

hARTslane

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LOVE SHACK



ANNUAL REPORT 2025

REVIEW OF THE YEAR

2025 was a year of consolidation, experimentation, and collective energy at hARTslane. Building on the structural and programme developments of recent years, we focused on deepening relationships with artists, audiences, and local partners while continuing to test new formats for learning, performance, and community exchange. Across the year, hARTslane remained committed to accessibility, care, and artist-led practice, offering space for both emerging and established voices to develop work on their own terms.

Throughout 2025, we hosted 73 events, including 53 exhibitions, alongside live performance, workshops, screenings, markets, publications, and professional development programmes. Our activity ranged from intimate, process-led projects to large-scale public moments, reflecting our belief that cultural value is created through sustained engagement as much as through visibility.

The **hARTslane Artist Membership** continued to grow as a central part of our ecosystem. In 2025, members took part in our first annual exhibition, Love Shack, alongside open studio days, peer feedback sessions, and publishing opportunities through Tin, our seasonal risograph zine. The membership offered artists a supportive framework for connection, visibility, and dialogue, reinforcing hARTslane's role as a space shaped by its community rather than a fixed curatorial agenda.



Public-facing and neighbourhood-led projects remained a key focus. Our **gallery window** became a site for long-term artistic intervention, extending the exhibition space beyond the building and into the street.

Hatch Fest 2025 marked a significant step forward for our neighbourhood festival, growing from its pilot year into a multi-day programme delivered with an expanding network of local partners. The return of the Hatcham Street Market further embedded principles of circular economy, local exchange, and shared celebration within the festival.

Alongside exhibitions and events, we continued to invest in artist development and critical reflection. The launch of **Making a Buck Without Selling Out**, a six-week online professional development programme, responded directly to the pressures facing artists navigating visibility, income, and sustainability. The programme created space for collective thinking around autonomy, ethics, and long-term practice, prioritising peer support and shared learning over competition.

Live work and performance played an increasingly visible role in our programme. In 2025, **Jane Foole**, a performance collective in residence with hARTslane, delivered a series of live events both within the gallery and in local venues. This work expanded how hARTslane functioned as a space, creating new points of access for audiences and supporting performance as a site of experimentation, risk, and encounter.

We also marked key moments in the cultural calendar, including **Black History Month**, with events and exhibitions that centred Black histories, practices, and forms of knowledge.

Across the year, many projects engaged with questions of memory, identity, displacement, and belonging, themes that came together in our **International Winter Show** and annual fundraiser. The 2025 edition brought together artists from across the UK and internationally through an open call, combining exhibition-making with vital fundraising to support hARTslane's continued accessibility.

As a non-profit arts organisation founded in 2012, hARTslane continues to operate as an alternative to mainstream institutions. Our commitment to keeping fees low and access open is especially vital during an ongoing cost-of-living crisis. The work of 2025 was made possible through the generosity of artists, volunteers, audiences, partners, and funders who share our belief in the value of artist-led, community-rooted cultural spaces.

AT A GLANCE



414

ARTISTS WHO HAVE
PRESENTED WORK



53

EXHIBITIONS



73

EVENTS &
EXHIBITIONS
HOSTED



1600

VISITORS TO OUR
EVENTS



15

WORKSHOPS



20

STALLS AT THE
HATCHAM STREET
MARKET



40

ARTISTS TAKING
PART IN THE
WINTER SHOW



48

ARTIST MEMBERS



HARTSLANE ARTIST MEMBERSHIP – BUILDING A COMMUNITY TOGETHER

The hARTslane Artist Membership continued to play a central role in the organisation's programme throughout 2025, acting as both a support structure for individual artists and a framework for collective activity. Open to artists at any stage of their career and from any background, the membership is designed to prioritise access, dialogue, and peer-led exchange rather than competition or exclusivity.

In 2025, the membership provided artists with regular opportunities to share work, develop ideas, and connect with others through exhibitions, open studios, publishing, and public-facing projects.



Annual Artist Members' Exhibition – Love Shack

In February 2025, hARTslane presented Love Shack, the first annual exhibition dedicated exclusively to Artist Members. Responding to a shared theme, the exhibition brought together a wide range of practices and approaches, reflecting the diversity of the membership and the openness of the gallery's curatorial ethos. The exhibition offered members a low-barrier opportunity to exhibit work in a gallery context and supportive environment.





Open Studios & Peer Exchange

Two Artist Members' Open Studio Days took place across the year, opening hARTslane's working spaces to the public and invited guests. These events were designed to foreground process, conversation, and exchange rather than finished work. A key element of the open studios was a series of speed-dating feedback sessions with visiting artist Clive Burton, offering members focused, one-to-one conversations about their practice. These sessions provided valuable external perspectives while reinforcing the importance of peer-to-peer learning within a supportive environment.

Tin – Seasonal Risograph Zine

Publishing continued to be an important strand of the membership offer through Tin, hARTslane's seasonal risograph zine curated by Rachel Lonsdale and Max Melvin. In 2025, two new editions of Tin were produced through open calls to Artist Members. Contributors were invited to submit a short piece of open-ended writing alongside a single photograph of nature, resulting in publications that captured fragments, moods, and reflections from across the year. Each edition was printed in an edition of 100 using risograph and distributed through the gallery and online. Tin offered members a low-pressure, accessible way to share ideas and remain connected to the gallery beyond exhibitions and events.

Window Installation – Silent Forms

In November 2025, Silent Forms, a new window installation by Artist Member Ted Brunning, was launched following an annual open call exclusive to members. Installed on the gallery's front-facing window for a full year, the work transformed the exterior of the building into a public artwork, visible to passers-by and the local community. The window project extended exhibition-making beyond the gallery walls and offered members the opportunity to engage with public space in a sustained way.



Access & Sustainability

The Artist Membership remained deliberately affordable, with options to join from £4 per month or £42 per year. This pricing structure reflects hARTslane's commitment to accessibility, particularly in the context of the ongoing cost-of-living crisis. By keeping membership fees low, hARTslane aims to ensure that financial barriers do not prevent artists from accessing opportunities, visibility, and community support.



BESSON STREET GARDEN OPEN DAY

HATCH FEST & HATCHAM STREET MARKET

Hatch Fest 2025, held from 19-21 September, built on the success of its 2024 pilot to become a larger, neighbourhood-led cultural weekend. The festival was developed in collaboration with a wide network of local partners, including Besson Street Gardens, Eckington Gardens, FaceWorks, Old Library Bar, Corner Café, Window135, and additional community organisations and venues across the Hatcham and New Cross area.

The programme spanned multiple sites and brought together exhibitions, performances, workshops, talks, and informal gatherings, encouraging audiences to move between spaces and engage with a range of artistic practices. Hatch Fest remained rooted in accessibility and participation, foregrounding local voices while welcoming artists and audiences from further afield.



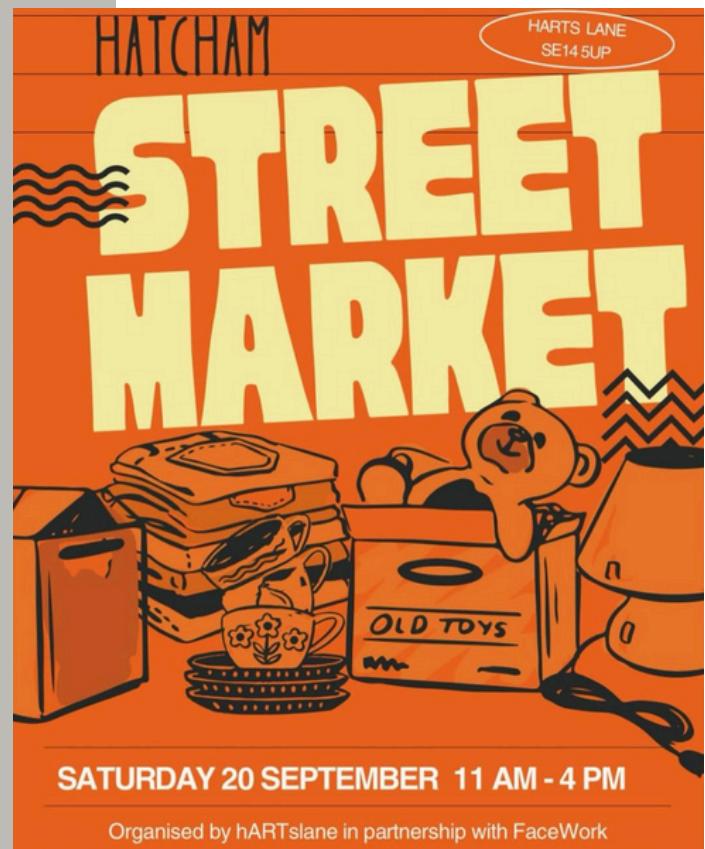
ECKINGTON GARDENS - FREE SCREENING OF GREATEST SHOWMAN!



'ANY PERSON, ANY STUDY' EXHIBITION
BY [@WINDOW135X](https://@MAYALUCIAYAYAYA) 135 NEW CROSS ROAD,

A central element of the weekend was the return of the **Hatcham Street Market**, which once again transformed the street into a lively social and cultural space. The market featured local makers, artists, and residents selling handmade arts and crafts, second-hand clothes, books, and bric-a-brac. By combining creative production with reuse and resale, the market celebrated principles of circular economy and community-led sustainability. The Hatcham Street Market also offered an informal entry point to the festival, attracting families, neighbours, and passers-by who might not otherwise engage with gallery-based events.

Hatch Fest 2025 highlighted the value of long-term, place-based cultural work. Through collaboration, shared ownership, and working beyond the gallery walls, the festival continued to strengthen connections between art, culture, and community.



MAKING A BUCK WITHOUT SELLING OUT

Making a Buck Without Selling Out launched in September 2025 as a six-week online programme supporting artists navigating professional practice on their own terms. Responding directly to the financial, emotional, and ethical pressures faced by artists, the programme creates a space for critical reflection, peer exchange, and collective strategy around sustainability, visibility, and autonomy. Designed for artists who want to rethink income and success without compromising their values, the programme foregrounds community over competition. Participants are invited to question dominant narratives around productivity and visibility, and to explore alternative ways of sustaining a creative practice within the realities of the cost-of-living crisis.

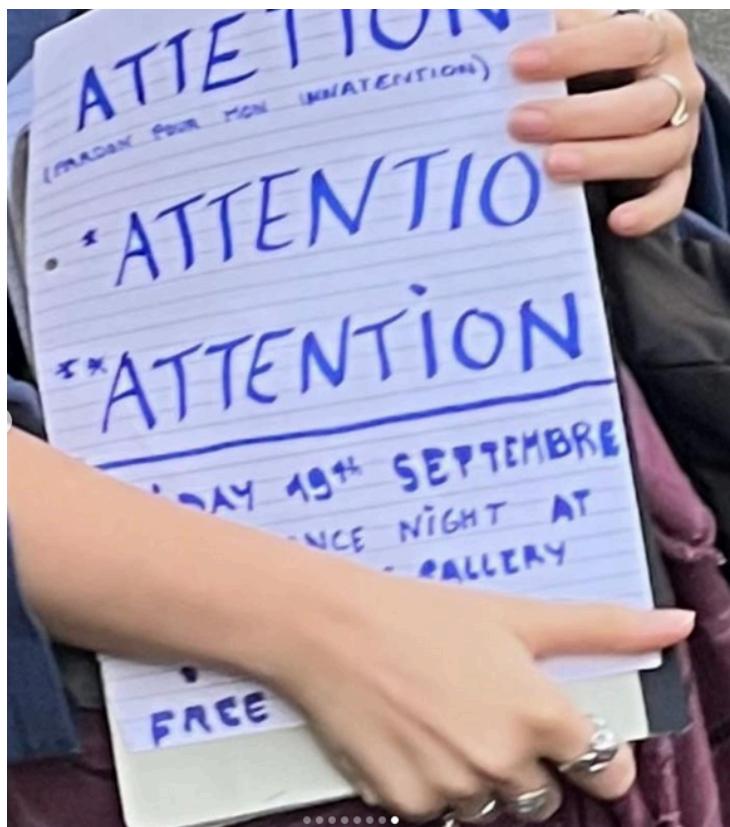
The programme consists of six live online sessions, supported by a structured workbook, weekly activities, and opportunities for peer review. Sessions combine facilitated discussion with practical tools, encouraging participants to clarify what matters in their practice and to identify sustainable approaches aligned with their personal and artistic priorities.



MAKING A BUCK
WITHOUT SELLING
OUT IS LED BY
**CRISTIANA
BOTTIGELLA
AND SOPHIA
KOSMAOGLOU,**
DRAWING ON THEIR
SHARED EXPERIENCE
OF ARTIST-LED
ORGANISING AND
INDEPENDENT
PRACTICE

THE PROGRAMME FOSTERS AN ENVIRONMENT OF OPENNESS AND CARE, ALLOWING ARTISTS TO SHARE CHALLENGES, EXCHANGE KNOWLEDGE, AND BUILD SUPPORTIVE NETWORKS BEYOND THE DURATION OF THE COURSE.

BY CENTRING AUTONOMY, ETHICS, AND COLLECTIVE LEARNING, MAKING A BUCK WITHOUT SELLING OUT CONTRIBUTES TO HARTSLANE'S WIDER COMMITMENT TO ARTIST-LED DEVELOPMENT AND LONG-TERM SUSTAINABILITY. THE PROGRAMME REINFORCES THE GALLERY'S ROLE NOT ONLY AS AN EXHIBITION SPACE, BUT AS A PLATFORM FOR CRITICAL THINKING, MUTUAL SUPPORT, AND THE REIMAGINING OF WHAT IT MEANS TO SUSTAIN A CREATIVE LIFE.



JANE FOOLE – LIVE WORK & RESIDENCY

Jane Foole is a performance collective in residence with hARTslane Gallery from April 2025 to April 2026. Comprised of five artists:

Rachel Lonsdale, Sarah-Athina Nahas, Max

Melvin, Michal Adamczewski.

The collective brings together practitioners at different stages of their artistic journeys, united by a shared interest in live work, spectacle, and experimentation. Jane Foole engaged 16 new artists to perform alongside them through open call and invite, including a new international reach of artists. Jane Foole hosted a live zoom performance with artist Rojano Mohammadzadeh, who joined the event in hARTslane live from the US. In 2025, Jane Foole presented four live events, three hosted at hARTslane and one staged at a local venue, extending the work beyond the gallery and reaching new audiences. The events moved across differing modes of performance art, drawing on humour, excess, and theatricality to create shared moments of encounter. Their practice embraces the overdone and the playful, treating performance as a form of alchemy—part entertainment, part experiment.

The residency supports ongoing research, collaboration, and public presentation, allowing the collective to test ideas over time rather than producing fixed outcomes. By working across both art spaces and informal local venues, Jane Foole expanded how performance is experienced and who it is for, creating connections between distinct audiences and contexts.

Jane Foole's residency reflects hARTslane's commitment to live work as a vital, risk-taking artistic practice. By providing time, space, and institutional support for performance, hARTslane continues to champion artist-led experimentation and collective working as essential components of a thriving cultural ecology.

INTERNATIONAL WINTER SHOW & FUNDRAISER 2025 IT'S BEEN A LONG WAY, THIS IS A GOOD ROCK TO SIT ON

The International Winter Show & Fundraiser 2025, titled It's been a long way, this is a good rock to sit on, took place from 28–30 November. The exhibition brought together 40 artists from across the UK and internationally through an open call, forming a collective reflection on themes of displacement, identity, and belonging.

Artists were invited to donate a tile-sized artwork (13 × 13 cm) in any medium, responding to the exhibition's theme. All submissions were accepted, reinforcing hARTslane's policy of saying yes to artists and prioritising inclusivity over selection. The Winter Show functioned both as an exhibition and as a vital fundraiser. As a non-profit arts organisation founded in 2012, hARTslane relies on collective support to keep its space open, its fees low, and its programme accessible—particularly in the context of the ongoing cost-of-living crisis. Proceeds from the exhibition directly contributed to maintaining the gallery as an artist-led, community-rooted space.



Beyond fundraising, the exhibition created a powerful sense of shared experience. The small-scale format encouraged close viewing, while the volume and diversity of works highlighted the breadth of artistic voices engaging with questions of movement, pause, and belonging. The show offered a moment of reflection at the end of the year—bringing artists, audiences, and supporters together around a shared commitment to care, solidarity, and cultural exchange. The 2025 Winter Show reaffirmed hARTslane's belief in collective contribution as a model for sustainability, demonstrating how generosity, openness, and participation can meaningfully support independent cultural spaces.

PUBLIC PROGRAMME, COMMUNITY EVENTS & OUTREACH

Alongside its core projects and residencies, hARTslane delivered a wide-ranging public programme throughout 2025, reflecting the gallery's role as a flexible, artist-led space open to multiple forms of cultural practice. Across the year, hARTslane hosted **73 events**, including **53 exhibitions, alongside fashion presentations, experimental theatre, film screenings, talks, poetry nights, and workshops**.

The exhibition programme provided a platform for both emerging and established artists, supporting a broad range of practices and approaches. Exhibitions were often accompanied by public events, creating opportunities for dialogue, gathering, and shared reflection. Alongside exhibitions, the gallery welcomed artist-led fashion events and pop-up shops, expanding how the space could be used and who it could reach.

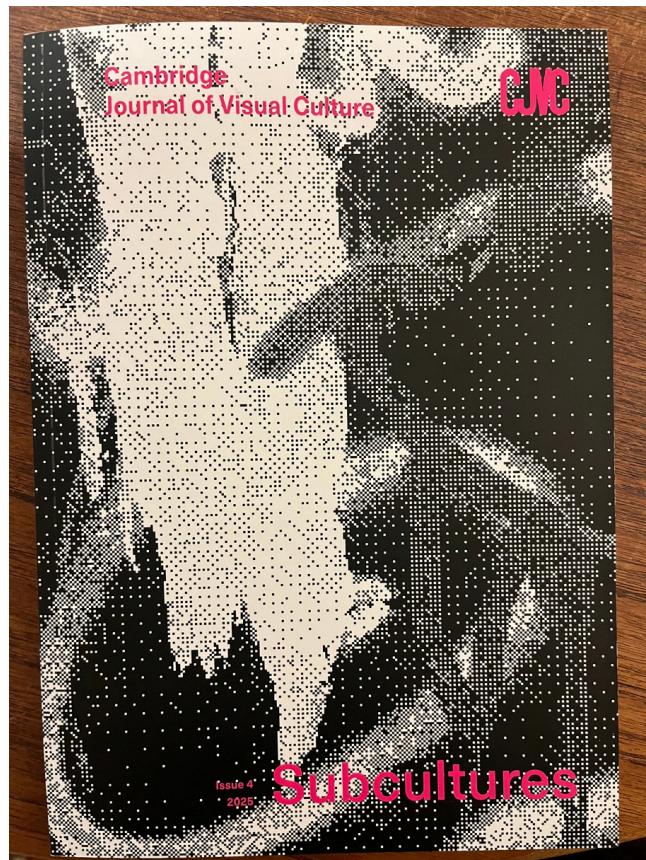
A significant strand of activity in 2025 was **Rebel Art**, a series of creative workshops for children and adults led by Jonny Ensall. These sessions prioritised accessibility, play, and experimentation, welcoming participants with varied levels of experience.

hARTslane also marked important moments in the cultural calendar, including **Black History Month**, with a programme of events and exhibitions centring Black histories, practices, and forms of knowledge. These activities created space for reflection, celebration, and community gathering, aligning with the gallery's ongoing commitment to representation and cultural equity.

Beyond the gallery, hARTslane took part in the **Telegraph Hill Festival**, contributing to the wider cultural life of the local area and strengthening relationships with neighbouring organisations and audiences.



In October 2025, hARTslane was featured in the **Cambridge Journal of Visual Culture - Subcultures (issue 4)** through an in-depth interview conducted by Tessa Mullen. The conversation reflected on hARTslane's history, ethos, and role as an artist-led, alternative arts organisation, exploring how the gallery has evolved in response to changing cultural and economic contexts.



Tessa Mullen

"WE SAY YES TO ARTISTS": AN INTERVIEW WITH THE CO-DIRECTORS OF HARTSLANE

Tessa Mullen sits down with directors of hARTslane, Cristiana Bottigella and Sigrún Sverrisdóttir for an interview about the gallery's beginnings, its "say yes" ethos, and its vision of art as a communal and civic space.

hARTslane from the inside, described as having 'a raw architectural quality and a warm, organic character.'
Photo by Sigrún Sverrisdóttir.

Tessa Mullen: How did hARTslane begin?

hARTslane: We stumbled across this space. There were three of us at the start, all women working in or around the arts — one was an artist, another came from spatial design, and the third from arts management. We all lived locally, just five minutes away. Initially, one of us was simply looking for a workspace for drawings and planning applications for neighbours. But when we entered the building, it was clear the space had much more potential. Very quickly it became about more than our own work. We began organising exhibitions, inviting more people in, and from there it grew into something more communal.

TM: What was your original vision for the space?

hARTslane: At first, we called it hARTslane Studios, thinking it would be a multidisciplinary studio. But the space itself dictated otherwise. It was raw and unpretentious, and that encouraged experimentation. From the beginning, we decided not to curate in a top-down way. We distrusted the established paradigms about what galleries should look like, how they should work, and who should be exhibited. Instead, we embraced the idea of an open, artist-driven gallery where artists shape the space — where they come to work, experiment and exhibit without the usual gatekeeping. Letting go of a fixed roadmap became our strength: we stayed permeable to our context.

TM: Was affordability a conscious part of the model from the start?

hARTslane: Absolutely. It began at £10 a day — just enough to cover paint, the website and maintenance. We wanted to remain accessible, especially to students. The demand was huge from the outset. Even today, we don't advertise because we've always feared instability with the lease. Yet the space has been in constant use for over a decade, which shows how desperately affordable art space is needed in London.

TM: How do you maintain fairness in access?

hARTslane: That's where our "say yes to artists" policy comes in. We don't ask for CVs or references. We say yes to everyone. Commercial artists usually self-select out; the space attracts those who understand its ethos. It's not about profit, but about presence. We encourage group shows over solo ones, and we ask artists to connect their projects to something meaningful — contemporary issues, shared experiences, or social engagement. Fundamentally, it's about co-equal relationships and mutual exchange. Visitors become participants.



ABOUT HARTSLANE

hARTslane is a limited company registered in England & Wales and qualifying as a Community Interest Company. Company number: 09524335

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