

## Looking Down / to the Ground

Organ Projects is pleased to present *Looking Down / to the Ground*, a group exhibition curated by Claire Shakespeare exploring the downward gaze as a site of discovery.

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*Looking Down / to the Ground* brings together a series of works centred on the downward gaze. Through attentive observation – to look down, to look inwards, to look sideways – works embrace a perspective that both mirrors a personal and collective state. Here the ground becomes not only a surface to be traversed but also a site of discovery, where shape, form, and texture reveal unexpected aesthetics and material possibilities. Through this focus, *Looking Down / to the Ground* opens a space where feelings of home, estrangement, familiarity and solitude, might converge; what is ordinarily overlooked becomes a site of reflection, relief or action.

Rooted in daily observation and informed by art history, **Deborah Lerner** sees painting as a generative act. Her sustained attention to surface, colour, and light draws focus to the overlooked with pavement cracks or colourful rubbish often forming the starting point of a work. These modest details are then transformed through the act of painting, using a variety of techniques such as sanding, taping, wiping, scuffing, and printing. Lerner's use of shape and line remain suggestive of the urban environment but through her material experiments she interweaves values such as subtlety and care. Within each finished work, nuance takes precedence over the brash, quietness is given weight and opposing ideas are held momentarily in balance. Lerner invites a different mode of attention, one that values intimacy, slowness, and reflection.

**Ellie Peach**'s sculptural practice fixates on mass-produced and overlooked materials to excavate and dramatise moments of intimacy and wonder embedded within urban surfaces. Working with newspaper, cardboard, and concrete, the city is reimagined as a surface where traces of human presence: glances, partings, and everyday exchanges are inscribed. In *Meeting Place*, casts simulating the dimensions of a standard London paving slab, are imprinted with discarded sheets of cardboard collected from the street and reoriented vertically. Across its surface, abstract forms recall the traces of spray paint from roadworks, scraps of newspaper, and the torn textures of the street. Performing as fictional excavations, Peach's work considers the pavement as both material and metaphor, a shared ground where vulnerability, encounter, and urban exchange meet.

In *Strange Phenomena*, **Matt Feldman** presents a visual and aural study of Letchworth Garden City. Through an impressionistic gaze, the film reveals an eerie force that unsettles the image of the idyllic suburban town. The film lingers on a ground view with shots of quotidian activities: driving a car, walking along a path, yet these ordinary moments are disrupted through a glass sphere, producing cloudy, fisheye distortions. Elsewhere, a shifting focus drifts throughout nettles and shrubbery, simultaneously intimate and disorienting. These skewed perspectives transform the landscape into something uncanny, as if the town teeters between a planned model village and a

haunted terrain. References to the esoteric reflect the town's history as a hub for occultist philosophies while a guttural soundtrack suggests an anxiety connected to the viability of the Garden City Movement in an era where it is generally regarded as redundant.

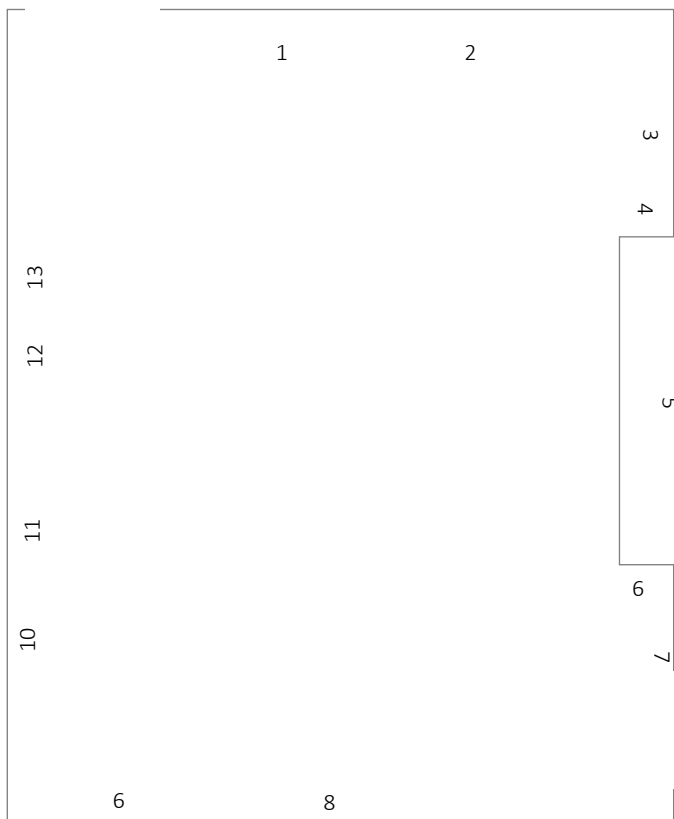
Situated in the lived histories of objects, **Olivia England**'s practice positions materiality as a conduit for memory and identity. Her sculptural works bring together industrial processes such as metal and woodwork with domestic forms of making traditionally associated with the feminine. Patterns drawn from family artefacts – a cherished jumper, a knitted blanket, or her grandmother's embroidered doily – are reconfigured into new 'hard' material forms. By colliding industrial and domestic traditions, England highlights the gendered implications embedded within craft and material culture, while preserving the intimacy of the domestic object. Her works situate themselves in the realm of familiarity and domestic comfort yet remain critically attentive to the agency of the materials themselves. Rather than directing the gaze outward, they turn inward, towards memory, history, and the subjective space of recollection.

Through a negotiation between intention and accident, **Claire Shakespeare**'s practice explores the dialogue between materiality, image, and the inner self within the parameters of painting. Informed by close-up photographs of everyday encounters – cracks in pavements, shadows, and overlooked fragments such as flowers, rubbish, or string – works draw on quiet moments of relatable solitude. In *Fisherman's Bow*, a small detail observed on the ground is enlarged and transformed through subtle shifts in the application of paint. Through cycles of layering, erasing, and reworking, these images become frameworks for open-ended investigations, embodying the contradictions, frustrations, and satisfactions intrinsic to the act of painting. By amplifying the overlooked and reconfiguring fragments of the everyday, Shakespeare's works hover between presence and absence, certainty and hesitation, where perception and material inquiry continually mediate between one another.

**Tamsin Gaul** is a process-driven illustrator and printmaker whose practice is rooted in capturing the value of her interactions with people and the surrounding environment. Informed by quiet moments, self-reflection, and music she works across a range of media, using expressive mark-making to visualise abstract concepts. For this exhibition, Gaul was invited to design a poster responding to the practices of all participating artists, weaving their ideas together through her own visual language.

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Claire Shakespeare (b. 1998, Stourbridge, UK) lives and works in London and graduated from Fine Art Painting (BA Hons) at the University of Brighton in 2022. Their painting practice captures the everyday experience through an investigation of improvisation and chance within painting. Shakespeare has curated multiple group shows including *Void* at Praxis N16 Studios, London and *Home. home.* – a flat exhibition in Bethnal Green, London.



1. Ellie Pearch, *Meeting Place (II)*, 2024  
Steel, concrete, metro newspaper, pigment,  
46 × 60.5 × 2 cm
2. Ellie Pearch, *Meeting Place (I)*, 2024  
Steel, concrete, metro newspaper, pigment,  
46 × 60.5 × 2 cm
3. Deborah Lerner, *Underpass*, 2023, Acrylic  
on 300gsm paper, 21.5 x 29.5 cm
4. Olivia England, *Singer*, 2024, White oak,  
wood wax, spindle whorl, 19 x 8 x 25 cm
5. Matt Feldman, *strange phenomena*, 2023,  
Video, 8 mins 49 seconds.
6. Olivia England, *Gossip*, 2025, Hand  
embroidery, sapele, wood wax, 9 x 9.5 x  
4cm
7. Tamsin Gaul, *Looking Down / to the Ground  
I & II*, 2025, Ink on paper, 21 x 15.5 cm
8. Claire Shakespeare, *Fisherman's Bow*, 2025,  
Oil and acrylic on canvas, 189 x 110 cm
9. Deborah Lerner, *Studio Ceiling*, 2024,  
acrylic, oil pastel and sticker on 220gsm  
paper, 36.5 x 29cm
10. Claire Shakespeare, *Raw cheeks*, 2024,  
Canvas, oil and charcoal on board, 30.5 x  
15.5cm
11. Tamsin Gaul, *Looking Down / to the Ground  
III*, 2025, Ink on paper, 21 x 15.5 cm
12. Olivia England, *A Scroll*, 2024, Oak, pine  
and brass, 51 x 27 x 11cm
13. Deborah Lerner, *Motoway Bridge*, 2024,  
Acrylic on 300gsm paper, 30 x 21.5cm

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Ellie Pearch @elliepearch  
Olivia England @oliviahengland  
Matt Feldman @matt\_feldman  
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