Pilot 9-Month
Programme
Show 2026

BEYOND STUDIO

Friday 02 October to
Sunday 18 October

About the Pilot 9-Month Programme Show 2026

This is the first exhibition of its kind for Beyond Studio: a tangible, public test of everything this cohort has worked towards, enabling their work to resonate in a real-world environment. This is the first cohort we have presented, and it will not be the last. Each year, we hope to bring new and emerging artists of the next generation to public attention, and to show how we support them at a crucial moment in their path.

The curatorial direction of this first exhibition emerged directly from the artists themselves. Over nine months of sharing and developing their practices, a common thread became apparent: each artist, in their own way, was reflecting on the dual reality of being here and now, caught between what lies beyond us and what is immediately present. Discover more about each of them below.

Most have developed a new understanding of the materials they use and have persevered in the making, in the meaning, and some have already achieved a sense of remarkable clarity, whilst others are still in search, and on a very good path.

The resulting exhibition shows the work developed during their time with us. Here you will discover artists who are already part of the next generation, working across a range of media, including painting, sculpture, video and photography.

Founded by Marisa Bellani in February 2025, Beyond Studio has supported more than 50 artists through lectures, workshops, and gallery and museum visits. These activities are designed to help artists develop their practices with clarity and confidence and position themselves within a rapidly changing art world.

100% of sales will go to the artists: 80% to the artists who made the work and 20% to an artist who needs funding in the next 12-Month Programme cohort. If you want to discuss more ways to help, do not hesitate to reach out!

Jasmine Lasfar

Jasmine Lasfar presents two works in this group show, City Gremlin Vessel I and City Gremlin I, which together trace the evolution of the City Gremlin series. Initially acting as a vessel for passing energies, the gremlin later transforms into a contained yet aerated structure that immortalises feelings of connection to the city and the land beneath it.

With its rust-inspired glaze, tactile spikes and round, window-like indentations, City Gremlin Vessel I bears the marks of thumbs pressed into the resistant clay body. Its textured surface evokes oxidising metal found throughout the city. An open container, the vessel collects the whispers, woes and dreams of city dwellers, or anyone else who encounters it.

The second work, City Gremlin I, has a baby-pink and green-speckled surface, with spikes punctured by small holes that invite the viewer to peer inside. A contained dwelling gremlin, it holds memories and feelings of nostalgia, preserving a deep connection to the city.

Jasmine LASFAR (b. 2001, London, UK is a Polish-Moroccan artist based in London, working across sculpture and ceramics. Using clay and foraged materials, her practice draws on folklore, architecture and personal histories to explore relationships between people, place and belonging. She completed a BA in Politics and International Relations at Lancaster University in 2023 before undertaking specialist training in ceramics and sculpture at the Mary Ward Centre and the Redbridge Institute of Adult Education in 2026.
She is a member of the working-class artists' collective Grafters Collective. Selected group exhibitions include: 9-Month Programme Show, Beyond Studio, London (2026), curated by Marisa Bellani ; Time Well Spent, Acme Studios, London (2026); ICA Creatives × Diasporas Now Takeover, London (2026); Exhibit P, Fire Pit Art Gallery, London (2025); and Shubbak Festival, London (2025).



Jasmine Lasfar, ‘City Gremlin Vessel I’ and ‘City Gremlin I’ on a plinth.



Jasmine LASFAR, ‘City Gremlin I’, 2026. White St Thomas clay with pink glaze and copper oxide , 18 x 13 cm, unique. £1,500 + VAT



Jasmine LASFAR, ‘Gremlin Vessel I’, 2026. White St Thomas clay with brown red and Dolomite glaze. 17 x 12 cm. £1,500 + VAT

Laura Panack

Laura Pannack presents three works from her series ‘The Journey Home’: two collaborative paintings and one photograph. The series functions as an allegorical surface, formed over time during and after her trips to Cape Town, where she runs workshops with young people from gangs. Her paintings begin with fragments: pages from her private journals, maps drawn by the young people and their shared photographs. Built through more than twenty layers of paint, glue, paper, photographs, cyanotypes, slides and found objects, each canvas is repeatedly torn back and reworked. The photograph portrays Waaca, one of the young people who takes part in the workshops.

Laura PANNACK (b. 1985, London, UK) is a visual artist based in London working across analogue photography, video and collaborative painting. Her practice explores identity, adolescence and belonging through long-term collaborative projects that foreground trust, participation and lived experience. She has published internationally and has exhibited at institutions including the National Portrait Gallery, the Houses of Parliament, Somerset House and the Royal Festival Hall, London.

Pannack has received numerous international awards, including first prize at World Press Photo, the Tom Stoddart Award and the Lucie Awards, as well as the Vic Odden Award from the Royal Photographic Society and the Prix HSBC pour la Photographie. She has undertaken residencies with Passage AIR (2020, 2023, 2025) and the A4 Arts Foundation, Cape Town. Her publications include The Dying of the Light (2020), Youth Without Age, Life Without Death (2024), and The Journey to School (2026).

Selected solo exhibitions include National Portrait Gallery, London; Somerset House, London; Houses of Parliament, London; Galerie Esther Woerdehoff, Paris; Magenta Foundation, Toronto; Royal Festival Hall, London; Saatchi Gallery, London; MOCAK, Kraków; New York Photo Festival; and Marion Center, Santa Fe.



Laura PANNACK, ‘The Journey Home’, 2025, mixed media on canvas stretched, layered work, oil, acrylic, cyanotype, charcoal, ink. 100 x 100 cm, unique. £3,500 + VAT



Laura PANNACK, ‘The Journey Home’, 2025, mixed media on canvas stretched, layered work, oil, acrylic, cyanotype, charcoal, ink. 100 x 100 cm, unique. £3,500 + VAT



Laura PANNACK, ‘Wacca and balloons from the series The Journey Home’, 2024.
Analog print, 61 x 50.8 cm, edition 1 of 5. £3,000 + VAT (includes frame)

Marianne Moore

Marianne Moore’s paintings explore self-actualisation, power and agency through bold geometric forms, sculpted paint and symbolic colour, drawing on bodily experience, dreams, history, mythology and human rights.

‘Mars’ (2020) considers raw sexuality and erotic transformation through a recurring Jungian circle, while the vivid red evokes blood, life, love, desire and sexual arousal.

Marianne MOORE (b. 1982, UK) is an abstract painter living and working in London, primarily working with thick oil on canvas. Her practice explores self-actualisation, power and agency through bold geometric forms, colour and heavily worked surfaces.

Moore graduated with a BA in Modern History from Wadham College, University of Oxford, in 2003, where she received the Gladstone Memorial Prize, and has developed her artistic practice independently for over twenty years. She attended the Slade School of Fine Art Painting Summer School in 2025 and joined the nine-month Beyond Studio artist development programme in 2026. Her work has been featured in Forbes and on BBC Pashto.



Marianne MOORE, ‘Mars’, 2020. Oil paint on canvas. 60 x 60 cm, unique. £1,500 + VAT

Jessica Brodigan

Within Jessica Brodigan's work, landscapes are psychologically charged, where ornate creatures and feminine figures roam, safeguard and transform within whimsical terrains. She presents two paintings. 'In Pursuit of the Meadow' introduces a subtle tension between the familiar and uncanny, through research into watchful figures who are embedded within land, such as the Westbury White Horse.

The second work, 'Delicate', delves into reflections of relationships and womanhood through a soft palette oscillating between comfort and unease. Two figures simultaneously collide and drift, whilst floating curtains and botanical beings seem to dance and enclose them. Recurrent throughout her work, the scene exists in an intimate terrain outside the constraints of reality, forming a quiet refuge where emotional truths can unfold.

Jessica BRODIGAN (b. 2001) is an oil painter living and working in Norwich, UK. Her practice explores memory, identity and vulnerability through psychologically charged figures and landscape
s that move between human, natural and mythical forms.

She graduated with a BA in Art and Design from the University of Leeds in 2024. Jessica has been awarded the Developing Your Creative Practice (DYCP) grant in September 2026.

In 2026, Brodigan undertook the Mawddach Residency in Wales. Recent solo exhibitions include The Theatrics of Nature, Salford Museum & Art Gallery, Salford (2026). Selected group exhibitions include 9-Month Programme Show 2026, Beyond Studio, London (2026); Shug Gallery, Norwich (2026); Wells Contemporary, Wells Cathedral, Somerset (2025); Take Me Apart, The Mount Without, Bristol (2025); Sagacious, LuminoirArt at The Koppel Project, London (2025); Travelling, L'étoile Gallery, Bristol (2025); and Disconnection, Headrow House, Leeds (2024).



Jessica BRODIGAN, ‘In Pursuit of the Meadow’, 2026. Oil and coloured pencil on canvas, 46 x 56 cm, unique. £1,200 + VAT

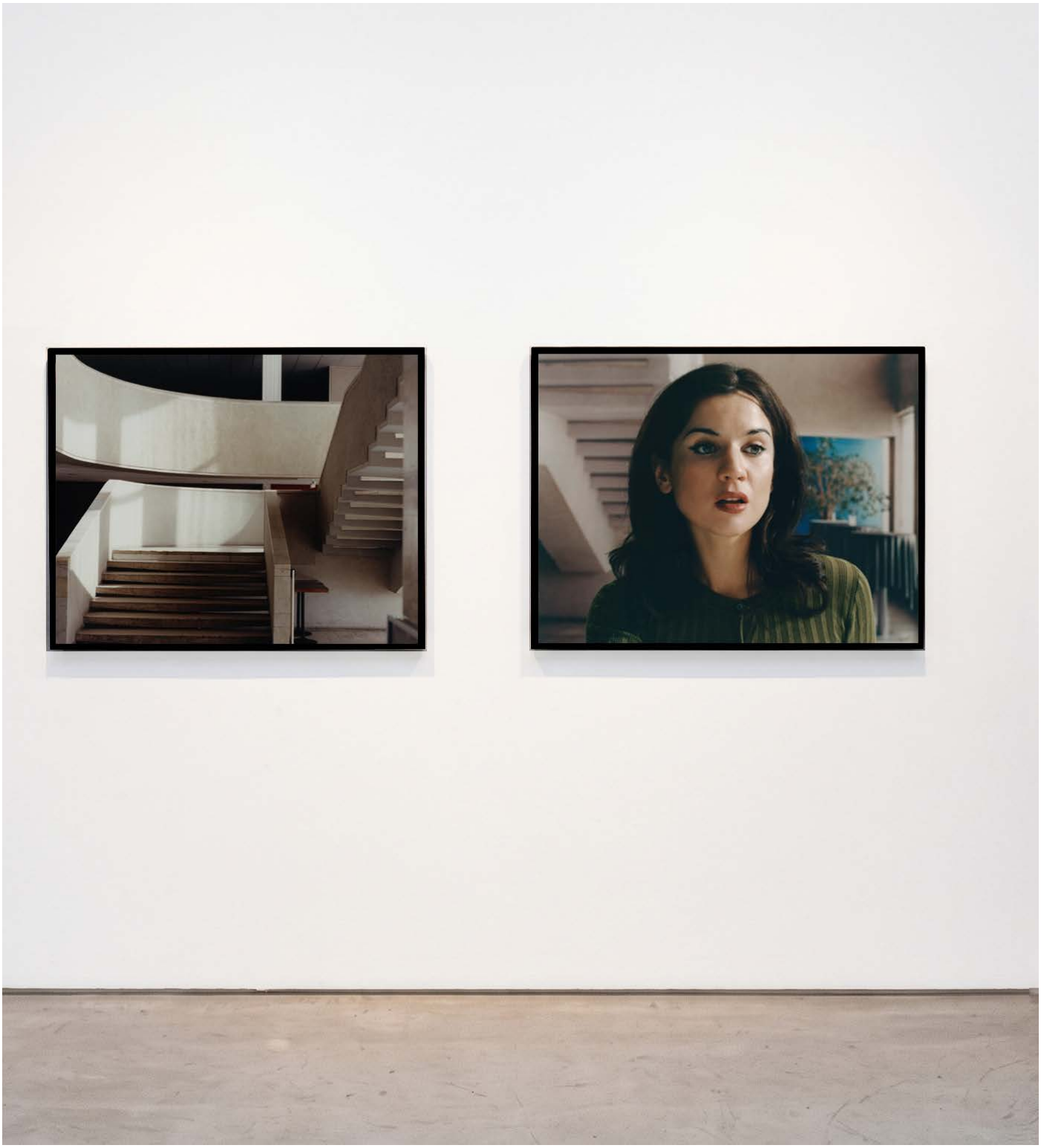


Jessica BRODIGAN, ‘Delicate’, 2026. Oil and coloured pencil on canvas, 40 x 50 cm, unique. £1,200 + VAT

Zina
Ona

Zina Ona presents ‘Untitled’, 2026, a diptych pairing a photograph of a site in Lithuania, her country of origin, with a self-portrait taken in London, in a photographic studio where she has rebuilt the background. She returned to the site, a core childhood memory, to photograph it before its demolition, then restaged her interpretation of it, placing herself within the scene as another actor. The work hold a tension between self-assertion and self-abnegation, between narcissism and observation. The result is an uncertain space between remembered reality and performance.

Zina ONA (b. 1995, Klaipėda, Lithuania) is an artist based in London working across photography and moving image, grounded in analogue darkroom processes. Her work explores transformation through entropy, grief, landscape and time. She studied Comparative Literature and Culture at Royal Holloway, University of London (2015-16), before completing a BA in Graphic Design Communication at Chelsea College of Arts, University of the Arts London (2019). In 2025, Zina was shortlisted for the Taylor Wessing Portrait Prize and received project funding from the Lithuanian Council for Culture. She has participated in The Arctic Circle Residency (2025), the Conditions mentoring programme with Yuri Pattison (2025-26), and the Beyond Studio 9-Month Programme (2026). Alongside her artistic practice, she co-founded Studio Monde and 318 Art Lab in London, where she develops artist residencies, cultural programming and analogue photography workshops. Recent solo exhibitions include: Beneath the Surface Skin, Raleigh Chapel, London (2026). Selected group exhibitions include: 9-Month Programme Show, Beyond Studio, London (2026), curated by Marisa Bellani; Listening as Porosity, Listen Gallery, Glasgow (2025); Embodied Activism, Aspex Gallery, Portsmouth (2024); Wild Horses, Sim Smith Gallery, London (2021); and Der Greif - Dancing in Peckham, Peckham 24, London (2019). Her work has been featured in the British Journal of Photography.



Zina ONA, ‘Untitled’, 2026 (Printed 2026). diptyque hand print on archival paper, 60 x 76 cm, each, edition 1 of 3. £5,800 + VAT.



Zina ONA, ‘Untitled’, 2026 (Printed 2026), hand print on archival paper. On request.

Margarita Franceska Loze

Margarita Frančeska Loze’s practice is shaped by attentiveness to the patterns, processes and quiet mysteries of the natural world. For this show she presents ‘Forming Through’, a large-scale textile work featuring a botanical frame and hand-embroidered details inspired by microscopic patterns and structures. Through closely observing the head of a sunflower and the arrangement of its florets, she became fascinated by the Fibonacci sequence and the geometries through which nature organises itself. This work marks the first time she has combined painting with wax-coated thread.

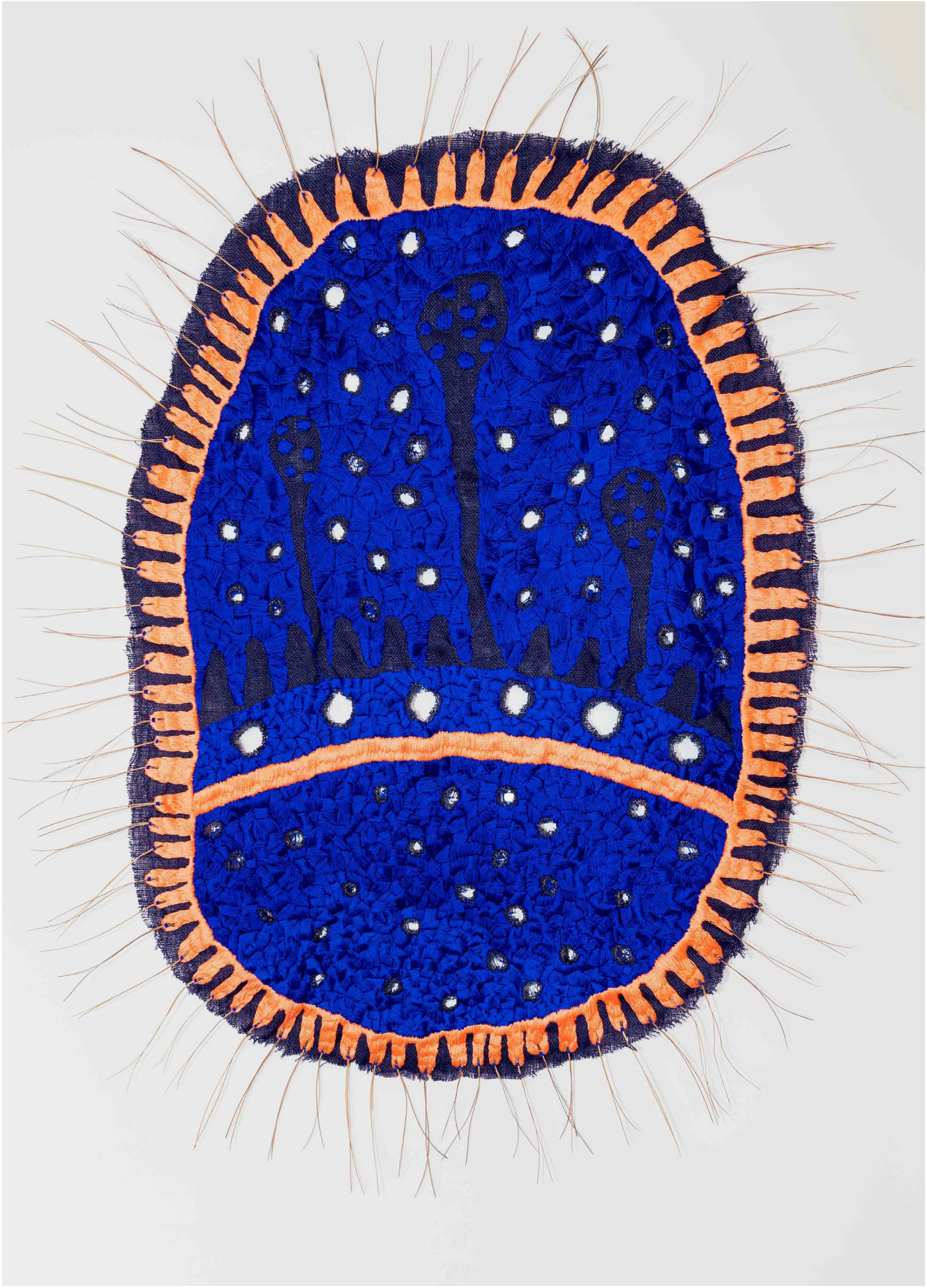
Margarita Frančeska LOZE (b. 1997, Riga, Latvia) is a Latvian artist based between Riga and London, working with expanded textile. She completed an MFA in Fine Art at Kingston School of Art (2023), following a BA (Hons) in Fine Art: Painting from Wimbledon College of Arts, University of the Arts London (2021). Loze has received the XYZ Studio Award, project funding from the Stanley Picker Trust, and was selected for the British Council Venice Fellowship Programme. She has undertaken residencies at The Muse Residency, London (2024); Montenero Val Cocchiara, Italy (2024); the International Artist Residency & Cultural Exchange Programme at the National Changhua University of Education, Taiwan (2025); and Sansusī Arts Residency Centre ‘Susēja’, Latvia (2025). In 2026, she joined the 9-month Programme at Beyond Studio, London. Recent solo exhibitions include: Mikrokosms, Kalnciema kvartāla galerija, Riga (2026), curated by Anna Vilāne; and Sapnis par parītdienas atmiņām, LOOK! Gallery, Riga (2024), curated by Raivis Alksnis and Andžejs Maculevics. Selected group exhibitions include: 9-Month Programme Show, Beyond Studio, London (2026), curated by Marisa Bellani; Staffordshire St Gallery, London (2026), curated by Nastia Svarevska; Frieze Week × Hypha Studios, London (2025), curated by Cathy Wills; Blanco Gallery, London (2025), curated by Adela Blanco; and 1/2 Room Gallery, Changhua, Taiwan (2025).



Margarita Frančeska LOZE, ‘Forming Through’, 2026. Hand embroidery and painting on coloured hessian fabric, wax coated thread, watercolour, 130 x 170 cm, unique.
£5,000 + VAT



Margarita Frančeska LOZE, detail of ‘Forming Through’, 2026.



Margarita Frančeska LOZE, ‘The Calmness of a Night’, 2025, 2025. Hand-embroidery on coloured hessian fabric, thread, metal wire, dried pine needles, 100 x 75 cm, unique. £2,600 + VAT.

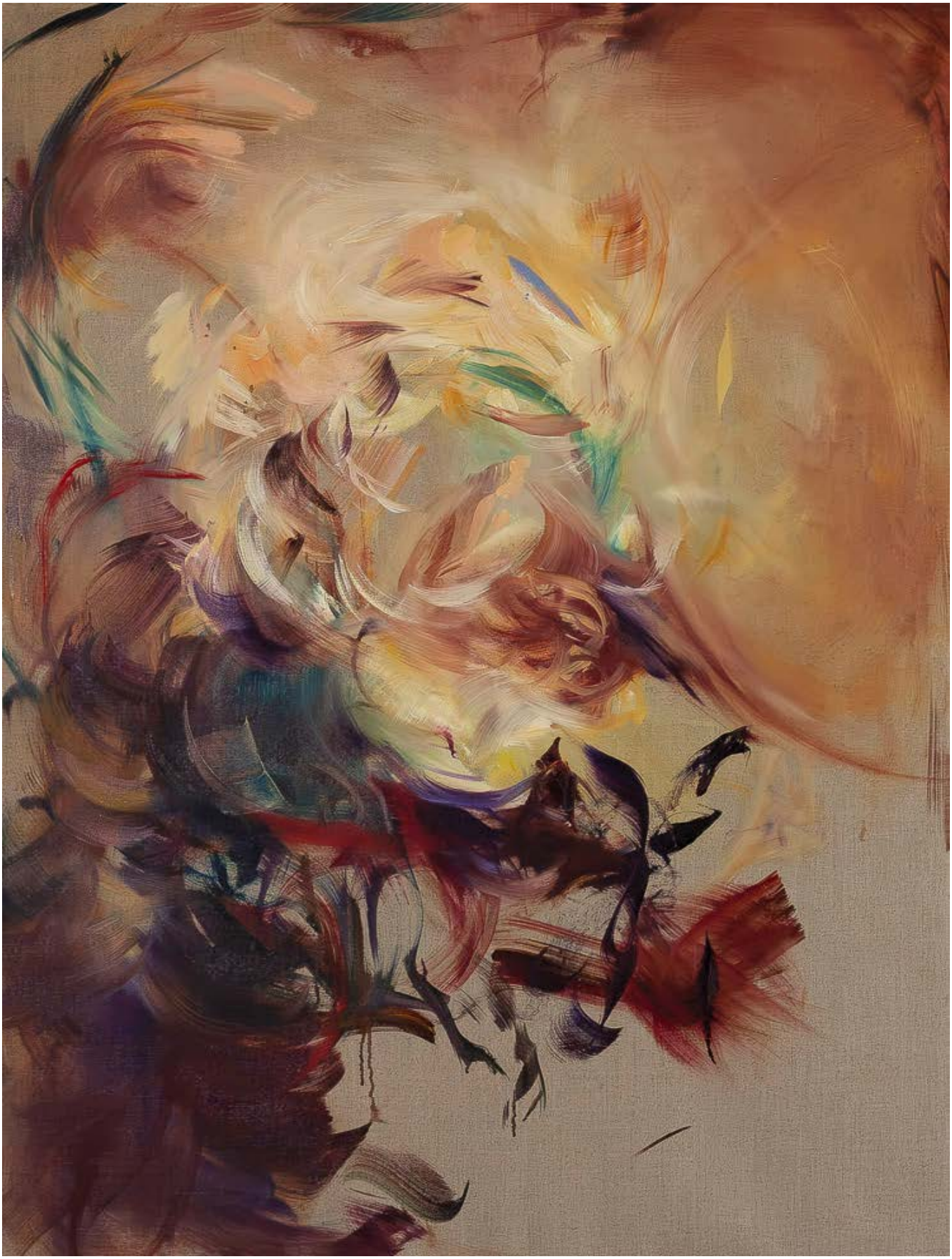


Margarita Frančeska LOZE, ‘Touched by Sun’, 2026. Hand-embroidery on coloured hessian fabric, wax coated thread, metal wire, branch. 70 x 75 cm, unique. £2,600 + VAT

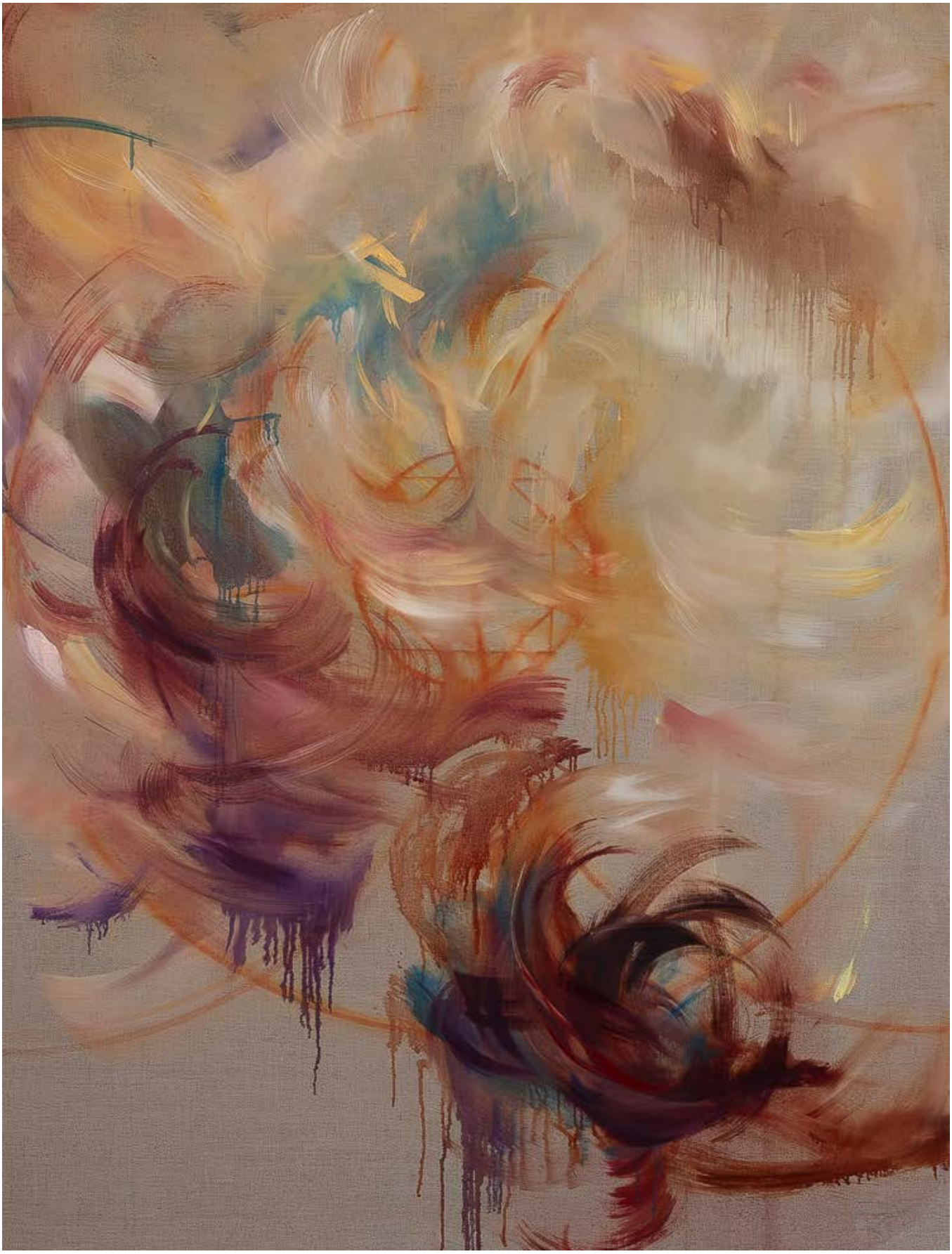
Shooq AlShawi

Created sequentially, ‘After Rembrandt’ and ‘Self-Portrait’ form an evolving dialogue between artistic influence and self-reflection.
The first transposes Rembrandt’s light, darkness, movement and presence into contemporary gesture. For the artist, studying old masters’ self-portraits is a form of connection with the painter and his ‘presence’ in his work. Drawn first to Rembrandt’s light, she found in this self-portrait space, movement and, above all, darkness. Finding circles in the works was a beautiful coincidence. The painting carries the energy of the Baroque. The second turns that inquiry inward, layering oil, pigment, grids and expanding circles to locate faith, turmoil and illumination within the artist herself.

Shooq ALSHAWI ((b. 1988, Bahrain) is an oil painter challenging the medium through gestural abstraction. Her background spans fine art, fashion and the creative industries.She graduated with First Class Honours in Fashion Industries from London College of Fashion, University of the Arts London, in 2010, following Foundation Studies in Art and Design at Newcastle College. AlShawi was shortlisted for Art Evol in 2025 and joined the nine-month Beyond Studio artist development programme in 2026. She has also undertaken intensive programmes at Turps Banana, London, and founded Arab Art Dialogue, an ongoing monthly initiative established in 2026.Selected group exhibitions include A Room, Apsara (2025), curated by Letizia Agostini; the 52nd Annual Art Exhibition, Bahrain Museum (2026); Where We Meet, Janet Rady × Hands On, General Assembly, London (2026); Al Bareh Art Gallery, Bahrain (2026); and the Turps Banana Spring Intensive Group Show, London (2026). AlShawi has received commissions from Dior in Jeddah and Abu Dhabi and is represented by Hunna Art Gallery, with a solo exhibition in Dubai forthcoming in November 2026.



Shooq ALSHAWI, ‘After Rembrandt with Two Circles’, 2026. Oil on linen, 120 x 90 cm, unique. £4300 + VAT



Shooq ALSHAWI, ‘Self Portrait’, 2026. Oil on linen, 122 x 90 cm, unique. £4,300 + VAT

Kunal Chandra

Kunal Chandra presents ‘Untitled’ (2026), a video work developed for this group exhibition and filmed and edited by the artist. Moving among museum representations of desire (including Velázquez’s ‘The Toilet of Venus’), re-filmed erotic screens, consumer displays and public performance, the montage traces desire across art, commodity and spectacle. A woman’s presence and reminiscences about illness, fatigue and pain move alongside and against these images. Through repetition, duration and disjunction, the work explores how desire persists as image and fantasy when it becomes difficult to inhabit physically.
Single-channel moving image, colour and sound, digital (iPhone/camcorder), 6 minutes 37 seconds.

Kunal CHANDRA is an Indian moving-image artist, filmmaker and curator based between the UK and Mumbai. Working across film, video, sound and text, his practice explores intimacy, migration, desire and psychological displacement through observational, diaristic and surreal narrative forms.Chandra trained in Film Direction and Screenwriting at the Film and Television Institute of India, Pune, before completing an MA in Film Studies, Programming and Curation at the National Film and Television School, UK, in 2025. In 2026, he joined the 9-Month Programme at Beyond Studio, London, and was selected for the Hospitalfield Interdisciplinary Residency in Arbroath, Scotland. Selected moving-image works include One Two Many (2024), Nobody (2018), The Throne of Cloacina (2016), and Someone Else (2020-21). The Throne of Cloacina received a Bronze Award at the Virgin Spring Cine-fest, an Honorary Jury Mention at the Delhi Shorts International Film Festival, and an Award of Excellence at the Headline International Film Festival.
Selected curatorial projects include Rivers Through Lost Waters, Atlas Cinemas, Brixton (2025); Deviant Traditions of Desire, Close-Up Film Centre, London (2024); and Crossroads Film Festival, National Film and Television School (2025).



Kunal CHANDRA, ‘A Wild Patience’, 2026. Single-channel moving image, colour and sound, digital (iPhone/camcorder), 6 Minutes: 37 Seconds, edition 1 of 3. On request.

Tuck Muntarbhorn

Tuck Muntarbhorn's multidisciplinary practice spans photography, painting, textile, performance and architecture. Descending from Thailand's first modern female fashion designer and Thailand's first open-heart surgeon, their practice holds two lineages in a single gesture - one that clothed the body, one that opened it - treating art as what they describe as "meditative surgery to clothe the soul". Working towards light as the metaphor of the in-between, Muntarbhorn traces what remains after presence withdraws: the silhouette, the afterimage, the burning memory fixed onto a surface that outlasts the moment that made it. Their permanent spaces - Tuck Chapel in the United Kingdom and Tuck Bangkok in Thailand - extend this inquiry into architecture, positioning light, shadow and poetic silence as primary materials across two continents. "I Walk Towards the Light (Dome of the Rock) - III" brings these concerns to pilgrimage, family lineage and meditative performance on translucent chiffon.

Tuck MUNTARBHORN (b. 1994, Bangkok, Thailand) is a multidisciplinary conceptual artist living and working between Bangkok and Merthyr Vale, UK. Muntarbhorn studied Music Technology at Kingston University London and Business Studies at Bayes Business School. In 2021, they established Tuck Chapel in the UK as a permanent site for presenting photographic works from The Holy Land, extending the project in 2025 with Tuck Bangkok, a newly constructed Thai architectural space in Bangkok. Their work is held in collections including Abbazia di Spineto, Italy; China Exchange, London; and the collection of HRH Princess Maha Chakri Sirindhorn, Thailand.Recent solo exhibitions include Dome of The Rock, Mandala Club, Singapore (2026); Light Surgery, Bayeux, London (2024); The Holy Land at St. Saviour's, The Florence Trust, London (2020); and The Holy Land, TuckSpace, London (2018). Selected group exhibitions and presentations include The Observer with Sadaharu Horio,
Tuck Bangkok (2025-26); Photo London with Albumen Gallery (2025); The Other Art Fair, New York (2017); and The Photographer's Gallery, London (2017).



Tuck MUNTARBHORN, I Walk Towards The Light (Dome of the Rock) – III, 2020 (Printed 2026). Archival pigment print on chiffon , 400 x 140 cm, unique. £4,500 + VAT.

About Beyond Studio

Established by Marisa Bellani in London in 2025, Beyond Studio is a practice and career development organisation supporting artists who are self-taught or have completed their degrees. Based in Bethnal Green, our building houses a classroom and a reference library: the two pillars of a methodology centred on in-person, research-led learning.

The library, overseen by Pauline Iedra, a Team Leader at the British Library, has more than 1,000 catalogued books and magazines. Its collection focuses on contemporary art and resources chosen specifically for artists, including foundational texts on criticism, philosophy and the art market.

Since 2025, Beyond Studio has supported artists through one-to-one sessions and short courses. At the beginning of this year, we launched our most ambitious initiative yet: a pilot nine-month programme. Designed by Bellani, the programmes draw on a neuroscience-informed leadership approach and insights gained during her decade of running a gallery. Teaching addresses three essential areas: understanding and developing an artistic practice; identifying one’s place within the art world; and communicating one’s work effectively.

Beyond Studio collaborates with leading galleries, museums and member spaces to provide exclusive visits and talks. Past highlights include tours of East and West London galleries, The Photographers’ Gallery and Tate Modern, alongside collaboration with The Groucho Club and partner with the Villa Lena Foundation, an established resideny in Tuscany.

By combining rigorous critical discourse with industry experience, Beyond Studio equips artists with conceptual and practical tools: a stronger understanding of their practice, the confidence to build meaningful professional relationships, and the ability to position themselves thoughtfully within the contemporary art world. This long-term perspective helps artists make informed decisions while sustaining resilient creative careers.

Contact

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Exhibition hours	Monday - Sunday, 11 AM - 5PM by appointment