

VIEWING ROOM 13: 02-26 SEPT, 2026

VICTORIA FENN AND MOLLY THOMSON



Although working in different materials and pursuing their own techniques, both Victoria and Molly share an interest in architecture, form, memory, materiality and the hidden structures beneath the surfaces we encounter. Their practices are rooted in the processes of making, construction and transformation, creating work that rewards close observation and understanding.

VICTORIA FENN

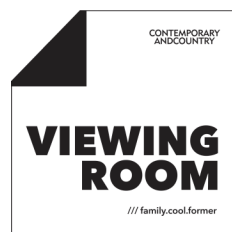


Victoria Fenn is a sculptor exploring memory, landscape and her deep connection to the Cambridgeshire Fens, where she grew up on a family farm. Her work draws on the geometry of the landscape—fields, dykes, drains, hedges and tyre tracks—and the tools and working lives shaped by it.

After studying Three Dimensional Design, specialising in silversmithing and metalwork at Camberwell College of Arts, Victoria became a successful garden designer. Moving to North Norfolk and renovating a 17th-century farmhouse reignited her passion

for making and led her back to sculpture. Using traditional silversmithing techniques and hand tools, she combines brass, copper and gilding metal with ancient Fenland bog oak, some dating to 3000 BC. She sometimes buries her work in soil from her father's land, creating unpredictable patinas shaped by the minerals and salts in the earth.

Inspired by archaeological discoveries at Flag Fen and Must Farm, Victoria's work connects contemporary sculpture with the hidden histories, materials and memories of the Fenland landscape.



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Bent Back I, (2026)
Buried copper and concrete
14,5 x 18 x 4 cm approx
£350



Bent Back II, (2026)
Buried copper and concrete
19 x 15 x 4 cm approx
£350



Bent Back III, (2026)
Buried brass and concrete
19 x 16 x 4 cm approx
£350



Bent Back IV, (2026)
Buried brass and concrete
21 x 15 x 4 cm approx
£350

BENT BACKS When researching women who have worked on the land, I found that much of the documented history focuses on the Land Girls who worked in agriculture during the Second World War. Yet I remember the women who came from nearby villages at certain times of the year, working seasonally on the land. In reality, women have always been essential to farm life and agriculture, and yet their contribution remains largely undocumented.

The physical nature of this work requires the body to bend almost constantly, hands in contact with the earth

or the crop: picking, planting, cultivating and weeding – often for days or weeks at a time and in all weathers. These women were tough. Their faces were often as weather-beaten as the landscape they worked in.

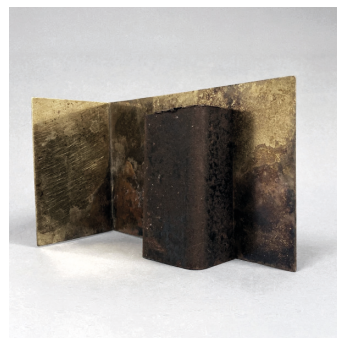
I was also drawn to the figures in Vincent van Gogh's *Potato Harvesters*, particularly the strong, bent silhouettes of the workers against the landscape. This became a reference point for exploring the shape and physical presence of the women in these sculptures, and for capturing something of their resilience, strength and connection to the land.



Remnant I, (2026)
Concrete and Steel
7 x 19.5 x 12 cm approx
£425



Remnant II, (2026)
Concrete and Cast Iron
12 x 23 x 5 cm approx
£425



Remnant III, (2026)
Buried Brass and Steel
10 x 16 x 10 cm approx
£425



Remnant IV, (2026)
Concrete, steel, buried brass and copper
7 x 19 x 12 cm approx
£425

REMNANTS: Using metal fragments and parts found in my father's agricultural sheds, I have incorporated these objects into new sculptures, combining them with concrete and, in places, my own metalwork. In doing so, I am not only preserving these remnants of the past but giving them a new purpose, while deliberately blurring any certainty about what they were originally made for.

I am fascinated by objects whose function has been lost or obscured over time, and by the stories and possibilities that emerge when their original context is removed. This interest was particularly influenced

by archaeological sites such as Flag Fen and Must Farm, near Peterborough, where everyday objects have survived for thousands of years, often leaving us to speculate about their purpose and the lives of the people who used them.

The copper and brass elements have been buried in Fenland soil from my father's farm, allowing the landscape itself to alter and patinate the metal. Through this process, the materials carry a physical connection to the land and to the agricultural history from which the original objects came,



Block I, (2026)
Concrete
19 x 19 x 14 cm approx
£480



Block II, (2026)
Concrete
15.5 x 22 x 14 cm approx
£480



Block III, (2026)
Concrete
21.5 x 20 x 19 cm
£480



Block IV, (2026)
Concrete
18 x 17 x 18 cm
£480

BLOCKS: These sculptures explore my relationship with the weight and physical presence of concrete, using the material to consider ideas of solidity, mass and permanence. I began by making maquettes in plasticine, experimenting with the process of removing material from an original form, altering and adapting it, and then incorporating elements back into the structure.

The work was inspired in part by changes in agriculture, particularly the shifting structures and patterns of fields. More abstractly, I became interested in the idea of change itself – how people, situations and relationships are continually altered, reshaped and reconfigured over time. The sculptures reflect this process through their fragmented forms and the tension between what has been removed, what remains, and what has been added back.



Gleaners I, (2026)
Buried copper & concrete
12 x 12 x 6.5 cm approx
£350



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12 x 12 x 6.5 cm approx
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.GLEANERS: After the harvest, women carried out a task known as gleaning. Once the last sheaf of wheat had been cut, they were permitted to enter the fields and gather the individual grains that had fallen to the ground during harvesting. They hoped to collect around a sack and a half of grain for each household, which would then provide the flour for their bread throughout the coming year.

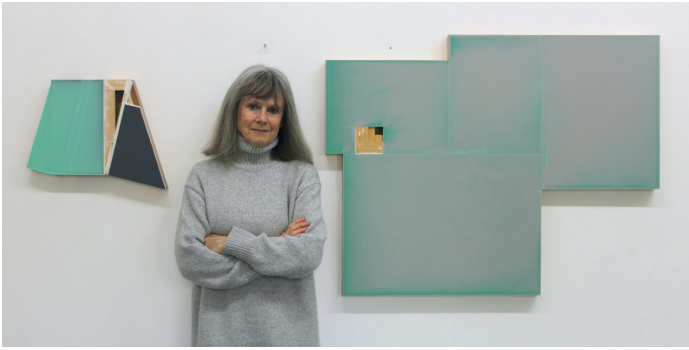
There was also an element of control and inequality within this tradition. Men could assert their authority by deliberately leaving a sheaf of corn in the corner of a field so the women had to wait. The work was physically demanding, requiring the women to bend repeatedly to the ground, collecting what remained after the main harvest.

While researching this work, I was particularly drawn to Jean-François Millet's *The Gleaners*, and to his depiction of the women bent low against the landscape, their bodies becoming almost part of the land itself.

The making of the sculptures became another way of exploring ideas of land, labour and time. When pouring the concrete, I used several different 'recipes', incorporating materials including Fenland soil. The resulting layers reference geological strata and the accumulation of time within the landscape.

The copper has been aged and patinated by burying them in Fenland soil. During periods of hot weather, I had to repeatedly water the metal to encourage the chemical reaction and develop the patina.

MOLLY THOMSON



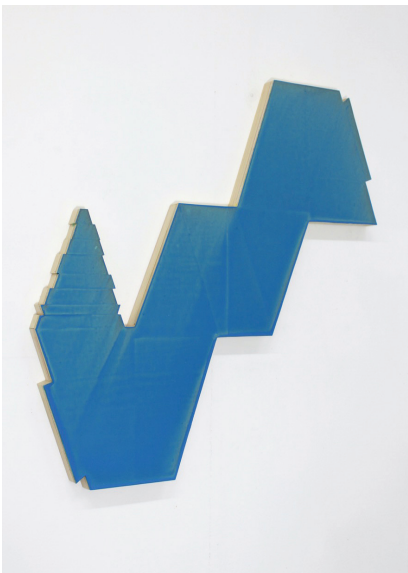
Molly Thomson sets initial rules that are then broken, disrupting the process and opening up uncertainty. There is a constant tension between control and the unpredictable behaviour of materials, with each work developing through repetition, slow adjustments and revision. The resulting forms sit somewhere between rational construction and playful experiment.

Although often described as sculptural, the work is rooted in painting and explores it in its broadest sense. Molly is interested in the architecture and physical presence of a painting, and in its movement towards objecthood. Structure and painting develop

together: poured paint becomes part of an ongoing conversation with the changing form. Layers of colour may reinforce a contour or make the surface appear porous; weight can be offset by visual lightness, while exposed layers suggest shadow. Nothing is predetermined.

Some works retain traces of their original logic, while others are built from off-cuts and discarded fragments, allowing to her escape familiar patterns and excessive control. Elements from different, disassembled works may also be spliced together. Interior spaces are often revealed through small openings beneath thin layers of poured colour. Through this process of cutting, layering and re-ordering, a new kind of order gradually emerges.

Molly Thomson was born in Scotland. She studied sculpture at Edinburgh College of Art and art history at Edinburgh University. This was followed by an MA in painting at the Royal College of Art in London. After her studies she combined painting with teaching, most recently at Norwich University of the Arts. She currently works full-time in her studio near Norwich.



Ascender (2026)
Acrylic on panel
construction
88 x 66 x 3 cm
£2,700



**Proposition 3 [11
discardings and one
void] (2026)**
Acrylic on panel
construction
32 x 40 x 3 cm
£1,900



**Proposition 2 [14
discardings and one
void] (2024)**
Acrylic on panel
construction
38 x 45 x 3 cm
£1,900



**A Kind of Vigilance
(2026)**
Acrylic on panel
construction
95 x 55 x 3 cm
£2,700



Incomplete form of closure 1 (2025-26)
Acrylic on panel construction
45 x 35 x 3 cm
£2,000



MOLLY THOMSON

Small Recuperations
Acrylic on panel construction
32 x 45 x 3 cm
£1,900



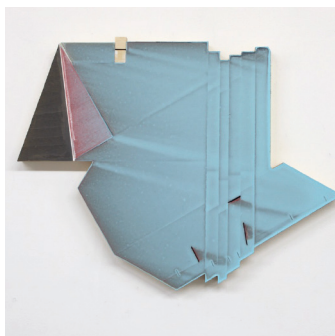
Incomplete form of closure 2 (2025-26)
Acrylic on panel construction
42 x 42 x 3 cm
£2,000



Transitional Measures 1
(2026)
Acrylic on panel construction
52 x 60 x 3 cm
£2,200



Incomplete form of closure 3 (2026)
Acrylic on panel construction
41 x 57 x 3 cm
£2,200



Transitional Measures 2
(2026)
Acrylic on panel construction
43 x 56 x 3 cm
£2,200



Irregular idiom (2025)
Acrylic on panel construction
42 x 35 x 5 cm
£2,200



What happens now? (2025)
Acrylic on panel construction
42 x 33 x 3 cm
£2,000



No Rules on Timing 1
(2025)
Acrylic on panel construction
33 x 54 x 3 cm
£2,000



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