

**EVOKE
INVOKE**

4 March-21 March 2026

The Sevenoaks
Kaleidoscope Art Gallery,
Museum and Library
Buckhurst Lane
Sevenoaks
TN13 1LQ

Evoke:Invoke Exhibition

Evoke: to summon a memory, sensation, or philosophical state through artistic expression.

Invoke: to apply a method, process, structure, or constraint to the making of the work.

Evoke:Invoke brings these two ideas into conversation. For this exhibition, artists from the Free Painters and Sculptors were invited to consider how their head and heart converge within their practice - how intuition meets intention, how emotion informs method, and how memory, discipline, and experimentation intertwine.

The resulting works reflect the breadth of the cohort: artists at different stages of development, working across diverse mediums, each approaching the prompt from a distinct vantage point. Some pieces reach inward, drawing on personal histories or emotional states; others lean into process, rule making, or material exploration. Many occupy the fertile space between the two.

What emerges is a collection that is innovative, thoughtful, and deeply invested in creative growth. *Evoke:Invoke* celebrates the dynamic interplay between feeling and form, inviting us to understand how artists navigate between what moves them and how they choose to make.

About Free Painters and Sculptors (FPS)

Founded in 1952 by artists associated with the ICA, FPS emerged in post-war Britain with a radical belief in artistic autonomy. Originally known as the Painters Group from the ICA, FPS welcomed artists with a 'modern approach'—those working in both abstract and figurative modes—at a time when breaking from rigid, academic conventions was both bold and necessary. The group quickly became a vital force in the British art scene, playing a significant role in the establishment of abstract art during the 1950s and '60s. Key founding members such as Roy Rasmussen, Lyall Watson, and Maurice Jadot helped define this legacy and are now represented in the permanent Tate Collection.

Today, FPS remains an established, artist-led organisation, based in London and exhibiting regularly across the capital and the Southeast. Our evolving membership of painters, sculptors, printmakers and photographers represents a broad spectrum of contemporary practice and career stages. Through initiatives such as our Monthly Artist Exchange sessions—informal Zoom-based gatherings where members share updates, present work, and connect in a supportive environment—we continue to foster a culture of artistic generosity, critical thinking, and creative growth.

With over 70 years of experience FPS helps artist build long-term networks that develop artistic sustainability, exposure and sales, encouraging artists to create works on their own terms and therefore be 'free'.

Featured Artists

Ker Ager
Rosilind Baker
Nicholas Ceesman
Joanna Ciechanowska
Sarah Cliff
Louise Crispin
Susan Evans
Leil Goldsmith
Richard Hays
Simon Hock
Maija Kallio
Solange Kessmann
Alex Mcintyre
Bettina Reiber
Veronica van Eijk
Sally Ward



Title: Tall Vertical III

Medium: Textile & mixed media

(Synthetic organza and threads; polyester wadding; willow; perspex)

Dimensions: 170 x 25 x 25cm

Price £695.00

For me, seeing comes first . . . as a source or starting point.

I take photographs, make drawings, rubbings and sometimes molds/castings, to record and further explore what is experienced. These begin the process of determining what attracted me to or continues to intrigue me about the source.

Macro photography, the cropping and manipulation of images and other studies are used to select specific areas of interest. Colour analysis using grids and chance processes help me to identify, understand, select and refine colour interactions. Structure, form and texture are often explored through quick, spontaneous ink and wash drawings. The trialling, manipulation and distressing of different materials, fabrics and fibres also contribute to the development of 'resolved' constructions.

The processes are not linear, but iterative and recursive. They help me clarify the potential formal qualities of textile pieces to create the strongest 'equivalence' to the source or the fresh concepts prompted by the source. I aim to create pieces with a richness that might evoke in viewers their own individual response.

Ken Ager

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Evoke: My residency at the Viarco Pencil Factory in 2023.

Unearthed in the garbage, these multiple objects of no financial value, yet made of the same wood, clay, graphite and pigment as the perfect pencils. The replicated nature of these found objects, similar but dissimilar, with various 'imperfections' of colour, width, depth, shape, cut and gouged they are too round or too flat. They were dismissed in the pencil process their ambition interrupted.

Invoke: Revitalised, they hold a mysterious richness, a fascinating mix of inconsistent detail and varied 'black' hues. As an installation the rough and ready rejected media reform to invite talk of artistic intuition, sculptural drawings, factory belts and the search for the perfect pencil.

My playful delicate drawings and sculpture explore personal and domestic yet universal objects. My drawing methodologies of using fine lines or frottage on delicate papers to create sculptural drawings, a drawn dimensional ghosting reflects my interest in the transience and traces of human presence and absence.

The scale of my work varies from miniature to human life size. Both the drawings and sculptures are accomplished by the repetition and assemblage of small elements.



Title: In search of the perfect pencil (detail)

Medium: Found objects and drawings

Wood, clay, pigment, graphite, paper, varnish

Dimensions: 140 x 200 x 13cm

Price: NFS





Title: Creative Particle 1

Medium: Denim, metal wire, acrylic paint, acrylic medium, thread, wood, wool

Dimensions: 50 x 30 x 30cm

Price: £750

Nicholas Cheeseman

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Dualism runs through my life and practice. Whilst Evoke/Invoke are not complimentary opposites, pairs of equal and opposites are the building blocks for my practice. In these sculptures I am exploring different elements of materials and aspects of creativity. The materials may be soft or hard, translucent or opaque.

The processes may be reductive or additive, constructive or destructive. Whether it is the heart or the head, play or work, creativity for me exists in the area inclusive of these extremes and everywhere in between.

I use the physical act of making as a means of thinking, and the outcomes explore the boundaries of imperfection, incompleteness, and impermanence. My practice is underpinned by both Wabi-sabi and Ying and Yang Theory. I live, teach art, practice Taiji and Qigong and create artwork in London having graduated from Chelsea College of Arts and Staffordshire University.

Drawings on the mobile phone. Colours of the images linked to the colours of the London Tube lines. The idea started long time ago, after a visit to New York for the exhibition in Cooper Hewitt Museum. I had an illustration there, a record cover for Bonnie Tyler. Encountered New York graffiti covered trains and started to draw people in the metro.

Then, London Transport Advertising commissioned an illustration. Now, I draw people on the underground trains in London, on my mobile, imagining what they think or do. It is more private than iPad or paper drawing, as people imagine I am just texting.



Title: Tales of the Underground

Medium: digital drawings

Dimensions: 30 x 42cm

Price: £80 each

Snoring from Tower Hill to Aldgate East.
District Line



Evoke: The works convey a sense of flow and dark, smoky uncertainty through abstract, gestural, and spontaneous mark-making.

Invoke: By restricting the process to etching on copperplates of the same dimensions, the method becomes a disciplined counterpoint to the freedom of the marks. The use of a large, soft brush loaded with sugar solution to define the etched areas, introduces a painterly fluidity, reinforcing the tension between control and release.

The repeated printing of the plates sometimes in various orientations and tonalities creates a system of near symmetries—ersatz mirror images—that destabilize the eye and generate a rhythmic, echoing dynamic.

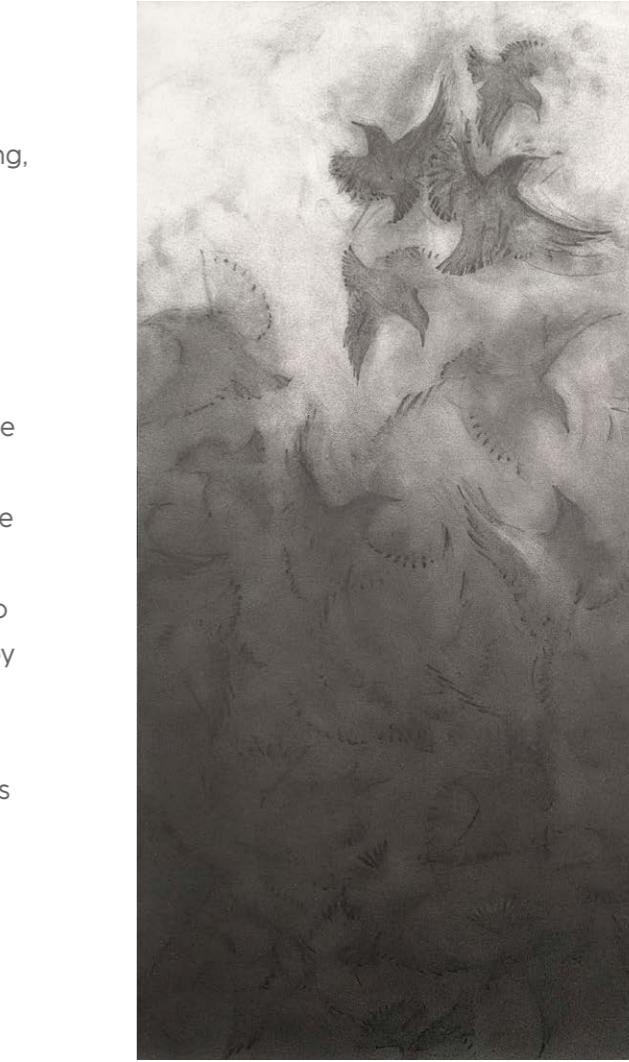
There remains an importance to being in the studio, in drawing regularly. Graphite is a constant: pencil, powder, stick; the repetition of marks on the page while the mind wanders. The close looking required for detailed drawings gives understanding, drawing again and again to create memories.

Often my recall is poor so building muscle memory is critical. Process is the key.

My artwork is about my lived experience... and it also drives those living moments. The more I look the more I learn, the more I see. An iteration until the spark wanes and I need another experience to trigger the work. My sources are numerous and often unknown, or rather seemingly unnoticed but our brains often do things without our consciousness. We are constantly assaulted by images, real or created.

Often, I am simply excited to share what I'm experiencing in ways that will make at least one person pause.

So, join me in the hedge and then go find your own field edge to wonder upon.



Title: Portals

Medium: Sugar-lift Etching Monoprint

Dimensions: 30 x 60cms

Price: NFS

Sarah Cliff

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Louisa Crispin

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Title: Concerto 901

Medium: Graphite on duraply

Dimensions: Framed 64 x 42 x 5cms

Price: £750



Title: Stop is Go (detail imaged)

Medium: Paper, fabric, thread, pencil, tape

Dimensions: 95 x 150 x 15cm

Price: NFS

and mixed media to make accumulations of limited materials and imagery. The use of modular constructions of cloth, shape on paper. The parameters for this must be readily available, either in years to be put to use, remade work, and everyday packaging. Colour is a sparkle, if available, is sometimes irresistible. For example: lines circles and squares. Scale and orientation provide variety. Lines can be rigid or slack, woven, weft or patterns.

rules, I want a world of opposites to
shapes appear, consolidate and disintegrate.
allow each piece to be made in relation
so it can respond with a coherent or
in considered or random compositions.
as a controlled tumble or chaotic jumble;
an unstable mix of random elements flung
andised into a neat, unruly deliberate

Three paintings are my response to Evoke:Invo

"Secret Garden" conveys the feeling of sanctuary in my beautiful garden, within the protective curve of a beautiful hand-crafted garden wall. The limited palette and gentle tonal contrasts are intended to give a sense of peacefulness, warmth and sunshin

"eping Willow Pool" conveys a deep sense of sadness and with some hopefulness. It was inspired by the pond in our garden and a specific moment as the sunlight caught the branches of the willow tree above. The sinister darkness of the branches was a direct contrast to the lightness of the leaves, glowing in the light and moving gently in the soft breeze. The sunlight on the leaves was a comfort in dark times.

"ft" conveys the sense of feeling adrift from reality, and unable to gain equilibrium. The limited palette and mark making are slightly uneasy and the square shape is at odds with the irregular panel on which it is painted. The area of azo gold green was intended to add a sense of hopefulness, which, at this stage, is slightly out of reach, but always present.

Evans

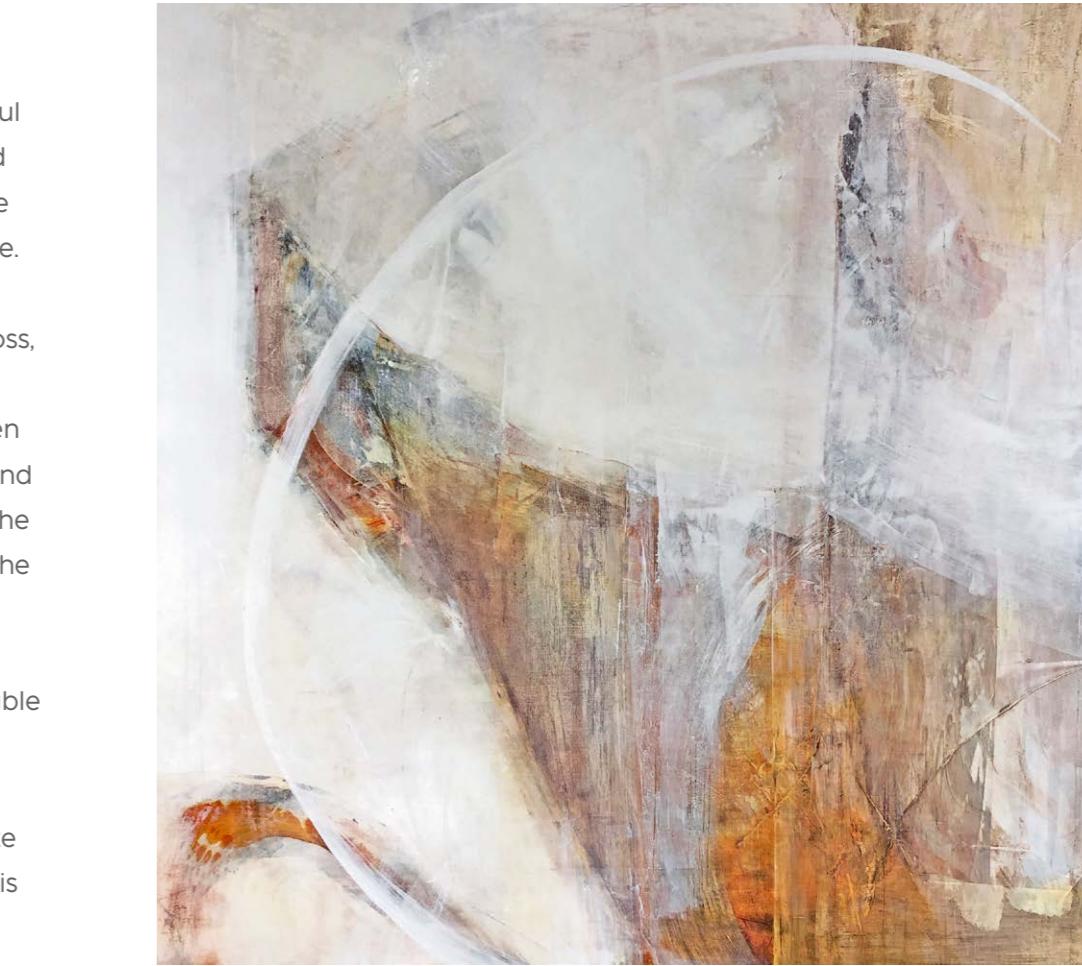
btinternet.com

44evans

Leila Godden

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Medium



made in response to a young Palestinian
her home in Kahn Yunis. Responding
struction, all she could say to the
“there's nothing left, there's nothing left”.
herself with grief.

to mind, 'Collected songs where every
by Alfred Schnittke. Listening to this
y imagination the smoking embers of
blown onto the ash, creating dancing
and slowly falling. In making these
work with layers of time, layers
at different rates, so that in the
ng out of paint, a movement occurred,
ngs – a looking back, being torn with
rds something lost.

a feeling of memory, a threshold met:
the dead, the past and future. I worked
stand in the world today with all the
paintings to push back against the
ar.

Heys

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terests me is creating sculpture to examine the effect of the space which it occupies and the reciprocal response of surroundings on form and material.

Recently I have been exploring the action of exhuming, physically the physical act of breaking through and pushing, suggesting the idea of using a point of origin to move in the immediate environment.



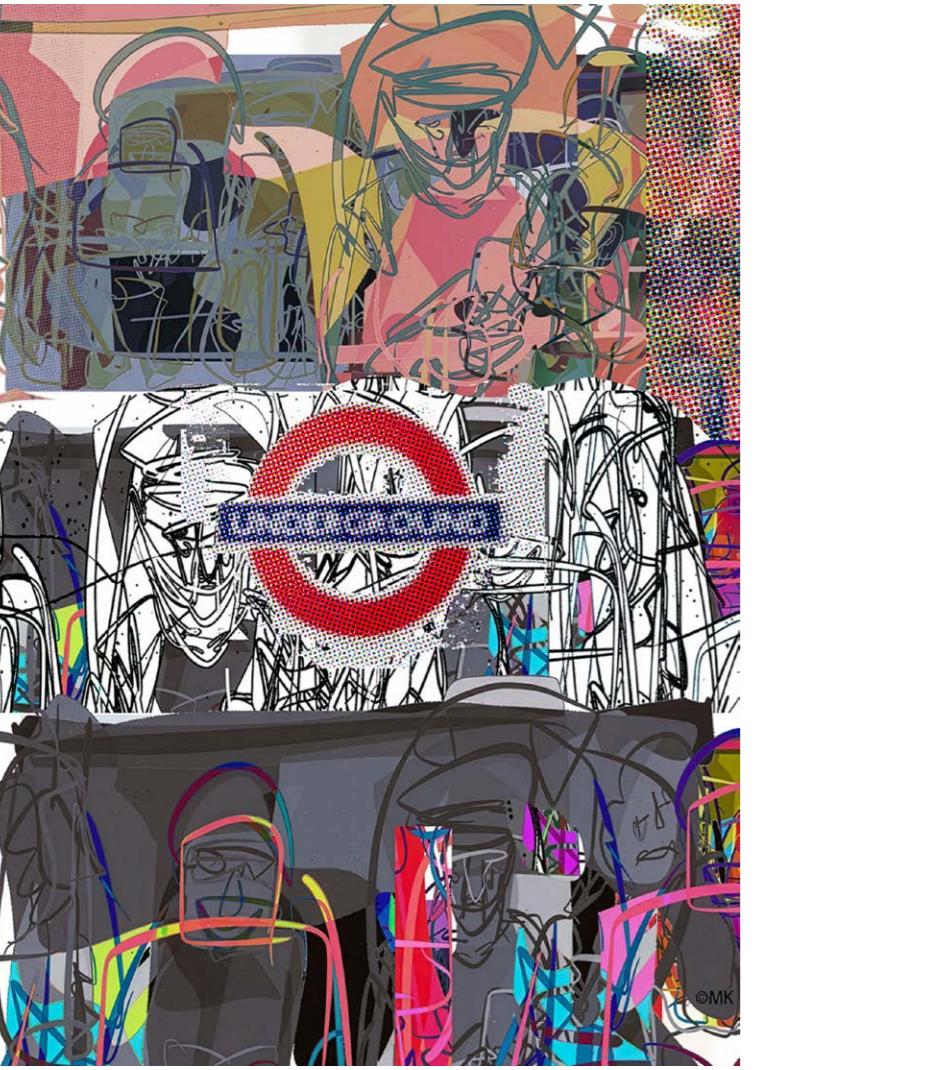
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Title: I Am From The Sta...

Medium: Sculpture; le

1



Title: Triptych. In Conversation: The Underground, Subway and Metro
Medium: Digital Prints
Dimensions: Framed 70 x 100cm
Limited edition works: Edition of 20 / 10
Price: £450 each

I wanted for this exhibition to think about places and symbols which most of us see every day, but which we might not give a second thought to.

For me, the London Underground evokes a sense of togetherness. That might seem strange, and yet we all use it every day, we all share the same spaces and experiences, and we would all recognise its logo in an instant.

And this doesn't just apply to London, but also to New York's subway, European metros and so on. Though they might have a different name or image, I think these places unify us, both physically and conceptually.

Togetherness is a form of conversation. The language of choice can vary, from words, feelings, or physical closeness to a collection of symbols that we all understand. I love spending time on London's underground with my sketchbook in hand, jotting down interactions with others, what they look like, the fragments and shapes I notice out of the corner of my eye.

But what do you think? What images or meanings do these places and symbols evoke for you?

Maria Kaleda

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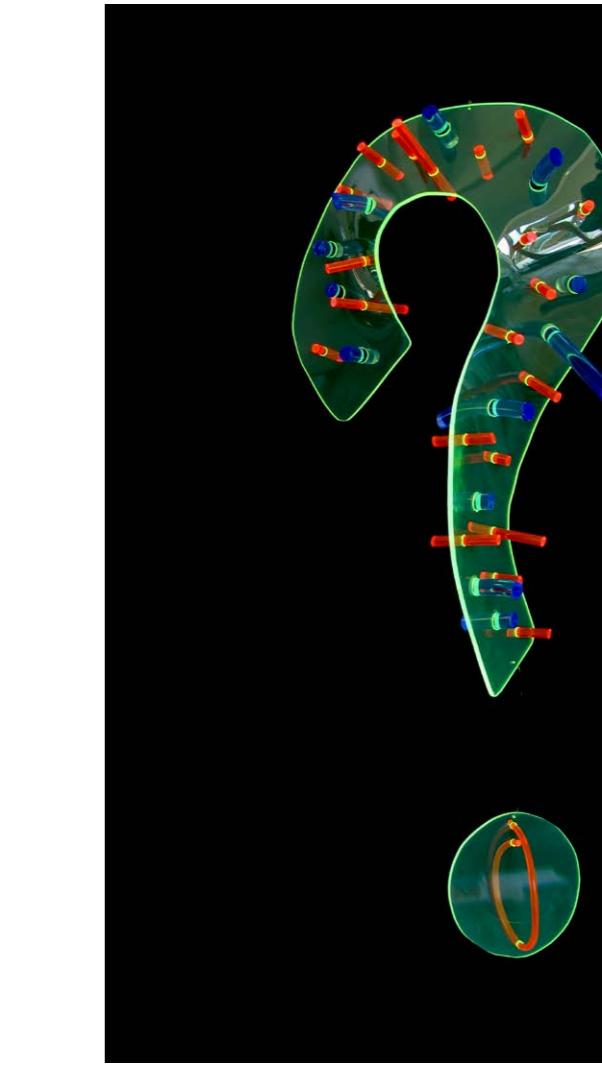
For me, a concept stands at the root of the artistic process – a construct of ideas which is determined by technical, historical and aesthetical interest. For this work, I chose my favourite materials; the fluorescent acrylic glass.

I believe that: A SENTENCE WITHOUT PUNCTUATION IS LIKE A DAY WITHOUT EMOTIONS. Do the punctuation marks not give the written sentences a sense of emotion? Therefore, I searched, 'Where does the question mark come from?'

I came across Alcuin, the famous scholar, who was educated at the Cathedral School in York in the 8th century. He found that the old punctuation system pioneered by the Romans, which used a bunch of dots, was insufficient so he created the punctus interrogativus. This symbol was a tilde “~” over one of the old Roman dots. In the 13th century, scholars in Paris decided to standardise punctuation. They selected Alcuin's punctus interrogativus but they turned the tilde upwards, creating the modern question mark.

“WHERE IS THE QUESTION? Tribute to Alcuin of York” is my homage to this brilliant mind and teacher from York.

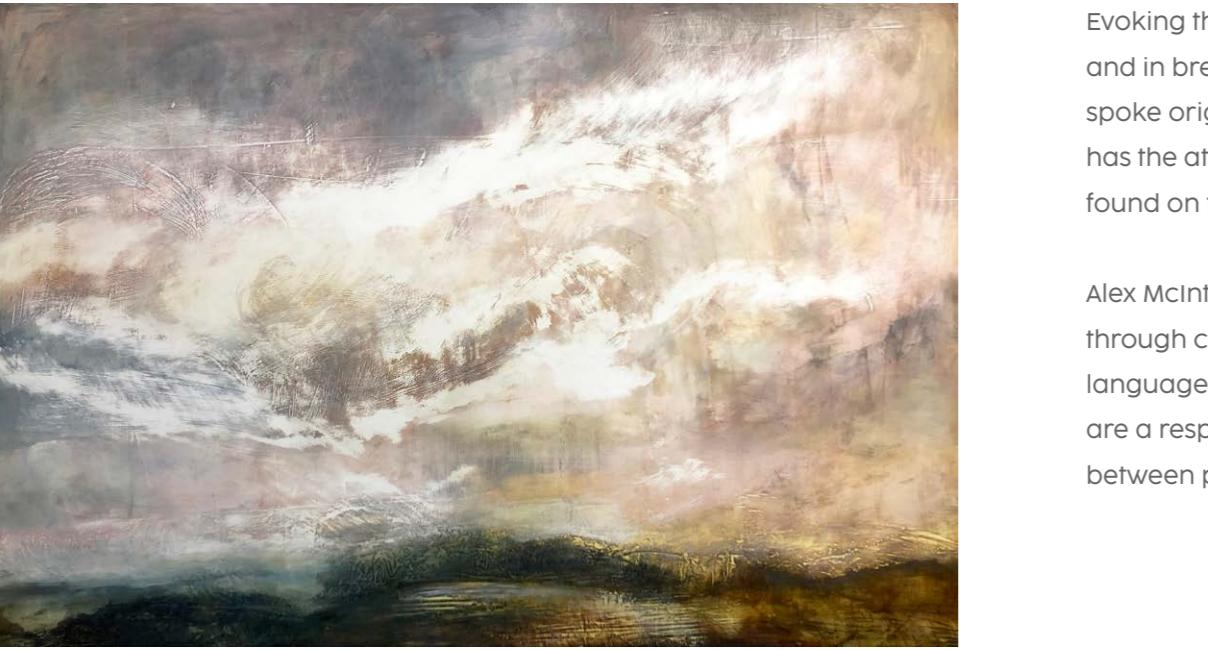
Is it not worth an emotion?



Title: WHERE IS THE QUESTION? Tribute to Alcuin of York
Medium: Hanging sculpture in acrylic glass
Dimensions: 42 x 26 x 12cm
Price: on request

Solange Keschmann

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of landscape, of a journey felt on skin
ction was completed in March 2020. It
e unreality of a world on its axis. Today, it
of a dream, returning us to the freedom
s and sky.

ce explores the presence of a painting
onships, the sensual and material
d visual and haptic texture. Her paintings
natural world and sit somewhere
esentation, and abstraction.

na Reiber's painting is rooted in the German tradition, embedding first German Expressionism with Grünewald, Grien and Altdorff, through twentieth century artists Münter, Kirchner, Heckel, Schiele, Löffelholz to Baselitz and Richter. Her expressive use of high key colour allows her to convey intense insights and the palpable heightened sensations that arise during her creative immersions in nature.

forests, the Alps, the coast are Bettina's studio... It is the second as some might say or, more philosophically put with the German philosopher Martin Heidegger: Bettina engages in her creative process with the act of unconcealing truth, the truth of what might show itself in that which she attends to. Intuition and the elements are part of Bettina's process, as do the weather, the birch tree and the sea. They create the framework in which these unharnessed forces can manifest. In this manifestation Bettina invokes and establishes a framework for her practice: She revisits small local areas again and again, and has put down roots in these patches of the Earth over years.

such place is Epping Forest where she paints using oil paint on canvas on board. She carefully prepares each panel in this manner. She takes into nature the same hues of oil paint from tube manufactured by a chosen maker. She works on panels of only one size and always in a diptych format, where two panels make up one artwork.

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ettina Reiber

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Title: At the edge of the wood across



Title: *Ortus Solis II*

Medium: oils

Dimensions: Framed 149 x 107 x 5cm

Price: £2000

The process of drawing is a central part of my painting practice. My inspiration is our beautiful nature surrounding us. Often I am found in a landscape or our garden observing what nature is giving us. My process is gathering visual information straight from nature with a specially chosen portable kit of paints, inks and drawing materials. With these I make a large body of spontaneous gestural pieces in situ recording perhaps the mood of the scene, the light, the atmosphere and sounds. Often I add writings as well.

I then go into my studio, surround myself with the visual info gathered and endeavour to create large gestural oil paintings evoking my unique experience of nature and share this with others.

My work is most often inspired by a memory of a place, particularly when I have experienced a strong emotion at that place. Dungeness has evoked very powerful feelings in me, with its wide-open space, shingle, sea and tangles of fishing netting.

My practice as a mixed media sculptor is rooted in experimentation, transformation, and process. I work with a wide range of materials, both natural and repurposed, allowing them to guide the evolution of each piece. Recycled paper, for instance, is pulped, bound with eco-friendly glue, and infused with elements like sand before being hardened, waxed, and shaped. Through cutting, filing, or polishing, this once-fragile material takes on the strength and character of stone.

Found objects often enter the work, merging with the sculptural forms in unexpected ways. The process of addition and subtraction, building up, breaking down, and refining, mirrors the slow erosions and accumulations found in nature. Much like pebbles smoothed by tides or shells shaped by the sea, my sculptures embody a dialogue between time, transformation, and material resilience.

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Sally Ward

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Title: *Alchemy*

Medium: Mixed media sculpture

Dimensions: 28 x 20 x 19cm

Price: £250



www.freepaintersandsculptors.co.uk

Instagram.com/fpsartistgroup

Cover Art : Louisa Crispin

