

Open call for ALL to submit artwork on the theme 'Is it finished?' for our community pop-up exhibition.

We are interested in works that explore the struggle many artists experience with finishing work - process, output and the challenge of what it means to finish work - when is it finished, does it need to be finished? The theme also opens up thoughts about our ever changing environment, our culture and personal identity. As well as the struggles we all have with endings and goodbyes. Let's inspire one another's creativity as we explore this inspiring theme.

See full artist brief here: <https://www.eoscollective.art/collaborate>

For your inspiration here is an art exhibition catalogue on the same theme 'Is it finished?' that happened in Urban Crofters Church, Cardiff in partnership with Morphe Arts Cymru, last March - May 2025.

Art Catalogue - "Is it finished?" March - May 2025.

Hosted by Urban Crofters Church, Cardiff in partnership with Morphe Arts Cymru.

The responses tackled issues of the environment, humanity, culture, personal development, spirituality, grief and loss as well as the practical understanding of a finished artwork and the tension of the imperfect. Is it finished?



Natasha Toms

Divided Attention I & II

Oil painting on canvas

As an artist with ADHD, finishing is somewhat problematic. Moving on before finishing, not being able to start, finishing only when you absolutely have to, and sometimes not even then. Layers of thought, one over another, bleeding into another, all at once—being led only by where passion leads you to—this process is analogised through references to historical art, the only world in which I find peace.



Lynda Porter

How Wide, How Long, How High and How Deep 01, 02 and 03

Series of Painted Boards

The inspiration for my work comes from my daily walks, or journeys, through my ever-changing local landscape of steep sided valleys, high horizon lines and tree lined paths.

My work reflects the unique, layered experiences that continually shape, develop and change us as we journey through life alongside those around us.

These overlapping, layered lines create depth, beautiful new colours, unique shapes and intriguing sections of half-hidden and half-visible histories.



Kathryn Gonzales

Who left the engine running?

Poem

Kathryn's work addresses the question of "is it finished" in relation to humanity surviving and thriving, as opposed to enabling the legacies of war, exploitation and abuse of power to continue, eroding our very existence.

Kathryn's work is inspired by her appreciation for the gift of being alive in learning to manage and sedate an enduring eating disorder through her ongoing exploration of faith and poetry creation.



Megan Meredith

1. Organic Sphere.

An abstract clay sculpture

I had just finished making a folly tower and wondered what can I do with a bucket of wet clay? I wanted to do something different, I dipped some old hessian rope into the clay and thought why not wrap it around some shaped newspaper and see what I can create.

I wanted something that was natural, resembling a naturally woven or eroded object. I wanted to create an intricate surface patterns suggesting layers of organic material, like bark or fibers, that have been weathered over time. I wanted to create a piece that evokes themes of nature, decay, and transformation, inviting the viewer to reflect on the interplay between growth and erosion. The result was earthy tones and irregular surface that convey a tactile, grounded quality that connects it to the natural world.

2. Earthbound Sentinel.

An abstract sculpture made out of natural materials.

Walking around the churchyard, looking for inspiration and I found decaying wood and sticks, what could I make? Inspired by the atmosphere and spirituality of the place and the cross on the church. I explored the found materials and created an upright structure, with its branching extensions, evoking the image of a tree and a skeletal figure, symbolizing resilience, connection to the earth and the suffering of Jesus. I wanted to use the rough, uneven textures to suggest natural processes of decay and renewal, highlighting themes of life, death, and transformation.

I wanted it to be minimalistic, yet expressive, inviting viewers to interpret the piece as a representation of strength, vulnerability and our interconnectedness of all living things.

3. Rooted.

An abstract sculpture of our interconnectedness and roots.

I'm pondering what next? Where will my roots take me? We're all on a journey of life and we're never finished. This piece leans toward a raw and natural aesthetic, with the rough texture, exposed roots, and interplay between clay and branches which suggests a deliberate focus on organic imperfection and natural forms, our life is ever growing.

I decided to use the interplay of rough clay and delicate branches to create a contrast between strength and fragility, evoking the raw beauty of nature. This piece invites viewers to consider the complexity of growth and the hidden structures that sustain life above.



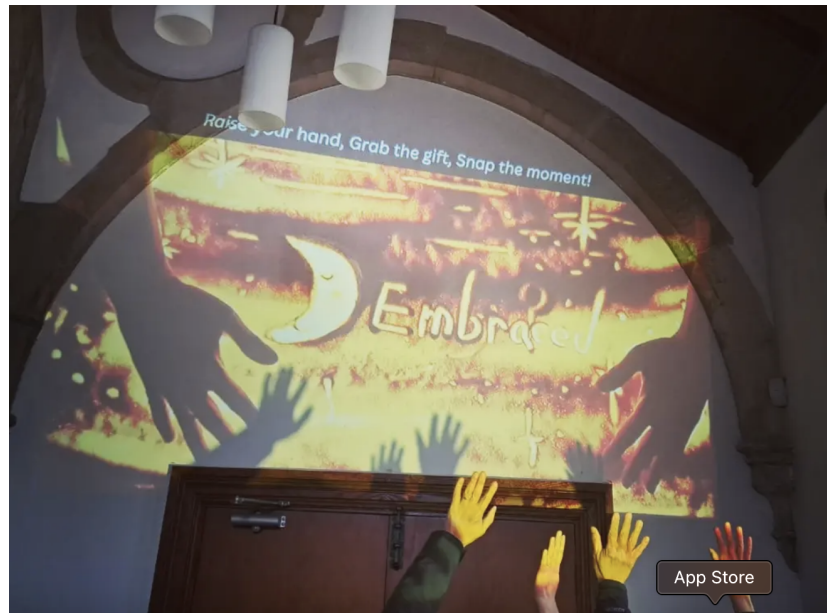
Shakira Durbessich-Reed

Our Last Conversation

2024-2025

Oil on Canvas

Our Last Conversation captures a moment unbeknown to the artist, her last conversation with her grandad specifically painted from her perspective (22nd March, 2024). A moment acknowledging that grief is a long process, one which is never truly finished.



Ka Cheong Mak

Celestial Gift

Sand Art Video

This art piece represents the divine source of light and solace, reminding viewers to look up for hope in the darkness and hold onto God's promise during challenging times. Imagine yourself reaching up to receive the endless blessings from above. Complete this artwork by taking a picture of you interacting with the light. Share your picture on social media using hashtag #CelestialGift.



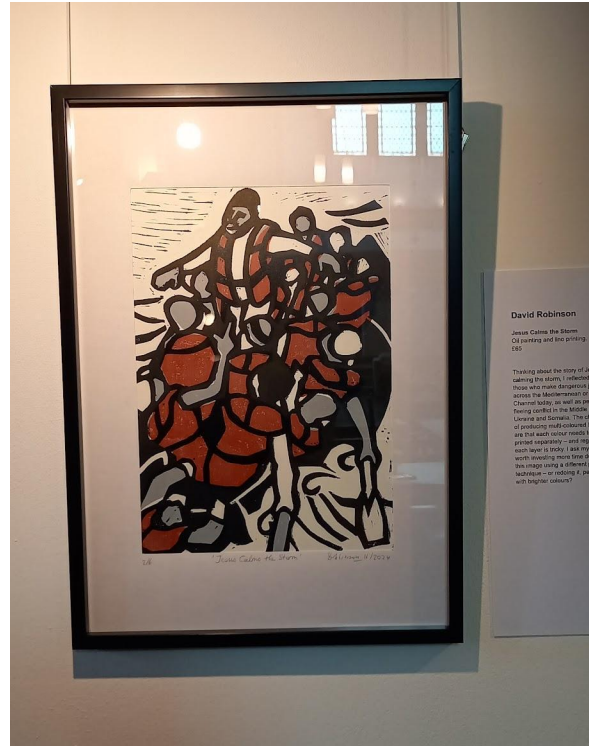
Rachel Carney

Poem Under Construction.

This interactive poem-under-construction enacts and explores the process of making. It invites its audience to share in that process, as part of an ongoing ekphrastic and meta-ekphrastic conversation that began with an interactive display ('In So Many Words') which took place at National Museum Cardiff in 2022.

The collage poem 'Collective Mourning' provides an example of what can result from such a process. This poem is constructed from a series of short texts which were composed by museum visitors using magnetic words, as part of that original interactive display.

Rachel Carney is a poet, academic and creative writing tutor. Her debut poetry collection *Octopus Mind* was selected as one of The Guardian's Best Poetry Books of 2023 and is published by Seren Books. She currently teaches at Cardiff University and Swansea University.
<https://createdtoread.com>



David Robinson

Jesus Calms the Storm

Oil painting and lino printing.

Thinking about the story of Jesus calming the storm, I reflected on those who make dangerous journeys across the Mediterranean or the Channel today, as well as people fleeing conflict in the Middle East, Ukraine and Somalia. The challenges of producing multi-coloured lino prints are that each colour needs to be printed separately – and registering each layer is tricky. I ask myself if it is worth investing more time developing this image using a different printing technique – or redoing it, perhaps with brighter colours?



Tomos Sparnon

Study of a seated figure V

Oil on canvas

The unfinished quality of the figure in Sparnon's painting coincides with the Bible's depiction of man. According to the Bible, man, since the fall, is frail and temporary like grass and flowers.

"All people are like grass, and all their glory is like the flowers of the field; the grass withers and the flowers fall, but the word of the Lord endures forever." 1 Peter 1:24-25

Sparnon's aim is for his painting to suggest man's defect and that he is not as he ought to be.



Claire Scott

A Place of Springs

Painting on Canvas

High fields and light away to the west. Springs in the Valley of Baca, willows at Fachwen Pool. A pilgrimage extended, unfinished.



Faye Sheel

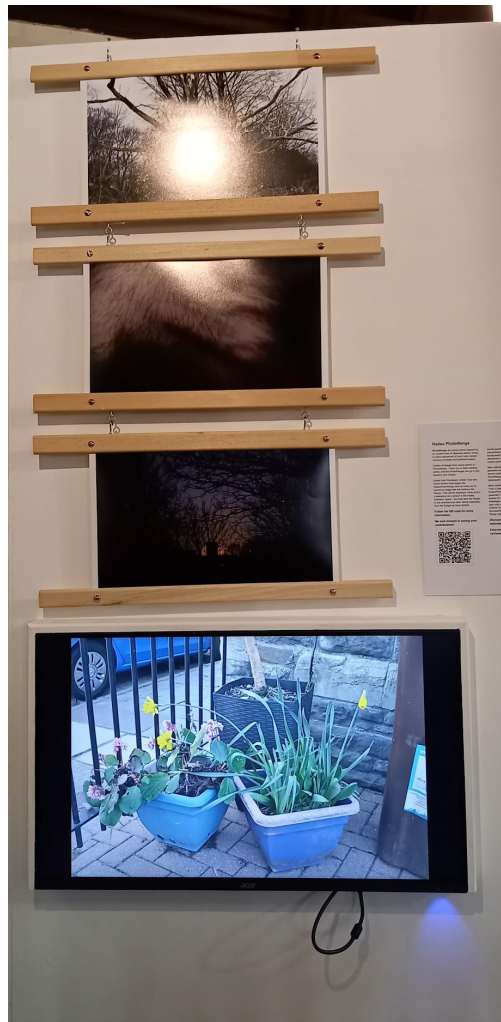
A Hard Pill To Swallow, 2025

Limited Edition 1/1

Original multi-block lino print.

£150

Created by partially inking up four lino blocks (COVID self-portrait - centre, 1933 Nightingale Ward-top, Skull-left and Aneurin Bevan - right), this piece explores an unfinished project. I created ten medically themed prints for a project that was in the end not displayed due to funding cuts in arts in health.



Hadau PhotoRenga

PhotoRenga are visual poems inspired by an ancient form of Japanese poetry, *renga*, in which sequences of short *haiku* verses construct complex and profound poems. Chains of images form visual poems or *PhotoRenga*. There are no fixed starting points, and the PhotoRengas can go in any direction you choose.

Artists Kate Woodward, Kristel Trow and David Sinden have begun the HadauPhotoRenga and we invite you to submit an image that will continue the Renga. This will be displayed online and in a slideshow on a screen in the Hadau exhibition space. You may take the Renga in any direction you wish, taking inspiration from the Renga we have started...

Follow the QR code for more information.



Aran Harris

Banal Nationalism

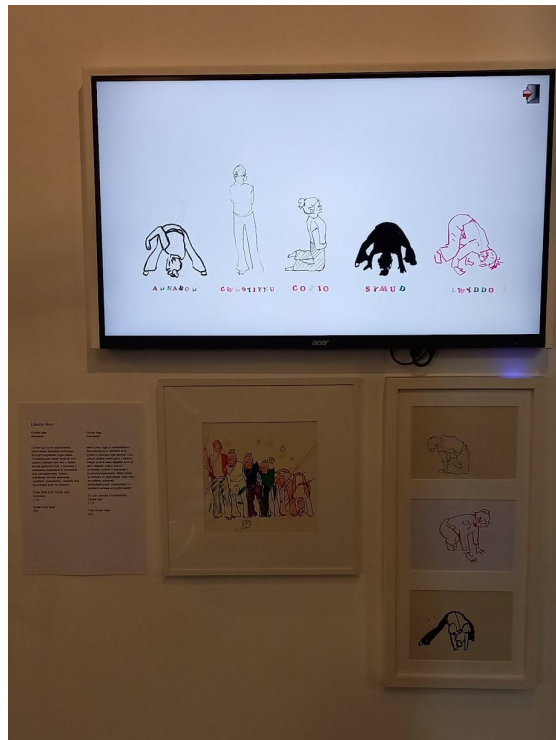
Photographs

The general narrative of all of my personal photography work comes under the umbrella of: Wales, Welsh history, culture, community and often satirical pokes at nationalism in general.

All of these components contribute to the process of forming Welsh identity. Something that is never truly finished. Identity is an ever changing and developing thing, for example, Plaid Cymru's influence on some people's Welsh identity is NOT the same as it would have been 100 years ago, 200 years ago etc.

If you were to move away from Wales, what is one thing you know you would miss?

Write your answer on a piece of paper and place it in the box on the right.

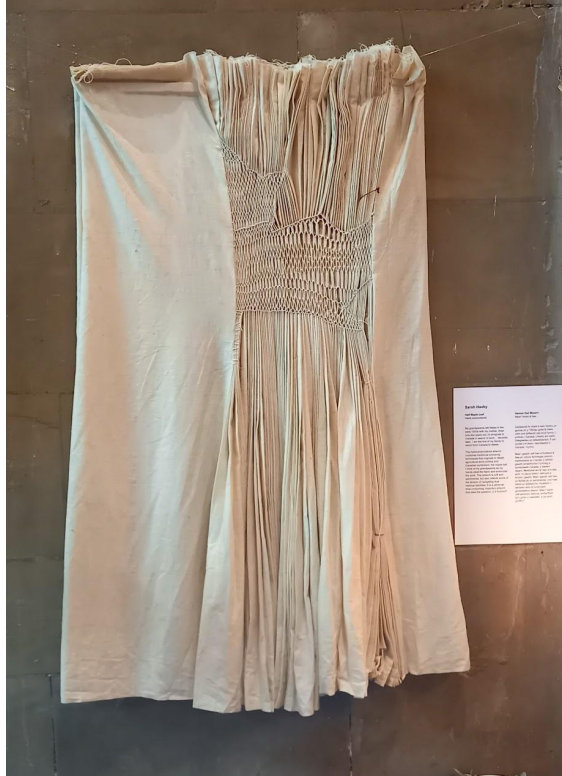


Lleucu Non

Cyfres loga

Animation

Cyfres loga is an experimental, hand-drawn animation that loops through fragmented yoga poses. Combining raw pencil textures and colorful stamped text with a digital, almost game-like feel, it becomes a meditative exploration of movement and self-awareness. Always unfinished, the film embraces repetition, imperfection, curiosity and the endless push for balance.



Sarah Haxby

Half Maple Leaf

Hand embroidered.

My grandparents left Wales in the early 1950s with my mother, (then only two years old,) to emigrate to Canada in search of work... decades later, I am the first of my family to return from Canada to Wales.

This hand-embroidered artwork combines traditional smocking techniques that originate in Welsh agricultural work-clothes and Canadian symbolism: the maple leaf. I think of my grandparents as my hands pleat the fabric and embroider the work. This artwork is soft and sentimental, but also reflects some of the tension of navigating dual national identities. It is a personal, time-consuming, imperfect artwork that asks the question: *is it finished?*



Ric Bower

**Botrovian Outreach Hub 769b (BOH768b)
Supercharger—blown collective**

Supercharger—blown collective invites you to engage in an alternative universe where the country of Botrovia is actively seeking people from Wales to apply for refugee status. Here at Hadau you will be welcomed into the *Botrovian Outreach Hub 769b* where you can discuss your potential asylum claim with experts who will be here for your benefit and will gladly share a drink with you as you chat on the opening night on March 1st and on Saturday 15th from 12-4pm.



Rosalyn Chicken

1. Fluid Impressions

Coil built stoneware with carved slip decoration

The coast has always held a place in my heart, a place of peace and storms, an ever-changing landscape, the swell of waves and the calm within. Each new wave is an ever changing response to the changes in the landscape and environment. Evoking the sense that no change is final, my pottery is never at a finished state as it is altered by myself and the space around it.

2, Sea of Change

Coil built stoneware with carved texture

The way the sea changes the landscape around it on a continual basis is akin to the potter's hands changing the clay, altering surfaces to create pattern and texture as the sea alters the land. As an artist the answer to 'is it finished' is always yes and no, always the temptation to make changes even after the original planned process has run its course.



Ruth Shelley

1. Into the Deep

Glass

Into the Deep Vessel is inspired by the colours of the sea in Cardigan Bay, Wales. Ruth uses glass to explore, express and to contemplate her relationship with her surroundings. Through layering various colours of glass, the results are only revealed once gravity is applied, displaying the hidden depths of her research. It is then cut free from the rim and coldworked into the finished vessel.

2. Slefred Fôr

Glass

Slefred Fôr is a sculptural piece made from re-working the residue glass from the rims of the Into the Deep Vessel'. It is inspired by Jellyfish which are found in the seas surrounding the UK. The glass is fused in the kiln before gravity is applied to form the tentacles. It doubles as a sculptural piece and flower vase.



Charlotte Vickery

1. Exploration (2022)

Acrylic on canvas.

2. In our own world (2022)

Acrylic Paint on Panel.

3. Hundreds and Thousands (2024)

Acrylic on Panel.

I am fascinated by overlooked corners of creation and the endless combinations of plants, shapes and colours I find growing together. My paintings always evolve beyond what I first planned them to be and in this they reflect their subject matter: I love that every snapshot of nature I paint wasn't finished growing when I found it, and still isn't now- how wonderful is God's creation!



Caleb Woodbridge.

Unfinished Man 2004 & 2025

Two Poems

When I heard the theme of 'Is it finished?' for Hadau, it brought to mind a poem I wrote before going to university. This inspired me to write a 'sequel', bearing in mind that I am still a work-in-progress, as perhaps we all are!

Other photos.





