

THE ROYAL FEMALE SCHOOL OF ART  
FOUNDATION PRESENTS



# EMERGING VOICES

Curated by Chloe Griffiths

28<sup>th</sup> - 29<sup>th</sup> June 2025

Brompton Cemetery Chapel

Fulham Road, SW10



The Emerging Voices exhibition marks the inaugural exhibition by the Royal Female School of Art Foundation (RFSF), a charitable organisation whose roots trace back to the Female School of Art, founded in 1842. The Foundation received royal patronage in 1885 and has always been dedicated to promoting the arts. In this spirit, Emerging Voices showcases a rich variety of styles, techniques, and materials, reflecting the diverse artistic community supported by the RFSF each year.

This year's exhibition features 17 artists from a range of institutions, including City and Guilds of London Art School, City Lit, Richmond & Hillcroft Community College, and UAL Camberwell College of Arts. This diversity brings together a unique blend of practices that capture the breadth of contemporary emerging art. From experiments in analogue mark-making to explorations of the intersections between Orthodox Christianity and alternative music scenes, the artists use their materials to express a wide range of ideas and inspirations.

At the heart of the exhibition is a focus on materiality. Curated by Chloe Griffiths, the works are displayed within the circular interior of Brompton Cemetery Chapel in a layout that is both panoramic and sequential. Beginning at the left-hand side of the chapel, viewers encounter tactile pieces such as Nicky O'Donnell's *Detritus*—works that emphasize the intimate relationship between material and maker. Here, the physical act of shaping materials conveys a sense of grounding, understanding, and healing.

The viewer then moves toward the centre of the chapel's circular plan- the first focal point upon entering the exhibition, here the themes of the works shifts to those rooted in observation and reflection. This central space houses pieces like Chloe Li's *Beneath a Pastoral Sky*, which reconnects humanity with the natural world amid contemporary uncertainties. These works explore environmental, social, political, and feminist concerns, prompting contemplation of the world we inhabit.

The final section, on the right-hand side of the chapel, is dedicated to artists working with light and reflection. In works such as Sonia Thomas's *Golden Light*, the intangible becomes central. These pieces investigate the abstraction of reality and the interplay between the modern and the divine. Though immaterial, they evoke visceral emotional responses. Their ephemeral qualities and luminous materials project shifting atmospheres, blurring the boundaries between artwork and observer.

By the end of the exhibition, visitors will have encountered the distinct yet interconnected voices of a new generation of artists. Emerging Voices invites viewers to reflect on how material and method not only shape each individual work, but also reveal deeper connections among the artists' diverse inspirations and ideologies.

## ARTISTS

### **Lena Jajawi**

Lena Jajawi explores storytelling, memory and migration as part of her practice, taking inspiration from ancient techniques. Jajawi uses ‘borrowed memories’ from those close to her to construct places she hasn’t experienced as a way of understanding her family history. The process is slow and hands on, allowing for a conversation with the past, and to understand and step into these places. Jajawi is interested in how history is carried in objects, and how stories keep places alive.

### **Alexandra Silkov-Yianni**

Alexandra Silkov-Yianni uses traditional stained glass materials to convey the connection of traditional Orthodox religious symbolism in glass work with modern equivalents, specifically alternative music scenes. By replacing the religious imagery with that of concert lighting, but keeping the colour schemes, shaping and techniques, Silkov-Yianni has enjoyed using the unique versatility of this material to convey similarities in the culture of the Orthodox Church and the alternative music scene.

### **Katya Kvasova**

Katya Kvasova is interested in the idea of home and what it might mean to different people. Domestic environments are the basis of her current practice. She works both on canvas and paper using a variety of media. These works are based on interplay between representation and abstraction. The boxy shapes become a module for creating seemingly domestic spaces that expand and dissolve into a more free flowing abstract area. The oils are used the same way as watercolours would, translucent thin layers let the white canvas shine through. The colour itself and the way it’s applied is in the hope of making a viewer contemplate what kind of reality it might be.

### **Eleanor Cowell**

Eleanor Cowell’s work explores communication in the modern world and our relationship to landscape. In the work she references the emotive grandeur of the Sublime through traditional oil painting methods, juxtaposed with symbols, gestures and colours to create large, abstract otherworldly environments. The scenes are disrupted by information to narrate the multi-faceted inputs of an experience. These disruptions, translated through different painterly language, are inspired by technology, popular culture, memories and bodily sensations.

### **Six Hotchkiss**

Six Hotchkiss’s work primarily focuses on the expressive simplicity of the female nude; creating an atmosphere of elegance with blends of modern and classical stylization. Six believes ink painting and stone carving both require precision and meditative thought which is the foundation of her practice. Soma is the Greek word for body, the visible manifestation of a living soul. In this piece, Six was inspired to create a classical nude in Portland limestone and title it “Soma” after learning about the fossil records connection to evolutionary life; the first neural network of a creature was found in the Isle of Wight, in a relatively close proximity to the quarries of limestone in Portland.

## **Shumaiya Khan**

Shumaiya Khan's work hinges on themes of spirituality via Jungian psychology, ceremonies and mysticism, lineage of power via mythical Queens & Goddesses and, and initiates them into her story. These journeys consider her past self's journey within the spiritual realm and how an eventual descent into the underworlds has affected her everyday view of the current socio-political landscape she finds herself in. Her paintings, sculptures and film honour the wide spectrum of emotions and their subsequent actions; which include but not limited to; rage, intuition, power, devotion and/or worship, lust, peace and joy.

## **Nicky O'Donnell**

Nicky O'Donnell has developed both technical skill and creative confidence, realising that her work is not just about medium or message, but memory, feeling, and meaningful connection. Clay is central to her creative thinking—a material rich in history and transformation, capable of meeting both utilitarian and artistic needs. Themes of environmental and personal loss inform Nicky's practice, and she invites viewers to look up close and appreciate detail using collage, moulds and experimental decals - finding cracks where nature breaks through.

## **Fred Johnston**

Fred Johnston's practice looks at capturing moments- no matter how grand or insignificant- through using many different forms of reference imagery such as film, TV, books, magazines and images found online. Johnston wants their work to be something the viewer might find comfort in or relate to, reflecting on their own appreciation of moments taken for granted as they grow older. Their paintings are overtly trying to capture specific moments in time no matter how aggressive or emotional, using their simplicity of creative language through bold outlines and quick brushstrokes.

## **Fiona McHugh**

Fiona McHugh's work investigates how analogue processes—rooted in observational drawing, mark-making, and natural materials—can serve as tools for sensing the emotional and relational layers of life in a digital age. These works act as visual instruments for sensing and mapping “soft data” — the ephemeral, emotional, and human dimensions of contemporary life. The interplay of positive and negative imagery in the prints becomes a metaphor for our evolving relationship with technology, presence, and each other. Through expanded printmaking and material engagement, McHugh invites viewers to reflect on presence, craft, and the value of attentive looking. Her work proposes a vision of analogue futures where ancient practices of observation and natural materiality offer meaningful counterpoints to the technological sublime and our evolving relationship with the digital world.

## **Emily McCaul**

Emily is a multidisciplinary artist, choosing the form of her work based on whatever medium she feels expresses best what she wants to explore or say. This sculpture is a deeply personal work that she wants to be left unexplained but her work explores themes, experiences and feelings surrounding motherhood and childhood. She expresses ideas about absence, disconnection, holding and unholding, invisibility, longing, abandonment, comfort, need for touch and the unspoken. McCaul's work often delves into past experiences from childhood, exploring family history, relationships from there and making sense of processing trauma. McCaul uses art as a way to heal, make sense of life, speak the unspoken, and hopes that the work they make connects with others, for them to interpret independently.

## **Muzhda Ibrahimi**

The students in 'Esol for Art' group at RHACC work exemplify Taking Gratitude, strength and resilience from nature around us, concentrating on what is here and now, not as a distraction but as a way of life; forcing us to slow down and humbly realise we are only a tiny piece of something bigger.

This work by Muzha Ibrahimi uses watercolour to recreate a Bottlebrush flower, inspired by a trip to Kew Gardens.

## **Sonia Thomas**

Sonia Thomas is a multi-disciplinary artist interested in interior emotional and psychological states. Her work explores the themes of haunting, loss, absence and the power of the relic through print, paint, photography, plaster, clay, metal, paper and fabric. Currently she is exploring the formal and metaphoric qualities of light and transparency related to presence and absence of the subject.

## **Sevdiye Tunali**

The students in 'Esol for Art' group at RHACC work exemplify Taking Gratitude, strength and resilience from nature around us, concentrating on what is here and now, not as a distraction but as a way of life; forcing us to slow down and humbly realise we are only a tiny piece of something bigger.

In the work, 'Pink Flower,' sincerity, compassion, and gratitude resonate deeply, intricately woven into every brushstroke. This work is a heartfelt expression of love, appreciation, and respect. The pink carnation, central to the composition, symbolizes sincere and heartfelt emotions, representing love and compassion. It speaks of gratitude and appreciation, capturing the profound sentiments felt towards someone dear. Above all, the painting conveys love and respect, celebrating the cherished bonds with a lover, friend, or family member.

## **Chloe Li**

Her art practice focuses on the relationship between urban environment, humans and nature. She constantly reflects on the artificial scenes in daily life. With her multimedia approach incorporating metal, casting and ready-mades, she creates sculptures and installations as scenes that are between natural and artificial. Through this method, her works discuss how humankind situates itself on this planet. Within this scene where reality and illusion intertwine, the artwork not only evokes the viewer's sympathy for the sheep but also subtly suggests that their own condition may not be so different from that of the sheep.

## **Esengo Miere**

Esengo Miere's work is a love poem to the magic of being held through grief and sorrow by a community. withdrawing from hostile territories, these beings find themselves in a secret spring to heal and love each other in a universe all their own, remembering the ways of their ancestors who found freedom, retreating in the deep forest and deserted islands.

## **CURATOR**

### **Chloe Griffiths**

Chloe Griffiths is an Art History Graduate with a research focus on 10th-century Byzantine codicology. Her engagement with the material culture of Byzantine Manuscripts has produced a curatorial angle to which places the relationship with the material at its forefront.

## **Masoumeh Farmanbar**

The students in 'Esol for Art' group at RHACC work exemplify Taking Gratitude, strength and resilience from nature around us, concentrating on what is here and now, not as a distraction but as a way of life; forcing us to slow down and humbly realise we are only a tiny piece of something bigger.

Masoumeh Farmanbar uses a mixed media collage of realistic and artificial images to construct an artist self-portrait inspired by the works of Freida Kahlo.

## **Typhaine Lamoureux**

Typhaine Lamoureux's ceramic project explores the relationship between form, emotions, and balance. The piece features a geometric concentric figure on a vessel, where the composition and coloured slips evoke the emotional spectrum we navigate daily—fear, sadness, joy, and more. The vessel's subtly off-centred form, with its rounded base, introduces a sense of precarious equilibrium, symbolizing the constant balancing act of our inner lives. Hand-built and slab-built in white stoneware, this piece invites quiet reflection through its tactile surface and layered meanings.



EMILY MCCAUL  
*Uncarried*  
 Pram Frame, Stockinette 120 x 90 x 50 cm  
 Price on request



SIX HOTCHKISS  
*Soma*  
 Stone  
 £600



LENA JAJAWI  
*Between (series) 1*  
 Slip cast stoneware  
 £200



NICKY O'DONNELL  
*Detritus*  
 Stoneware Clay 25x23x20 cm  
 £325



LENA JAJAWI  
*Between (series) 2*  
 Slip cast stoneware  
 £200



TYPHAINE LAMOUREUX  
*The Emotions Wheel*  
 Stoneware clay, 27cmx29cmx5cm  
 £120





SEVDIYE TUNALI  
*Pink Flower*  
Watercolour on paper, 29.7x42 cm  
£100



MASOUMEH FARMANBAR  
*Self-portrait*  
Collage, 29.7x42cm  
£100



ESENGO MIERE  
*mpembeni ya ebale*  
pencil, gouache, acrylic, thread, beads 47x113x16cm  
£690



SHUMAIYA KHAN  
*The Fifth Branch, No.2*  
Oil, salt and charcoal on paper laminated canvas  
£2,000



CHLOE LI  
*Beneath a Pastoral Sky, 2025*  
Steel, wax, artificial turf 1mx1m  
£1,700

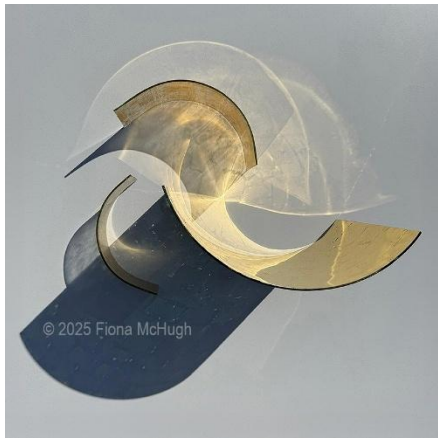


MUZHDA IBRAHIMI  
*Bottlebrush*  
Watercolour, 29.7x42cm  
£100



FRED JOHNSTON  
*Martin Sheen,*  
Oil on Canvas, 50x50cm  
£400

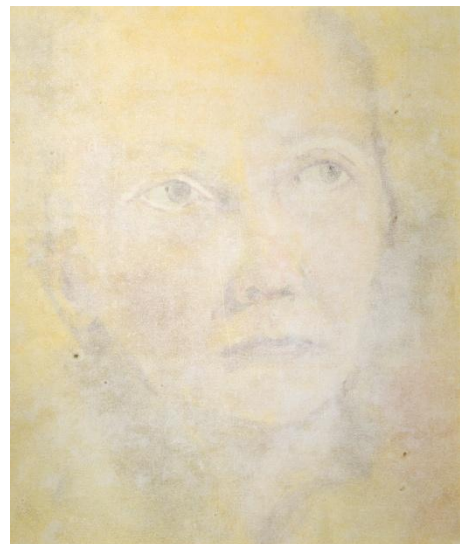




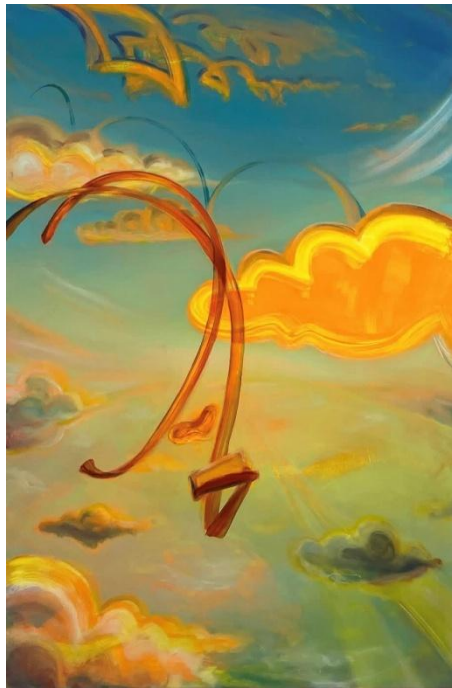
FIONA MCHUGH  
*Infosphere III (Instruments of Soft Data)*, 2025  
 Giclée photographic print (limited edition of 30)  
 Unframed £140, Framed £340



FIONA MCHUGH  
*Infosphere V (Instruments of Soft Data)*, 2025  
 Giclée photographic print (limited edition of 30)  
 Unframed £140, Framed £340



SONIA THOMAS  
*Golden Light*  
 Monotype on paper, 74x59cm  
 £1,800



ELEANOR COWELL  
*Eyes Wide Shut*  
 Oil and Acrylic on Plywood 91x152x3cm  
 £2000



ELEANOR COWELL  
*All We Ever Have Is Right Now*  
 Oil and Acrylic on Plywood 91x152x3cm  
 £2000



ALEXANDRA SILKOV-YIANNI  
*Fused Glass Triptych*  
 Glass  
 £400



ALEXANDRA SILKOV-YIANNI  
*Stained Glass Triptych*  
 Glass  
 £400



KATYA KVASOVA  
*Blue Room*  
 Oil and coloured pencils on canvas  
 £600



KATYA KVASOVA  
*Remember David*  
 Oil and coloured pencil on canvas  
 £1000

## **NOTES TO EDITORS**

### **Press Review**

Saturday 28<sup>th</sup> June – Sunday 29<sup>th</sup> June 2025 (7am-7pm)

We would be delighted to offer the opportunity to interview any of the artists either before or after the exhibition

### **Admission:**

Free of Charge

For further enquiries contact us at: [admin@rfsafoundation.org](mailto:admin@rfsafoundation.org)

### **The Royal Female School of Art Foundation**

The Royal Female School of Art Foundation (RFSF) is a growing grant-making charity, with a long history, providing grants to art students and arts outreach programmes through academic institutions. Our mission is to widen access to the arts, design and associated professions by supporting those who might otherwise be unable to start or stay in further and higher education, in Greater London.

