Deptford X Artist Weekender



Exhibition Guide

Our 2026 Weekender exhibition brings together 11 artists' work gathered round the theme of 'social'. The diverse artworks reflect the artists' engagement with family, strangers, communities and society - connecting physical experiences to history, memory, mythologies and digital spaces. The artists were selected from an open call for work made in the past three years, as well as from our current cohort of DX Associates.

The Weekender is presented at our partner venues - exceptional art institutions situated next to Deptford Creek - Cockpit Deptford & Trinity Laban.

In an exhibition programme across two venues, and a screening programme at Laban, we present artist's film, collage, drawing, sculptural installations, painting, performance, photography and textile work.

Preview event:
• Friday 2 October, 6-9pm at Cockpit Deptford

Exhibition days:
• Saturday 3 October, 11am - 6pm at Cockpit Deptford
• Sunday 4 October, 11am - 6pm at Cockpit Deptford
• Sunday 4 October, 11am - 6pm at Trinity Laban's Laban Building

Exhibiting artists
• Khushboo
• april forrest lin 林森
• Ray Malone
• Paula Morison
• Elizabeth Oniri
• Harald Smykla
• Sam Wootton

Screening Programme at Laban (Sunday 4 Oct, 12pm and 3pm)
1. Ray Malone and Steve Melia – *Uncanny Waters*
2. Charlotte Young in collaboration with Phoebe Rayner – *Me, Her, and the Computer*
3. Dhiren Shingadia – *RKKI (EI: 2/4/5)*
4. Ursula Pelczar – *I hope this finds you well*
5. James Jordan Johnson – *Crawl*

Khushboo

At Cockpit and Laban

Works Tea Deceremony
The Legends of Mah Mel
Tea Bricks

Khushboo's interactive installation explores ecological extraction and neocolonial legacy through a ritual set within the fictional world of Mah Mel. The project builds a narrative around the deep-rooted relationships between humans and nature, while simultaneously critiquing the systemic exploitation of natural resources and the lasting impacts of neocolonialism through tea as a protagonist.

Guided by written instructions, viewers are encouraged to participate in social connection with a sequence of pouring, seeing and smelling the tea concoction.

Alongside, a series of manuscript-inspired prints and paintings provides episodic story of Mah Mel, while the 'tea bricks' further adds presence to tea as a commodity in historical trade, both in the fictional world and in ours.

april forrest lin 林森

At Cockpit

Gaps Between the Unforgettable

At Laban

Invasive/Native 1

"april forrest lin's 林森 The Gaps Between the Unforgettable consists of shots linking photographs, ephemera, Judaica and toys, objects which are part of the Holocaust Centre North's collection, with 'post-memory'. As theorised by Marianne Hirsch, post-memory means the recollections, impressions and inheritances received and experienced by second-generation trauma victims, those removed from the events by the fact that they are the children of survivors yet still deeply affected, inheriting trauma and memories vicariously. Those affected by post-memory envision their parents' recollections as their own memories. The generation after, according to Hirsch, bears the "personal, collective, and cultural trauma of those who came before— to experiences they "remember" only by means of the stories, images, and behaviours". The isolated objects in lin's film reflect post-memory: these are objects which have been salvaged, have remained and are memories themselves, that can continue to resonate with the inheritors of those objects and memories. The everyday objects in lin's film have metamorphosed into iconography of the Holocaust. The objects filmed, artefacts left behind and which survived, are whispers of what had been destroyed. They have thereby become important due to being redolent of what was lost." - Asher Max Cowan

Invasive/Native 1 is a digital print on canvas from a creative workshop led by april with participants from global majority communities in Southampton. Using Japanese knotweed as a starting point, the workshop explored ideas of ecology, adaptation, migration and belonging through collage, drawing, creative writing and conversation. The artwork was presented by a space arts at God's House Tower in Southampton.

Ray Malone

At Cockpit

Fanny Bleach's 'Would you still love me if I was a Worm?'
Arkem Mark Walton's 'Mergrette's Rising'
K.A Harper 'Red Threads'
Bug! 'The Jester of our Drowned Siblings'

At Laban

Medusa Has Been's 'Queering Britannia'
E.M Parry's 'Belly Full'
Meg Jordan's 'Sea Slug's Revenge'
Uncanny Waters (Weekender Screening programme)

Ray presents photographs and a film from their Uncanny Waters project, an intergenerational costume and performance project led by collaborative artists Lu Firth & Ray Malone, bringing together 10 uncanny participants aged under 30 and over 50 to explore the intersections of water and queer resistance through costume-making. Through a series of workshops, their participants explored the symbolism of water as a site of connection and transformation. From mythical figures like the Deptford Necker (a South London river hag) to personal stories of migration and border-crossing, the project created costumes and textiles from the stories that shape our identities and connect us to time and place.

The 10 min documentary film, shown as part of the screening programme, follows the six-month intergenerational LGBTQ+ project in which queer, disabled and non-disabled artists came together to create costumes, performances and collective stories inspired by the Thames and its tributaries. Celebrating queer imagination, Uncanny Waters envisions futures of collective care beyond the brutality of the present and invites audiences to imagine more just and interconnected ways of living.

Paula Morison

At Cockpit

Looking for Love
Woman

At Laban

Woman

Looking for Love is a series of silhouette portraits depicting everyone the artist has met on dating apps. Pauline observes that social connection behaviour has changed in recent years, with a 'loneliness epidemic' attributed in part to increased screen time.

"I was interested in the contrast of the miniature – a type of painting often used to remember loved ones for posterity – and the fast, fleeting and often anonymised interactions experienced through dating apps. The idea of hope and possibility is captured within the portraits – the chance that this person might become the loved one you want to remember - but the anonymous, impersonal and overwhelming nature of the process is also ever present."

Woman is on ongoing series of magazine covers (Woman, Woman's Weekly and Woman's Own) with all information removed except words related to societal expectations of women. The work is a way for the artist to question how she fits into society, how she values herself and how society/individuals value her.

Elizabeth Oniri

At Cockpit

Conversation Through Quotes: Ring the Alarm
Conversation Through Quotes: Statement of Intent
Conversation Through Quotes: Eyes wide shut

At Laban

Ovaries
Look Before you Chat
In My Mother's Shoes

At Cockpit is Elizabeth's *Conversation Through Quotes*, a triptych inspired by reggae artist Tenor Saw's *Ring the Alarm*, echoing its urgency as declaration, warning and call to attention. Elizabeth says: "It brings together quotes from Frantz Fanon, Assata Shakur, and James Baldwin, connecting their ideas to current social and political realities. Drawing on the visual language of historical protest posters, it uses bold typography and direct composition rooted in pre-digital communication. The work invites viewers to reflect on their surroundings and consider who is affected and why."

Ovaries is a work "conceived in response to the overturning of Roe v. Wade and the broader social, political, and legal consequences of that ruling. While grounded in the American context, it addresses the global structures of reproductive governance and the ongoing erosion of women's bodily autonomy and human rights—particularly the ways Black women's bodies are surveilled, policed, and criminalised."

In My Mother's Shoes is a new film by Elizabeth as a tribute to her mother who taught the artist how to sew among other life skills. The short film is like an inner monologue, personal and private, yet relatable to most. Also at Laban, *Look Before you Chat* is another textile work with words of wisdom that could have come from an elder.

Harald Smykla

At Cockpit

A BIG BEAUTIFUL PRESIDENTIAL PORnTRAIT
Yax!
Faragerie Roche-Merde
REFORMed Meat Platter
Reformed Meats at Faragerie Robert
Robin & Son (English pugilists)
RobinsoN/Ade with pink & brown worms

At Laban

Iconoclash Press Bloom- My ID_Triumph
ICONOCLASH Flag - Taliban Warning

After decades of creating work in and with the public, Harald has focused more on his studio practice since the pandemic, transforming print media to highlight new socio-political connotations. He says: “Scrutinising a newspaper image's forms and visual textures, I detect and reveal an underlying pictorial flora and/or fauna by covering some and enhancing other parts of the image. A new pictorial ecosystem evolves that undermines ideologist culture wars and their 'heroes', sensationalist or idealised violence and victim exposure. The first (and ongoing) project of this kind is ICONOCLASH: Applying the stipulations of classic Islamic art not to depict human beings, I 'censor' illustrated newspaper clippings relating to the antagonism between Islamist extremism (often presented as post-colonial resistance) and contested Western hegemony, terror, counter-response and all-out warfare, by transforming all their featured images into blossoming vegetation.

During the Brexit-infused Tory rule I pictorially posited the question, "Can Flowers Bring Down the Government?" (They did!) The pandemic brought a weird fauna to my pictorial ecosystem in "c/Ovid Press Government Rewildings". Following the ascent of the New Right with Trump, Farage, Tommy Robinson etc, I have channelled my political frustration into deconstructing press depictions of relevant protagonists and associates into grotesque bodyscapes…, Their Arcimboldesque phantasmagoria, pictorial allusions, references and unfiltered, visceral imagery generate a peculiar kind of political satire and social commentary.”

Sam Wootton

At Cockpit

Grauballe Man
Weerdinge Couple

At Laban

The Bridegroom to the Goddess and the Trove of the Turfcutters
Behind us Stand False Brothers
Did Those Feet in Ancient Time?
Inflated Boy Soldier
Behind our Sons Stand False Fathers

Sam paints people, spirits, deities and bog bodies. His work explores the actions of border control, blind nationalism and ideologies.

Sam writes: “In 1950, a man unearthed a bog body, (a naturally occurring mummified person) from a peat bog in Jutland. Dead for 2000 years, many think he was sacrificed to unknown deities. One of the men who pulled this preserved corpse from the sludge soon died of a heart attack, when transporting the bog body to a local museum.

Peat bogs are a jelly-like purgatory. The living have a way of becoming preserved when they sink beneath this anaerobic sludge- held in a lightless captivity. Perpetually half-alive, or half-dead- as oxygen has no currency in the flooded dark. Sphagnum moss breaks down and tans the keratin in the skin, binding and trapping the soul in stasis- whilst bodies become sunken beneath the stratified and acrid mud sitting above. Flat as deflated dinghies.

Many of these bog bodies across Northern Europe are unearthed and unbogged with slit throats and crushed bones- punctured, marked and enstaked by their generous captors. There’s a withered and dried violence that we pull up alongside them- belied in their peaceful objecthood.

Exhibition biographies

Khushboo
Khushboo is an artist and art educator, working across drawing, painting, and installation. Her practice explores themes of migration, belonging, decoloniality, and ecology through material exploration, tactility, and visual storytelling.

She holds an MFA in Fine Art from Goldsmiths, University of London (2022–2024), supported by Inlaks Scholarship, a BVA in Painting from MSU Baroda (India), and a BSc in Zoology from St. Xavier's College, Ahmedabad, India. Her works have been exhibited and privately collected in India and the UK. Khushboo currently lives and works between London and Edinburgh.
www.khushbookumari.com
@studio_khushboo

april forrest lin 林森
april forrest lin 林森 is a London-based artist and film programmer working across moving image, writing, installation, and curation. With a background in sociology, they bridge research~speculation, the sciences~the arts, and the fictional~the factual. Their work is in the collection of Malmö Konstmuseum and has been exhibited at the Museum of the Moving Image New York, the Barbican Centre, FACT Liverpool, HAU Berlin, the Los Angeles Filmforum, and more.
www.aprilforrestlin.com
@a_f__lin

Ray Malone
Ray Malone is a queer multidisciplinary artist, whose work explores the entanglement of bodies, landscapes and histories. They are the founder of Heads Bodies Legs CIC, an arts organisation producing collaborative projects with LGBTQ+ and feminist communities. Their recent work, Uncanny Waters, brought together queer community participants, designers and performers to explore the River Thames through mudlarking, folklore, migration, and climate change, culminating in exhibitions, photography, and film. Across their practice, Ray combines archival research with participatory practices, often exploring themes of transformation and resistance.

Ray, alongside the other uncanny artists, will be presenting Uncanny Waters: Weathering, at APT, Deptford, 19-29th November 2026.

https://www.headsbodieslegs.org
@headsbodieslegs
@raymalonephotos

Paula Morison
Paula Morison studied at University of Wales, Institute Cardiff from 2005-2008 and Slade School of Fine Art, London from 2017-2019.

Morison’s work is conceptually led and uses a variety of media. Her research focuses on how humans try to exert perceived control over their existence and how an individual might

navigate the systems put in place during this quest. She loves data and things that can be measured and recorded.
www.paulamorison.com
@paulamorison

Elizabeth Oniri
Elizabeth Oniri aka Quiltingmafia is a multidisciplinary artist based in South London. Her practice is rooted in textile manipulation and surface design, exploring how materials, sound, and moving image can communicate memory, identity, and lived experience. Elizabeth works across mixed media, combining textiles, printmaking, short films, and sonic elements to create immersive experiences that encourage audiences to engage beyond the visual. Through experimentation with texture, layering, and process, she investigates the relationship between craft, storytelling and contemporary culture.
http://elizabeth-5918.canvy.art
@quiltingmafia

Harald Smykla
Harald Smykla studied painting in Karlsruhe/Germany before moving to London in 1988. His multi-disciplinary practice encompasses modes of image- and object-making, site- and context-specific installation and, since 1999, interactive performance in the public realm exploring collaboration, play, individual and collective experience.

Currently, he reveals life forms and bodyscapes hidden in newspaper imagery to challenge ideological narratives, toxic sensationalism and representations of violence.

Art spaces and organisations he has worked with include England & Co, Deptford X, Area10 Peckham, Southwark Park Galleries, Cornerhouse Manchester, QUAD Derby, The Courtauld Institute and Towner Eastbourne alongside international venues across Europe and beyond.
https://www.flickr.com/photos/144287289@N02/albums

Sam Wootton
Sam has been commissioned by Gucci, i-D magazine, Salomon, Sandro Paris, Levi's, Bleu Nour and Axel Arigato, and has exhibited at both London and Paris fashion weeks. He has recently finalised a painting for the Tate, and acted as an artist-in-incubation at Wolverhampton Art Gallery, as well as being awarded an associateship with Deptford X and representation via Hypha. Clients include creative directors, fashion designers, modelling agencies and musicians, such as Maisie Williams and Sainté.

Sam has previously shown with Harlesden High Street, Rally festival, Bleur, London Design Festival, Frieze-funded Factory Project, Forevergood and Koop Projects (Brighton).
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