



Vout-O-Reenee's, The Crypt, 30 Prescot Street, EI 8BB



Exhibition Catalogue



MIRAGE in association with SALON NOIR

Hosted by

The Stash Gallery at Vout-O-Reenee's, 30 Prescott Street, London E1 8BB

SYMPOSIUM

“ARTIST AS SORCERER - Creating Realities”

Thursday 4th December 2025, 6.00 for 6.30pm

GUEST SPEAKERS

Sacha Craddock - President International Association Art Critics UK, curator, writer, guest curator at Plataforma, Guadalajara, Mexico 2025/6

Tabish Khan - Art critic, visual arts editor for Londonist

Jean Wainwright - Professor, art historian, art critic and curator

PRIVATE VIEW

Private view of Mirage, on the same night
from 7.30pm until late



mirage-arts.co.uk



@mirageartsgroup

MIRAGE GROUP STATEMENT

The aims of the group are to provide an alternative gauge for contemporary art and a showcase and network for artists. We explore ideas or feelings in a visual manner, using paint, photography, video, digital imagery, and AI. Artists' themes range from satirical commentary to sensual energy, and rediscovery to otherworldliness, sometimes using chance and accident in the material process. The group tends to consider opposites such as comedy/pathos, presence/dissolution, figurative/abstract, loss/discovery.

THE ARTISTS

Julia Elmore	Annie Zamero	Mark Rathmell
Sarah Lloyd	Gary William Myatt	San Kara
Nick Malone		

Beyond the Mirage: Art That Shimmers Between Worlds

What is reality, really? In the desert, a mirage shimmers on the horizon - not quite there, not quite gone, suspended between what we see and what we know. The seven artists in Mirage share this fascination with those spaces where certainty dissolves, where the boundaries between real and imagined blur like heat haze above hot asphalt.

These artists understand there's rarely one universal truth. Each has developed a visual language for exploring uncertainty - through painting, drawing, sculpture, video, digital art, and AI - navigating between the everyday and magical, between what we remember and what actually happened. They're taking Paul Klee's idea of drawing as "taking a line for a walk" and applying it to reality itself.

Julia Elmore paints the weather systems of our inner lives - wild emotional storms cascading through consciousness like the waterfalls that populate her canvases. She captures that overwhelming sensation we all recognise but struggle to name: thoughts and feelings tumbling over each other in beautiful chaos.

Her process mirrors emotional experience itself - intuitive, unpredictable, allowing landscapes to emerge rather than forcing predetermined forms. The embedded documents and newspaper clippings piercing her surfaces show how external events penetrate our inner worlds uninvited. Yet brightness punctuates the turbulence - bold colours suggesting the hope we must hold onto even in the storm.

San Kara's approach, which he calls "Sensualism", is where control meets passion - rigid black lines containing explosive colour like dams holding back a flood. His process bridges traditional mark-making with digital possibility, experimenting with colour's subconscious power over our emotions.

We know red and yellow make us hungry (hence why fast food outlets use them), while green soothes us through its connection to nature. By keeping the lines constant while varying colours, Kara demonstrates how dramatically context alters perception. The same drawing becomes entirely different emotional experiences depending on its chromatic temperature.

Lloyd doesn't just capture how places look - she bottles their complete sensory signature. Sounds, smells, textures, emotional temperatures - all distilled into works that capture a lived experience rather than an observed appearance.

Growing up in a fishing community taught her landscape's dual nature - what it gives and what it

takes when waters turn rough. Straddling Italy and the UK, she witnesses how different cultures relate to land and sea, weaving these contrasts into works that feel like memories of places we've never been.

Nick Malone has crafted an entire universe around his fictional characters, Makepeace and Eustace. His graphic novel *The Disappearance of Makepeace - A Tale of Two Lives* charts their intertwined journey from childhood to tragic finale - a Shakespearean tragedy that breathes life into his paintings and vice versa. You can dive into his graphic novel first, then his paintings, or reverse the order - either way, you're equally absorbed.

His canvases "soar to the ceiling on cables," refusing conventional boundaries and pulling us into Makepeace and Eustace's world. When he declares his works "seek consensus in their own reality," it's an invitation for us to step into the world he has crafted with pen, pencil and paint.

Look into a Gary Myatt painting, and you might find yourself wondering what is 'real' and what is illusion. He reimagines fragments of Giclee prints - taken from his own sculptures and stage sets - setting them within collage paintings that incorporate paint, charcoal, coloured card and linen. The interplay of these materials creates uncanny compositions with a dreamlike peculiarity.

Time, place, and propriety are difficult to locate in Myatt's paintings. They do not imitate the world we know, nor pretend to be windows opening onto it. They are born out of an aesthetic of evocative sorcery. They create their own reality, where logic is jettisoned in favour of absurdity to conjure up vivid imagery and rouse emotions.

Mark Rathmell embraces Willem de Kooning's "slipping glimpser" philosophy, staying perpetually open to accident and surprise. His work thrives on uncertainty, creating that productive tension where neither artist nor viewer knows exactly where they're headed.

Living simultaneously in analogue and digital worlds, Rathmell acknowledges this duality without trying to resolve it. That figure on the London Overground could be an abstract painting or a glitched digital image - the ambiguity is the point. His practice creates feedback loops between photography, painting, and film until the boundaries dissolve into one coherent, shape-shifting whole.

Where William Hogarth and Thomas Rowlandson once produced satirical prints, Zamero continues their legacy with contemporary bite. She performs a temporal sleight of hand, plucking King Charles and Queen Camilla from today's tabloids and dropping them into sumptuous Old

Master compositions - complete with the satire of Princess Diana as a suspicious Cupid hovering nearby, arrow at the ready.

Her method borders on performance art: photographing herself and others in period costume, holding poses until muscle memory locks in the psychology of power itself. It's method acting for painters, allowing her to channel the essence of authority. The result feels both reverent and irreverent - like watching a Rembrandt portrait suddenly wink at us.

What unites these seven artists isn't shared technique but shared recognition: reality is far more fluid than we admit. These artists are exploring experience, showing us how different perceptions reveal how memory, imagination, and observation interweave into consciousness itself.

In our polarised age, they offer something more valuable than answers - ways of staying curious, of remaining open to the multiplicity of experience. Their works remind us that the world is stranger, more beautiful, more interconnected than everyday awareness typically permits. They invite us to become slipping glimpsers ourselves, perpetually open to magic existing just beyond ordinary sight.

Mirage invites you into seven different worlds while keeping one foot in ours, asking which reality you'd choose to inhabit. It also poses a deeper question: as simulation theory speculates, this world may be the illusory one after all.

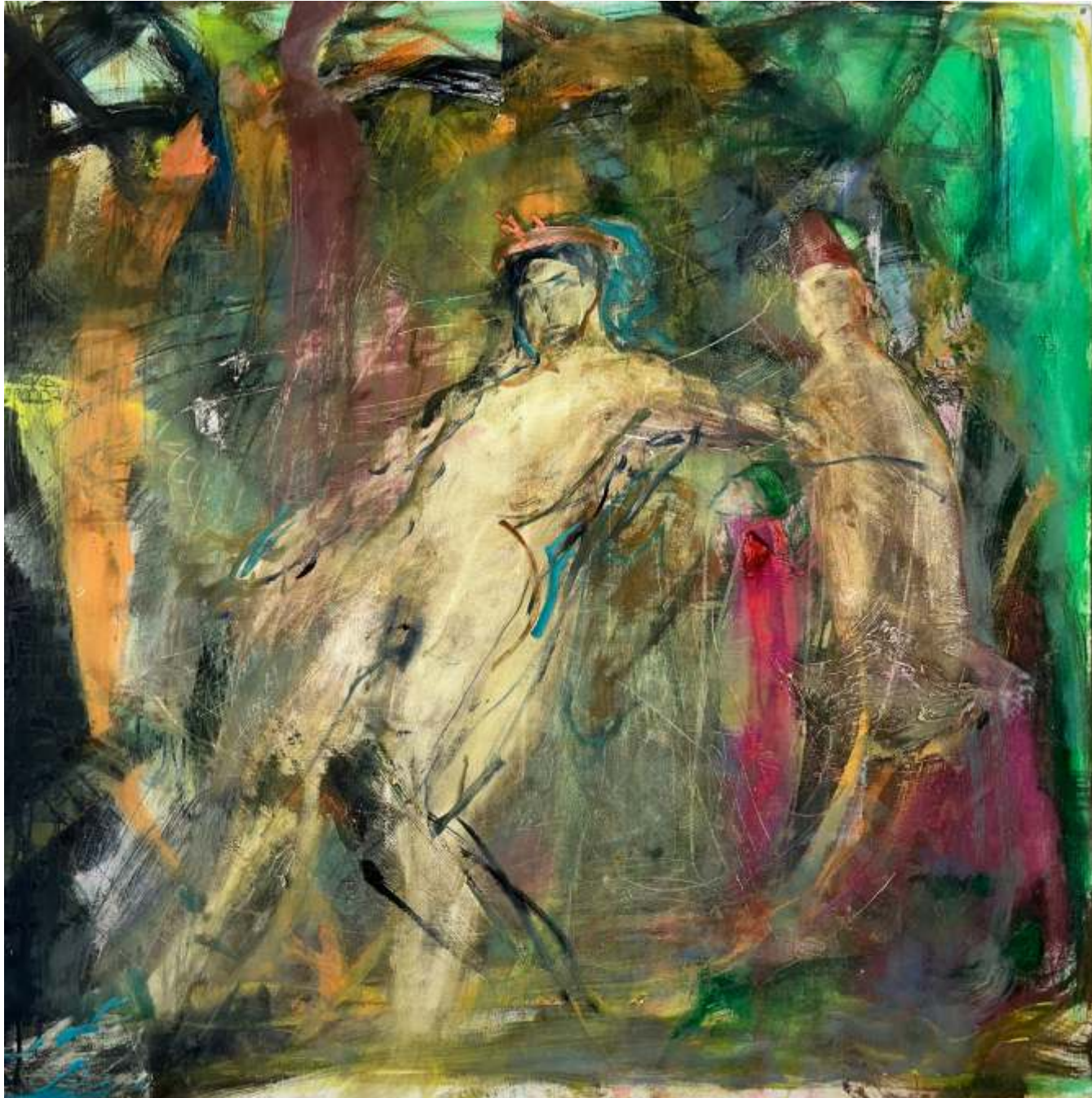
Tabish Khan

THE GALLERY

JULIA ELMORE
SARAH LLOYD
NICK MALONE
ANNIE ZAMERO
GARY WILLIAM MYATT
MARK RATHMELL
SAN KARA

JULIA ELMORE
Navigating Boulders
Acrylic on canvas
44 x 55 cm





NICK MALONE
A Disappearance III
 Acrylic, paper and charcoal on
 paper on canvas
 122 x 152 cm

SARAH LLOYD
Night Out
 Oil on canvas
 100 x 100 cm





ANNIE ZAMERO
 'SMALL BOAT'
 [Rishi Sunak]
 (after 'St Peter's Boat' by
 Rembrandt, 1633)
 Oil and acrylic on canvas
 92 x 122 cm

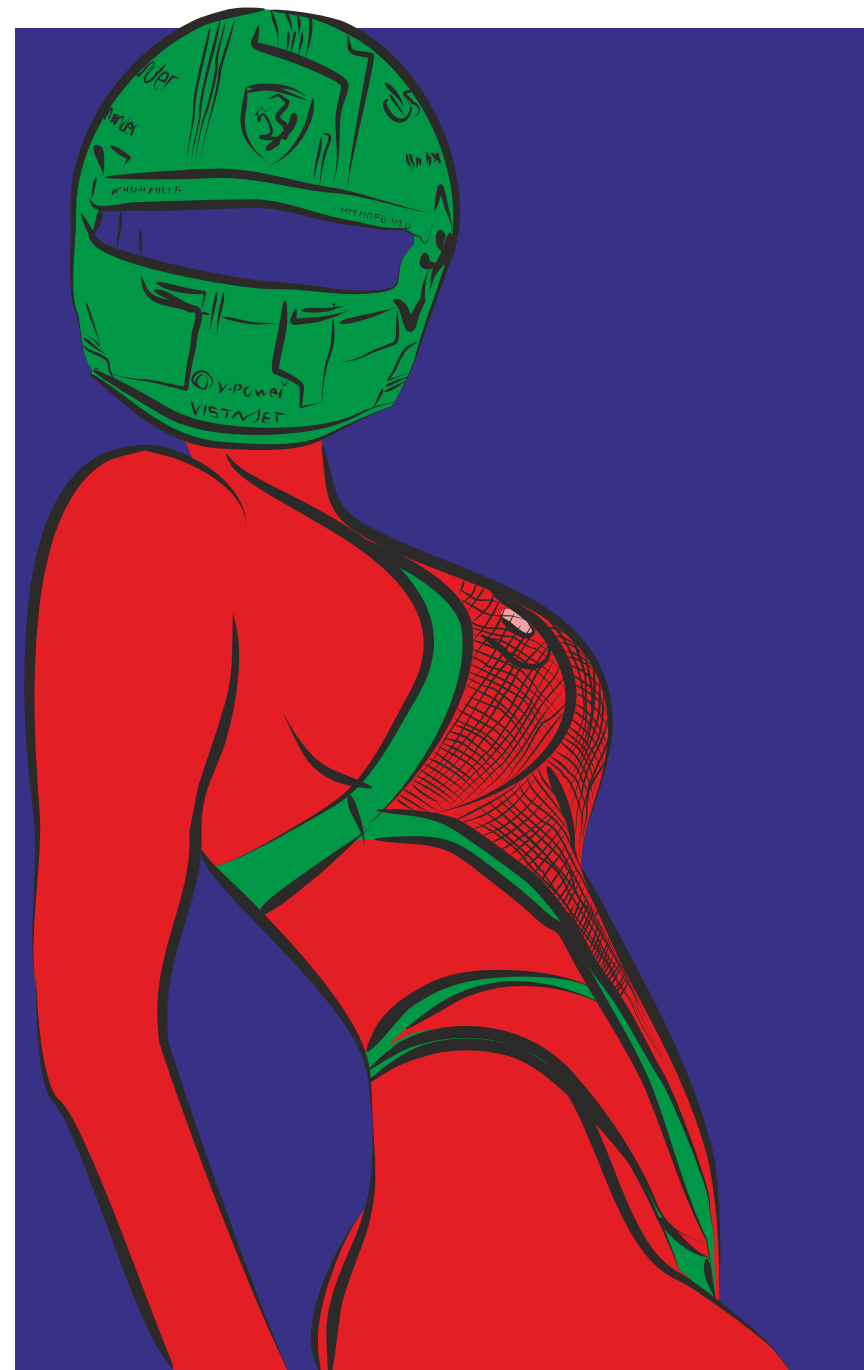
GARY WILLIAM MYATT
 His Master's Voice
 Mixed media collage painting,
 with oils and charcoal on linen,
 mounted onto cradled,
 wooden panel
 51 x 76 cm





SAN KARA
What Drives You ~ Casino
Digital print on aluminium
80 x 120 cm

MARK RATHMELL
Hedonista
Digital Artwork printed on
German etching paper
38 x 38 cm



The Artists



JULIA ELMORE

Julia Elmore lives and works in East Barnet, where North London meets leafy Hertfordshire. Her vibrant abstract landscapes explore emotional states, sensory experience and the tension between inner and outer worlds. Working intuitively in layered acrylics, she paints scenes of wild nature - fast-flowing waters, craggy rocks, looming skies.

Contrasts are central to Elmore's practice: light and dark, stillness and movement, hope and despair. Her palette shifts between bold, saturated hues and sombre tones, reflecting the emotional terrain she navigates. Like her surroundings, her work balances opposing forces to create vistas that feel both deeply personal and universally resonant.



SARAH LLOYD

Sarah Lloyd has recently completed an MA Painting at the RCA, London. She sees her canvases as a living landscape and extensions of the skin which holds memories of the past and as contemporary containers of current and future themes. The exploration of materiality gives depth to the work and delivers a layered approach.

A sense of journeying and movement imbues the work with rhythm and life. As such, these may incorporate oxymoronic moments akin to cues, triggers and memories as we pass through our daily lives.

Difficult subjects are frequently found to be juxtaposed against heightened colours and a playful approach.



NICK MALONE

The work is underpinned by a mystery thriller written with the support of Arts Council England, 'The Disappearance of Makepeace - A Tale of Two Lives', tracing the relationship of Eustace and Makepeace from their first childhood meeting to their final encounter. It is a story of disappearance, loss and discovery, and of the adventure in becoming an artist.

The book itself has windows cut into alternating pages, with two ways of seeing - one the everyday life of Eustace, the other the magical visions of Makepeace, each looking into the other's co-existing world. Similarly, in gallery exhibition, canvasses open into other worlds or occupy a third space between drawing, writing and painting, a magic workshop at that interchange of observation and dream where new kinds of art can still be developed.



ANNIE ZAMERO

As Kant says our perception of reality is a 'constructed appearance', Zamero seeks to reconstruct the perceived reality of a person- usually a public figure- by creating distortions in their appearance and their environment. This is to make a point about the chosen subject (a politician or royalty) by exaggerating or creating the opposite of aspects of their personality they would rather not reveal as part of their public image. Zamero is described as a 'controversial artist' (Evening Standard, The Londoner, Charlotte Edwardes, 2018).

To what extent this created reality actually exists, either in our minds or in a parallel universe, is a point for philosophical debate. And as Hugh Everett says all possible outcomes of an event happen in separate universes, does that mean all possible created realities in art also coexist in parallel universes?

Zamero often uses humour in her painting to make a satirical comment and in the catalogue painting 'Small Boat' she has shown Rishi Sunak in the ridiculous situation of wearing his usual suit and tie while struggling with a tempestuous sea in a small boat. This leads to the question that in a parallel universe, would Sunak's personal small boat experience change his view of the political issue on small boats?



GARY WILLIAM MYATT

London-based figurative artist Gary William Myatt combines various modes of working - painting, drawing, sculpture, and collage - to create imaginative, layered mixed-media works.

By mixing the different media Gary creates striking spatial effects, setting illusionistic trompe l'oeil against flat, surface-focused areas. This clash disrupts the viewer's perception, producing uncanny, compositions with a dreamlike peculiarity.

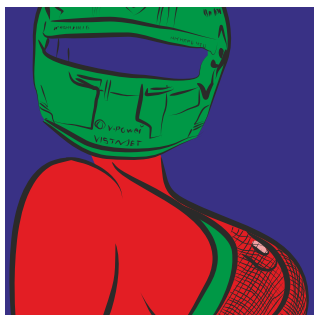
"My paintings resist fixed notions of time, place, or propriety. They don't imitate the world or act as windows onto it; instead, they create their own reality, emerging from an aesthetic of sorcery. Logic gives way to absurdity, conjuring vivid, emotionally charged imagery."



MARK RATHMELL

Mark is a multidisciplinary artist working in physical art such as drawing and painting, digital art, sound, and film. Mark has always been inspired by Willem De Kooning's description of himself as a "slipping glimpser," that "You have to stay in a state of doubt to be open to what's in front of you." For this reason, he uses chance and accident in his physical drawings and paintings, something which digital art is not really capable of. Using traditional materials like acrylic, watercolour, ink, and wash, he combines the figurative and the abstract through a process of layering and reduction, allowing spontaneity to shape the final work.

Mostly, his digital work and physical work are quite different, although sometimes the digital work can serve as preparatory work for his paintings. His digital work is more concerned with incorporating and processing photographs, where the photograph itself becomes the painting material and is deconstructed, distorted, defaced, or otherwise changed. He has begun printing some of his digital work to incorporate into his physical work as collage.



SAN KARA

San Kara describes his artwork as a fusion of colour, line and passion. His pieces are created through a combination of hand - drawn digital sketches or scanned line drawings from his sketchbook. He invites viewers to explore the interplay of sensual energy, colour, harmony and conflict, using comic strip lines as barriers against colour chaos.

Each artwork is a Reflection of itself, encapsulating five different interpretations. Through the interplay of colour applied to unchanging line work, generating a spectrum of shifting moods, Kara asks you to find your own Reflection.

Thank you
for coming



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