

CAVALIERO FINN PRESENTS *THE ANONYMOUS LINE* AT THE LONDON ART FAIR 2025

Business Design Centre, Islington, London

January 22nd- 26th 2025

VIP Preview January 21st 2025

Cavaliero Finn stand G2b

For immediate release:

November 13th 2025: Cavaliero Finn is thrilled to present, "*The Anonymous Line*," at the London Art Fair in January 2025. Inspired by the visionary philosophy of Anni Albers and her Bauhaus-led approach to creating universal, timeless beauty, *The Anonymous Line* will feature a curated selection of abstract paintings, sculpture, textile and ceramic works. These works reflect a commitment to neutrality and timelessness, evoking a beauty not tied to a particular era but rather emerging from the intrinsic qualities of line, colour, shape, and form.

'The more we avoid standing in the way of the material and in the way of tools and machines, the better chance we have that our work will not be dated, will not bear the stamp of too limited a period of time and be old-fashioned someday...And it will outlast fashions only if it embodies lasting, together with transitory, qualities.'

(Anni Albers, 'Design: anonymous and timeless' Magazine of Art vol.40 no.2 February 1947, pp 51-53)

On show will be work by; painters; Helen Kincaid, Joseph Goody and Mia Cavaliero, textile artists; Katharine Swailes and Caron Penney, ceramicists; Alice Foxen, Mimi Joung and Matthew Chambers and sculptor Simon Gaiger.

Ends

For further information please contact Debra Finn: 07941200300



Helen Kincaid - *Sleep*, 2024, oil on linen, 35 x 45cm

Mimi Joung - *The girl with lantern under the silver moon*, 2023 porcelain, glazed and brushed silver lustre, 57 x 44 X 57cm

About the artists

Helen Kincaid

Helen Kincaid has been a practising artist for over 25 years, and since completing her MA in Fine Art in Barcelona in 1991, she has exhibited regularly both internationally and here in the UK. This will be the artist's debut with Cavaliero Finn.

Drawing on the parallels between painting and our relationship to photographic images and processes, Helen's work explores ideas around our anchorage on past and present, meaning and absence, fragmentation and erasure. She's interested in the increasingly elusive notion of a whole, of seeing the complete picture and the idea that we are only ever dealing with fragments, traces, disconnections and gaps, Helen works with images of soft furnishings, curtains, wallpaper, upholstery - elements that often boundary our interior spaces. She is interested in how their recesses, folds, and surfaces become psychological spaces, timeless micro landscapes, where perspective shifts and the figurative becomes abstracted.

The artist's process involves working with multiple images, cutting, tearing, folding, and reassembling the photographic fragments, looking for a collision of ill-fitting parts that might suggest transformation or new meaning, the familiar on the verge of becoming something else. Using a series of thin oil glazes the paintings are rendered with as little paint and as few brush marks as possible, reinforcing the idea of a fragile layer of pigment over a blank surface, just as in the construction of a photograph. This parallel with painting highlights for her an interesting contrast in scale between a physical thing and an idea - a literal and symbolic proximity of something and nothing.

Helen has been shortlisted for the John Moores Painting Prize 2023 and the Contemporary British Painting Prize in 2022. Recent selected exhibitions include; Art021 Shanghai Contemporary Art Fair, Bonian Space, November 2024, John Moores Painting Prize, 2023 at The Walker Gallery Liverpool, and Contemporary British Painting Prize at Huddersfield Art Gallery and Thames Side Studio Gallery. 2022.

In 2011 Helen was the winning artist of the SALON ART PRIZE at the Matt Roberts Art Project Space, London.



Joseph Goody – Locus, oil on canvas, 160 x 130 cm

Simon Gaiger - *Harbinger*, 2024, forged and welded steel with oak and 3 hinged elements, 69 x 73-93cm x 41-93cm

Joseph Goody

Joseph Goody's works examine the moment where forms painted at the surface combine with those stratified within the canvas, pushing at the limits of definition. The colours in Joseph's paintings, much like his forms, emerge organically; they are intuitively discovered in the moment and are often difficult to define. This unique use of colour gives prominence to his deft sense of touch and lends itself to the creation of a natural rhythm.

Just as the words of a poem shift their meaning through internal proximity and context, the roles of Joseph's forms evolve through the rhythmic relationships within each composition. It is this similarity to the written word and the inherent inability of a painting to tell a definitive truth that has driven Joseph's recent work.

Seeking to demonstrate this conflict, his paintings invite the viewer to engage with forms that are clearly defined, alongside those that are suggested or obscured. By establishing regularity and repetition, against decisions informed by the layering process, these opposing concepts are permitted to collide and harmonise.

The lines, shape and colour in Joseph's work are simultaneously ever-moving and static, reinforcing and undermining each other in compositions that oscillate between balance and collapse. The delicate tension of obscuring and revealing within the work reflects the ongoing negotiation between autonomy and influence, reality and interpretation.

Joseph graduated from Goldsmiths, University of London, in 2011 and won the Neville Burston Award for Painting. He later studied at the Prince's Drawing School (now the Royal Drawing School) where he won The Patrons Club Prize in 2012. Recent exhibitions include: *Terra*, AORA/Hautes Cotes, Burgundy, France, *Winter the Weakening Eye of Day*, Cromwell Place, Cavaliero Finn, London, *Abstract Colour*, Marlborough Gallery, London and the British Art Fair, Saatchi Gallery, London with Cavaliero Finn.



Matthew Chambers - *Two Tone Twist*, 2022, Stoneware with oxides, 26 x 30cm

Katharine Swailes - *Verdure Colourfield*, 202, handwoven tapestry, worsted wool, cotton, brass, with integrated hanging system (1 m wide) 138 x 70 cm

Alice Foxen- *Pillow (Grid)*, 2024, crystalline glaze, stoneware, 33 x 27 x 6cm

Mia Cavaliero

Mia Cavaliero is initially inspired by being in landscape. She is fascinated by the colours in nature and the effect of changing light and atmospheric conditions on how we perceive them. This translates into how she works with paint, using glazes to try to recreate changing effects of light on colour. She also uses colour to express states of mind and feeling. The horizon line is a feature of her work, both as a shorthand for landscape, but also a point of separation and convergence. This contrasts with her uses of a vertical line to explore a sense of a space between. Another fascination is with veiled surfaces, and she uses layering to allude to something which is hidden.

Mia studied Fine Art at Camberwell College of Art and Design and at the University of East London, she later obtained an MA in Art Psychotherapy at Goldsmiths, University of London. Her work is held in private collections throughout the UK.



Caron Penney - *Reparation*, 2022, handwoven tapestry, worsted wool, 46 x 44cm

Mia Cavaliero – *Red Shift*, 2024, Acrylic on canvas, 27 x 32cm

Matthew Chambers

Matthew Chambers' influences and inspirations for his beautiful circular sculptures include, geometric and optical art, constructivist themes, and modern architecture and design. He pursues these interests in an abstract sense by exploring shape and making mathematically constructed pieces in clay, each built up of many different wheel-thrown sections. On completion, each form conveys different and individual properties of space, light, and colour, and sustains an expression of abstract and rhythmical beauty from its pattern and shape.

Matthew's sculptures are made using either an earthenware or stoneware clay, with colours added directly into the body of clay. When each form has been constructed, several weeks are allowed for slow drying to minimise shrinkage and warping problems. Once dry the piece is sculpted to achieve a finer shape and then low fired. It is sanded and then high fired again. Once fully fired each piece is polished once again, this time with diamond abrasives to help achieve a very smooth overall finish.

Following a six- year apprenticeship with Phillip Wood in Frome, Somerset, Matthew went on to gain a BA (Hons) 1st Class in ceramics at BSUC, Bath. He then went to the Royal

College of Art, obtaining an MA in Ceramics and Glass. He has won numerous awards both in the UK and overseas including; The Ceramic Review Prize Awarded at Ceramic Art London and The Poole Pottery Award at New Designers. His work can be found in public collections in the Victoria and Albert Museum, the Fitzwilliam Museum, Cambridge, the National Museum, Scotland, The Ulster Museum, Belfast, the Swiss National Museum of Ceramics and Glass – the Musée Ariana, Geneva and the Musée National de Céramique de Sevres, France and in private collections worldwide.

Alice Foxen

Alice Foxen's ceramic sculpture is formed from the memories she collects of encounters with roadside waste. These soft domestic objects, left to lean and droop in alleyways and side streets, take on a new life and character for Alice. She finds a quiet beauty in these plump forms, forms that for most people would just go unnoticed. For Alice, the street is always in a state of flux with stuff in constant chaotic harmony.

Beginning in clay, with other materials joining in, Alice creates her sculptures using a muted palette, introducing unusual textures through 'foaming slip' and 'popping grog' inviting you the viewer to take notice of the world around you and reassess these discarded objects that hold such a fascination for her.

Work from Alice's Pillow Series was selected for European Ceramic Context 2024, part of a triennial event for European contemporary glass and ceramics in Denmark.

Alice graduated with a MA in Ceramics and Glass from the Royal College of Art in 2022. Her work in clay and other materials has taken her to residencies at the International Ceramic Research Centre in Denmark and The Vermont Studio Centre in the USA. It has also been exhibited in the British Ceramics Biennial.

Mimi Joung

Originally from Korea, Mimi Joung gained her Masters in Ceramic and Glass from the Royal College of Art, London.

Process is all important to Mimi as she instinctively seeks to resolve ideas through the act of making, following a playful approach that reflects her own life, what she reads and what she learns from other people and situations.

Recently, the Mimi's work has evolved to create sculptural pieces based on a slim novel called 'In Watermelon Sugar' by the American writer, Richard Brautigan. To make her work, Mimi reads and re-reads each chapter and then traces and tapes the words in white or coloured porcelain slip, either repeating a short chapter again and again, or building the whole form from one longer chapter. Each sculpture relates to a chapter in the book, featuring the exact words from Brautigan's novel.

Mimi's deep understanding of materials and techniques, along with her considerable knowledge of the history of ceramics, enables her to work both with and against the traditions and conventions of her medium. Her approach is systematic and rigorous as much

as it is inventive and intuitive, the resulting works being distillations of multiple references and experiences.

Mimi is an award-winning artist and exhibits her works internationally. Her work was recently acquired by Stadtmuseum Siegburg in Germany and is held in many private collections around the world.

Simon Gaiger

Simon Gaiger's metal sculptures are simultaneously human and landscape, narrative and abstract. They are influenced by the layers of the eclectic life he has led; a childhood in Africa and the Pacific, time spent working as a shipwright's assistant, fuelled by his interests in the sea, engineering, history and mythology. All of this works its way into his drawings and thoughts collected over many years in the piles of black and grey sketchbooks that fill his home and studio which he shares with his family in semi-rural and rather remote, Carmarthenshire, Wales.

Working with industrial materials, redundant and left to decay on the land, Simon transforms them in such a playful way that their industrial or agricultural origins become almost invisible.

Simon's sculptures are constructed from wood and forged and welded steel, sometimes concrete. It is the energy of their forms and the universality of their themes that give them their lasting resonance.

Simon works closely on projects with architects, interior and garden designers in the UK and internationally including Studio Reed, Dan Pearson, Küchel Architects, Peter Mikic, Rui Ribeiro, Arne Maynard and Ilse Crawford.

Katharine Swailes

Memory and reflection, are important with Katharine Swailes' abstract colour studies in handwoven tapestry. Working intuitively with colour, Katharine reflects on a childhood in the texture and colour of a rich Cumbrian landscape, time spent exploring and walking with her parents (an artist and a local historian) observing land traces, flora and fauna. All these have informed the artist's approach to observation.

Now living and working in the Sussex countryside these tapestries are inspired by the landscape and the meditative activity of weaving. The abstract image is arrived at by implementing a minimal number of processes to create the image, the subtle colour enhanced by carefully blended wool weft yarns.

The wool and cotton materials lead Katharine's approach to her tapestries and are constructed from hand-dyed worsted wools. This fibre is a central part of the artist's life now, as it was in childhood. These long connections help her focus inward to a slowing meditative process of handwoven tapestry.

Katharine weaves intuitively without the constructs of formal pattern found in traditional tapestry, the works being as much about the internal landscape as the one inhabited.

Katharine studied at West Dean College, on a then postgraduate course in tapestry weaving (1998-2000), before working for West Dean Tapestry Studio. Here she worked on prestigious commissions including the Stirling Castle tapestries 2001-2013 as Master Weaver and Designer, alongside developing her own practice and exhibiting.

The artist's works are held in national, and private collections in the UK and abroad. She was shortlisted for the Cordis prize in 2016 and 2019, and the Kate Derum Award in 2019. In 2016 she was the recipient of the Theo Moorman Award.

As well as being a regular exhibitor with Cavaliero Finn for over five years, Katharine's work has been shown in the two-person show, *The Language of Weaving*, Petersfield Museum and Art Gallery 2024, *Sussex Landscape Chalk Wood Water*, Pallant House Gallery Chichester - 2023 and *The Five Seasons*, Make Hauser & Wirth Somerset in the last couple of years.

Caron Penney

Caron Penney's tapestries are gridlocked. A love of pattern, systems, and repetition is central to her hand-woven textiles. At the core of Caron's work are references to street architecture and structural comparisons between the warp and the weft. Surrounded by pattern, the urban landscape feeds Caron's interest in humanity. Often these themes respond to the ebb and flow of the daily migration across a city or town. The subject matter draws comparisons between societies need to function and the individuals need for identity and their subtle co-existence. This careful balance is represented in the meticulous repetition of blocks of weaving and shapes in her tapestries. The artist sometimes reproduces familiar visual signs arranging them in sequences and rhythms.

Caron's ideas develop through observation, photography, sketches and the resulting tapestries.

Caron uses the same limited range of materials traditionally used to make handwoven tapestry, worsted wool and gilt gold threads, with the addition of dyed cotton warp which edge the finely woven pieces. She has a deep understanding of handwoven tapestry techniques and her resulting tapestries continue to be embraced by the original training she acquired as a professional weaver.

She studied *Constructed Textiles* at Middlesex University, graduating with a BA (Hons). After working as a professional weaver for twenty years, she opened *Atelier Weftfaced* with fellow artist Katharine Swailes, its main purpose is devoted to the construction of textiles and tapestry weaving. Working in collaboration with artists like Turner Prize winner Martin Creed, and Gillian Ayres to create large scale wall-based tapestry artworks.

Caron has exhibited widely and has work in numerous private and public collections, including the Rumi Foundation, who purchased the tapestry 'The Red Line' at Collect Art Fair in 2022, in support of artists who create work of important social significance and social understanding. Caron's work was recently shown in the two-person show, 'The Language of Weaving' at the Petersfield Museum and Art Gallery.

About Cavaliero Finn

Established twenty years ago in 2004, Cavaliero Finn is renowned for its carefully curated portfolio of expertly crafted objects and award-winning fine art from some of Britain's leading contemporary artists. The gallery does not follow trends in its selection of work; the emphasis is on originality and craftsmanship of the highest standard, and it seeks out heirloom pieces that have a lasting, stand-alone aesthetic beauty.

The gallery has an exceptional reputation amongst its clients and within the industry for showcasing the finest works from emerging, mid-career and established contemporary artists and makers.

The gallery has placed work in several museum collections including, The Victoria and Albert Museum, The Fitzwilliam Museum in Cambridge, The Swindon Museum and Art Gallery, The Ulster Museum and the Manchester Art Gallery.

In addition to the curated selection of art and design available through the online gallery cavalierofinn.com, the company curates regular pop-up exhibitions in London in carefully chosen venues and often as part of Crafting A Difference, a collaboration between four of the UK's leading craft galleries, including Vessel Gallery, MADEINBRITALLY and jaggedart. These one-off exhibitions, programmed throughout the year, are complemented by participation in contemporary art fairs such as the London Art Fair, Collect and The British Art Fair.

Cavaliero Finn is still passionately run by the founders Juliana Cavaliero and Debra Finn who first met studying art at Warwick University. Before forming the company, Juliana Cavaliero spent ten years in the contemporary art world including the Anthony D'Offay Gallery in London and Debra Finn spent ten years in PR ending up on the board of Consolidated working with a range of consumer clients within the Virgin Group.