

ELEMENTS

2026

Exhibition Catalogue

ELEMENTS

2026

18 - 29 September 2026

Mon - Sat, 12 - 6pm

The Gramophone Works

326 Kensal Road, W10 5BZ

Participating Artists

Abbas Zahedi
Anwar Jalal Shemza
Aphra Shemza
Darshana Vora
Hormazd Narielwalla
Leila Pourkhani

Maysaloun Faraj
Naoki Kawano
Nowshin Prenon
Sam Shendi
Sara Choudhrey
Sato Sugamoto

www.elements-exhibition.com

hello@elements-exhibition

ELEMENTS brings together a group of 12 artists of the Global Majority who work with abstraction through visual art stemming and inspired by an array of cultural and spiritual influences and lived experiences.

The aim of this exhibition is to address the lack of representation of artists from marginalized communities who are producing abstract art or those whose works may not usually be represented through the Western lens of art historical narratives but speak of heritage traditions that use abstraction. ELEMENTS situates a variety of works that both question and disrupt conventional ways of seeing abstract art. The display of these works have been carefully curated to provoke, stimulate and encourage intrigue and dialogue.

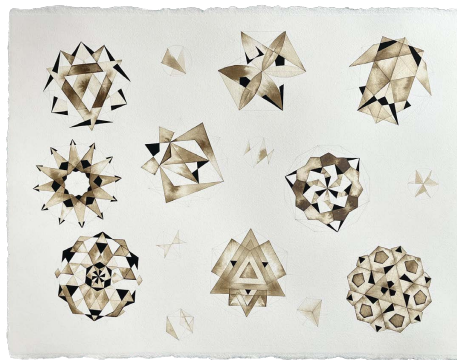
The theme of ELEMENTS presents the term as perceived through various contexts and lenses and this can be understood from the various practices and ways of making, feeling and perceiving demonstrated by the artists' works.

The display includes a variety of media and practice, varying the interpretations and blurring the lines in our understanding and perception of space, nature, the immaterial and our engagement with these.

A further emphasis in this 2026 iteration is that of legacy, heritage and continuity. Therefore, we are pleased to present works that respond to themes of identity, family, home, land, faith and cosmos - timeless subjects that have left mankind in deep contemplation for millenia.



Infinite Possibilities V, 2025
Gouache and pencil on found cardboard, 40x 40cm



Infinite Possibilities VI - Working Drawing, 2026
Gouache, ink and pencil on paper, 58 x 78cm

Curator and Artist: Sara Choudhrey

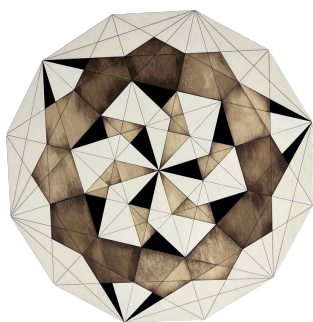
Website: www.sarachoudhrey.com

Instagram: <https://www.instagram.com/sarachoudhrey/>

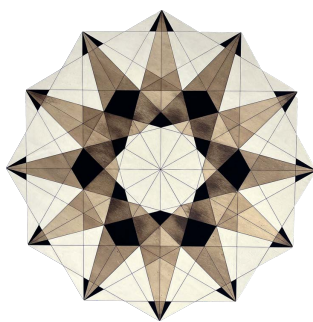
Sara is a London-based artist, researcher and curator specialising in Islamic art and design and its impact on British art history. Her work explores themes of space, place, identity, and heritage through visual and material culture. Sara's work takes an investigative approach, engaging with historical collections, archives, and architecture to challenge the attitudes and values embedded in art historical narratives. Her artistic practice spans sculpture, installations, and light art, with an emphasis on making knowledge of visual culture more accessible.

Sara has been awarded a British Art Network Bursary 2025-2026 (supported by Tate and Paul Mellon Centre), was twice been shortlisted for the Trinity Buoy Wharf Drawing Prize (2023, 2024), and was a finalist for the Aesthetica Art Prize in 2022. She has been commissioned to respond to a number of museum collections including Sheffield Museums, Leighton House Museum and Borough Road Collection Archive.

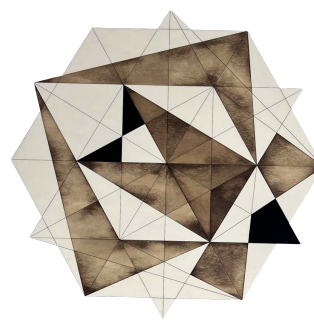
Sara has taught at the King's Foundation School of Traditional Arts and Kingston University's School of Art. She holds a Master's in Digital Arts from the University of the Arts London and a PhD in Digital Arts from the University of Kent.



Infinite Possibilities VI (I), 2026
Gouache and laser drawing on wood
70 x 70cm



Infinite Possibilities VI (II), 2026
Gouache and laser drawing on wood
70 x 70cm



Infinite Possibilities VI (III), 2026
Gouache and laser drawing on wood
70 x 70cm

Sato Sugamoto

Website: www.sato-sugamoto.com/

Social: [@sato_sugamoto](https://www.instagram.com/sato_sugamoto)

Sato Sugamoto is a sculptor based in London, UK, born and raised in Tokyo, Japan.

She is a member of The Royal Society of Sculptors.

Her work visualizes the complexity of human thought and emotion through conceptual sculptures and installations. Using colourful fibres and electrical cords, these entangled strings evoke neurological circuits symbolizing the harmony and the contradictions within our values, perceptions, and decisions.

Her work reveals how external forces shape our internal landscapes.

She has permanently showcased her installations at BnA Alter Museum in Kyoto, Japan (2019– present).

She had a duo show at White Conduit Projects (2025, London) and has participated in group shows at Saatchi Gallery (2025, London), The London Group Open 2025, Kameyama Triennale 2024 (2024, Mie, Japan), The Royal Society of Sculptors Summer Exhibition (2024, London), and more. She has been awarded The London Group Prize at The 86th London Group Open (2025, London) and the Grand Prize (Kameyama Triennale Prize) at Kameyama Triennale 2024 (2024, Mie, Japan), among others.



Overflow, 2026

String, yarn, aluminium,
wood.

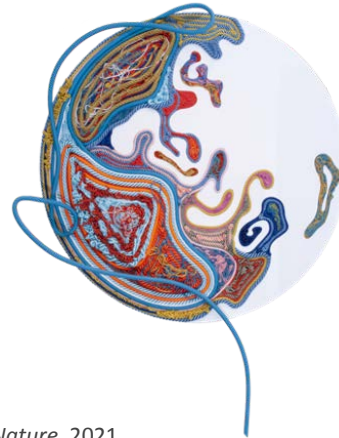
200 x 60 x 3 cm



Balance, 2025

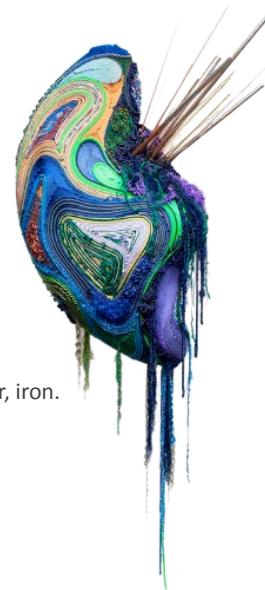
String, yarn, cloth, foam, copper, aluminium,
iron, brass

200 x 70 x 40cm



Dual Nature, 2021

String, yarn, acrylic, rubber, wire, wood.
60 x 45 x 10 cm



Balance_1, 2023

String, yarn, rubber, iron.
90 x 70 x 45 cm

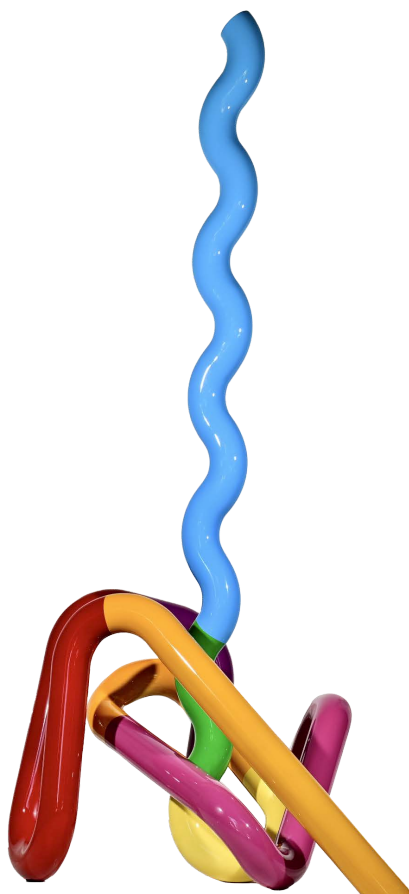
Sam Shendi

Website: www.samshendi.co.uk/

Socials: [@sam_shendi](https://www.instagram.com/sam_shendi)

Sam Shendi is an Egyptian-born British Sculptor whose work delves into the core of human existence through vibrant, coloured sculptural abstractions of the human figure. Graduating with a first-class BA degree with honors from Helwan University of Fine Arts in Cairo in 1997, Shendi's early focus on figurative sculptures gradually transformed into abstract yet recognizable forms.

Over the years, Shendi's practice has evolved, liberating the figure from the constraints of conventional presentation. Inspired by the emotional complexities that shape human experiences, he gravitated towards a minimalistic approach, distilling his concepts to their essence. For Shendi, sculptures transcend mere physical forms, transitioning from tangible entities to vessels and eventually conduits of energy. These sculptures encapsulate the frequencies of physical and emotional movements that differ in infinite configurations.



Frequency VIII, 2025
Stainless steel.
225 x 110 x 90 cm

Naoki Kawano

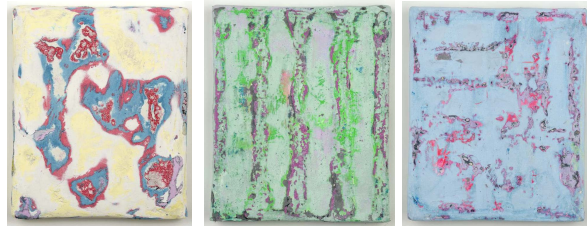
Website: <https://www.naokikawano.com/>

Socials: @ [naokikawano](#)

Naoki Kawano is a Japanese artist based in Paris whose practice investigates the relationship between perception, material, and the formation of images. Originally trained in design in London, he developed his artistic practice through painting, sculpture, and installation, exploring the boundaries between two-dimensional and three-dimensional forms.

His work focuses on the idea of “skin” as both a physical surface and a conceptual threshold between the visible and invisible. Through the use of materials including aluminium foil, wax, plaster, and layered textures, Kawano transforms ordinary materials into complex surfaces that reflect processes of accumulation, erosion, and transformation.

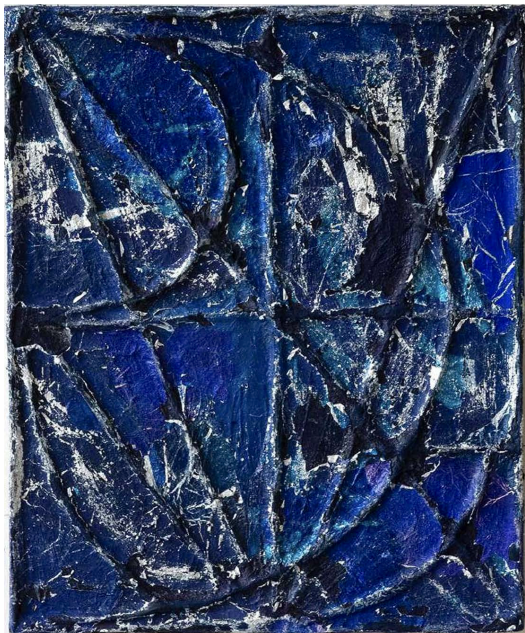
Influenced by phenomenology and questions surrounding human perception, his works invite viewers to reconsider the act of seeing itself. His practice has been presented through exhibitions and collaborations in Europe and internationally, including projects connected to contemporary art and design contexts.



TERRESTRE (#1914, #1931 and #1908), 2022
Mixed media on canvas, 27 x 22 x 4 cm (each)



SKINCONCEPT / FOLIA 6431, 2024
Mixed media on canvas, 152 x 101 cm



SKINCONCEPT, FOLIA, 2025
Mixed media, 46 X 37.5 cm



SKINCONCEPT, FOLIA 8128, 2025
Mixed media, 46 X 37.5 cm

Abbas Zahedi

Website: <https://abbzah.com/>

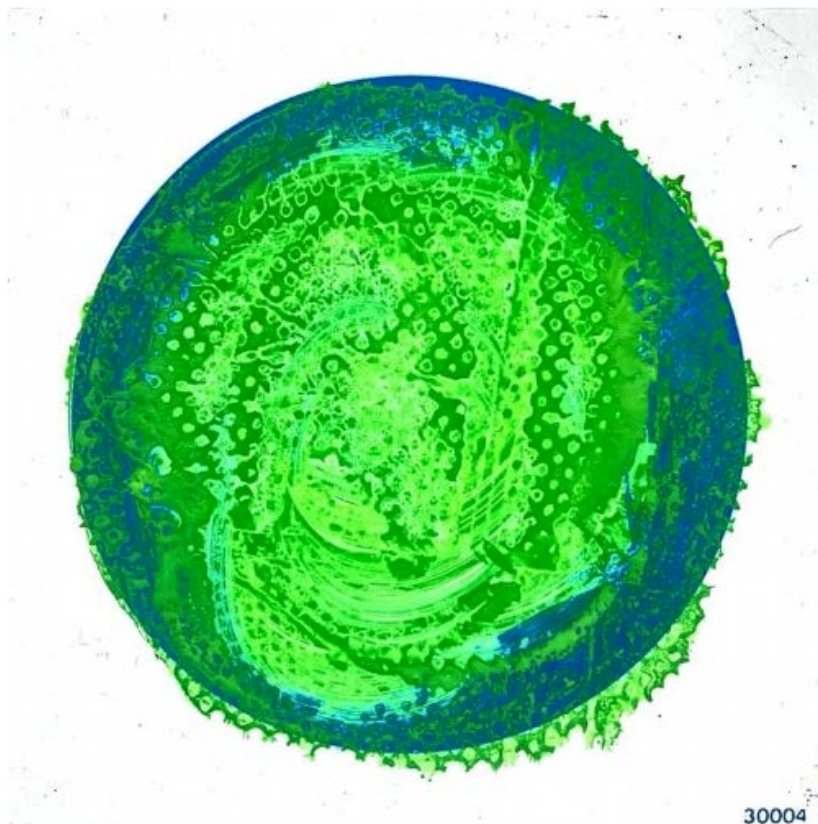
Socials: @abbzah

Abbas Zahedi (b. 1984) is a dissociative realist, spawned and raised in Ladbroke Grove, where he lives and works from h()me — *a place where people care for your absence; or as they say in Farsi: جای که جات خالیست*

Zahedi works at the intersections of sonic and sculptural forms, exploring systems of care, thresholds of experience, and the social architectures of our time. His practice moves between intimacy and estrangement, attuned to forms of meaning that sit beyond the purely material. A former medic with training in psychiatry, he holds an MA in Contemporary Photography and Philosophy from Central Saint Martins.

He works with the musician Tom Harris on SONIC SUPPORT: ECO (The Extracorporeal Orchestra), a monthly series of live performances and radio transmissions developed with Studio Voltaire and Imperial Health Charity, and made in hospices and hospitals.

Selected exhibitions include Gathering Ground, Tate Modern (2025-26); Holding a Heart in Artifice, Nottingham Contemporary (2023); and Metatopia 10013, Anonymous Gallery, New York (2022). Awards include the Stanley Picker Fellowship (2024), Artangel: Making Time (2023) and the Frieze Artist Award (2022). He is an Associate Lecturer at the Royal College of Art and has taught in the UK and internationally



*Sonic Support W10 5BZ, 2026
Installation with sound, image and video*

Hormazd Narielwalla

Website: <https://www.narielwalla.com/>

Instagram:

Hormazd Narielwalla (b. 1979, India) is a London-based artist renowned for his intricate paper collages and assemblages that repurpose vintage tailoring patterns into abstract compositions.

With a background in fashion design and a PhD in Fine Art from the University of the Arts London, Narielwalla's work explores themes of identity, memory, and transformation. By overlaying discarded tailoring templates with vibrant forms, he reinterprets these utilitarian objects as 'beautiful abstractions of the human body,' reflecting on the narratives embedded within them.

His practice spans printmaking, sculpture, and artist's books, often drawing inspiration from cross-cultural aesthetics and the legacy of Cubism. Narielwalla's work challenges traditional notions of portraiture and figuration, offering a contemporary perspective on the human form.



Saffron Garden, 2024
Painting and Gilding on canvas
190 x 130 cm

Nowshin Prenon

Website: www.nowshinprenon.co.uk/

Socials: @nowshinprenon

Nowshin is a textile artist, specialising in woven textile design. As a textile designer Nowshin's work focuses on telling a story through the use of material and processes. She creates hand-dyed and hand-crafted artwork.

Her process explores expressive winding techniques, which are influenced by her Bengali cultural heritage. Her use of rich colour and detailed pattern translated into woven fabrics illustrate her style as a designer. Nowshin is interested in the relationship of colour and form, which she uses to create layered textile. Playing with line and colour in different order of thread through wrapping allows her to construct intricate artwork.

Nowshin graduated from Textile Design at the Central Saint Martins College of Art and Design.

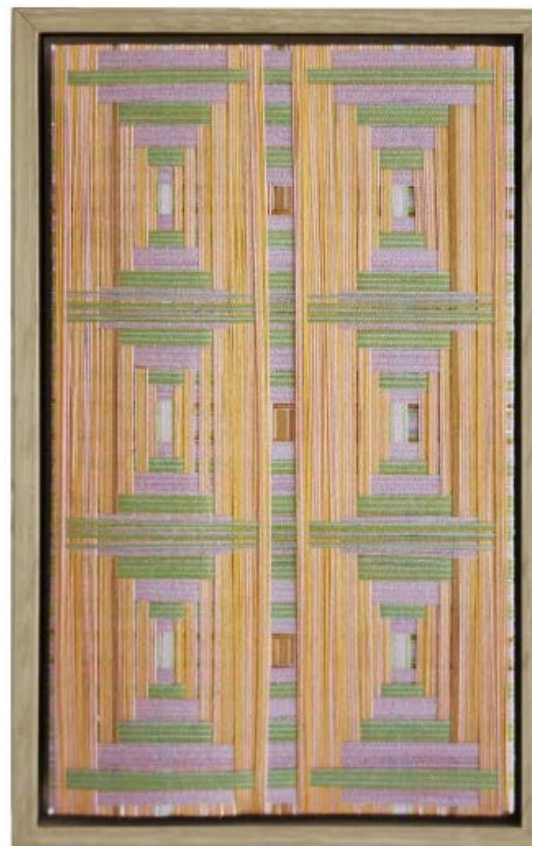
Nowshin specialises in bespoke textile pieces for residential and commercial projects. She works with galleries and private clients to produce unique pieces for interiors.



Facade Grids, 2025
Handcrafted Silk Winding
16 x 18 cm



Shorot Din, 2024
Hand-dyed and handwoven silk
75 x 55 cm



Kash, 2024
Handcrafted silk winding
15 x 24cm

Aphra Shemza

Website: <https://www.aphrashemza.com/>

Socials: [@aphrashemza](#)

Aphra Shemza is a British multimedia artist working with light, geometry and interactive technologies. Inspired by the artistic legacy of her grandfather, Anwar Jalal Shemza, her practice explores the intersections of heritage, technology and wellbeing. Through her ongoing shemza.digital project, she creates illuminated sculptures, digital installations and participatory artworks that invite audiences to shape and experience the work.

Drawing upon the geometric forms and visual language found within Anwar Jalal Shemza's work, she uses contemporary media to develop encounters between abstraction, technology and the public. Her interactive works often respond to audiences through changes in light, colour, movement or form, transforming the viewer from an observer into a participant in the artwork.

Shemza has worked with and been commissioned by V&A, Barbican, National Gallery X, Middlesbrough Institute of Modern Art, Wolverhampton Art Gallery, Jodhpur Art Week and the National Museum of Women in the Arts. Her artworks are held in the collections of the Computer Arts Archive, Oslo City Art Collection and Canary Wharf Group.

Her practice extends inherited visual languages into accessible, contemporary experiences for diverse public audiences. By combining geometric abstraction with participation and play, Shemza creates immersive experiences that connect personal and cultural histories with digital technologies.



shemza.digital #10-#12, 2022
Photographic print, 45 x 45 cm (each)

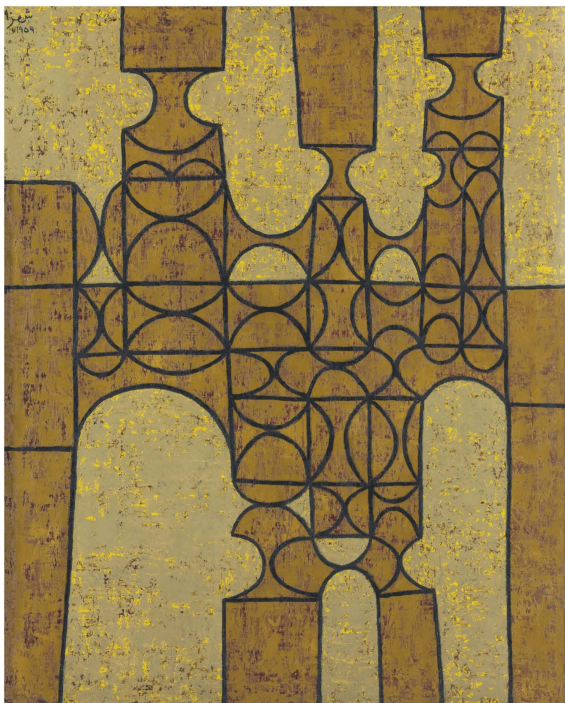
Anwar Jalal Shemza

Website: <https://www.anwarshemza.com/>

Anwar Jalal Shemza (1928–1985) was born in Simla, then part of British India. He studied at the Mayo School of Arts (now National College of Arts) in Lahore, graduating in 1947. Already established as an artist and writer in Pakistan, he moved to England in 1956 to attend the Slade School of Fine Art. There he was troubled by E. H. Gombrich's characterisation of Islamic art as purely functional, a pivotal moment that led him to abandon his previous work and develop a unique visual language.

From his diasporic perspective, Shemza explored modernism through Islamic and Western aesthetics, drawing on carpet patterns, calligraphic forms, Mughal architecture and the English landscape. His compositions distilled these sources into geometric abstraction and pattern, often constructed from the circle and square. For Shemza, a lifetime was not enough to solve the possibilities held within these two forms. He continued teaching, making and exhibiting until his death in 1985.

Recognition of Shemza's work grew following his death in 1985, notably through *The Other Story* at the Hayward Gallery in 1989, whose catalogue featured his painting *The Wall* on its cover. His work is held in major collections including Tate, the British Museum, MoMA, the Metropolitan Museum of Art, Guggenheim Abu Dhabi, Sharjah Art Foundation and M+. His Estate is represented today by Hales Gallery and Jhaveri Contemporary.



Palace Gate, 2017
Reproduction Print
35.5 x 28 cm



Meeting, 2017
Reproduction Print
35.5 x 28 cm

Leila Pourkhani

Website:

Instagram: www.instagram.com/leila_pourkhani/

Leila Pourkhani (b. 1976, Tehran) is an Iranian artist whose practice is rooted in Persian miniature, illumination and the restoration of manuscripts. She graduated from Tehran Technical School of Art, where she now teaches, and began her artistic practice in 1997. Since 2004, she has worked professionally in Islamic arts, developing expertise in manuscript restoration and receiving several distinctions, including awards from the Quranic Festival in Tehran and Mashhad in 2008, 2012 and 2013.

In 2012, Pourkhani began extending her practice into painting, exploring the relationship between the visual language of traditional Persian arts and contemporary artistic expression. She presented her first solo exhibition, *The Ancient Manuscript A-new*, at Atighi Gallery, Tehran, in 2015.

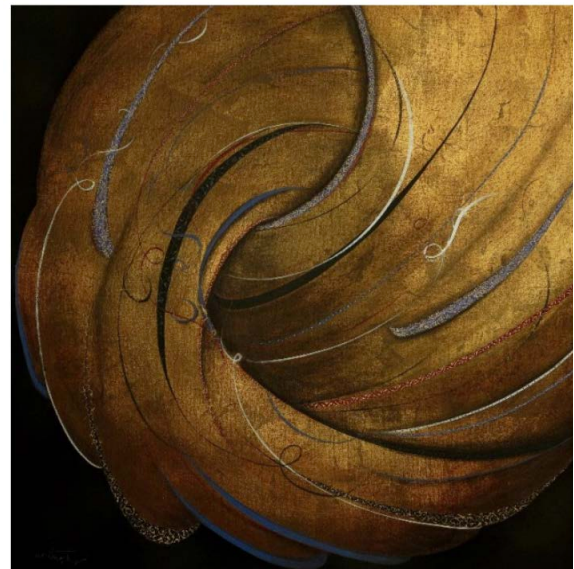
Her work has since been presented in solo and group exhibitions internationally, including exhibitions and festivals in Iran, Turkey, Russia, Algeria, France, the UAE and Lithuania. Recent presentations include the 13th International Cultural Festival of Miniatures and Decorative Arts in Tlemcen, Algeria (2023), *In Praise of Saadi* at the Calligraphy Museum, Tehran (2024), and Menart Fair, Paris (2024). She lives and works in Iran.



Untitled, The Collection of Spring, 2023
Animation (projection - scale variable)



Untitled the collection of Antagonism I, 2024
Mixed media on canvas, 130 x 80 cm



Untitled the collection of Antagonism II, 2024
Mixed media on canvas, 80 x 80 cm



Untitled the collection of Antagonism III, 2024
Mixed media on canvas, 130 x 60 cm

Maysaloun Faraj

Website: www.mfaraj.com

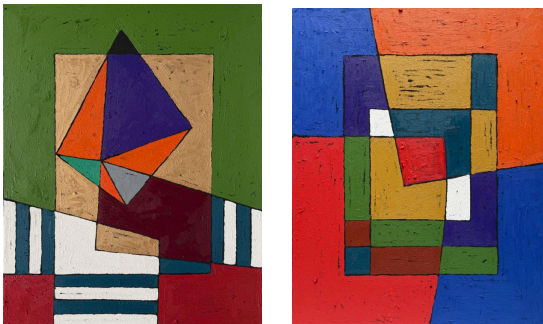
Socials: [@maysalounfaraj](https://www.instagram.com/maysalounfaraj)

Maysaloun Faraj, born in Los Angeles in 1955, is a London-based Iraqi/British painter, ceramist and sculptor with a BSc in Architecture. She spent her early years between Los Angeles, Washington and New York before moving to Baghdad in 1968 and settling in London in 1982. She has also undertaken residencies in Paris, including at the Cité Internationale des Arts in 2015, 2017 and 2018.

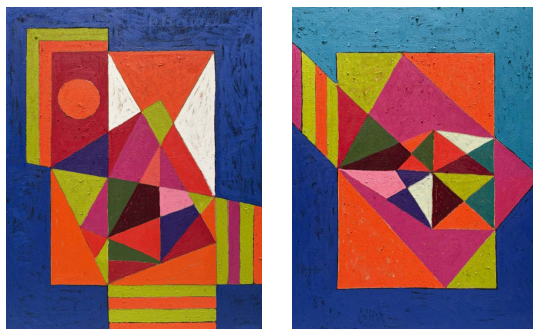
Informed by architectural discipline, Faraj's practice brings together Eastern and Western influences through spirituality, geometry and vibrant colour. Her work explores harmony, memories of homeland and the transience of human existence.

Alongside her artistic practice, Faraj has played a significant role in promoting Iraqi and Arab art internationally. She curated the first major international touring exhibition of Iraqi visual art, *Strokes of Genius: Contemporary Iraqi Art* (2000–03), co-founded Aya Gallery (2002–10), and served as a judge for the inaugural Arab Art and Culture Award in the UK in 2008. She also edited the seminal publication *Strokes of Genius: Contemporary Iraqi Art* (Saqi Books, 2001).

Her work is held in major public collections worldwide, including the British Museum, Mathaf Modern, the National Museum for Women in the Arts, Rotterdam Wereldmuseum, Jordan National Museum, Barjeel Art Foundation and Al-Mansouria Foundation. Faraj



Site Plan of Love (I & II), 2026
Oil pigment on canvas, 75 x 61 cm each



Architecture of Love (I & II), 2026
Oil pigment on canvas, 90 x 70 cm each



Maryam(II), 2018
Bronze, 240 x 25 x 25 cm

Darshana Vora

Website: <https://darshanavora.portfoliobox.net/>

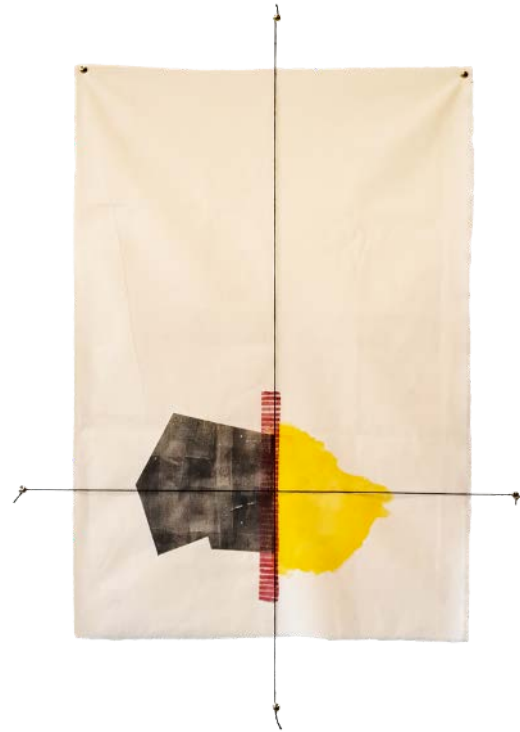
Socials: @darshanavoraartist

Darshana Vora is a conceptual artist with a multi-disciplinary approach. She works across painting, printmaking, installation and moving image.

Her work is inspired by everyday life in cities and the semiotic use of space in urban environments. The impact of News and information have become increasingly significant in documenting as 'bearing witness' to a world in conflict. Contextualising the emotional distance and gap in comprehension, and using visual elements of NEWS in live telecasts, her works use symbols and archive language used in specific Global events as they unfold, as a way of gleaning for meaning. Darshana creates personal archives of shared public sentiment.

Darshana has a degree in Architecture and a BTEC HND in art and design. She has exhibited in India, UK, USA and Australia in several solo and group exhibitions since 1997. In 2025 Her work was selected for the Trinity Buoy Wharf Drawing Prize as well as the Axis Arts Film Festival.

Art residencies include The Crypt residency in 2025 and a 3-month residency and exhibition at 200 Gertrude Street, Melbourne, Australia in 2001. Her works are in private collections.



Theatre of War, 2026
Monoprint on calico and thread, 45 x 85 cm



Louder, 2026
Corrugated card, paint, 65 x 85 cm



No Place Like Home, 2026
Tape, flyers to take away, 248 x 190 cm