

## LONDON

*Harrow, March 31<sup>st</sup> 2005...*

Adam Boyd, Lauren Godfrey, Holly Graham, Nadia Hebson, George Richardson, Maria Zahle  
With a text by Salena Barry  
Curated by George Vasey

Roughly two years before the iPhone came out. Five years before Instagram launched, and twenty years as I write this text. *Harrow, March 31<sup>st</sup> 2005...* refers to the date that Kodak ceased production of photographic film in the UK. At its peak, the Harrow factory employed over 6,000 employees, eventually closing in 2016. In conjuring this moment, the exhibition title frames a defining shift from analogue to digital. In this time, photography has become increasingly computational, fugitive and networked. In convening these artists, the exhibition asks: what is lost in the rush towards a visual environment that emphasises immediacy, convenience and abundance? In looking slowly, what and how might we see differently?

*Harrow, March 31<sup>st</sup> 2005...* ruminates on archives and photography. Some works adopt archival and photographic approaches; others are material and embodied. The diaristic title suggests an intimate and everyday encounter, with artworks on a scale close to the human body. Artists in the exhibition weave, paint, carve, cut, collage, cast, pleat and print. Their work is imbued with artistic conversations and familial anecdotes. Often, partially abstract but never fully, subjects and narratives are inferred.

From intervening in the family album, casting familiar childhood items, to tangentially evoking artistic antecedents and friendship, artists embrace personal cosmologies and transform incidental iconographies. The artists in the exhibition understand that looking is sense-making, citational, and unreliable. Seeing is material and social, refracted by memory and freighted by experience.

## Artists &amp; Writer Bios

**Salena Barry** is a writer from Toronto, Canada, who is based in London, U.K. She was part of the inaugural cohort of Frieze New Writers in 2021 and, in 2022, she was Jerwood Writer in Residence. Throughout her career, she has written for institutions including Delfina Foundation, SITE Gallery and The Goldsmith's Company. Her exhibition reviews, interviews, and feature articles have also appeared in publications including Frieze, ArtReview, émergent magazine and CMagazine. In 2024, she contributed a text to the Jacqueline Poncelet monograph published by Hurtwood Books and will have an essay included in a forthcoming monograph on Lucy Williams. Additionally, she has worked as a guest tutor for the Royal Academy of Art's M.A. Contemporary Art Practice (CAP). Salena holds a B.A. in Art History and History from the University of Toronto and an M.A. in Art & Politics from Goldsmiths College, University of London.

**Adam Boyd** completed an MFA at The Slade School of Fine Art, London and holds a BA from Glasgow School of Art. Boyd has held solo exhibitions at Glasgow, *Solaristics* (2018), *Synthespians* (2019), and *Causal Thread* (2022). In 2021, *Strand Systems*, Boyd's first solo showing outside of the UK, opened in Hafnarfjörður, Iceland. The show represented the culmination of Boyd's month-long residency at SÍM, Reykjavík. In 2023, Boyd held solo exhibitions in London, *Synchronisations and Protubs*, supported by The Eaton Fund. Individual works have been exhibited in several group exhibitions in the UK and abroad (Seoul, Tokyo, Hokkaido, New York, Reykjavik). Adam was selected for Bloomberg New Contemporaries 2022. In 2024, Boyd presented his first solo exhibition in Asia, *Collider*, with ThisWeekendRoom, Seoul. During the summer of 2025, Boyd is participating in the SARUYA Artist Residency based in Fujiyoshida, Japan. Upcoming exhibitions include *Even on the day when longing ends*, Gyeonggi Museum of Modern Art, Korea (2025).

**Holly Graham** is a London-based artist whose work looks at ways in which memory and narrative shape collective histories. Holly holds a BFA from Oxford University and an MA in Printmaking from the Royal College of Art. Recent projects include commissions with: Manchester Art Gallery (2025); Whitechapel Gallery (2025); TACO! (2021-25); UP Projects & Barnet Council (2024); Locales, Rome (2023); Deptford X (2023), London; Skelf, Online (2022); Robert Young Antiques, London (2021); Gaada, Shetland (2020); Goldsmiths CCA, Online (2020); and Southwark Park Galleries, London (2020). Holly is an Associate Lecturer at the Royal College of Art, London; and is Co-Founder of Cypher BILLBOARD, London. She was awarded a Sainsbury Scholarship at the British School at Rome for 2023, and will be commencing a PhD with University of Westminster in September 2025.

**Lauren Godfrey** is an artist based in London working across sculpture, drawing and large-scale public projects. Lauren's work offers space to the viewer, whether that's a moment in the presence of trickling water, a quasi-functional offering, or a chance to get lost in an overload of pattern on pattern. Conversation and connection are central to the work, creating a dialogue and an atmosphere of joy and generosity. Since graduating from the Slade School of Fine Art, she has regularly exhibited nationally and internationally with a solo show at De La Warr Pavilion (2019) and group shows including OUTPOST, Norwich, Irvine Fine Arts, Los Angeles, and Vitrine Gallery, London. She has created large-scale public installations across London at Newham Hospital, Coal Drops Yard and Kingsgate Workshops. Lauren has a podcast, *PATTERN PORTRAITS*, in which she interviews fellow pattern lovers about their life and work through the lens of the patterned textiles and objects they surround themselves with.

**Nadia Hebson** lives and works in London and is Head of Graduate Painting at The Slade School of Fine Art, UCL. Exhibitions and commissions include *Entire Days Spent in the Trees*, Mackintosh Lane, London, *Studio Sympathique*, Dorich House Museum, Kingston University, *Scène d'Amour*, MINT, ABF Huset, Stockholm; *Gravidity & Parity & Exploding Collage*, Hatton Gallery, Newcastle upon Tyne. Nadia's work issues from the desire to consider alternate painting histories in the present. Over the last decade, she has evolved a distinct approach to working that merges the role of artist, scholar and curator to realise constellations of objects, apparel, paintings, prints and text that think through the legacies of older peers, while making her own subjective expression visible.

**George Richardson** lives and works in London. He completed his MFA at the Slade School of Fine Art in 2023, becoming an artist in residence at Sarabande Foundation for which he received the Sarabande Emerging Artist Grant (2023-2024). He has recently been re-awarded the Sarabande Foundation Artist Residency for 2024-2025. He recently held a solo exhibition at Pipeline, London (2025). His work has been included in a number of group shows, including The Hari Art Prize, London (2024); House of Bandits (2025), Hypha Studios, London (2024); Sarabande Foundation, London (2024); Alice Black Gallery, London (2024); OHS Projects, London (2024); Max Radford Gallery, London (2023); a duo show at Flexitron Gallery, London, in collaboration with Pipeline, London (2023); ACME Glassyard, London (2023); UCL Museum, London (2023); Lethaby Gallery, London (2021).

**Maria Zahle** graduated with a Postgraduate Diploma in Fine Art at the Royal Academy Schools, London (2009) and recently completed a 4-year professional weaving course. Zahle has exhibited in solo shows at Alice Folker Gallery, Copenhagen, DK (2023); Arcade, Brussels, BE (2022); Rønnebæksholm, Næstved, DK (2022); Kunsthal Charlottenborg, Copenhagen, DK (2021); Arcade, London, UK (2018) and Sophienholm, Kongens Lyngby, DK (2018). Previous duo and group exhibitions include shows at Fraktal Ventasal, Skørping, DK (2024-25); Skovgaard Museum, Viborg, DK (2024); Den Frie, Copenhagen, DK (2023); Violet Art Space, Antwerpen, BE (2022); Hillerød Library, Hillerød, DK (2021); Frise Kunsthal, Hamburg, DE (2021); CCA, Andratx, ES (2019), Kettles Yard, Cambridge, UK (2018), CentroCentro, Madrid, ES, (2016). Upcoming shows include a solo show at Kunstpakhuset, Ikast, DK (2027) and group shows at Alice Folker Gallery, Copenhagen, Denmark (2025); Chart Art Fair, Copenhagen, DK (2025); a world of dust, Sydhavn Station, Copenhagen, DK (curated by Signe Rohardt Lund, Christine Due & Marie Vinther (2025)). A new major woven commission by Zahle will be unveiled at Sunnanå Idrottshall in Skellefteå, Sweden in January 2026. Zahle will be artist in residence at Skagen Museum, DK for 12 weeks during the winter 2025-2026. The New Carlsberg Foundation and Skovgaard Museum have recently purchased a selection of Zahle's work.

**Dr George Vasey** is a curator and writer. He has worked broadly across the commercial, public and academic sector, curating over 50 exhibitions. He has held institutional roles at BALTIC Centre for Contemporary Art, Northern Gallery for Contemporary Art, Newcastle University, Leeds Art Gallery and Wellcome Collection as a curator and researcher. In 2017 he was Curator on Turner Prize, Ferens Art Gallery, Hull. He is a member of the International Association of Art Critics and Co-Chair of New Contemporaries. He currently works on the UK's only MA Curatorial Apprenticeship at Teesside University/MIMA. His writing on art and curating has been published in art magazines, journals and books. In 2026-27 he will be undertaking a curatorial residency at Fitzrovia Chapel, London.

Private view:

10 July, 2025, 6–8 PM

Location:

1 Pakenham Street, London, WC1X 0LA, UK

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