

[un] nested

PRIVATE VIEW: Thursday 3rd July, 6—9pm

EXHIBITION CONTINUES: 4—6 July, 10am—6pm

***Shiree Allen Sarah Capel Chellie Carroll Emma Coop
Jo Evans Hannah Honeywill Liz Workman***

Seven artists explore the concept of home and belonging by responding to the liminal space of a derelict Victorian house in Peckham.

Through ceramics, painting, drawing, sculpture, mixed media and installation, the artists delve into the transformative process of un-nesting; the act of unravelling inherited structures, personal histories and societal expectations.

Their work navigates themes of identity, domesticity, migration, motherhood and reclamation. The exhibition offers reflections on the spaces we occupy, those we outgrow and the traces we leave behind.

Safehouse 1, 139 Copeland Rd, Peckham, London, SE15 3SN
Nearest Station: *Peckham Rye*

SHIREE ALLEN

<http://shireeallen.wixsite.com/mysite>

Instagram: @allenshiree

Shiree Allen's work explores the tension between modern technology and traditional notions of fine art. Her *Temporal Figures* series reflects on themes of transition and presence, capturing the lingering spirit of what once occupied a space. Walking around this empty ruin that was once a home, there is no evidence of who may have lived here, and we can only imagine the human souls moving from room to room.

Through painting, digital manipulation and embroidery, Shiree constructs ghostly black-and-white silhouettes that seem to shift between light and shadow. These haunting forms evoke the ephemeral essence of the people who once inhabited the space, flickering glimpses of memory and absence.

SARAH CAPEL

www.sarahcapel.com

Instagram: @sarahcapelprinting

Sarah Capel is an artist and researcher currently developing her practice through a PhD at Coventry University. Her research explores the relationship between historic and contemporary fragments. It demonstrates how an artistic practice grounded in historical knowledge can reveal the sensory and emotional experiences of early modern life. Her work is held in collections at the Victoria and Albert Museum, the Centre for Print Research at the University of the West of England, Coventry University and in private collections.

In new work made for Safehouse1, Sarah reflects on the way the physical structure of homes retain memories of all those who have lived there. By taking rubbings of the floorboards Sarah has picked up the traces of past occupants of the house. These remnants have been collected, reconfigured and relocated in order to connect with and share the material and personal stories they embody.

CHELLIE CARROLL

www.chelliecarroll.co.uk

Instagram: @chelliecarroll

In this deeply personal series, illustrator Chellie Carroll explores her experience of perimenopause, life-changing illness, and the emotional and physical changes they bring. The body is imagined as a ceramic vessel - chipped and aged, yet still whole, useful, and beautiful. These works reflect on the loss of youth, shifting identity, and the quiet grief that comes as children grow more independent. Through these drawings, Carroll invites us to consider how strength, beauty, and purpose endure through transformation.

EMMA COOP

www.emmacoop.com

Instagram: @eemmmaacc0000pp

Emma Coop undertook her BA in Interactive Arts in Manchester at MMU and completed her MA in Fine Art at Chelsea College of Art.

Living in cities all her life, her drawings document a desire to seek escape: to turn in the opposite direction, away from edges, things, and people. In her local park, Coop casts her eye beyond the neat pathways toward secret dens and the sleepy hideaways of the homeless, where an escape from the urban lingers in the shadows. Her works invite viewers into a world that is both welcoming and potentially unsettling, becoming conduits for imaginative escape.

JO EVANS

www.joevansart.com

Instagram: @joevansart

Jo Evans studied Fine Art Textiles at Goldsmiths and completed a practice-based MA in Art Education at the Institute of Education. Her artwork centres around drawing and sculpture and explores connections between text and textiles.

In this recent series of work the intricate architecture of birds nests is her starting point, both as a symbol and a compelling sculptural object. She explores the form of the nest as a container, a receptive vessel and a space for nurturing by investigating its relationship to space and belonging. Deborah Levy's book *Real Estate* provides the material — both physically and metaphorically — for the installation *Unreal Estate*. Levy reflects on how the desire for a home is intertwined with the desire for a particular kind of self. Jo draws parallels with her own experience of motherhood, home-building and art-making, meditating on the invisible threads that bind space and identity, and the delicate balance between strength and vulnerability.

HANNAH HONEYWILL MRSS

www.hannahhoneywill.co.uk

Instagram: @hannah_honeywill

Hannah Honeywill studied sculpture at Camberwell College of Arts and completed her MA at Birmingham School of Art. She is currently finishing a practice-based PhD at Coventry University titled *Queer Monumentality*. Her research develops an artistic practice shaped by queer methods. This methodology encourages artists to question existing constructs and to look, think, and create from a queer position, producing work that challenges and reimagines ideas of monumentality.

Hannah's artwork combines her skills as both a sculptor and a furniture maker/restorer. She creates work that reimagines and physically reshapes functional, everyday objects — often furniture — transforming them into something other.

The sculpture *All the Things I Wish I Didn't Know* takes its title as a deliberate nod to Deborah Levy's *Things I Don't Want to Know*, the first volume of her living autobiography. Like Levy's work, this piece begins with the tension between what we carry in memory and what we might wish to forget — the truths, fragments, and facts that embed themselves in our lives without invitation. Where Levy reflects on the difficulty of voicing certain knowledge, particularly as a woman and a writer negotiating systems of power, this work turns its attention to the burden of unwanted knowing: the accumulation of griefs, histories, and violences that arrive unasked for, and yet persist.

LIZ WORKMAN

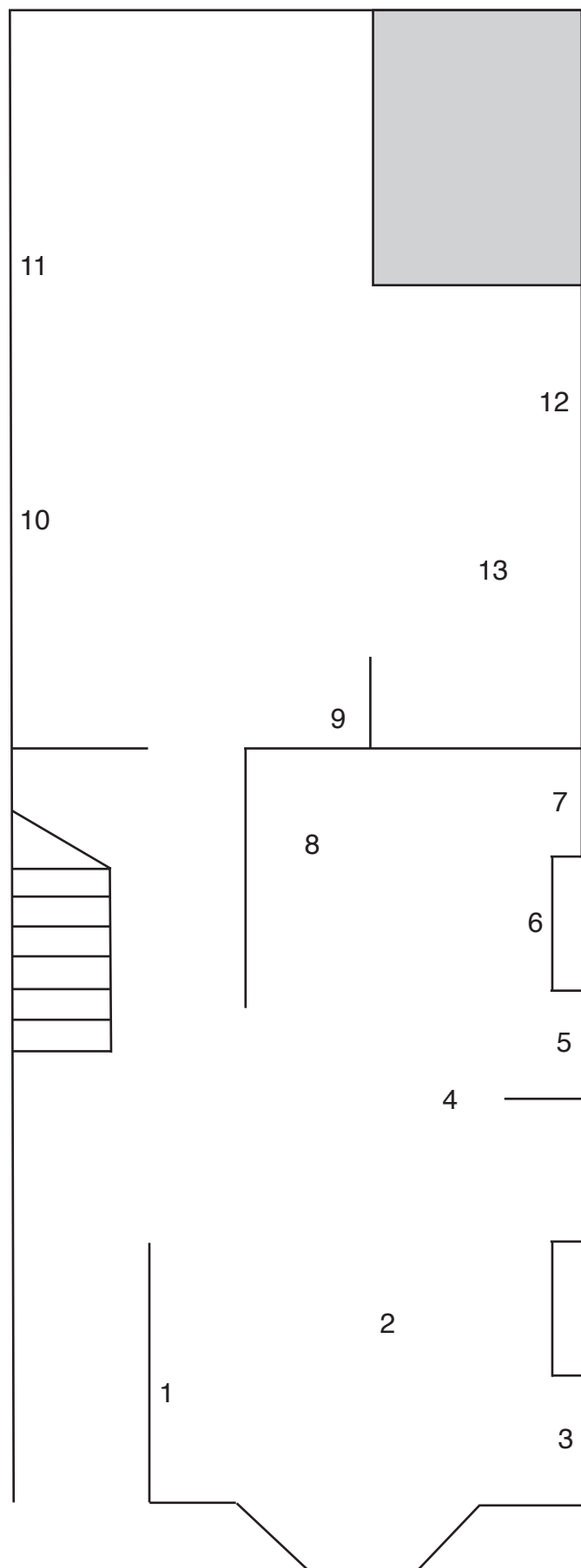
www.studiolizworkman.com

Instagram: @liz_workman_

Liz Workman is an artist working with ceramics, photography and artist books. Her practice focuses on the female experience of ageing, loss, separation, limbo states and touch hunger. Taking inspiration from swallows' nests, baby incubators and bird's nest soup factories, this new collection of sculptures is a series of structures that balance and teeter; simultaneously feeling safe, precarious and out of reach. Her ceramics are in many private collections, and her artist books are in the special collections of Tate and the V&A.

LIST OF WORKS

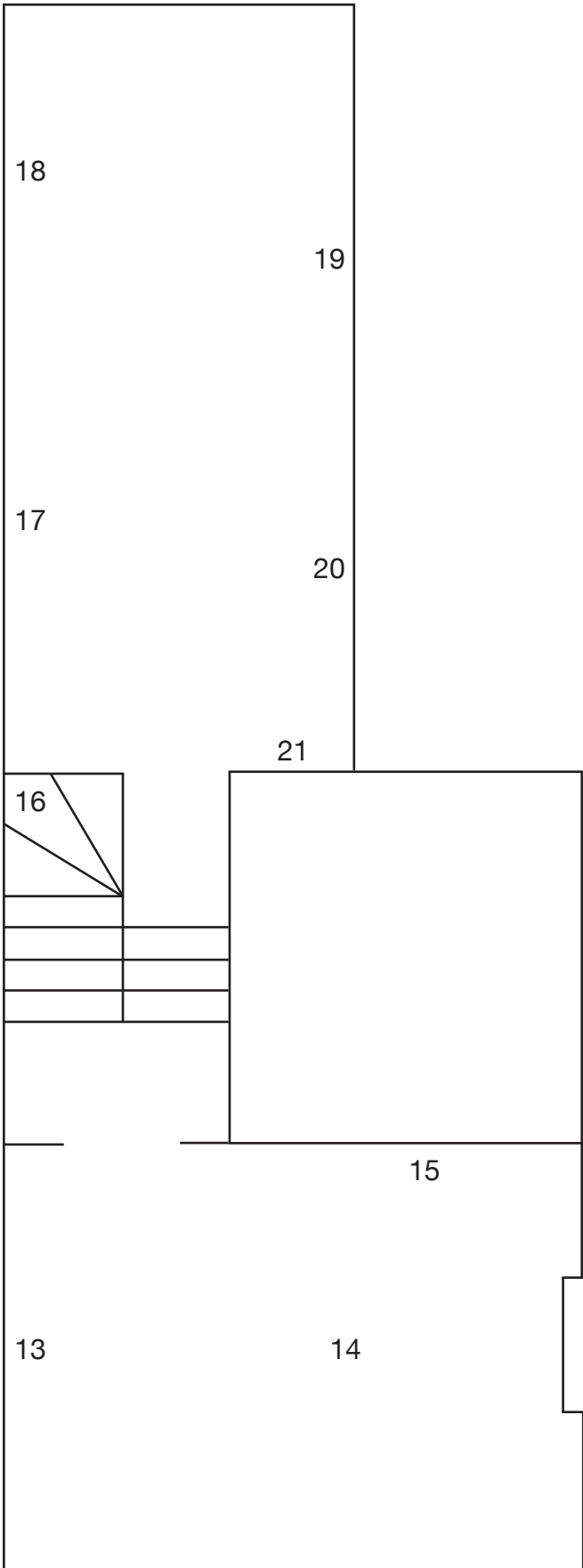
Ground floor



- 01 **Emma Coop**
Needing, Not Needing, Again, 2025
66 x 79.5cm
Archival print on art paper (1/25)
£200 unframed, £350 framed
- 02 **Hannah Honeywill**
All the Things I Wish I Didn't Know, 2025
H: 90 x W: 90 x D:80 cm
Re-shaped oak chair ebonised with black ink,
Fabriano paper, graphite stick
£1500
- 03 **Sarah Capel**
Collecting Traces, 2025
70 x 50cm
Woodcut print on kozo paper (AP)
£275 framed, £225 unframed
- 04 **Sarah Capel**
Where Memories Collect, 2025
Woodcut print on kozo paper, needles/pins
£700
- 05 **Sarah Capel**
Nestled in the fold I and II, 2025
Conte crayon on paper, greyboard, card, linen
£175 each
- 06 **Jo Evans**
Empty Nest, 2025
63 x 63cm
Graphite on paper
£1500 framed
- 07 **Sarah Capel**
Remnants, 2025
Woodblock and wood shavings
- 08 **Jo Evans**
Held, 2025
H: 130 x W: 50 x D:50 cm
Architectural plans, steel reinforcing bar
£900
- 09 **Hannah Honeywill**
Cup Spine, 2015
H110 x 8 x 8cm
Ceramic cups
£1,500
- 10 **Shiree Allen**
Absent Feast, 2025
Ceramic plates, paint and digital transfer
£60 per plate
- 11 **Shiree Allen**
Spiritual Residue, 2025
Giclee print, AP
£100 unframed, £160 framed
- 12 **Emma Coop**
I Live Another Life, 2020
96x110cm
Graphite on paper
£1,950 unframed, £2,250 framed
- 13 **Jo Evans**
Unreal Estate, 2025
Books (Real Estate by Deborah Levy), roots,
sticks

LIST OF WORKS

First floor



- 13

Emma Coop
You Don't Know Me, 2025
65 x 78.5cm
Graphite on paper
£1,250 unframed, £1,400 framed
- 14

Liz Workman
We Are All Just Incubating, 2025
Clay, porcelain, gold leaf
£250 per sculpture stack
£5,000 for the whole installation
- 15

Sarah Capel
Where Memories Collect, 2025
Woodcut print on kozo paper, needles/pins
£700
- 16

Shiree Allen
Temporal Figures in threads, 2025
Hand embroidered panels
£70
- 17

Shiree Allen
Sliding Doors, 2025
3 panels each 120 x 60cm
House paint on wooden doors
£700 per panel
- 18

Chellie Carroll
These Hands, 2025
370 x 466mm
Watercolour and graphite
£350 framed
- 19

Chellie Carroll
Beauty in the Breaks, 2025
624 x 522mm
Watercolour and graphite
£500 framed
- 20

Chellie Carroll
All They Held 2025
370 x 466mm
Watercolour and graphite
£350 framed
- 21

Shiree Allen
Essence, 2025
30 x 40cm
Acrylic on canvas
£250 framed