious.

@hope.uk.archive

Middle Bedroom

Tania Clarke & Sophie Richmond

Elemental: Traces of Presence

A collaborative installation around the theme of humanity and nature's interconnectivity, using ceramic, glass and breath/meditation drawings.

@tania_clarke3

soph52r@gmail.com

Upstairs Landing

Claire Gladstone

Does Holy Water Make You Pure

Untitled (is/was/maybe)

The works shown are part of an ongoing body of work that is concerned with the elasticity of memory, its fallibility and storage. This specifically refers to those memories that come from

photographs we have been shown and tales we have heard, that give us memories of events we cannot remember.

www.clairegladstone.co.uk

@claire_gladstone

Box Room

Kathryn Timms

Remembrance Spaces

Kathryn Timms' practice is a creative exploration of grief and remembrance, shaped by the loss of her mum and her work as a chaplain accompanying others through life's joys and sorrows. Her work explores grief as an ongoing relational journey rather than a process of closure, honouring it as a sustained form of connection.

This installation brings together iterations of No One Sits in Mum's Chair Anymore, Reframing the Void, and Journeying with Grief, alongside interactive acts of remembrance. Through sculpture, drawing and participation, the work invites reflection on absence, memory, and the ways loss continues to shape presence.

@katartizo_creative

Front Bedroom

William Luz

A Drawing with the Drawings for the Book of Job by William Blake Left Out.

Suppose that you find a set of lines on a wall... Drawing as a site of enactment and reenactment from the staging of a private performance to the place where this becomes public.

As noted by André Lepecki, reenactment as an art form is an interpretative gesture that never produces a real repetition but always an opening of meaning, a variation that denies the action of merely copying.

In the hic et nunc, something is always lost.

@william__luz

Site Wide

Guy Fowler

For Hyphae House, Guy Fowler has made light possible: partly digested light fittings have been transformed into 'The Hope Amplifier', 'Two Bar Lighter', 'Glass Organ Lamp' and 'The Acme Track Lighting System', amongst others. All with the help of Roy Sanders and attic detritus. Best not to touch.

@guyfowler_art

Performance Evening

23.03.2025 / 17:00 Onwards

Fleur Tufnell

Mirror Seer, Seen Unseen.

This is a short ritual performance with a guided meditation to bring the ancient mirrors' secrets to us in this modern world. By the use of ritual and meditation, I hope that we can collectively receive a personal connection and gain insight from our subconscious.

Let Branwen, the sacred raven, guide you to the Otherworld through the ancient copper mirror.

Please bring a cushion and maybe a blanket for comfort on the journey.

Hyphae House

Para-Site

@fleurtufnell

Guy, Molly, Silvia, Will

Play test of Devout

A card-based storytelling game

spratart.com