

Open School East
Summer Exhibition 2026

FOR WAYS Below

Thursday 18 - Sunday 21 June 2026
39 Hawley Square, Margate, CT9 1NY

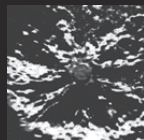
Milly Aburrow, Serena Mirambeau Brey, Hannah Chaney
Ffion Colquhoun-O'Brien, Annabelle Edginton, Ezekiel,
Clara Frain-Atallah, Imogen Naomi Herd, Eve Jefferies
Suds McKenna, Cara Murray, Helen Savage,
Dre Spisto and Awra Tewolde-Berhan

Featuring new collaborative works from
OSE's Civic Programme made in collaboration
by Despacito Art School, the Associates 2026
and guest artists Samara Scott and Camilo Pachón

Curated by Harun Morrison

FOR WAYS Below: Introduction

Collaboratively written with the Associates 2026 and Harun Morrison, Guest Curator 2026



For ten months, Open School East's fourteen Associate artists have inhabited 39 Hawley Square, many of whom also relocated to Margate to take part in the programme. At the outset of the year the group committed to a series of readings, selected by Harun Morrison, that focused on the beach, watery spaces and coastal wetlands. These included: Sections of Édouard Glissant's *Poetics of Relation* and Elizabeth DeLoughrey's *Revisiting Tidalectics: Irma/José/Maria 2017*; *Undrowned: BLACK FEMINIST LESSONS from MARINE MAMMALS* by Alexis Pauline Gumbs; *The Beach As A Liminal Space* by Robert Preston-Whyte; *Girlhood Studies: Debunking the Myth of the Idyllic Beach in Cinema* by Claire Marie Healy; and *Thinking-with the swamp* by Ingrid Vranken, Sepideh Ardalani & Mihaela Brebenel. In

different ways liquid states, flows, wateriness, circuits and in-betweenness became recurrent points in our group discussions.

Throughout 2025-26, the Open School East Associate cohort investigated the forms, meanings and possibilities of their practices through a series of programmes: Despacito Art School, the Artist-led Curriculum, and the Associate-led Public Programme, following the thematic roots of OSE's current programme cycle, *Home is where the garden is*.

This exhibition prioritises encounters with *thought-in-process*, with many works drawing on dialogic processes, auto-archival practices and dream logics, holding space for pathos, wit and deadpan humour.

The title 'For Ways Below' emerged from a collective automatic writing exercise. An exercise in finding meaning in the murky; an exercise in trusting that things fall into place. If below is evocative of beyond the surveilled, or less seen, it also suggests an alterity of methods, of art-making and even survival.

The different collective reading and writing exercises that were undertaken across the year also speak to the different collaborative relationships that emerged between the artists during the programme. These collaborations are not solely

evident in works on display but leave their marks through the day-to-day being together, thinking and eating together and so on. This being-together in turn informs conversations and decision making in devising artwork.

The four-level converted house on Hawley Square has not only been the crucible of this being-together, but also becomes the mediator of these relationships and holder of the exhibition, informing its many ways. The garden, basement spaces, boiler room, the windows across the tiers of the building, the library and interstitial spaces have each informed the placement of works or have been a conceptual starting point for works themselves in some instances.

In English coastal towns it is not unusual to find traces in architecture and lore of smugglers' tunnels, connecting store houses, pubs, caves and warehouses to the sea. Between this house and the sea is a metaphorical tunnel that ferries dreams, fears, knowledges, effluence, laughter and midnight gambles. We invite you to this exhibition as a gateway to this passage.

Introduction

Polly Brannan,
OSE Artistic Director

Open School East's theme for 2024-26, titled *Home is where the garden is*, explores the garden as a metaphor for spaces of cultivation, rooting and unexpected encounters. It is built around a rhizomatic framework that focuses on the networks, systems and communities that form civic space. This cycle invited artists and community members to collaborate in exploring the evolving and rhizomatic threads that connect our shared civic spaces, through a series of artistic commissions, collaborative projects, public workshops, and community initiatives.

Home is where the garden is inaugurates OSE's new two year model Building an Art School for the Future, which explores how artists can make work in more embedded, durational ways with OSE's community of practitioners, researchers, local community partners, and public organisations. This model nurtures a new generation of artists for whom community building and social impact are central

to their work. Through this new approach we seek to flatten and remap the hierarchy of knowledge in our practice, continuing to question the role of cultural organisations and how we might adapt and respond to wider social and global issues.

Before our 14 Associate artists arrived in September 2025, the school curriculum was developed with guest artists, Despacito Art School (for children aged 5-12+) and OSE Civic Partners through projects utilising the OSE mobile growing unit. As part of this we worked with Ethel-Athel Alleyway Garden to create community planters and cultivate produce as part of hyper-local micro-growing projects. Associate Programme curriculum research was also anchored in longer-term local artist research led by Hugh Nicholson, who mapped the theoretical and material terrain from which the investigations in *For Ways Below* unfold.

From September 2025-June 2026 we were joined by our 14 Associate Artists as part of our bi-annual Associates Programme. Over the year the Associates worked consistently and critically to delve into ideas posed through the curriculum, curating their own Public Programme, working with OSE's Despacito Art School and developing their own artistic

practices with sessions and mentoring from guest artists across sculpture, painting, photography, film, installation, performance and more. The methods, approaches and spaces they created speak to the generosity of the group, to their attentiveness, and to their nuanced engagement with some of the most pressing issues that shape their generation.

OSE Associates spent the last year developing their ideas alongside Hugh and with many other fantastic OSE Guest Artists and Practitioners to unravel given ways of thinking, as well as learning through our Social Practice Module about how to embed this work and thinking (hyper) locally. This included collaborating through peer-to-peer sessions with Despacito Art School and Guest Artists Samara Scott and Camilo Pachón, works from which appear in this show.

From the Associates' Programme Reading Group, led by this year's curator Harun Morrison, emerged fluid ways of collective thinking and sharing knowledge. Associates not only embedded these ideas of porosity, seepages, movement and interconnectedness into their works, they also modelled how these ideas can shape alternative group dynamics that are receptive to difference and change.

For Ways Below marks the end of our inaugural two year model Home is where the garden is. This year's Associate artists have shown incredible dedication, openness and collective thinking and developed their practices in critical, generous and reflective ways. They have joined us on our new chapter at OSE, helping expand core research and questions around the themes of material, produce and civic space.

With these brilliant 14 artists we have been able to collectively unpick, interrogate, critique, create, re/de/construct and expand how we think. Whilst works in the show celebrate the ambitious practices of each individual, they also weave together a group story from this year. It is no easy task to work in this collective way, but it is more important than ever that we can find ways to converse, to disagree, to not always align, to rest in spaces of uncertainty and to find creativity in these spaces. The success of this year's Associates was to find ways through, together. This exhibition represents the dedication and commitment of this group, as well as a survey of contemporary artistic responses to the themes of 'home', 'garden' and 'civic space'.

Basement Studios

(1)

Dre Spisto

Urchins, Mouths, 2026

Moving image, found objects, personal objects, ceramic urchins, hag stones, bay leaves, sea creatures, mirrors, metallic clothes pegs, sheets, sand, radio receiver, small table, cushions, handwritten text, self-portrait photography, tidal times book, light, drawing, notes, soundscape, gifts.

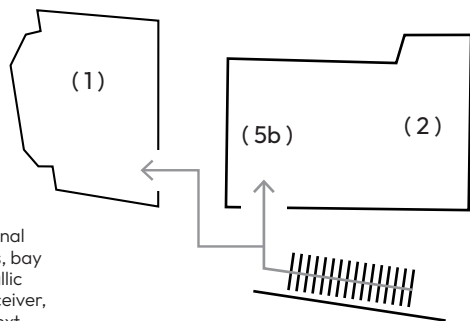
Urchins, Mouths is an installation and moving image work that visitors enter and inhabit at their own pace. The space contains an open altar of personal objects, hag stones, bay leaves, self-portraits, fragments, sheets from ex-lovers and close friends alongside a seating area, sand, chalk drawings, and handwritten text. A film plays on loop: an autofiction assembled from fragments of encounters with colleagues, friends, strangers and family.

The work draws on a queer vocabulary of attachment, treating the domestic as devotion and objects as beings with their own agency and memory. Influenced by Édouard Glissant's ethics of opacity, Elena Ferrante's *Frantumaglia*, the self as unresolved fragments and the animist logic of folk and spiritual practice.

The piece continues Dré's ongoing enquiry into peripheral presence, non-normative intimacy, and the body as site of both tenderness and defence.

It connects to

6



their Venezuelan roots the urchin as a figure of spiky softness, hard to touch, flesh underneath and to wider questions of displacement, occupation, and what it means to have built the power to make a home in what you touch.

(2)

Annabelle Edginton

I am partway through reading The Gospel of the Eels by Patrik Svensson, 2026

Telescopic clothing rail, monitor, pvc pipe, bike break, cord, stretch fleece, wood, LED lights, wire, acetate, paper, blender, distorting mirror, green screen, paper mache.

The beginnings of this work can be traced to the nearby chatter of unintelligible software meetings, drifting through a domestic space shared with Annabelle's partner Louis Glanfield. From a closeness to something not fully grasped, Annabelle became interested in uncertainty, slippages in language, translation and spaces where not-knowing becomes a point of departure.

Annabelle was first introduced to the European eel during a guided walk in Faversham with conservationist Matthew Hatchwell, followed by a screening of *The Eel's Tale* by Sam Williams. The eel, shrouded in speculation, operates as a figure for states of partial knowledge.

The installation includes a filmed performance-lecture co-hosted with Louis inside a 360° booth constructed by Annabelle from a preloved telescopic clothing rail. The lecture was made on a whim, initially disliked, yet reframed and re-performed through a transcription. Facts, myths and misrememberings wash through the conversation. A digital animation of an eel giving birth — an unseen event — becomes choreography interpreted through a puppet eel. Viewers are invited into an off kilter space: a “pat your head and rub your belly” experience, where navigation is intentionally awkward and fragmented. Meaning surfaces through repetition and misalignment, never settling, but continuously forming.

(5b)

Ffion Colquhoun-O'Brien

Botax, 2026

Granite, Sealant, Memory Foam, Cardboard, Paper, Plywood, Glue.

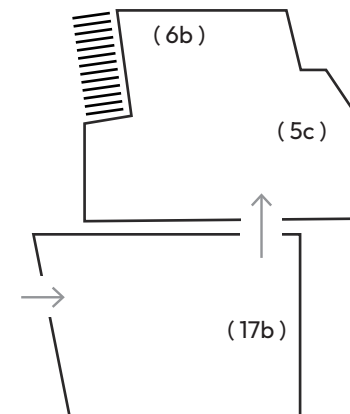
I'm a loser in love, so baby, 2026

Steel cigarette bin, MDF, stoneware tiles, paper, grout.

See page 9 for the full listing.

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Kitchen & Garden



(6b)

Ezekiel

Rez's caged canaries II, 2026

Colour wheatpaste print.

See page 10 for the full listing.

(5c)

Ffion Colquhoun-O'Brien

Flank, 2026

Double-ridged cardboard, chalk paint, air-Dry clay.

See page 9 for the full listing.

(17b)

Serena Mirambeau Brey

Radio Caldera (transmitter), 2026

Potterton Kingfisher floor-standing gas boiler (c. 1980s), laptop, MOTU audio interface, microphone, transcripts in display book.

See page 16 for the full listing.

Ground Floor

(3)

Cara Murray

Unreal People in an Unreal Place, 2026

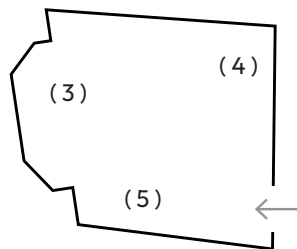
Script, Gaelic exercise book, Gaelic-English & English-Gaelic Dictionary by Neil MacAlpine and John MacKenzie (1975), soil, heather, grasses, moss, audio.

Allt nan Sgitheach, 2026

35mm photographic print.

Unreal People in an Unreal Place is an attempt to begin to materialise fragments of a personal and collective history of the Highlands of Scotland. This is the place of Cara Murray's roots, and one that has long been obscured by an external Anglo-gaze. This work is rooted in deep research into the exploitation of the iconic romantic landscape and its people through historical and contemporary contexts of the region. This includes the aftermath of the Jacobite uprisings, struggles for land ownership, Anglocentrism of Britain, displacement of communities, ecological degradation, and commercialisation and objectification of culture. She reflects on growing up in the Gailhealtachd unable to speak Gaelic, the buried culture she is unearthing while learning the language, her love for her home and the grief and shame of not fully grasping it.

Comprising an installation of heather terrain and buried sound that collages history, ecology, language, personal accounts and field recordings, Cara Murray seeks to



grasp tensions between a deep sense of belonging to place contradicted by alienation from her culture and landscape inherited through political and socio-historical circumstances.

(4)

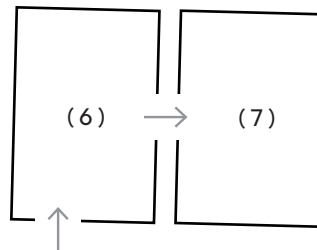
Milly Aburrow

No One Gets The Prize, 2026

Canvas, PVC, Sand, Clay, Stained Glass, Wool, Plywood, Resin & Mohair.

There is a peculiar magnetism to the British seaside, found not only in the salt air but in a nostalgia that feels both collective and deeply personal. It is a place defined by its simple pleasures and quiet. These moments form a lasting connection to the seaside as a place suspended in contradictions. Growing up on the coast has shaped a life attuned to its rituals, from slow, wandering days along the shoreline to winter mornings spent watching my mum slip into the freezing sea. It is a place defined by its simple pleasures and quiet absurdities: fish and chips doused in vinegar, sugar-dusted doughnuts in crinkled paper bags, and pastel clouds of candy floss that cling to your fingertips.

A coastal town's beauty



lies as much in its eccentric artifice as its natural charm, from the fading grandeur of the pier to the riot of neon lights and the hum of arcade machines over carpets dusted with sand. This body of work explores the emotional texture of these spaces, where joy exists alongside a softer melancholy. The seaside was once a place of unfiltered wonder for me, a site of childhood freedom and delight. Now, as an adult, that same environment carries a quiet weight: a recognition of how those early sensations of pleasure and escape intersect with the realities of addiction, repetition, and longing.

(5)

Ffion Colquhoun-O'Brien

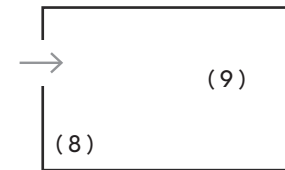
Julie Gianni Syndrome, 2026

Concrete, polyethylene bag, rubble, paper, cardboard, plaster, candy.

She's Laughing as She Dies, 2026

Polystyrene, OSB, plaster, stoneware tiles, paper, candy.

Strewn throughout the building, acting as nests or Easter eggs, Ffion's sculptures map a landscape that is familiar yet not. The exhibited pieces share a sense of displacement. The



works reflect elements of the artist's research into journeys, walking, site specificity and world-building. As well as the worlds we navigate daily online and offline. Textures and materials reference the spaces or landscapes they were found in, with the majority of objects sourced from, around, or reflecting the artist's current environment in Thanet.

Focusing on a series of images taken on a trip to Marseille 3 years prior, Ffion pulls from material elements of the lonely, industrial structures and objects found around the coastal city. Remembering and embodying the same sense of mundanity, elevated heat, and chaos that she encountered whilst making, researching and existing in the coastal town of Margate.

Blobby in form, with recurring colours and senses, the pieces also hold a sense of loneliness, confusion and melancholy. Humour and self-deprecation are ever-present, alluding to the artist's three pillars of influence within her work: Rejection, Destruction and Pop Culture.

Ground Floor (cont.)

(6)

Ezekiel

Zara sparring, 2026.

C-Type Print, Mounted in Glass Frame.

John 3:3, 2025.

C-Type Print, Mounted in Glass Frame.

Rez's caged canaries I, 2026.

C-Type Print, Mounted in Glass Frame.

Bahay {Home}, 2026.

Single-channel moving image.

all flags are not equal responds to the resurgence of nationalism and the increasing visibility of far-right movements across the UK. The work is grounded in its socio-political context: Kent, a constituency currently represented by Reform UK, a political party widely associated with an anti-migrant and anti-LGBTQ+ stance. The title originates from a graffiti piece found at the top of the artist's street, a road notably populated by migrant communities.

Adopting an autobiographical and photojournalistic lens through the perspective of a first-generation immigrant, the ongoing body of work intimately documents the artist's relationship not only with East Kent as a politically charged physical space, but also with residents from similar social backgrounds - from Zara, a trans woman of colour who leads a queer fighting collective, to Rez, a neighbour and migrant from Iran.

Accompanying the photographic

works is a single-channel moving image piece. The work draws on archival camcorder footage recorded by the artist's father on Boxing Day in 2006, taking the audience on a tour of the family home and the surrounding neighbourhood. Twenty years later, Ezekiel reworks this material into an abstract composition, reflecting deeply on notions of "home", memory, and assimilation.

(7)

Awra Tewelde-Berhan

Kol'uso, as though we're live, 2026

Two CRT televisions, digital video (DV), wires, white masking tape, printed matter, wall interventions, deflated balloon, in-built sound.

Kol'uso, as though we're live is a spatial installation built around two CRT televisions positioned within an imagined football pitch. White floor markings trace boundaries, forming a compressed viewing zone viewers may enter, avoid, or hover around.

Both monitors play looped video sequences. One presents *Kol'uso (Feed Him)* (2008), a clandestine recording of football matches in Asmara Stadium, Eritrea. The footage operates through deflection: the following of the game obscures another, whispered, site in the background, refrained from documentation. The second video observes a peripheral site; a busy laundromat in East Harlem, NYC. The work forms part of a

series recorded across laundrettes in multiplying cities, where machines continue rotating in de-narrativised states. Across both works, the camera shifts toward empty seating, rusting materials, peripheral grounds and ungoverned edges.

The installation extends an ongoing practice of recording and screening audiovisual materials within laundrette sites. These spaces—temporary, semi-private, and infrastructurally dense—inform the work's tight and conditional spatial logic. The work stages relations between visibility, withholding, and site—where to watch, how to watch, and what must remain just out of reach.

(8)

Despacito Art School

x Samara Scott x Associates 2026

Visages, 2026

Stop-motion animation

Ghosts (documentation), 2026.

Digital prints on acetate

A collaborative stop-frame animation and lightboxes made by guest artist Samara Scott with OSE Associates and Despacito Art School (ages 5-12+). *Visages* and *Ghosts (documentation)* were developed over a series of experimental workshops exploring liquidity, spillages and borders. During the workshops, the group used repurposed waste plastic bags and gloopy everyday household products such as hair gel and food dye to create large-scale translucent film frames. DIY and direct to surface, the

works were made using alternative negative etching, pencil cel animation and long "exposures" of materials on surface. The resultant artworks *Visages* and *Ghosts*, which are made from photographs and scanner shots taken during the workshops, relate to a wider body of work that Scott terms 'viscous compositions'.

(9)

Hannah Chaney

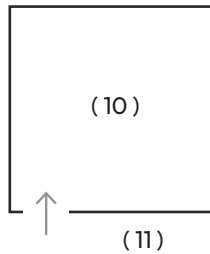
10% More Comfortable, 2026

Sheeted steel, mdf wood, plaster, spray paint, agar agar, beetroot powder, water, projected moving image with sound.

10% More Comfortable, explores the deep connection between body, material, environment and sound through sculpture and moving-image. In a series of experiments the artist attempts to embody a fictional jelly-like matter with the goal of transcending past the physical body. This results in a scenario where failure is a constant, pushing Chaney to exist within a cycle of unattainable desires and allowing her to explore to what extent this affects the body.

Similarly to her previous work *Haptic Borders, 2022*, Chaney uses her own body as a research tool to gain knowledge that results in material play. The sculptural interventions alongside the moving-image operate within the tension between collapse and care; acting as a testing ground for new systems that question the need for permanence, the imposed status of matter and the uneasy aftertaste of comfort and surrender.

Landing Studio & Hallway



(10)

Imogen Naomi Herd

The White Rampant Horse Girl, 2026.

Sylvanian Families Regency Hotel, Forest Families Bärenwald Horse Family Set, Green velvet, chalk, hot glue, my vintage homemade bootleg VHS recording of Dreamworks Spirit: Stallion of the Cimarron (2002), 12 pritt sticks, acrylic paint, felt, lollipop sticks, plaster, cardboard, ribbon, My Little Pony fabric, my early 2000s collection of horse themed DS games, four George Stubbs portraits, wood, nails, fake horse skulls, hand blown stain glass, clay.

The White Rampant Horse Girl is a diorama anchored in the visual popular culture of a 2000s Kentish pre-teen girl's bedroom: Sylvanian Families, Girl Guiding ephemera, Nintendo DS Horse games, and blue-tacked posters. These symbols and objects are translated into a miniature scale, which offers a terrain to consider and explore how folk, myth and collective identity is simultaneously inherited and re-invented. Borrowing the conceptual spatial logic of Aztec Maps, the

piece traverses multiple layers of time: an auto-fictional excavation of childhood memory, a re-imagined horse themed folk history, and a middle-class aspirational living hell (and the depths below). The dollhouse serves as a vessel for competing performances of identity, presenting to the viewer the 'horse girl' as a contemporary folk archetype. The diorama subverts the familiar to destabilise the perception of the viewer: a wooden horse playing a PC simulation horse game; regional heraldry haunting a pre-teen's bedroom.

The same nostalgic impulse that pulses through a Sylvanian Families village — its yearning for an imagined pastoral past — underwrites jingoism, class conformity and colonial ambition, from Baden-Powell's scouting movement to St George's slain dragon.

(11)

**Associates 2026
x George Harding**

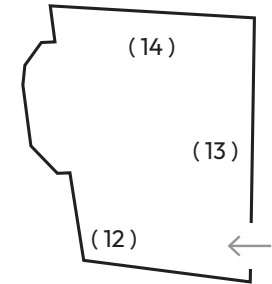
Not a ladder, but a field, 2026

Artist publication, edition of 14,
hand finished

Not a ladder, but a field is a series of experimental publications developed and produced by the Associate cohort as part of the Print & Publishing module of the Associates Programme 2025–26. The module was devised and led by OSE Programme Producer and artist
George Harding.

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First Floor



Across four weekly sessions, the Associates undertook a series of collaborative writing and reading exercises that drew on a range of artistic processes and approaches to publishing. The module channelled the critical thinking of James Langdon and the typographicobject project; the processes of 'handing off' utilised by the scribes of the scriptorium; the resourceful and reflective practices of the Situationist International and Stanley Brouwn; Samizdat publishing circles and DIY mailer networks; and the communal construction of spectacle explored by Paul Thek & the Artist Co-op.

Together, the cohort shared, read, and wrote about fragments of their own and each other's artistic interests and research, building an interwoven archive of texts, images, and ideas that is presented as the printed 'foundation' of *Not a ladder, but a field*.

Taking this foundation, each associate held onto a single publication from the edition for a month preceding the installation of the Summer Exhibition 2026 and was invited to embellish its printed pages with their own additions, relevant to the work and research they had chosen to contribute to the exhibition.

The resulting fourteen unique, publications are an erratic reflection of the cohort drawing connections between each other's work, meshing conversation, tangential thought, writing and images into an open field, seeping at the edges.

(12)

**Despacito Art School
x Camilo Pachón x Associates 2026**

Kindling the Inner Light, 2026

A collaborative film made by OSE Associates and Despacito Art School (ages 5-12+) with guest artist Camilo Pachón over a series of workshops exploring the mask as a technology of self, connection and community. During workshops Associates and Despacito worked with card, paints and natural waste materials to make their own creature, masks, costumes and group flag. This film, edited by Pachón, relates to his longer-term project Carnival Digital, which was initially established to share hope, connection and life-joy during the Covid Pandemic. For Pachón, *Kindling the Inner Light* is about recognising ourselves as powerful and transforming creatures, with innate creative potential to transform the world.

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First Floor (cont.)

(13)

Clara Frain-Atallah

Poised for a forward movement, 2026

Tinfoil, Linen, Oil, Charcoal

In *Poised for a Forward Movement*, we encounter a series of tinfoil swan sculptures, alongside a painting made up of smaller linen scraps stitched together.

Over the 10-month span of this programme, Clara has been preoccupied with pace and what it means to make art with this in mind. A recurrent condition throughout her art career has been balancing paid work in hospitality and the labour of art-making. The tinfoil swan has become a symbol of this conflict: a dynamic sculpture made in seconds that Clara would make at restaurants. The swan imbues outdated opulence and manufactured theatrics within the workplace.

Displayed in a circular motion, the tinfoil swans exist in a constant loop of movement and are made directly in the exhibition space during the two-week installation period. Viewing painting as a space to be activated, the stitched linen acts as a backdrop in conversation with the swans. The patchwork technique reflects the scale of Clara's studio space, working in fragments I focused on mark making and navigating colour.

Poised for a Forward Movement is an installation that reflects the conditions in which it was made: space, time, and labour. It is designed with the intention of disassembly at the end of the show.

(14)

Eve Jefferies

Physiologic Pasta, 2026

Scenography, performance.

Physiologic Pasta is named after an Italian pasta company that used Maria Callas' weight loss of 37kg, between 1953-1954, as a marketing strategy [she ate their "physiologic pasta"] which she subsequently filed a lawsuit against. After Callas' "metamorphosis" the public claimed "Maria the woman" had finally become "Callas the artist". Hence, this play is ostensibly about Maria Callas and Opera but also about the feeling of being split in two. It combines autobiographical moments of the author's experience with chronic illness with the phenomenon of the Diva.

The story centres around three characters: *Doctor Schadenfreude* and *Doctor Gibbet*, who operate at the threshold of professionalism and performance. Their unusual senses allow for both corporeal and spiritual diagnosis, which proves useful in their search for a panacea for *Miss*, whose condition appears to be less a physical ailment and more a conceptual malady: disembodied voices wandering within her. A disease of sorts, fabricated from the chimeric nature of passion and melancholy. The doctors must figure out how to harmonise the voices.

Second Floor (Library)

(15)

Suds McKenna

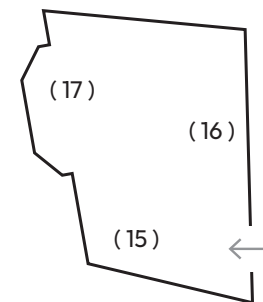
Paper Motor, 2026

Paper, acrylic ink, Blu-Tack, sellotape.

This series of collaged paper cut-outs posits the OSE building as both container and support for Suds' enduring depiction of crowds. Through these compositions, Suds plays with referencing, faces, paper, jokes, Sellotape and Blu Tack as materials for public address.

Nested across the building, *Paper Motor* pursues a question that has revisited Suds over the past 10 months: how, in our personal definitions and subjectivities, do we succeed and/or fail to exist near people? This question has been prompted by (among other things): a relocation to the South East of England (a bizarre slap to the faces of his Irish upbringing and adulthood lived in Scotland); weekly learning within an artist cohort; and the socio-political and third-sector barriers that haunted delivery of a local digital inclusion project.

In processing this period, working with paper has offered moments of outreach and familiarity. Through its use, he recalls letters written to friends and to political prisoners defending Palestinian lives, flyers and posters advertising community drop-ins and nightlife events. These collages, in their contact with the building, think about the physical and social structures inherent in both paper and our sites of learning - how



they support and / or dominate us, and where we might identify the thresholds of their use.

(16)

Helen Savage

Crossing Boundaries, 2026

Digital prints, aluminium frames, newsprint, table.

Drawing on her own experiences as a prison tutor between 2024 and 2025 at HMP Belmarsh, London, *Crossing Boundaries* presents extracts from a fictional text. Installed in the Library at OSE, the library here stands in for 'the gate' conjured in the text.

The gate is the name used for a secure entryway designed to prevent unauthorised passage or escape. This system typically uses two interlocking doors or gates. Only one gate can be opened at a time, creating an airlock that allows guards to safely vet people before they enter or exit.

The narrator's deadpan description leads the viewer through the library, where boundaries between self and other,

Second Floor (Library) (cont.)

privacy and intimacy, and outside and inside begin to slip. Images and library furniture pick up the text around the room, extending it into the space.

The work is shaped by her position as a privileged outsider as a former prison tutor who could step through the gate each day and return home, unlike the learners whose lives were contained by the institution. The minimal approach to the display of the work reflects this distance, offering a plain account that acknowledges its partial view, shaped by privilege, access, safety, and freedom.

(17)

Serena Mirambeau Brey

Radio Caldera (receiver), 2026

Live and pre-recorded broadcast, found objects mobile (produced during Samara Scott's Despacito workshop), One Concept radio, phone, Golden High Flow Acrylic in Pyrrole Orange, heaters and pipes.

Transcription:

Test 1, Work Spec - May 17, 2026

Serena: I mean, right now I'm speaking out loud in my living room, but this probably will end up being a text that will accompany the, um, radio piece. So this work comes from studying my friend Elvira Garcia's research, and I have been really inspired by her way of thinking of the materiality of gas and the erotics of it, and thinking about energy,

infrastructure, extractivism, and other ways of thinking of gas outside of gas like CH₄, methane or air that needs to be purified, um, following the idea of pureness and of inside [versus] outside. Elvira speaks about it in a way that for me was very eye opening. And I have carried, um, a research this year, very much inspired by studying her dissertation that [guided] me to reading about all the things, um, such as communication as air, the breath as air and thinking about gas in a way that has felt a lot more like a methodology. Um, and the way that gas feels, um, is this invisible material and how to work with that, how to work with the invisible and how to work with the (un)known, but somewhere else in your body. This project is also a space for other Associates to broadcast their own research and projects and other collaborations that have happened throughout the year.



A special thank you to Arts Council England, Colyer Fergusson Charitable Trust, Garfield Weston Foundation, Griffin Fund, Kent Community Foundation, Postcode Society Trust, The Lawson Trust, Thanet Community Lotto, The J.P. Jacobs Charitable Trust, The Marita Foundation.



We would also like to thank our individual donors for their ongoing support. Their generosity helps ensure that opportunities and pathways for emerging artists who face barriers into the sector are able to access the arts.

Individual giving, whatever size, can make a real difference to our organisation. If you would like to support Open School East to continue this work in levelling up the sector, please contact:

fiona@openschooleast.org

or you can donate directly on our website: [openschooleast.org](https://www.openschooleast.org)



A huge thank you to our Associate-led Public Programme partner Turner Contemporary and all their staff, and to all our audiences that join and support our Associate artists.

We would also like to thank Dudley Gore for enabling Open School East to continue to operate within Margate.

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Open School East would also like to thank each of the current cohort of Associate artists for the tremendous amount of energy and effort they have all put into the programme this year.

OSE Associates 2025-26

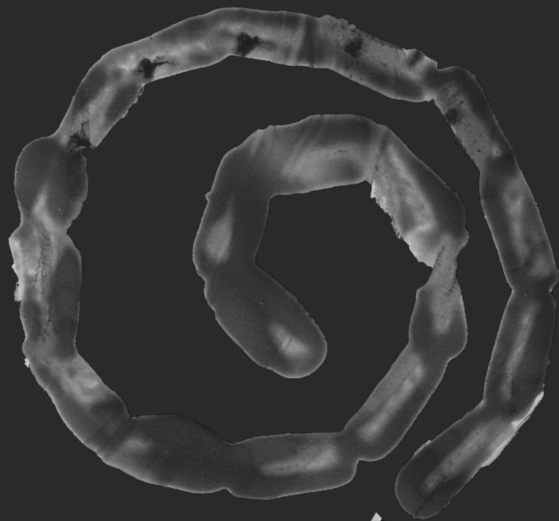
Milly Aburrow, Serena Mirambeau Brey, Hannah Chaney, Ffion Colquhoun-O'Brien, Annabelle Edginton, Ezekiel, Clara Frain-Atallah, Imogen Naomi Herd, Eve Jefferies, Suds McKenna, Cara Murray, Dre Spisto, Helen Savage and Awra Tewolde-Berhan

Associate Programme Collaborators

Sepake Angiama, Simeon Barclay, Polly Brannan, Amauta García and David Camargo, Anna Cutler, Benedict Drew, Thom Eagle, George Harding, Aaron McKay, Harun Morrison, Hugh Nicholson, Harold Offeh, Sally O'Reilly, Shenece Oretha, Camilo Pachón, Flora Parott, Keith Piper, Gabriella Riccio, Samara Scott, Cooking Sections, StateStudio, Marley Starskey Butler, Dan Thompson, Lily Tonge and Sara Trillo.

Despacito Art School Artists

Benitta Balazova, Maria Balazova, Vlasta Balazova, Eddie Cesar, Mimi Chari, Christly Chiyama, Daisy Chiyama, Minnie Clays, Taya East, Magdalena Gabarova, Milka Gabarova, Knight Hall, Neema Johnstone, Demi Kilburn, Julia Kosinska, Bella Lumphala, Opal Strickland-Padi, Kingsleigh Taylor-Smith, Raiden Taylor-Smith, Otis Taylor-Smith, Samuel Taylor-Smith, Colby Taylor-Smith and Jackson Young with support from community facilitator Vlasta Hozova and support facilitators Detchema Baptiste and Lily Dent.



HERE EXACTLY IN LOS ANGELES. Somewhere between the studio and the
the Rock studio. On the corner of the street that leads to the
in Richard Serra's studio. Between the plane of the
the 20th century. The artist's work is a constant dialogue
in the building entrance to the Westmoreland Hotel and in the
the artist's studio and also with the artist's work in the
the artist's studio and also with the artist's work in the
the artist's studio and also with the artist's work in the
the artist's studio and also with the artist's work in the

