

## PRESS RELEASE

Cross Lane Projects  
Cross Lane  
Kendal LA9 5LB

**Exhibition Runs: 18 July to 19 September 2026**  
**Opening Preview: Friday 17 July, 6-9pm**

# On the Thick and Thin of Painting

**Phillip Allen, Tom Benson, Glenn Brown, Cecilia Charlton, Martina Geccelli, Alexis Harding, Fiona Rae, Daniel Sturgis, Hayley Tompkins**

*Conceived by the British painter Daniel Sturgis, On the Thick and Thin of Painting explores the materiality of the medium, its physical and ethereal boundaries, and the enduring subculture of abstraction.*

*The exhibition is framed as a visual dialogue between nine artists' work, where the title refers to how each artist navigates the formal and conceptual densities of paint. Whether applied with full-bodied gusto, delicate slightness, or felt through its absence, the "thick and thin" of the exhibition's title serves as a metaphor for how each artist uses an idea of paint to position their work against art history, the contemporary moment, and the belief in painting as a critical and durable medium.*

*Cross Lane Projects has commissioned a catalogue featuring an essay by Martin Holman to accompany the exhibition.*

**Phillip Allen** was born in London in 1967 where he lives and works today. He studied at Kingston University, London (1990) and the Royal College of Art, London (1992). Allen is known for paintings which incorporate distinctive impasto "brackets" and vividly atmospheric interiors. Allen is the Director and Programme Leader at Turps Education, and teaches on the MA Painting programme at the Royal College of Art.

Recent solo exhibitions include *Deep Waiting*, Kerlin Gallery, Dublin, Ireland (2026); *Miles McEnery Gallery*, New York, USA (2024); *New Paintings*, Luca Tommasi, Milan, Italy (2023); *Coarse Grain*, The Approach, London, UK (2022); *Deepdrippings*, Miles McEnery Gallery, New York, USA (2020); *Deepdrippings*, The Approach, London, UK (2019); *Deepdrippings*, Luca Tommasi, Milan, Italy (2019). Selected recent group exhibitions include: *STELLATUNDRA*, Sim Smith Gallery, London, UK (2024); *9am LA*, Thames-side Gallery, London, UK (2023); *Summer Exhibition*, Royal Academy of Arts, London, UK (2023); *The Good, the Bad and the Ugly*, Charlie Smiths, London, UK (2016); *Permeable Edge*, University of Chichester, West Sussex, UK (2016). Allen's work is in a number of public collections including Arts Council of England, British Council Collection, Tate Collection, UK Government Art Collection.

**Tom Benson** was born in London in 1963. He studied at Chelsea School of Art (1983); St Martin's School of Art (1987) and the Royal College of Art (1989). Benson's practice is painting based but also traverses a variety of materials and media such as drawing, printmaking, bookmaking, installation, photography and curation. He often employs an open grid structure, which provides a framework for an evolving arrangement of components, including samples, colours, images and exhibition documentation.

Recent solo exhibitions include: *A Wild Practice*, Palfrey, London, UK (2022); *Three Lines*, Guillermina Caicoya Projects, Oviedo, Spain (2017); *Paintings*, Larry Becker Contemporary Art, Philadelphia, USA (2016); *Rime*, Sleeper, Edinburgh,

UK (2013); *Subject to Change*, Hidde van Seggelen, London, UK (2012). Selected group shows include: *LINK*, Hidde van Seggelen, Hamburg, Germany (2025); *Six*, Hidde van Seggelen, Hamburg, Germany (2024); *Nine*, Hidde van Seggelen, Hamburg, Germany (2023); *All the Living Friends*, TACA, Palma, Illes Balears, Spain (2022); *Hello Mono-Ha!*, White Conduit Projects, London, UK (2022); *Im Garten der Farben*, PEAC Museum, Freiburg, Germany (2020).

Benson has undertaken artist residencies at Josef and Anni Albers Foundation, Carraig-na-gcat, West Cork, Ireland (2025); Guest Studio, Ateliers Höherweg e. V., Düsseldorf, Germany (2014); The Field Institute, Raketenstation, Insel Hombroich, Neuss, Germany (2008). He has curated numerous exhibitions including *Mind Rhymes*, Hidde van Seggelen, London, UK (2013); *Forms of Address*, Laure Genillard, London, UK (2019); *A Painting*, Gallery N von Bartha, London, UK (2003) and Fruchthalle, Kaiserslautern, Germany (2004). He was a judge for the 2014 John Moores Prize for Painting. Benson's work is included in the British Council Collection; The Guardian Newspaper, London, UK; Robert Worcester, MORI, London UK; Ben Janssens, London, UK; Meijer Collection, Basel, Switzerland; Albright-Knox Museum, Buffalo, NY, USA; Manfred Wandel Collection, Kunstmuseum Reutlingen | konkret, Reutlingen, Germany.

**Glenn Brown** was born in Hexham in 1966 and lives and works in London and Suffolk. He studied at Norwich School of Art (1985) Bath College of Higher Education (1988) and for his MA at Goldsmiths College (1992). He is known for the use of art historical references in his paintings. Starting with reproductions from other artist's works, Brown transforms the appropriated image by changing its colour, position and size. Brown also places sculpture as a central point of his practice. They are created by accumulating thick layers of oil paint over structures or found bronze casts. His sculptures, deliberately emphasizing the three-dimensional quality of oil brushstrokes, stand in stark contrast to his flat paintings.

Recent solo exhibitions include: *Brown in Bath: Arrows of Desire*, Holburne Museum, Bath, UK (2026); *Brown in Bath: Grottoesque*, No 1 Royal Crescent, Bath, UK (2026); *Hoi Polloi*, The Brown Collection, Marylebone, London (2026); *The Anatomy of Trees*, Gainsborough House, Suffolk, UK (2025); *The Sight of Something: Glenn Brown and Matthew Weir*, Freud Museum, London, UK (2025); *In the Altogether*, Galerie Max Hetzler, Paris, France (2024); Mark's Club, London, UK (2023); *The Leisure Centre*, The Brown Collection, London, UK (2023); *The Real Thing Part 2 (Retrospective)*, Landesmuseum, Hanover, Germany (2023); *The Real Thing Part 1 (Retrospective)*, Sprengel Museum, Hanover, Germany (2023); The Brown Collection, London, UK (2023). Recent group exhibitions: *The Life In A Line!*, Heath Robinson Museum, London, UK (2026); *Inauguration*, Fondazione Sandretto Re Rebaudengo, Isola di San Giacomo, Venice, Italy (2026); *On Paper 2026*, Galerie Max Hetzler, Berlin Germany (2026); *The Omnipotence of Dreams*, Gagosian, Gstaad, Switzerland (2026); *News From The Near Future*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2026); *New Acquisitions*, Burnaby Art Gallery, Canada (2025); *Summer Salon Hang*, Lyndsey Ingram, London, UK (2025); *Alien Shores*, White Cube, London, UK (2025); *Summer Hang*, Galerie Max Hetzler, Paris, France (2025).

Brown's work is held in numerous collections worldwide including Art Institute of Chicago; Arts Council of England; British Museum; The Museum of Modern Art, New York; Centre Georges Pompidou, Paris; Tate Collection; Walker Art Center, Minneapolis. In 2022 Brown established The Brown Collection in London, an art museum showcasing his artwork alongside his choice of works by contemporary and historical artists. He received a CBE for his service to the arts in 2019.

**Cecilia Charlton** was born in Corning, New York, USA in 1985. She lives and works in Glasgow where she is undertaking a practice-based SGSAH-AHRC funded PhD at Glasgow School of Art. She previously studied painting at Hunter College, New York (2015) and the Royal College of Art, London (2018). Charlton uses historically grounded textile techniques to pursue her interests in geometry, colour and the role of the subconscious and hand made.

Recent solo exhibitions include *Reinkarnacija*, Židiny's Gallery, Vilnius, Lithuania (2025); *Memory Garden*, Garden Museum, London, UK (2023); *Syzygy*, Candida Stevens Gallery, Chichester, UK (2023); *Mammoth Loop*, SPACE, Ilford, UK (2021) and *Aurora*, Candida Stevens Gallery, Chichester, UK (2020). Group exhibitions include: *A Stitch in Time*, Paul Smith Space, London, UK (2026); *Every Infinitesimal Thought*, Sarah Bouchard Gallery, Woolwich ME, USA (2025); *Pattern Cutters*, Ragged School Museum, London, UK (2025); *Colours Uncovered*, Harewood House, Leeds, UK (2024); *Positions: Part Two*, Alma Pearl Gallery, London, UK (2023).

Charlton was shortlisted for the Brookfield Properties Craft Award (2022) and the Fulbright UK Scholarship (2015) She has received awards from Arts Council England (2024), Lithuanian Cultural Council (2025), the Jerwood Foundation (2021), and the Ellen Battel Stockel Fellowship as part of the Yale University Norfolk Residency (2014). Her work is held in the public collections of Bowdoin College, the National Museum of Lithuania, Guy's & St Thomas' Foundation, London School of Economics, and the NHS/Bart's Trust.

**Martina Geccelli** was born in Germany and brought up in Berlin. Having previously been resident in New York Geccelli now lives and works between London and Saint Chinian in France. She studied architecture at the University of the Arts, Berlin, and sculpture at the Kunstakademie Düsseldorf. Her sculptures, drawings and photographs explore the potential of nonobjective consciousness, with her work, which employs the interplay of line, shapes and colour, emphasising a return to a haptic engagement with material of sculpture and painting. In 2013 Geccelli founded the independent artist space RaumX in London.

Recent solo and duo shows include: *Martina Geccelli and Clem Crosby*, Esther Verhaege Art Concepts, Brussels, Belgium (2025); *Martina Geccelli and Clem Crosby*, RaumX, London, UK (2024); *Martina Geccelli and Britta Bogers*, Esther Verhaege Art Concepts, Brussels, Belgium (2020). Recent group exhibitions include: *Hardpainting*, Phoenix Art Space, Brighton, UK (2024); *Wärterhäuschen*, Museumsinsel Hombroich, Neuss, Germany (2022); *Art. My Talisman*,

Esther Verhaege Art Concepts, Brussels, Belgium (2021); *Green Title*, artspace RUIIMTE P60, Assen, The Netherlands (2020). Artist residencies include World Trade Center, Lower Manhattan Cultural Council (2000); The Museum of Loss and Renewal (TMOLaR) Collemacchia, Italy (2018); Raketestation, Insel Hombroich, Neuss, Germany (2022, 2012).

**Alexis Harding** was born in London in 1973 and lives and works in the city. He studied at Goldsmiths College (1995). Harding's paintings are made through long durational periods combined with sudden split-second decisions and manipulations of the painting. He uses oil paint and household gloss paint, two different incompatible histories of colour to make paintings.

Recent solo and duo exhibitions include: *Gutter Habit*, Alexis Harding/Emma Roche, Highlanes Gallery, Drogheda, Ireland (2025); *20 YEARS / 20 SECONDS*, Luca Tommasi, Milan, Italy (2025); *Wiper Quad*, Hunted Projects, Edinburgh, UK (2025); *20 YEARS / 20 SECONDS*, Palazzo Regione Lombardia, Milan, Italy (2024); *Skin Horizon*, Luca Tommasi, Milan, Italy (2021); *Skin Deep*, Museo d'Arte Contemporanea, Lissone, Italy (2020); *ALEXIS HARDING: 60 paintings Survey Exhibition*, Watson Farley & Williams, London, UK (2019). His work has recently been included in group exhibitions such as *Mirror City*, JGM Gallery, London, UK (2026); *Paint Thing*, Cornerstone Gallery, Liverpool, UK (2026); *Wave, Colour, Turbulence*, Tension Gallery, London, UK (2024); *What Presence*, Luca Tommasi, Milan, Italy (2024); *Soft Air*, Filet, London, UK (2022); *Cuts*, Matthiesen Gallery, London, UK (2020); *Summer Exhibition*, Royal Academy, London, UK (2020).

Harding's work is held in numerous public collections, including Arts Council of England; Bank of Spain; Caldic Collection, Rotterdam; Irish Museum of Modern Art, Dublin; National Museums Liverpool. He was the winner of the John Moores Prize for painting in 2004 and is the MA Fine Art course leader at the University of East London.

**Fiona Rae** was born in Hong Kong in 1963, living in Hong Kong, Australia and Indonesia, before coming to the UK in 1971. After completing a BA Hons in Fine Art at Goldsmiths College (1987), her paintings were included in 1988's *Freeze* exhibition in London's Docklands which launched the Young British Artists (YBAs). Constantly reinvigorating her practice through self-imposed strategic challenges, Rae's paintings are known for their inventive uses of colour, line, imagery and gesture, and an iconoclastic approach to subject matter and formal concerns. Fiona Rae's work incarnates an abstract pop universe, filled with references to modern and contemporary painting, pop culture and digital technology.

Recent solo exhibitions include: *Vista*, Es Baluard Museu d'Art Contemporani de Palma, Mallorca, Spain (2026); *Ensemble*, Galerie Nathalie Obadia, Paris, France (2025); *Miles McEnery Gallery*, New York, USA (2024); *Messages*, Galerie Nathalie Obadia, Paris, France (2024); *Galerie Nathalie Obadia*, Brussels, Belgium (2023); *Miles McEnery Gallery*, New York, USA (2022); *Row Paintings*, Buchmann Galerie, Berlin, Germany (2022). Recent group exhibitions: *Special Relationships*, Torrance Art Museum, Torrance, USA (2025); *All our Todays*, Contemporary Art from the Museum of Art, Muzuel de Artă Recentă, Bucharest, Romania; *Nachleben: La pintura com a art conceptual*, Es Baluard Museu d'Art Contemporani de Palma, Mallorca, Spain (2025); *Journeys to the East: Revelations and Reverberations*, Guangdong Museum of Art, Guangzhou, China (2024).

Her work is held in numerous public collections worldwide, including Albertina Museum, Vienna; Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, Washington D.C.; Musée d'Art Moderne Grand-Duc Jean (Mudam) Luxembourg; National Gallery of Victoria, Melbourne; Tate Collection. Rae was shortlisted for the Turner Prize in 1991 and was elected a Royal Academician in 2002.

**Daniel Sturgis** was born in 1966 in London where he still lives and works. He studied at London College of Printing (1986), Camberwell College of Arts (1989) and for his MA at Goldsmiths College (1994). Sturgis's painterly language infuses formalism's rigorous traditions of visual intellect and craftsmanship with contemporary pop references and casual aesthetics. His work proposes new possibilities for the continued relevance and vitality of abstract painting and his off-beat geometric arrangements reinvest the optimistic and visionary qualities of modernism with a provocative and non-hierarchical aesthetic.

Recent solo and duo exhibitions include: *The Same Air*, Crux, Athens, Greece (2023); *Shila Khatami and Daniel Sturgis*, RaumX, London, UK (2022); *Daniel Sturgis and Dan Walsh: The Science of Painting*, Luca Tommasi, Milan, Italy (2021); *We Work Together*, PS, Amsterdam, The Netherlands (2020); *The Way It Is*, Luca Tommasi, Milan, Italy (2018). Recent group exhibitions include: *La mort d'un poète se fait moins de bruit qu'une feuille de tilleul qui tombe*, Topographie de l'art, Paris, France (2026); *Units of Attention*, Crux, Athens, Greece (2025); *Sublime Space*, Heath Robinson Museum, London, UK (2025); *Pattern Cutters*, Ragged School Museum, London, UK (2025); *Wave, Colour, Turbulence*, Tension Gallery, London, UK (2024); *PS 1999–2024*, PS, Amsterdam, The Netherlands (2024); *Hard Paper*, Phoenix Art Space, Brighton, UK (2024). His work is held in numerous collections, including British Land; the UK Government Art Collection; Mercedes Benz Art Collection; Paisley Museum and Art Gallery; Progressive Insurance, USA; Saatchi Collection; University of Warwick Art Collection.

In 2011 he co-curated the major international exhibition *The Indiscipline of Painting* Tate St Ives and Warwick Art Centre (2011/12). He has curated solo exhibitions on the work of Jeremy Moon (2000), Daniel Buren (2005), John Armleder (2011), David Troostwyk (2019) and Carmengloria Morales (2024).

**Hayley Tompkins** was born in 1971 in Leighton Buzzard, and lives and works in Glasgow. She studied painting at Glasgow School of Art (1994) and completed an MA in Fine Art at the same institution (1998). She employs photography, painting and film to re-examine the everyday, asking us to look and look again. In her painted works

she often rhythmically details and patterns various objects, from mallets and twigs to shirts, sunglasses and chairs – refreshing and energising the mundane.

Solo exhibitions include: *surroundings*, The Modern Institute, Glasgow, UK (2025); *Tell Gonzo How*, Matthew Brown, Los Angeles, USA (2023); *Far*, Fruitmarket, Edinburgh, UK (2022); *After a Long Sleep, It Woke Up*, The Modern Institute, Glasgow, UK (2020); *Bag of rainbow*, Recent Activity, Birmingham, UK (2020); *Stick crystals to paintings*, Bonner Kunstverein, Bonn, Germany (2018); *Myth Cart*, Jupiter Artland, Edinburgh, UK (2016); *Lulu*, Mexico City, Mexico (2016); *Electric Magnetic Installation*, The Modern Institute, Glasgow, UK (2015); *The Common Guild*, Glasgow, UK (2014); *Space Kitchen*, Aspen Art Museum, Aspen, USA (2013). Selected group shows include: *L is for Landscape*, Division of Labour, London, UK (2026); *Units of Attention*, Crux, Athens, Greece (2025); *Echoes of Rituals*, Jan Kaps, Cologne, Germany (2025); *Bright colours falsely seen*, Robert Heald Gallery, Wellington, New Zealand (2024); *Toil*, Croy Nielsen, Vienna, Austria (2024); *Papertrail*, Matthew Brown, Los Angeles, USA (2023); *Sabrina*, Sim Smith, London, UK (2022); Chris Sharp Gallery, Los Angeles, USA (2022); Hollybush Gardens, London, UK (2021); *Particularities*, X Museum, Beijing, China (2021); *Breaking the Mould: Sculpture by Women since 1945*, Arts Council Collection Touring Exhibition, UK (2021); *I Know Where I'm Going – Who Can I Be Now*, The Modern Institute, Glasgow, UK (2021).

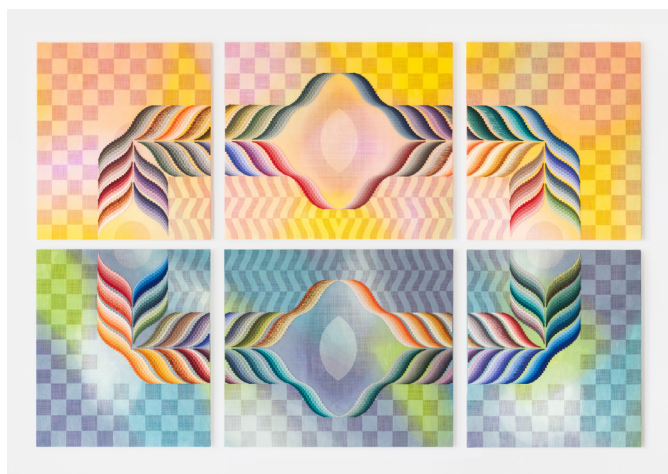
Tompkins's work is held in notable collections such as: Arts Council of England; British Council Collection; Fondazione Morra; Mercedes Benz Art Collection; The Museum of Modern Art, New York; Tate Collection; Touchstones, Rochdale; The Whitworth Art Gallery, Manchester.

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Notes for editor

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

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



Cecilia Charlton: *Wormhole Mosaic [sweat of the sun, tears of the moon]*, 2022, hand-embroidered wool yarn and acrylic paint on cotton canvas over panel with acrylic paint and gilding, 176 x 270cm



Glenn Brown: *Morbid Fancies*, 2026, oil paint on marble, 116 x 43 x 37cm  
Photo: Lucy Dawkins



Tom Benson: *Spring raiment (2)*, 2026, paint, aluminium components, steel pins, aluminium panel, 90 x 40 x 2cm