



## PRESS RELEASE

Vestry St.  
Floor 1, 6-8 Vestry Street  
London N1 7RE

**Exhibition Runs: 20 June to 1 August 2026**

**Opening Preview: Friday 19 June, 6-8pm**

## WHATNOT

**Jo Addison, Leigh Clarke, Frances Drayson, Mark Harris, Bob Matthews, Andrew Miller, Michael Samuels, Stella Whalley, Ellie Wyatt**

**Curated by Mark Harris**

To be shelved can refer to objects, people, or ideas that have been left behind, forgotten, or set aside. However, it can also speak to things that are carefully stored, awaiting a future moment of relevance or a space of reverence and presentation. These contrasting positive and negative readings serve as a central motif for the show.

The shelf has long fascinated writers and thinkers. Foucault saw it as an “ordered surface,” while Bachelard cast it as an extrovert compared to the drawer—a vertical element that organizes space from the grounded and practical to the elevated and imaginative. For Perec, shelves mapped the domestic psyche and for Walter Benjamin, they marked a pause in *Unpacking My Library*, when books are “not yet touched by the mild boredom of order”. As a result, the shelf is embedded in our cultural vocabulary: on the shelf (set aside or neglected), off the shelf (ready-made), shelf life (a measure of consumables and ideas).

It is formal space that change’s function and reading depending on domestic, commercial or institutional settings. Domestically it can act as an altar where each placement is deliberate, a transformational space when a functional object can be turned into art. Institutionally it can be closed or restrictive (archive) or an open stack (lending library) recoding the shelf from vault to marketplace. Commercially it provides desired prime real estate for the golden zoned merchandise at eye level.

The artist’s selected for this show refer to the ideas/themes of being shelved through a variety of approaches, those working with institutional archives (Bob Matthews, Mark Harris), personal collections (Leigh Clarke, Ellie Wyatt), and the presentation and materiality of art and everyday objects (Stella Whalley, Jo Addison, Andrew Miller, Frances Drayson, Michael Samuels).

## Artist Statements

### Jo Addison

Everyday objects and images are reinterpreted in Jo's sculptural practice, in which the familiar world is alluded to through the thickness of material. Part of a larger series, these pieces draw on crossovers between individual recollection, persistent unexplained motifs, shared cultural memories and blanks and lapses in her recall. Jo's interest in the synthesis and reciprocity of making and learning within the development of her own work has been influenced by a career in art education. Alongside her sculpture, she performs and writes on preoccupations with materiality and mundanity in the creative process.

### Leigh Clarke

Leigh Clarke is a working artist printmaker, interested in the wider subject area of print, and has worked through a range of print media to undertake projects, performances, exhibitions, and editions. For *The Listeners* he set himself a task as a record collector with a strict set of rules - Head and shoulders only - One hand on face only, not under neck or behind head - Fingers visible - Must be the artist, no model, drawing or CGI - Two Eyes open - Album only - Photo bleeds off edge or near on - Subject must be in 'thought'. The installation acknowledges an age when people would stare at printed matter, often swooning at their idol, kissing the cover, reading the song lyrics and admiring the design work. It reflects on a past physical relationship between print and listener, the antithesis of fleeting glances of scrolling images on digital media today.

### Frances Drayson

Drayson works across sculpture and installation, video, sound, drawing, writing, performance and photography. Through their work they explore possibilities of expression or resistance, and the ways in which it is mediated. The work in the show explores the fragmented pieces of information that can be conformed to a narrative, pathology or chart system. Conformance can make them explicable, both individually and as part of a whole.

### Mark Harris

Initially captivated by the found image, Harris has become increasingly drawn to the blank pages, the margins, and the corners of images, the non-informational spaces within printed material that still maintain the history and materiality of a past analogue knowledge system. The works titled *Relief* – refer not only to the traditional meaning of raised elements on a flat base but also a reaction to an age of overwhelming information overload, and the relief he finds in the poetic space and limitations of this material.

### Bob Matthews

Matthew's practice specialises in the area and development of print technologies, as well as working directly with print archives and collections. Matthews recent work examines the complexity and formation of collections and archives, and the role artworks can play in revealing new connections across disparate sources, bringing together elements and artifacts from physical and online collections.

### Andrew Miller

Andrew Miller's work is closely engaged with abstraction, but the figure is never far away. His painted sculptures, made from slender fragments of wood and often cast in aluminum, are obstinately flat—at times almost vanishing when seen in profile. Casting not only strengthens these fragile assemblages but also provides a surface for paint. While their shapes may hint at tools or measuring devices, their flatness resists utility, giving them instead a theatrical quality reminiscent of stage props or cut-out scenery. Miller works with a shifting space where objects oscillate between categories, recalling the dual function of a butterfly's wing that operates simultaneously as camouflage and display. By working this unstable seam, he considers how forms are apprehended and understood, articulating the ambiguity of perception. His work ultimately points to the mutable potential of sculptural practice, where meaning is suspended between material, image, and interpretation.

### Michael Samuels

Samuels' work is a testament to his love for the tension between complexity and simplicity and the effort required to create something so profoundly simple. He works with the idea of making functional objects non-functional. His preferred medium has been furniture from the 1960s and 70s, which he reconstructs and deconstructs. Reduction becomes a deliberate act allowing the medium to remain domestic, something reminiscent of the past. His practice is a performative and intuitive process of working directly with the materials he accumulates in the studio, guided by a sensitivity to form, balance, and history. The work shown come from a series of paintings using vintage Letterpress trays. Samuels find the backs of these trays particularly interesting, as their paint marks and fingerprints reflect their history. He does nothing to them; they are carefully sourced for their marks and then assembled quickly in a performative manner.

## Ellie Wyatt

Ellie Wyatt is an artist, writer and educator based in London. Her practice explores 'truth' as a contested construct and examines the ways in which it is communicated through visual and text-based languages. She works across print, installation, publication, text and film, alongside participatory and educational projects. The work shown are two from a series of five drawings, each depicting a digital scan of a photograph housed its original glassine envelope. Taken from the artist's inherited archive of scientific materials, the work explores themes of expertise, opacity, legacy and decay in relation to redundant technologies, modes of image-making, and bodily systems.

## Stella Whalley

Stella Whalley is a London-based multidisciplinary artist and curator whose work explores feminist and social themes through ceramics and watercolour. Her porcelain ceramic structures emerged from a response to the Grenfell Tower disaster, shaped by grief, anger, and injustice. Hand-built in porcelain, they embody care and attention in contrast to the failures that led to the tragedy. Expressive brushstrokes, mechanical cuts, and architectural forms create tensions between fragility and resilience, visibility and collapse. Impressions of domestic objects and net curtains are fossilised in clay, transforming traces of home into markers of memory, surveillance, and concealment. Vibrant underglazes and stamped text leave emotional and political residues on the surface.

ENDS

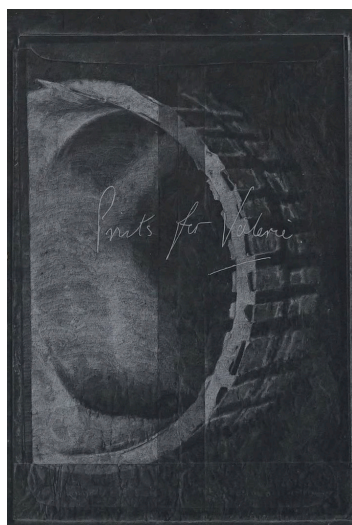
Notes for editor

Opening hours: Thursday to Saturday, 12-5pm.

For more information / high res images contact: Gallery & Projects Manager Rebecca Larkin - [info@crosslaneprojects.com](mailto:info@crosslaneprojects.com)



Andrew Miller: *Water Balance*  
2025  
Oil on aluminum and wood, 14 x 51 x 3 cm



Ellie Wyatt: *A Box That Rolls Uphill II*  
2025  
Drawing, vinyl, 500mm x 720mm



Mark Harris: *Relief 06*  
2025  
Collage on canvas, 55 x 70 cm

Vestry St. opened its doors in 2022 in Vestry Street, Hoxton in London in association with Cross Lane Projects. Visitors are invited into this uniquely intimate space to read, reflect, discuss, and view contemporary art in a salon-like setting. Located in a private residence on the road that bears its name, Vestry St. presents a programme of curated exhibitions and events by leading contemporary artists, both local and international.