

**RIVERSIDE  
ARTISTS  
GROUP**

**POLISH SOCIAL & CULTURAL ASSOCIATION  
2 – 13 NOVEMBER 2025**

**ANNUAL25**

## **RAG ANNUAL 2025**

Riverside Artists Group (RAG) exhibits for their third year at the Polish Social and Cultural Association (POSK) in Hammersmith, London. Works from 32 artists, including three new members, present an eclectic mix of work across various disciplines. Once again the annual show has no theme other than the current concerns of each member of the group. This catalogue shows images with text written by the artists which gives a deeper understanding of the works on display.

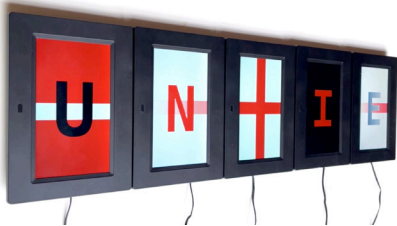
Following the very successful exhibition 'Do Geese See God' at Riverside Studios in March this year, John Potter (ex-RA exhibitions) again designs and hangs this show. There are framed works, canvases, assemblage, combined media and sculpture available for purchase.

Please contact the artists directly, details in the listings that follow or through the website: **[RIVERSIDEARTISTSGROUP.COM/ARTISTS](http://RIVERSIDEARTISTSGROUP.COM/ARTISTS)**

**ARTISTS' TALK: Saturday 8 November, 2.30-4.30pm**

Artists' Talks will take place in the Gallery on Saturday, 8 November at 2.30-4.30pm. All visitors to POSK are welcome to join the conversation which this year will focus on colour. It gives an opportunity to understand more about the process of making art, as well as an individual artist's way of working.

Refreshments are available in the lovely Maja café. Enjoy delicious coffee, cakes and Polish dishes.



Mike Abrahams

**UNITE/UNTIE (The Kingdom)**

five channel video (screenshot above)

£1,200 (inc VAT)

Who owns the flag and what does it stand for?

('Our' flag or 'the' flag?)

Is it to divide us or unite us?

(Who is 'us'?)

[mike@abrahams.uk.com](mailto:mike@abrahams.uk.com)



Susan Bazin

**UNHOLY LAND**

acrylic paint and oil bar on canvas 90 x 60cm NFS

Though inadequate, physically painting an image makes it feel realer than TV. Thinking of the destruction of buildings and bodies, DNA "fingerprints" and chromosomes among the rubble represent the victims. "The answer's still blowin' in the wind".

[susanbazin@googlemail.com](mailto:susanbazin@googlemail.com)



E. Lynne Beel

**THROUGH THE BACKS  
HER HAIR STILL SINGS ON**

giclée print 46 x 31.05cm £400

In my last artworks submitted to Riverside Group exhibitions, it became apparent to me that I could express within my own pictures the importance of how things can still be seen to happen through, or at the back of, my chosen images; and so probably beyond the artworks themselves. [minarette2000@yahoo.co.uk](mailto:minarette2000@yahoo.co.uk)



Peter Blegvad

**THORPENESS 1**

acrylic on panel 34 x 28 x 4 cm £350

"...fringed by amethystine sea – the land of Viking Vigour and of sea-borne health – Thorpeness is absolutely English in her beauty, in her social amenities, in her devotion to popular athletic open air exercises."

(From a publicity booklet circa 1935)

[peterblegvad@btinternet.com](mailto:peterblegvad@btinternet.com)

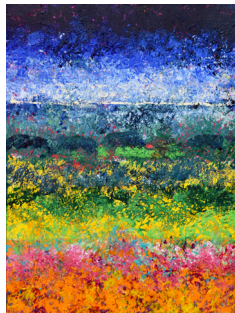


G. Calvert

**BRIDGE**

acrylic/solvent on ready made image 30 x 40cm £250

The painting was made using a canvas print depicting an unknown bridge; I removed part of the image then, from memory, the two figures suggested themselves, expressing perhaps exhaustion at the impossibility of communication. Later, I realised that the figures were Goya's 'Lamplighter' and a portrait of his friend and patron, a liberal politician, Martin Zapatér. [g@gcalvert.com](mailto:g@gcalvert.com)



Jim Cox

**LANDSCAPE**

acrylic on canvas 60 x 46cm £595

Layered colours define the essence of landscape.

[jimcox1912@gmail.com](mailto:jimcox1912@gmail.com)



Grazyna Cydzik

**NO FACE**

photography 48 x 43 x 2cm £250

This artwork, 'No Face', represents an area of my art practice which I keep revisiting: the deceptive nature of representation. Here I have chosen to examine this concept via a traditional, almost kitschy mask bought in Venice.  
[grazynacydzik@yahoo.co.uk](mailto:grazynacydzik@yahoo.co.uk)



Emma Davis

**IT'S PERSONAL**

graphite on paper 25 x 21 cm £200

Self-Portrait.

[emmadavisart@gmail.com](mailto:emmadavisart@gmail.com)



Brian Deighton

**SEDUCTIVELY SINISTER**

acrylic on canvas 122x77x3.5cm £670

We are witnessing an open disregard for human life and a consequent assault on Truth, Justice and Human Rights by the likes of Trump, Putin and Netanyahu. It feels like the moral centre of the world has shifted. We are becoming accustomed to acts that can only be described as evil.

[briandeighton@me.com](mailto:briandeighton@me.com)



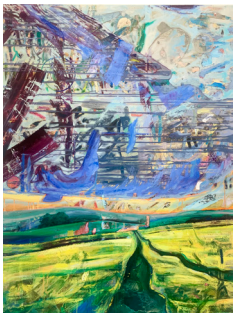
Josie Deighton

**VEIL**

monoprint (framed) 37.5 x 29cm £65

Taking by the hand and walking with them.

[jscdeighton@gmail.com](mailto:jscdeighton@gmail.com)



Shona Elrick

**LUMINOUS FIELD WITH SUNSET**

oil and collage on canvas 122 x 91 cm £3,200

Inspired by a fiery sunset, late July in Aberdeenshire, creating a luminous light on the yellow oilseed rape.  
[shonaelrick@googlemail.com](mailto:shonaelrick@googlemail.com)



Chloe Fremantle

**FROM WITHIN TO BEYOND (AQUILEGIA)**

gouache on paper 63 x 82 x 3 cm £1,250

Recent works are inspired by garden flowers, and their rich potential. Observational studies "from within" can lead to wider and further echoes of the world "beyond".  
[chloefremantle@mac.com](mailto:chloefremantle@mac.com)



Máire Gartland  
**MADE IN HEAVEN (Would you believe?)**

oil on canvas, wooden letter blocks on board  
40 x 50cm (each canvas 20 x 20cm) £600

Who is who and what is what?  
What they are and what they're not  
A and E or E and A  
Doesn't matter either way  
Start again O Great Begetter  
\*Fail again but fail much better\*  
(Borrowed from S. Beckett thanks Sam)  
[mairegartland@hotmail.co.uk](mailto:mairegartland@hotmail.co.uk)



Saadeh-Byreet George  
**HOKKAIDO SNOWS**

ink and watercolour on paper 19 x 19cm £225

Inspired by a trip to northern Japan earlier  
this year.

[saadehgeorgegeorge@gmail.com](mailto:saadehgeorgegeorge@gmail.com)



Sarah Granville

**PLOT 54**

oil on board 29 x 34cm £500

Late summer on the allotment.

[sg@sarahgranville.com](mailto:sg@sarahgranville.com)



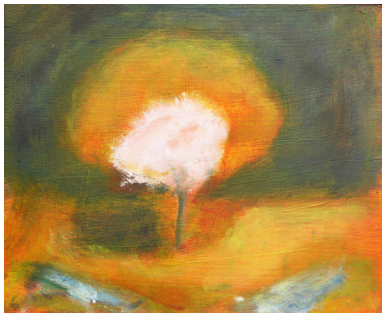
Aude Grasset

**PESTICIDE PERCOLATOR**

acrylic and resin on cut board 97 x 42cm NFS

Colourful forms — toxins on fruit sprayed for beauty — descend, seeping into soil and water. Below, the hourglass acts as a percolator, swirling homes, habitats, and a grenade as a symbol of looming danger. A fragile filtration, revealing how what nourishes can also poison, threatening both nature and humanity.

[aude@audegasset.com](mailto:aude@audegasset.com)



Janey Hagger

**DARTMOOR HAWTHORN**

oil on board 26 x 37cm £350

This piece was painted while working on Shilston Tor on Dartmoor. It was Hawthorn blossom time.

[janey@janeyhagger.co.uk](mailto:janey@janeyhagger.co.uk)



Diana Hare

**DE-COMPOSE**

discarded mild steel c500 x 200 x 150 £950

The series of London Plane tree leaves was formed from different types and thicknesses of metal offcuts using a plasma cutter and alludes to the ephemeral and transient nature of the plane tree leaf which is so prevalent for a brief period in London every autumn.

[dianabhare@yahoo.co.uk](mailto:dianabhare@yahoo.co.uk)



Martin Ireland

**IN THE SHALLOWS**

oil on canvas 55 x 43cm £600

'In The Shallows' celebrates the joy of wild swimming in rivers and the sea without the inhibitions of 'pay-as-you-swim' regulations expected at many leisure centres. These reflect similar vulnerabilities from regulations that asylum seekers arriving in small boats experience after crossing one of the busiest shipping lanes in the world. [martinaireland65@yahoo.co.uk](mailto:martinaireland65@yahoo.co.uk)



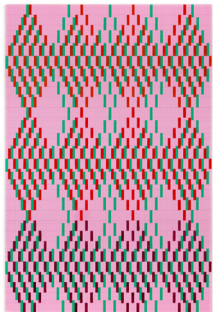
Buffy Kimm

**DISCARDED 1 BLUE**

two plate etching 58 x 58cm £250

The etching uses hard and soft ground. It is inspired by that which is discarded and disregarded. I found the feathers whilst walking my dog, and the background is scrim used in the etching process.

[buffykimm@hotmail.com](mailto:buffykimm@hotmail.com)



James Lawson

### **WEAVING POLYRHYTHM 20**

Acrylic, emulsion and coloured pencil on canvas

120 x 80cm £2,500

Two repeating diamond patterns interact with each other across the surface of this painting, creating a polyrhythm. At certain points the two patterns coincide almost exactly, making a visual echo, while at other points they are out of synch and there is a tension, which eventually resolves itself again. [jamesplawson@gmail.com](mailto:jamesplawson@gmail.com)



Marianne Moore

### **THE JOYS OF SUMMER**

acrylics 41 x 31cm £480

Federer's agility reveals a virtuosity born of persistence, his movements unfold with a grace that transcends the court. This work draws from that radiance, inviting us to wonder: might the elegance of a champion, distilled in motion, quietly touch our lives and illuminate our own practices?

[marianne.moore@btinternet.com](mailto:marianne.moore@btinternet.com)



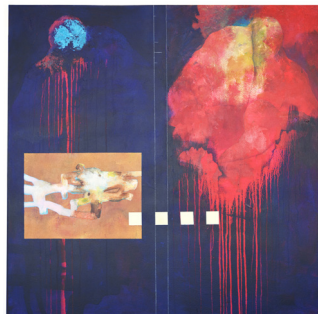
Jane Oldfield

### **PHAETON AND THE SUN HORSES**

mixed media – mainly laser cut acrylic sheet  
80 x 30 x 15cm £900

The Greek story told that Phaeton tried to drive his father's chariot, which pulls the Sun across the sky. But he could not – and fell to his death. We are also messing with the Sun; will our fate be as bad?

[jane@janeoldfield.co.uk](mailto:jane@janeoldfield.co.uk)



John Potter

### **IN DEEP**

acrylic on canvas 100 x 100cm £1,800

'In Deep' is first in a new series of paintings inspired from looking and listening to how the use of improvisation led to the birth of both modern jazz music and abstract expressionist art. In this painting I have attempted to paint a tune.  
[johnpotter101@hotmail.com](mailto:johnpotter101@hotmail.com)



Felicity Swan

**REQUIEM, 2025**

mixed recycled media including nikau crown  
90 x 63 x 38cm NFS

I enjoy making small sculptures from recyclable materials. The nikau is New Zealand's only native palm. Long feathery leaves form a central crown: making way for new growth, leaves fall away along with the outer woody part. I found this in the bush before it decomposed and removed the stem.  
[felicity@felicityswan.com](mailto:felicity@felicityswan.com)



Jules A Sykes

**LOST LANGUAGE IV**

mixed media – paper, wood, string  
84 x 57cm £485

'Lost language IV' features historic handwriting from a forgotten age of documenting life. Old methods of keeping records, repetitive actions and ancient ways long gone. I use the reverse side of frames as a metaphor for the hidden; for life going on behind the scenes.  
[julesasykes@mac.com](mailto:julesasykes@mac.com)



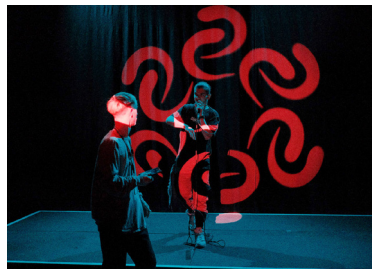
Celia Toler

### **TRAWLER**

pastel on paper 30x 40cm  
£80 unframed, £105 framed.

A fishing boat which sails from the port of Newlyn in Cornwall. Its photo heads the tidal charts that are free with a portion of fish in the New Year. Pastel drawing is messy but the colours are intense and the way of blending and highlighting is similar to paint.

[celiatoler@hotmail.com](mailto:celiatoler@hotmail.com)



Jan Urbanski

### **S3 – TECHNICAL REHEARSAL**

c-type photographic print 74 x 53cm £400

S3 (named after Studio 3 at Riverside Studios) is a recurring music night showcasing electronic dance music, HipHop and Rn'B. Photographing it is very much a 'flying by the seat of your pants' experience, the constant movement and rapidly changing lighting make for a challenging shooting environment.

[Jan.Urbanski@RiversideStudios.co.uk](mailto:Jan.Urbanski@RiversideStudios.co.uk)



Astrite Vula

**WAR & PIECES**

oil on canvas 40 x 30cm £375

Exploring form and memory. To be deciphered as the natural raw and the ugly – always in response to its context.

[astritev@gmail.com](mailto:astritev@gmail.com)



Greta Wakil

**SLOW MORNING**

oil on canvas 60x45cm £300

The subject of the painting was an old photo of a harbour. My aim was to capture a feeling of the interaction between the water and its environment. Water is always amazing with its endless varied responses.

[gretawakil@yahoo.co.uk](mailto:gretawakil@yahoo.co.uk)



Miles Watson

**BORDERLINE**

oil on canvas 54 x 52cm £1,500

Two men approaching,  
Slowly at the boundary

A fresh world awaits.

[miles.watson@talk21.com](mailto:miles.watson@talk21.com)



Stephen Williams

**OUT OF THE BLUE**

giclée print 50 x 50cm £125

A boat drifts on the wild sea,  
waves rising, wind relentless.

Beneath, in unseen depths  
the sea hums with primal force,  
singing to itself, in constant motion.

[swlastword@hotmail.com](mailto:swlastword@hotmail.com)

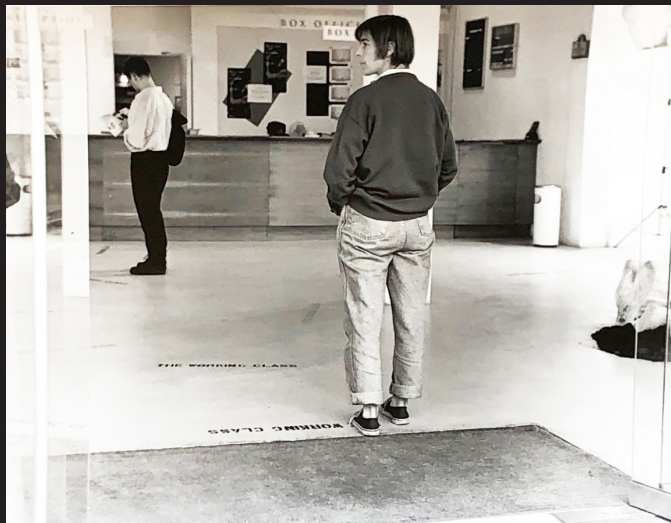
## **RIVERSIDE ARTISTS GROUP**

RAG, established in 1986 at Riverside Studios, is a diverse group of up to 40 practicing artists. These include those with established careers, fine art lecturers as well as newcomers and professionals from related disciplines. RAG's membership uses a wide range of media to develop and progress ideas and produce work that spans contemporary visual art forms. With notable past national and international exhibitions, RAG continues to show regularly, both physically and alongside an active online presence.

Profiles of RAG artists can be found on the website. New members are welcome and are chosen by a selection panel. Exhibitions are organised by volunteer working groups. RAG is a not-for-profit organisation.

For more information, please see: **[RIVERSIDEARTISTSGROUP.COM](http://RIVERSIDEARTISTSGROUP.COM)**

**COMING SOON!**



**RAG CELEBRATES  
ITS 40TH ANNIVERSARY  
IN 2026 WITH A  
MAJOR RETROSPECTIVE  
AND EXHIBITION AT  
RIVERSIDE STUDIOS,  
LONDON W6 9BN**

1996 RAG's 'New Labour'  
at Riverside Studios curated by  
Peter Kennard

# RAG ANNUAL 2025

## **RAG EXHIBITION WORKING GROUP:**

Felicity Swan (chair)

Janey Hagger (vice-chair)

Emma Davis, Sarah Granville, Martin Ireland,

John Potter, Astrite Vula

## **EXHIBITION DESIGN AND INSTALLATION:**

John Potter with Brian Deighton, James Lawson

## **PUBLICITY:**

C. Toler

## **CATALOGUE:**

Mike Abrahams, G. Calvert, C. Toler

## **INSTAGRAM:**

Shona Elrick, James Lawson, Josie Deighton,

Natalia Bobrova

## **FINANCE:**

Chloe Fremantle, Stephen Williams

With thanks to POSK and Joanna Ciechanowska



The Polish Social and Cultural Association (POSK) in Hammersmith, London, was founded by the Polish community in Great Britain on the initiative of Professor Roman Ludwik Wajda (1901-1974).

In 1964 the first public meetings took place to discuss the idea of collecting funds to build the Centre. POSK's motto is "For the benefit of Poland and free Poles."

It was also created to save and maintain the Polish Library, established in 1942, in London. POSK is run by volunteers and hosts numerous exhibitions, meetings, concerts, film screenings and theatre performances.

For more information, please see: **[POSK.ORG/EN](http://POSK.ORG/EN)**

# RAG



[riversideartistsgroup.com](http://riversideartistsgroup.com)  
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