



Susanne Kessler, 014 - layered from 2007 onwards: 4 layers, 2017 – 2025.
Charcoal, ink, printed foil, thread on paper, 21 × 29.5 cm. © Susanne Kessler.

Lineages

29th January – 28th February, 2026

October Gallery presents an exhibition which brings together the work of **Susanne Kessler, Elisabeth Lalouschek, Theresa Weber, Eleanor Lakelin, Junko Mori, Bev Butkow, Golnaz Fathi, Tian Wei, El Anatsui** and **Gerald Wilde** amongst others. *Lineages* explores the employment of line within these artists' practice, in which the notion of line is not confined to the drawn mark, but emerges as a connective thread in concept and form.

Each selected work examines where lines become pathways across histories, environment, languages and materials. **Susanne Kessler's** works on paper, collages, paintings, sculptures and installations investigate line - in all its manifestations. At stake is not the spatial implications of these many lines alone, but their transformative ability to tie together her vast body of work. Kessler's spatial drawings treat line as a site of memory and mobility. Comprised through a variety of techniques elapsed over time, this accumulation reveals her different creative phases. These latest works are directly related to her larger installations, yet here transferred and compressed onto a two-dimensional surface.

Dynamic gestural drawings are shown by **Elisabeth Lalouschek** from her recent residency in Venice. Lalouschek's abstract compositions are rooted in gesture, rhythm and the physical act of mark-making. Her works often feature layered lines, colour washes and textures that create a sense of movement and shifting depth. She explores the tension between spontaneity and structure, allowing intuitive gestures to coexist with more deliberate compositional choices.

Two new relief paintings presented by **Theresa Weber** reflect her conceptual approach to the ever-changing nexus of identity. Each canvas is an absorbing blend of cultural, historical and mythological references, connecting to her wider 'cartographies' series in which each work presents a rich texture of collage materials including, silicone, acrylic paste, modelling mass, resin and print. Across the dense collage, Weber embeds her fingerprint as an archival trace and inlays acrylic nails to symbolise Black female empowerment. These works reveal an intuitive mapping of the intersectional body from a de-colonial perspective that resists the Western idea of the 'grid' or linear time in favour of organic forms, energy fields and circular time as an act of resistance.

Other works exhibited celebrate line within nature's formations, such as *Column Vessel* by **Eleanor Lakelin**, an artist who works with the 'life force' of trees sustainably felled in the UK, to explore memory, time and material history. By lightening the horse-chestnut wood to soft white, Lakelin reveals the intricate lines and natural patination, emphasising bacterial 'life-worlds' indicative of survival, regeneration and hope. Her works in sandblasted sequoia likewise expose how soft summer growth erodes at a different rate than its harder winter counterpart – etching the surface through a process both time-grown and time-worn. These organic lines invite viewers to contemplate new perspectives on sculpture, landscape, and the intricate ecology of trees. Her distinct practice balances the interplay of void and containment in vessel form, guided by the living medium and memory of wood.

Junko Mori who is celebrated for her intricate metal sculptures inspired by organic forms similarly looks to the natural world. Working primarily in forged steel, her series *Propagation Project*, demonstrates meticulous, layered welding as she builds assemblies of repeated hand-made elements that echo the endless variation found in nature. Guided by nature, both Lakelin and Mori understand line as a transformational tool, whether carved into or built upon, using it as a means of wayfinding through the evolving dialogue of sculptural creation.

Bev Butkow's work transgresses the boundaries between textile art, painting, sculpture and installation. She works experimentally across and between these genres, using weaving as a literal and figurative process that connects the material, the personal and the social. Her materially and conceptually rigorous practice interrogates how we walk upon the earth, alone and in community. The process becomes a catalyst for reimagining social and spatial futures that are grounded in deep feminine wisdom and embodied ritual.

Work by **Golnaz Fathi** explores the potential for overlap and exchange between the quite separate domains of modernist abstraction and classical Persian calligraphy. Her canvases operate in the 'interzone' between script that is absent of meaning and the broad field of potential significance offered to each spectator by that telling absence. In continuation of calligraphic sensibilities, **Tian Wei**'s detailed paintings explore the intersection of language, philosophy and abstraction. Through a restrained palette, he layers repeated words as a spiralling background. Drawing from Chinese calligraphy, the central word overlain on the canvas is a major focal point – yet interpreting the meaning of the flowing shapes can only be resolved in English.

Within **El Anatsui**'s *Earth struggling to grow roots and leaves*, 2023, the viewer sees bottle tops layered together with coloured lines reaching out across the work, masterfully sewn together with copper wire to create a dynamic wall hanging sculpture. Throughout his large-scale artworks, El Anatsui creates connections that symbolise communication, lineage, history and global interconnectivity.

British artist **Gerald Wilde** explores an intense use of line and colour. His compositions often appear chaotic at first glance, with jagged marks and vivid hues colliding across the surface, yet within this energy lies a remarkable sense of rhythm and structure. Line for Wilde was both expressive and architectural, carving out space while also embodying raw emotion. Together, Wilde's restless line and vibrant palette, confronts us on an abstract level as well as on the level of symbols and dreams.

Each artist charts a unique course through the conceptual and literal activation of line. The works in *Lineages* invite viewers to consider how artists use line through gesture and materiality, and furthermore, as a form of ways that unpacks culture, nature, identity and imagination.



For further information contact Alana Pryce Tojcic alana@octobergallery.co.uk
and for press images click the [Dropbox Link Here](#)

- Notes for Editors -

Exhibition: *Lineages*
Exhibition Dates: 29th January – 28th February, 2026
Private View: Wednesday, 28th January, 2025, 6 – 8.30pm
Venue: October Gallery, 24 Old Gloucester Street, London, WC1N 3AL
Telephone: 020 7242 7367
Opening hours: Tuesday – Saturday 12.30 – 5.30pm
Admission: Free
Website: www.octobergallery.co.uk
Email: alana@octobergallery.co.uk
Nearest tubes: Holborn/Russell Square
Buses: 19, 25, 38, 55, 168 and 188
Press contact: Alana Pryce Tojcic – Mobile: 07940420631

About El Anatsui

El Anatsui lives and works in Nigeria and Ghana. From 1996 to 2011 he was Professor of Sculpture and Departmental Head at the University of Nigeria, Nsukka. His highly experimental approach to sculpture embraces a wide range of forms and materials, including wood, ceramics and found objects. His monumental works made from liquor bottle tops have provoked wide international attention. Embodying his philosophy of the "unfixed form", these wall sculptures appear differently each time they are installed. Anatsui fuses specific local aesthetic traditions with the global history of abstraction, chooses materials with past lives that embody the evolution of human civilisation, African decolonisation movements, histories of migration and encounter, and life's existential questions.

Anatsui's work is held in permanent collections around the world including The Metropolitan Museum of Art, New York, USA; MoMA: The Museum of Modern Art, New York, USA; Brooklyn Museum, New York, USA; National Museum of African Art, Smithsonian Institution, Washington, D.C., USA; Akron Art Museum, USA; Tate, London, UK; The British Museum, London, UK; Centre Pompidou, Paris, France; Musée Ariana, Geneva, Switzerland; Jordan National Gallery of Arts, Amman, Jordan; Asele Institute, Nimo, Nigeria; African Studies Gallery, University of Nigeria, Nsukka, Nigeria; Guggenheim Abu Dhabi, Abu Dhabi, UAE; Osaka Foundation of Culture, Japan; Setagaya Museum, Tokyo, Japan; 21st Century Museum of Contemporary Art, Kanazawa, Japan; and Leeum Museum of Art, Seoul, South Korea.

About Susanne Kessler

Susanne Kessler's work consists of expansive, organic-like installations and sculptures primarily based on drawing, nature, complex structures and reflections on human existence. Kessler studied painting and graphics at Berlin University of Arts, Germany and went on to study at the Royal College of Art, London. Since 1984 she has been living in Rome, while for more than a decade now also maintaining a studio in Berlin. Residencies have taken her to Ethiopia, Guatemala, Mali, Pakistan, India, and Iran. All these places have visibly influenced and left their mark on her work. In 1992 she won the Paul Strecker Award of the City of Mainz, and in 2022 she was awarded the Von der Heydt Culture Prize. In addition to numerous artist residencies and scholarships, Kessler has exhibited internationally including over sixty solo shows.

About Elisabeth Lalouschek

Elisabeth Lalouschek's early signature works consisted of monumental figures, superimposed onto a frenzied landscape of architectural forms and dynamic painterly expressions. The bodies, with their archetypal human presence, carried a multitude of references, from Greek mythology to dystopian film. The early 1990's saw a major shift in Lalouschek's practice with a focus on abstract compositions. The result being more fluid and reflective work, exploring the making of space and time. Lalouschek graduated from the Royal College of Art in 1983. October Gallery held her first solo exhibition that same year. Between 1983 and 1997 she had studios in Mexico City, Vienna and Paris. In 1987 she joined the management team of October Gallery. Lalouschek has won numerous awards including the David Murray Landscape Award, Austrian State Scholarship, British Council Scholarship, Elizabeth Greenshield Award and the George Rowney Bicentennial Special Award. Her work has been exhibited in the UK, Mexico and the USA. Elisabeth Lalouschek is Artistic Director of October Gallery.

About Theresa Weber

Theresa Weber lives and works in North Rhine-Westphalia and London. Weber studied Sculpture (MA) at the Royal College of Art in London, after graduating from Kunstakademie Düsseldorf, Germany, where she received a master's student title from Ellen Gallagher. Through multi-disciplinary installations and collaborative performances, the artist seeks to question existing power hierarchies and fixed categorisations. Her works are mostly made of culturally loaded materials that engage with the body from an anti-colonial perspective and reflect on hybrid identities. Since 2018, Weber has participated in multiple shows across Europe and the UK, including *Studio Response #3* at the Saatchi Gallery, London and *Bloomberg New Contemporaries* held at South London Gallery in 2022. Her works are held in many private and public collections, such as Federal Art Collection, Germany; Philara Collection, Düsseldorf, Germany; Setareh Collection, Düsseldorf, Germany; London School of Economics, London, UK and Morgan Stanley Collection, London, UK.

About Golnaz Fathi

Golnaz Fathi was born in 1972 and lives and works in Tehran. She studied Graphic Design at Azad University in Tehran. Fathi's work explores the potential for overlap and exchange between the quite separate domains of modernist abstraction and classical Persian calligraphy. She is remarkable for being one of only a handful of women trained to the highest levels of traditional Persian calligraphy. When, her talents once recognised, Fathi was eventually invited to join the inner *sanctum* of the prestigious Iranian Calligraphy Association—an exclusively masculine institution—she chose instead to follow her dream and define herself as a contemporary artist. Fathi's rigorous calligraphic training—six hours practice per day over many years—thereafter became a fertile source of her inventive explorations of the art of inscribing meaning by using extemporised forms akin to writing. Her work is in collections worldwide.

About Tian Wei

Both theoretically and formally, Tian Wei's work constructs a bridge between things that appear as dyadic opposites, binary poles or complementary pairs. This perspective of Yin and Yang is deeply embedded in Chinese thinking, and the artist's frequent reference to Classic texts such as the *I Ching* (The Book of Changes) and *Tao Te Ching* appear as quotations in minute script patterning the background upon which larger semi-abstract cursive shapes are painted. On trying to read these lines as Chinese characters, however, anyone familiar with Chinese poetry, painting or philosophy is bound to be frustrated, since the conundrum of interpreting the meaning of the flowing shapes can only be resolved in English. Tian Wei left China for Hawaii, in 1986 to pursue a career in the arts. Upon completing his MFA in Hawaii in 1990, he subsequently settled in California. After years of travelling back and forth between America and China, he has been based in Beijing since 2011. October Gallery held Tian Wei's first solo exhibition in 2014 and a second in 2018. Tian Wei was Artist-in-Residence at the Getty Research Institute 2017-2018 residency programme, which explored the theme 'Iconoclasm and Vandalism'.

About Gerald Wilde

Gerald Wilde attended Chelsea School of Art where he was taught by the painter, Graham Sutherland and sculptor, Henry Moore. His work was widely admired and respected by fellow artists Lucian Freud and Frank Auerbach and critics such as John Berger, David Sylvester, Tim Hilton, William Feaver and Martin Harrison. In 1979 October Gallery opened with an exhibition of Gerald Wilde and has since remained committed to bringing Wilde to the attention of a wider audience in the firm belief that he has yet to achieve full recognition as a major British artist of the 20th century. Joyce Cary During the 1940s and '50s the Hanover Gallery and the ICA hosted solo exhibitions of Wilde's work and, in 1977 the Serpentine Gallery held a retrospective of his work. Three paintings by Wilde are in the Tate collection and he counted Sir Kenneth Clark, Sir Edward Marsh and Peter Watson amongst his private collectors.

About Eleanor Lakelin

Eleanor Lakelin's work is exhibited internationally and featured in significant private and public collections, including the Museum of Arts and Design New York, USA; Victoria & Albert Museum, UK; Museum of London, UK; Mint Museum of Craft and Design, USA; the National Museum in Oslo, Norway and The Loewe Foundation. Most recently in 2024, her work was acquired by the Museum of Decorative Arts, Norway and the University for the Creative Arts, UK. Eleanor has received major commissions, such as the 2020 Reading Museum project supported by the CAS Rapid Response Fund and Frieze London. She has also been recognised with numerous accolades, including the 2018 QEST Scholarship, the 2017 British Wood Awards, Bespoke Category, and finalist status in the 2022 Loewe Craft Prize

About Junko Mori

Born in 1974, Yokohama, Japan, Junko Mori attended the Musashino Art University, Tokyo, Japan, BA Industrial, Interior and Craft Design / Metalwork Course from 1993-1997 and Camberwell College of Arts, BA Silversmithing & Metalwork, from 1998-2000. The assembling of forged and cast metal is the key to Junko Mori's work, whether mild steel or almost pure silver. Her observations of tree and plant matter are the driving force behind many of her sculptures, which vary in scale from small objects in precious metal through to fairly massive, welded steel works of art. Working primarily in metalwork sculpture, Mori's works are aggregate pieces usually connected thematically and visually to her observations of living matter, particularly plants. Her distinctive style is one of contrasts and blending, drawing on her metalworking and sculptural education in both Japan and the UK, as well as constantly blurring the boundaries between fine art and craft. She has been described as "one of the most innovative and exciting Japanese metal artists working today," and has exhibited widely internationally throughout the past several decades. Her work can be found in public and private collections around the world, including the British Museum, the Victoria & Albert Museum, and the Honolulu Museum of Art. She lives and works in Wales.

About Bev Butkow

Bev Butkow (b. Johannesburg, 1967) is a South Africa artist whose practice bridges material experimentation and philosophical inquiry. Drawing on the language of weaving and painting, she constructs large-scale installations and intimate works that explore how care, repetition and ritual are transformative forces. Her work is both a material practice and a social proposition; it is a call to remake connection itself. After a career in commerce, Butkow turned fully to art, developing a distinct visual vocabulary grounded in repair, embodied making and deep feminine wisdom. Butkow earned a Master of Fine Arts (2022) and an Honours in History of Art (2017) from the University of Witwatersrand, both cum laude. As University of Johannesburg Artist in Residence 2025, Butkow is transforming the brutalist Theatre Foyer with a woven installation that softens the institutional architecture. Her work is currently featured in the 18th International Triennial of Tapestry, Poland (2025–26), the Iziko South African National Gallery (2025–2026) and Museu da Água, Lisbon. She has exhibited, inter alia, at the Dakar Biennale (2022), Origins Centre (Wits University 2023, 2021), Yi Tai Projects at Art Central Hong Kong (2023), and 1-54 London (2019, 2024, 2025).