

DIVINE PERSPECTIVES

**Callum Simmons, Ian Robinson, Justin Viridi, Kelly-Anne Davitt,
Irrum Ahmed, MK Anisko, Zoe Moss, Wayne Chambers and
Patrick Hughes**

Exhibition runs: Saturday 5th October – Sunday 27th October 2024

Private view: Tuesday 8th October 6:00 – 10:00pm

Artist talk: Thursday 24th October 6:30 – 8:30pm

Opening times: Thursday – Sunday 10.30am – 6.30pm

**Last Days Gallery, St Michael & All Angels Church, 74-76 Leonard Street,
London, EC2A 4QS**

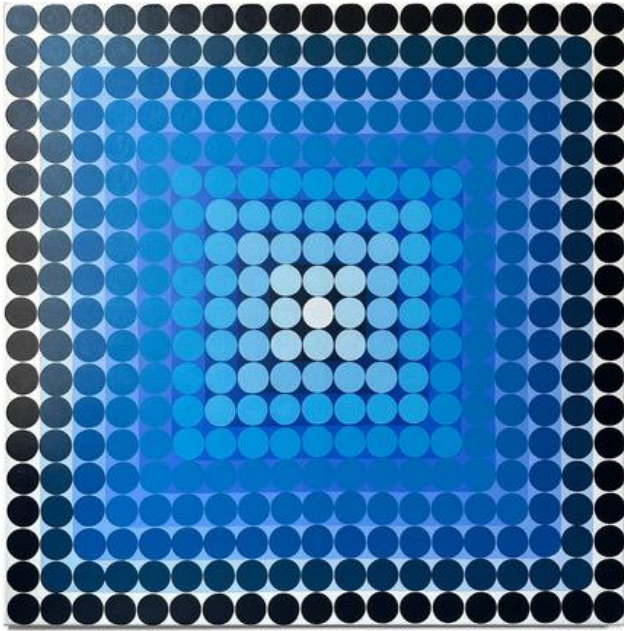
Divine Perspectives brings together nine London-based artists, each unique in their artistic practice but inspired by common preoccupations of pattern, colour, drawing, perspective and illusion.

All of these highly-skilled painters work at the Reverspective Studio in Shoreditch with Patrick Hughes.

St Michael & All Angels, a magnificent space which was used for divine worship, is now the inspirational venue for a celebration of these artists' vision, imagination and individual perspectives.

For further images, information and to view by appointment contact:

events@reverspective.com +44 (0)20 7256 0034



I Like Circles
2024
Oil paint on linen
100 x 100 cm

Callum Simmons

Callum is best known for his extensive exploration of subject, dimensionality and colour. His work throughout 2016 and 2017, consisted of politically-driven poster prints featuring a suicidal Donald Trump and Boris Johnson, and was displayed in exhibitions, graffitied on walls and featured in articles across the globe, adding to social commentaries of unrest and corruption.

Since that time, Callum has focused on non-figurative work, creating oil paintings, murals and kinetic sculptures with contrasting colours, fields and shapes. Inspired by nature, optical art and the urban environment of his native Manchester, his works are simultaneously controlled and chaotic, causing the viewer to look twice. Initially they appear blurred, but when you look closer, you find stripes that follow a systematic pattern. Callum uses his knowledge of colour to make his paintings seem to glow when observed from a distance.

www.callumsimmons.uk
callum.simmons@virgin.net
[@piicasa](#)



Golden Hands Craft Magazines
2021
Oil on Canvas
66 x 76 cm

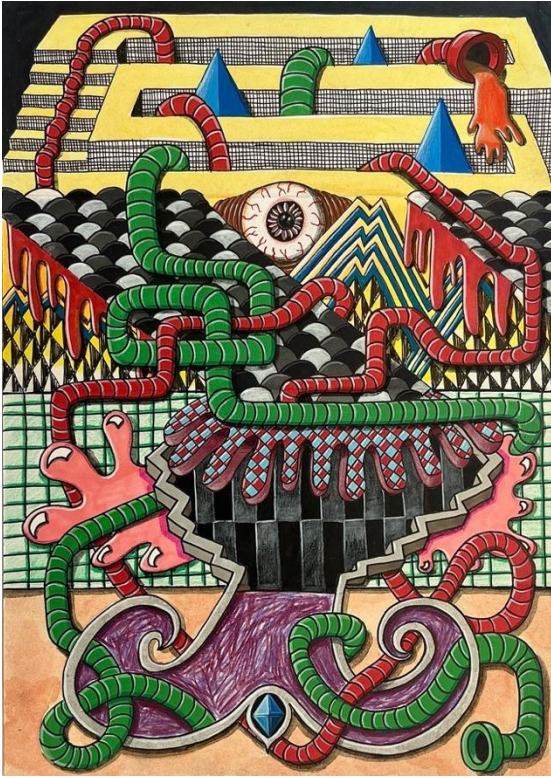
Ian Robinson

Born in Northumberland, Ian's studio is based in South London.

Work from his 2010 graduation show is in the Landmark plc collection at Heron Tower, London and was featured in the Guasch Coranty International Painting prize. In 2015, Ian won the Bryant & Keeling painting prize, and his work regularly tours the UK in the New Light Painting Prize.

Ian's paintings portray collections of objects such as books, records and ephemera that reveal hobbies and passions. He is fascinated by the back-stories of keepsakes and cherished possessions. The muscle-memory of playing music on a turntable; and the resonance of digging through memorabilia.

www.ianrobinsonartist.com
ian.r.robinson@me.com
@ianrobinsonartist



Behold and See

2021

Ink, coloured pencil and acrylic on paper
21 x 29.5 cm (unframed)

Justin Viridi

Justin was born in Whitley Bay, North Shields in 1981, he studied BA Fine Art at Liverpool John Moores University, graduating in 2002, and was subsequently awarded the Stuart Sutcliffe Art Fellowship. Throughout his art practice Justin has considered drawing as a fundamental tool and decisive format with which to explore and develop ideas. Its significance in his work led him to study for an MA in Drawing at Wimbledon School of Art, graduating in 2006.

Finding influences in a range of sources, Justin's approach to drawing varies from automatically producing a mark, line or a shape, drawing something from observation or starting with an intended idea leading to an overall vision. The result is a scenery of fictional landscapes, constructed pipe systems, a network of pattern, colour and pathways amidst backdrops of layered vegetation, where beings - the essence of a person or animal - inhabit and survey their spaces. Recurring themes, scenarios and objects appear in Justin's work and are often used as a device to build a visual language that examines these environments, and to highlight the interaction, behaviours and narratives within them. These elements exist between worlds that are hard to place and yet familiar.

justinvirdi@gmail.com
@virdijustin



The Most Powerful Woman in the Universe
2019
Oil on canvas
140 x 210 cm

Kelly-Anne Davitt

Artist and curator Kelly-Anne Davitt is known for her hyper-real virtuoso painting style in vibrant pop tones, and her humorous and provocative light-sculptures. Her electrifyingly immaculate canvases fuse traditional still-life and portraiture with a contemporary approach, inspired by advertising imagery, pop culture, childhood memories and feminist themes. She has exhibited widely across the UK from Cork Street to the Potteries.

Davitt's curatorial debut, 'The Most Powerful Woman In The Universe', was held at Gallery 46, Whitechapel. This ground-breaking and timely feminist show received much critical acclaim.

Other recent exhibitions include 'Pop Now!' at Gallery 46, 'Kapow! The Art of Superheroes and Villains', at The Potteries Museum, Stoke-on-Trent; and 'Painting Now' and 'Twelve Hughes' at Hix Art, Old Street. Successful solo shows include 'Beach Balls and Melons' at Dadiani Fine Art, Cork Street and 'Feel Good' at Blacks, Soho.

www.kellyannedavitt.com
kelly@kellyannedavitt.com
[@kelly_davitt](https://www.instagram.com/kelly_davitt)



Hasteh Zakhem or The Laughing Wound
(detail)
1996
Compressed charcoal and gold leaf on paper
304.8 x 304.8 cm

Irrum Ahmed

Irrum was born in Birmingham in 1972. She graduated with a BA Hons Fine Art from Cheltenham School of Art in 1996, tutored by Anita Taylor and later Paul Thomas, both of whom influenced and supported her drawing practice. In her second year, she won the TSB Young Artist of the Year Award (1995), and in her final year the Student Prize, the first year of the Jerwood Drawing Prize.

Drawing became her chosen medium, with its 'slipperiness of definition' – a favourite quote of the late artist Deanna Petherbridge. Irrum discovered a freedom to explore themes such as identity, belonging, fragmentation, and to use religious narrative and imagery, especially from Western European religious art, together with Bollywood film posters of the 1970s and 1980s. History does not repeat itself, but it often rhymes. It is poignant to show these works of Irrum now, when atrocities are being committed in Gaza and Occupied Palestine and have bubbled to the surface in our own backyard.

irrum_ahmed@yahoo.co.uk
[@irrumahmedart](https://www.instagram.com/irrumahmedart)



Hope
2023
Oil on MDF panel
110 x 81.5 cm

Mariusz Krzysztof Anisko

Born in 1980 in Poland, Mariusz now calls London his home. He was awarded an MA in Fine Art in 2014, and his art is found in private collections worldwide. Beyond art, Mariusz is also a musician, playing guitar for such bands as What About Chad and Krzyż Kross.

In his Art Mariusz strives to transcend reality, delving into profound layers of imagination. The freedom afforded by fine art enables him to explore boundless possibilities. Drawing inspiration from the various facets of his life, Mariusz integrates musical influences, literary narratives, advances in technology and painting techniques of the Old Masters to shape his artistic style. In particular, he is fascinated by the fusion of technology and trans humanism, increasingly distinctive in our time. These elements play a pivotal role in his contemplation and creative expression.

www.mkanisko.com
mkaniskoart@gmail.com
[@mkanisko](https://www.instagram.com/mkanisko)



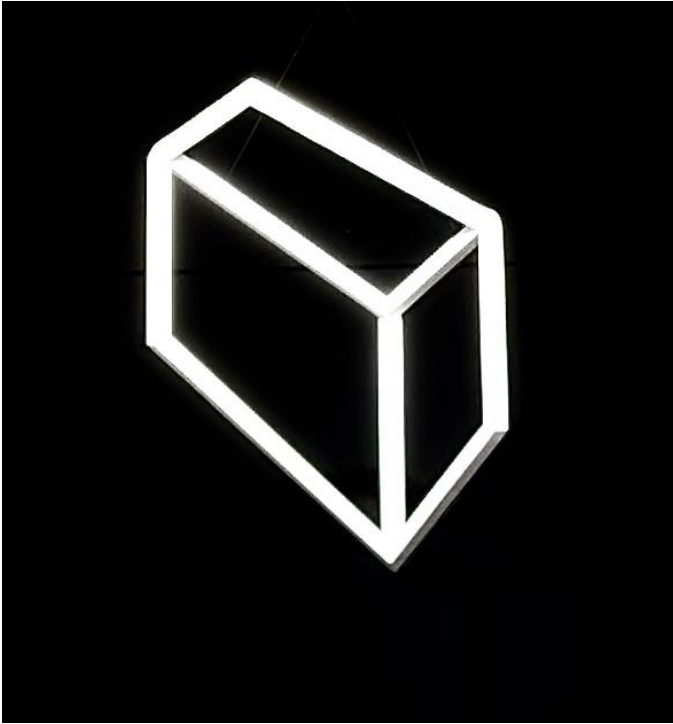
Daruma Doll
2024
Oil on wood
60 x 80 cm

Zoe Moss

Zoe is a Londoner born and bred. After completing a BA Hons in Fine Art, she went on to exhibit in various galleries, including the Royal Academy, Saatchi Gallery and Mall Galleries. Shortlisted for the BP Portrait Prize and John Moores Painting Prize, Zoe has also curated two group exhibitions.

With five solo shows under her belt, Zoe's work has developed over the years, combining photo realism with satire, pop art concepts and – most recently – abstraction. Zoe will be exhibiting in The Other Art Fair this October.

www.zoemoss.com
zoemoss@hotmail.com
[@moezoss](https://www.instagram.com/moezoss)



Amesish
2024
Wood and paint
150 x 100 cm

Wayne Chambers

Wayne was born in 1975 in St Albans, where he still lives and works. An experienced carpenter, he trained initially as a plumber and was apprenticed to his father as a tailor and jacket-maker. Wayne has worked with Patrick Hughes in the Reverspective Studio for ten years.

Wayne enjoys creating new shapes, supports, and frames for Patrick Hughes's ***Solid Hollows***. He works with the other artists in the studio to create surfaces and boxes in a variety of materials. He is particularly interested in the work of Adelbert Ames. His trapezoidal window on show in 'Divine Perspectives', is a version of an Amesian piece made for the Twist Museum, Oxford Street.

waynechambers101@gmail.com
@waynechambersartist



Chewing A Brick
2024
Oil on board
58.2 x 46.1 x 20.1 cm

Patrick Hughes

In my sixty years of reverse perspective art – which I call Reverspective – I have been looking for two different things: geometry and imagery.

As a Cubist, I started my recent Solid Hollows with negative dice. I went on to Rubik's cubes and Banksy's walls. These Solid Hollows, which unlike the earlier Reverspectives stand alone, are particularly mobile when seen by the viewer. As you move to the left, the die looks as if you have moved to the right of it; if you crouch down in front of the Rubik's cube, it looks as if you have stood on tiptoe. Since our eyes and knees have acted in concert for all our lives, this contradiction is overcome by you telling me that my work moves. But it doesn't – you do.

www.reverspective.com
info@reverspective.com
[@patrickhughesartist](https://www.instagram.com/patrickhughesartist)