

**PULL FOCUS: THE 40TH ANNIVERSARY EXHIBITION
AND THE RAG ARCHIVE WALL**

17 MARCH - 3 MAY 2026, RIVERSIDE STUDIOS, LONDON

CURATED BY KATHARINE MEYNELL

1
Máire Gartland RAG MEMBER 1992
AH GO ON, 2026

Mixed media
Vitrine installation
NFS

Throughout the 1980s Riverside Studios was home to Samuel Beckett. In April 1986 he celebrated his 80th birthday there, with performances of Krapp's Last Tape, and Rockaby. I was lucky to experience Max Wall and Billie Whitelaw in the respective roles 'Ah Go On' is a voice and installation celebration of Beckett, of art and of theatre.

2
Stephen Williams FOUNDED MEMBER 1986
INCUBATOR, 1997

Kraft paper bags + light source
60x220cm

This work explored the contradiction of light/heat giving life but eating away at the cell-like structure represented by the paper bags.

3
Mike Abrahams RAG MEMBER 2019
26X26 INSTANCES OF THE ABSENCE OF DIACRITICS, 2013
Archival inkjet print, edition of 26
100x150cm
£260

A work conceived and curated with artist Richard Berry and made with others, comprising 26 volumes, one for each letter of the alphabet. Every volume is a collection of 26 sequential photographic images of letterforms. It all started in Nepal when I found a broken shoelace that looked like the letter 'R'.

4
Máire Gartland RAG MEMBER 1992
WATER MUSIC, 2020

Oil on canvas
50x100cm
£1,750

I painted this diptych on a couple of frames I found in a charity shop. I was working on The Styx project at the time. Orpheus, the god of music and poetry was in my mind. I was writing at the time too so water poetry and of course music all came together here. I photographed the work in my studio which has a blue wall. It can have several iterations depending on the background.

5
Greta Wakil RAG MEMBER 2007
BLUE SPIRIT, 2017

Oil on canvas
60x40cm
NFS

This painting evolved from the freedom of figure drawing from imagination! It happened spontaneously as it somehow developed its own rhythm breaking down the colours as I was trying to suggest a feeling of movement and elusiveness. All is connected – life, earth, sky and beyond.

6
Lynne Beel FOUNDED MEMBER 1986
LIFE AND TIMES OF MECHTHILD NAWIASKY, 1981

Introductory print to a series of 30
64x46cm
£400

I created a sequence of largish drawings commemorating the remarkable life story of Mechthild Nawiasky (Hon.Fellow RCA), who, history-wise, has continued in being something of a forgotten artist, despite becoming a well-remembered tutor at the Royal College of Art. She died in 1987. My formal portrait painting of Mechthild is in the Royal College of Art's Special Collection.

7
Aude Grasset RAG MEMBER 2004
EROS, 2011

Acrylic on board
40x60cm
NFS

A solitary pig strolls through Soho's red light district, both outsider and mirror, calmly absorbing neon desire and human contradiction. Rendered in acrylic on wood, the painting blends satire and tenderness, transforming an urban myth into a quiet meditation on excess, vulnerability, and shared instinct within the nocturnal cityscape. Soho.

8
Grazyna Cydzik RAG MEMBER 2017
LOOKS LIKE, 2025

Banana skin fibre
29x29x1cm
£440

This work represents a new development in my art practice – and is part of a now ongoing theme entitled 'Transformation'. Having learnt that banana fibre is being used in the textile industry as a sustainable alternative to synthetic materials I am experimenting with banana skins which I would otherwise discard.

9
Emma Davis RAG MEMBER 2016
FAN STUB, 2023

Graphite on paper
68x50cm
£700

Part of a series looking at chance, touch, movement.

10
Jules Sykes RAG MEMBER 2025
HYPER VEILED, 2025

Mixed media
25x18x2cm
£250

In a world where more things are being covered up, whether by veils, secrets, passwords, shrouds, these hidden elements are becoming more prevalent, provoking paranoia and suspicion... the simplicity of the past is no more.

11
Celia Toler RAG MEMBER 2014
BONFIRE, 2015

Giclée screenprint
31.7x 44cm
£80

Taken from my first filmed performance, I am dressed as an archetypal middle-class woman. The war in Syria had been going since 2011. It seemed that no one wanted to know about it. When the bonfire was lit, I didn't look round. Pollution or war, I would ignore it.

12

Mike Abrahams RAG MEMBER 2019
UNITE/UNTIE (The Kingdom), 2025
Five channel video 21x75cm
£1,200

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’?)

13

Janey Hagger RAG MEMBER 2010
CHILD, 1997
Etching
122x89cm
£400

This piece was part of a series called Mr X and Mrs Y. Developed from drawings of a dead spider. I was interested in the nature of fear and how that plays out visually and in the language of mainstream film.

14

Saadeh-Byreet George RAG MEMBER 2016
SHELL OF A WOUND, 2023
Digital image of a gauze sculpture
31x31x3cm
£640

This is a resurrected digital image of a gauze and surgical sutures sculpture made in 1999 for a touring exhibition. It was a homage to victims of wars. The work was accidentally damaged. In summer of 2023, I decided to recreate the work from photographic slides.

15

Stephen Williams FOUNDING MEMBER 1986
VIEWING PLATFORM (QUIET VIEWS), 1986
Ink on Cressy paper
36x28cm
NFS
Giclée print available £75

This axonometric drawing is one from a series that explored the formality of construction against the informality of the landscape, as a kind of metaphor for the arrogance of humanity over their environment.

16

Brian Deighton FOUNDING MEMBER 1986
INTO THE FOREST, 2013
Archival inkjet print, edition of 20
68x87x4cm
£350 framed
£270 unframed

Based on a real location – Ecclesbourne Glen, Hastings – this image invites an immersion in the natural world. The four white circles simultaneously reference a never ending grid, and a portal into the deep dark of nature. In Buddhist circles, ‘Into the forest’ can mean that having done your duty to your family and society you can become a forest monk, or in a more secular way, pursue your own path.

17

Astrite Vula RAG MEMBER 2023
FRAGMENTED MEMORIAL, 2013
A3 print technical pencil on paper framed
31x44cm
£550

Traces of Memory: An abstraction of a fractured town. Its expanse, now inlaid with hidden thresholds and shifting passages. Rebirth born of remnants, conflict shapes its inevitable future now leaning toward reverence and remembrance, whilst the new quietly weaves a tapestry suspended between preservation and becoming.

18

Peter Blegvold RAG MEMBER 2018
LION, LISZT, LIVER, LOCH LOMMOND, IMAGINED, OBSERVED, REMEMBERED, 1985
Ink on paper
58x75x2.5cm
NFS

First of a series of three related works exhibited in the Riverside Open at Riverside Studios in the late 80s. The works are part of ‘Imagine, Observe Remember’ an epistemological project begun in 1975 and documented in the book of that title published by Uniformbooks in 2020.

19

Felicity Swan RAG MEMBER 2020
BUSH SCRUB, 2023
Charcoal, graphite and pastel on paper
92x86cm
£450

En plein air; I enjoy making quick sketches as I walk, marking my surroundings on paper to make drawings that are at once abstract yet identifiable as landscape. In the studio, these experiences inform my work. Here I was thinking about the edge of the bush in New Zealand.

20

Diana Hare RAG MEMBER 2025
THE WOOD AND THE TREES, 2024
Digital print diptych
29.7x42cm
£200

My work ‘See the wood and the trees’, reconstructs an abstracted representation of a tree from standardised timber sections. This is a reflection on the accepted system of standardisation and the re-appropriation of nature that underpins our construction processes and a response to the precarious balance of our environmental ecosystem.

21

Sarah Granville RAG MEMBER 2019
SUSSEX FARM, 2026
Archival pigment print
46x60cm
£350

This farm in the South Downs is my current preoccupation and the subject of ongoing paintings; a rural idyll, constantly in flux.

22

Grazyna Cydzik RAG MEMBER 2017
I WILL WAIT FOR YOU, 2019
Soft and oil pastel, graphite, ink, charcoal
93x68cm
£500

This mixed media drawing is part of an ongoing theme entitled ‘Missing’. Begun in 2016, I kept making, remaking, putting it aside for months then taping it up again on the studio wall and redoing. (It’s not unusual for me to work this way). In its present state, it’s finished.

23

Jan Urbanski RAG MEMBER 2025
WET TEXTURES, 1985
Silver Gelatin print
26x30cm
NFS

This photograph was taken in Madeira in 1985 on Ilford FP4 black and white film using my first camera, an entry level Nikon EM with a 50mm f1.8 lens which I bought for the princely sum of £95 in Barbers department store in the North End Road in Fulham.

24

Josie Deighton RAG MEMBER 2014
WALKING THE LINE’, FAITH AND FEAR, 2023
Animation
1080x1080 pixels
POA

Dismantling the myth of the efficacy of my harmful coping mechanisms cast me adrift in limbo space. Behind is known fears. Habits that whisper, ‘we’ll keep you safe,’ caution breeding fear. In front is surrender; to trust, to the unknown, to god knows what. Take a step.

25

Susan Bazin RAG MEMBER 2013
SUMMER SHADES, 2025
Acrylic and oilbar on canvas
70x40x3cm
£750

A recent landscape with a background space of symbolic solid colour, vertical rectangles that could represent the urban or the rural and an organic cellular presence, using transparent oilbar and acrylic paint.

26

Buffy Kimm RAG MEMBER 2024

RED RESURGENCE, 2025

Recycled materials
56x56x1 cm
£950

This piece has been made from an old newel post and a rusted barrel hoop. I wanted to create something completely different to what it was meant to be used for, and as I love the shape of the circle, cutting the post into slices and fitting them into a hoop seemed like an interesting way to proceed.

27

Felicity Swan RAG MEMBER 2020

BIRD FLIES IN THE SINGING WOOD, 2023

Oil on canvas
120x110cm
£1,650

I work intuitively. Stemming from my plein air walking-drawing practice, this painting was inspired by landscape as subject, albeit abstract. It developed quite quickly and I didn't feel it would be enhanced by building further layers.

28

Sarah Granville RAG MEMBER 2019

LONGSTANDING, 2020

Gouache
31x41cm
NFS

In the year of 2020 I spent much time at the allotments drawing and painting the sheds. This pair seemed to be in conversation, and became the subject of a series of drawings, a print, and this gouache.

29

Shona Elrick RAG MEMBER 2019

CULLEN BAY, 2021

Oil, collage and pastel on canvas
61x76x2cm
£1,200

This painting originates from 'Lockdown Drawings' made during RAG's 2020 online exhibition. I used my painty newsprint by-product to underpin these quick daily drawings. Working from photographs, I desired to portray my experience of Cullen Bay in a truer fashion, hence playing with booth abstraction and figurative approaches together.

30

John Potter RAG MEMBER 2023

RAIN DANCE, 2025

Acrylic on canvas
90x120cm
£2,350

This work is part of a series deriving from the compositional exercise of taking a line for a walk – but instead I have taken the line for a dance. The image is transversed by only painting the negative space using white on a ground of off-white, creating a sculptural and playful element.

31

Miles Watson RAG MEMBER 2001

NEOCITY, 2020

Oil on canvas
46x61cm
£2,250

Created in London during the pandemic lockdown it evokes the dreamlike anxiety of the time and the feeling of a new unexpected world emerging.

32

Shona Elrick RAG MEMBER 2019

LINKS BANFFSHIRE, 2014

Oil, oil stick and collage on canvas
100x100x2cm
£2,400

The initial 'sketch' for this painting was found on my painty newsprint used to discard paint from my brushes and palette in a Green way. The random spontaneous marks suggested The Links Beach in my hometown in Aberdeenshire. The linear grid within the image is true to the original newsprint layout lines.

33

Janey Hagger RAG MEMBER 2010

HIDE, 2024

Oil on canvas
90x60cm
£1,100

This painting is from a series based on some inexplicable broken structures on the Essex Marshes. Are they for hiding in? Are they for watching? They play with suggestions around our relationship with shelter, home, safety, incarceration or the uncanny.

34

Chloe Fremantle FOUNDRING MEMBER

1986-2002; 2010

YELLOWSTONE CREAM CHARACTER, 1998

Mixed media on canvas
31x39x3cm
£450

Part of a series of works responding to a visit to Yellowstone National Park, reflecting our small place as part of mankind, in comparison to the enormity of Natural Forces.

35

Chloe Fremantle FOUNDRING MEMBER

1986-2002; 2010

MEMENTO MORI 52, 2017

Acrylic on canvas
132x137x3cm
£6,750

This work is part of a series responding to the customs of celebrating past lives in Alpes Maritime Cemeteries. Flowers, plants, bowers, ceramic ornaments, garlands and photos all help the bereaved to atmospherically evoke their love for the deceased, often bathed in the glorious Mediterranean sunshine.

36

James Lawson RAG MEMBER 2024

SHIFT / HATCH, 2024

Acrylic on canvas
100x100cm
£2,250

From a series where I was looking at the geometry of the canvas itself and ways to create rhythms by interrupting its inherent structure. A slice is taken from a corner, inverted and moved. Lines that echo the horizontal and vertical axes cross over themselves, creating a rhythmic moiré pattern.

37

Celia Toler RAG MEMBER 2014

DEMONSTRATOR, 2019

Acrylic on canvas
229x196cm
£1,080

Painted from a Guardian news picture of the 2008 Tibetan Uprising in Lhasa, I was moved by the person running in front of brutish (Chinese) vehicles. The painting hangs like a banner, a protest of a protest.

38

Jane Oldfield RAG MEMBER

FROM THE TERRACE

Acrylic on canvas
61x76cm

I did a series of Harewood Park and its surrounding where I grew up. This is the view from the terrace of Harewood House. I used only a very limited palette of colours for all the paintings. The bright colours refer to the family using the money they made out of slavery in the Caribbean to buy the land, construct their stately home and acquire their title. I showed this series of paintings in my solo stand at the 'Fresh Act' exhibition in the Business Design Centre, at the Angel, London.

39

G Calvert FOUNDRING MEMBER 1986

SHE HAS IT ALL SHE CAN

...SHE ABSOLUTELY CAN'T, 2014

Acrylic and pastel on canvas
120x90x2cm
POA

This painting, part of an ongoing work: All our art Mothers relating to young women's visibility and confidence in the art world. Their self-belief, fleetingly held, fragile, threatened by pressures of unachievable goals, their internal and external unease both acknowledged and denied. The painting reflects my sensations, while watching my artist daughter at an event which proved transformative. It can be read horizontally or vertically both sustaining or escaping the narrative of her wavering, exposed in adulthood, trying to define boundaries, her perilous journey begun.

40

Peter Blegvlad RAG MEMBER 2018

A BIGGER SPILL, 2021

Acrylic on panel

64x94x6cm

£3 995

Ecological protest painting. Featured in the RA Summer Exhibition 2022.

41

Lynne Beel FOUNGING MEMBER 1986

MONUMENTALS: BEATING THE BOUNDARIES, 2023

Oil on canvas with mixed media

54x74x2cm

NFS

I've chosen this Painting as it seemed to me to be a quintessential example of various artworks I'd created in the past: this one involved the use of pastiche.

42

Natalia Bobrova RAG MEMBER 2010

BARNES BRIDGE, 2020

Oil on canvas

30.5x40.6x2.5cm

£400

The painting picturing Barnes Bridge in London with dramatic clouds and a reflection of it in River Thames.

43

Marianne Moore RAG MEMBER 2024

MATTERHORN, 2024

Acrylics

40x30cm

£320

The Matterhorn rises above autumn woods as Monument and myth, holding a quiet power. Between seasons, it invites adventure yet echoes a wish to linger in summer's warmth. This tension mirrors our bond with nature: drawn to challenge, comforted by calm, capturing a fleeting moment of awe beneath its enduring presence there.

44

Jim Cox RAG MEMBER 2024

THE GREEN MOUNTAIN, 2000

Acrylic on MDF

41x41x2cm

£525

45

Martin Ireland RAG MEMBER 2010

OUTING IN PUTNEY AT DUSK, 2020

Oil on canvas

51x61cm

£600

Influenced by the muted colours used by James McNeil Whistler and with an interest in rowing, I conceived this painting in two hours on the spot.

46

Josie Deighton RAG MEMBER 2014

FINDING MY FEET, 2017

Oil on canvas

195x85x2cm

£1,200

Becoming chronically ill challenged my identity, painting this symbolic narrative helped me to process it. References; pain, ego, stumbling, defiance, weightlifting, cartwheeling, mother, masculinity, vulnerability, pigeon-toed, grandfathers scissors, roofing the studio, Neils Arestrup in, The Beat that my Heart Skipped, Gena Rowlands in, A Woman Under the Influence.

47

Brian Deighton FOUNGING MEMBER 1986

LEGACY (MOSCOW 1989), 1989

Oil and postcards on canvas

128x97x5cm

£2,400

Began in Moscow in the time of glasnost and perestroika, completed in London. This work shows one of the figures from Vera Mukhina's iconic statue, Worker and Collective Farm Woman, imploding upside down onto the Khrushchevskas' apartment blocks (the hope of the 1960s). The postcards at the bottom are from VDNKh, the kitsch socialist realist park which celebrated Soviet achievements.

48

G Calvert FOUNGING MEMBER 1986

BRUCE/STRUMMER, 1979

Acrylic and pastel on canvas

96x157x2cm

POA

This painting depicts a moment of challenge as 'Woody', idealistic singer, hero of radical squatters in West London, tapered his flares and became Joe Strummer lead singer of the Clash. Joe often typed his lyrics, Lenny Bruce at his typewriter forms its centre, the ghosted image of Joe on the left perhaps references his own potent desire to become a legend.

ARCHIVE WALL

Featuring work by Colette Morey de Morand

FOUNDING MEMBER

H'ELL TELL YOU, 1990

Acrylic on canvas

122x122x2cm

POA

OZYMANDUS 2, 1991

Acrylic on canvas

213x179x4cm

POA

In contrast to working in isolation in the studio, Morey de Morand used artists residencies to revivify her work. In early 1992 she did a residency, along with fellow American artist John Baldassari, at the Calico Museum and Sarabhi, Le Corbusier House, Ahmedabad, India. With the support of local artisan assistants, each artist worked independently. Morey de Morand developed a series of abstract assemblages, incorporating the light and colours of India. These were created quickly outdoors with the help of local craftsmen. The result was a series of multi-layered tapestries of paint, layers of art and culture that incorporated abstracted representations of historic regional symbols, cultural objects and mythologies. It was to be a unique cultural experiment that she later referred to as "Hybrid cross-cultural abstraction".

MIND DANCE, 2001

Acrylic on canvas

174x209x4cm

POA

A new series of paintings 'The Love Affair Becomes a Mind Dance' were shown at the Imperia College Gallery, London 2001. The work was both precise and ambiguous, with its compositions of intense colour and detached forms, held within a matrix of translucent space. In an interview with Geoform, New York 2006, she explained "Mind Dance was a reference to working and looking more rationally, using intellect [...] pushing relationships and limits, experimenting; at first a love affair, then becomes a mind dance". An expression of the sheer joy of making paintings that celebrates being alive in a world full of infinite possibilities.

CAPTURING TIME, 2007

Acrylic on canvas

60x50x2cm

POA

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