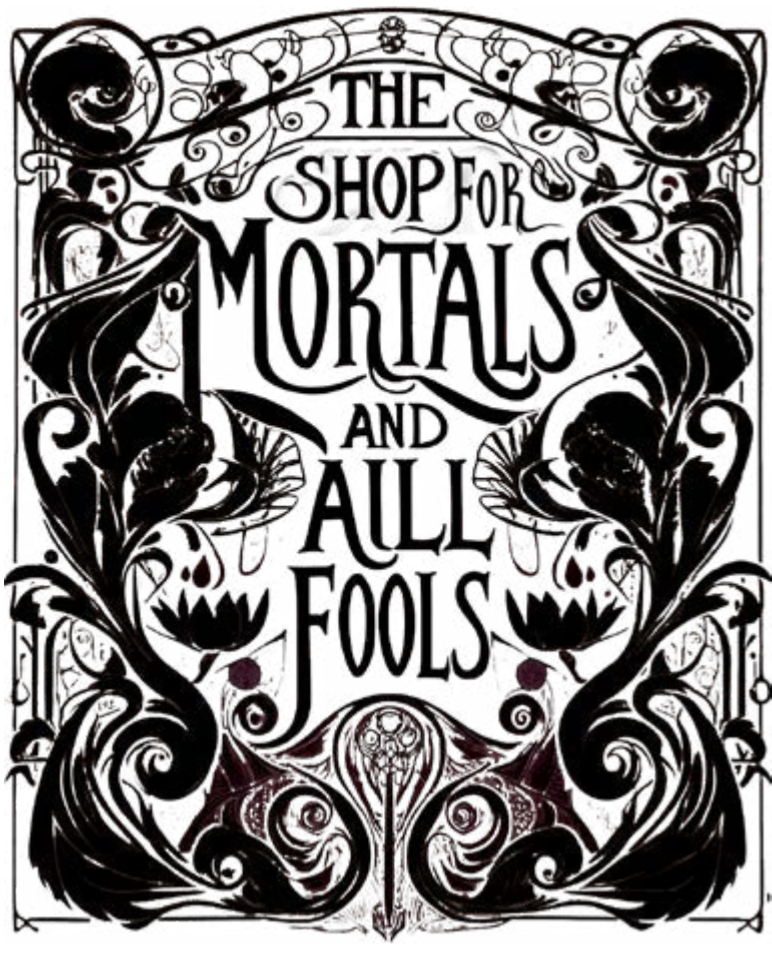


CORE COLLECTION



ONE OF THESE ARTIFACTS HOLDS THE POWER TO REVEAL THE SECRET HIDDEN WITHIN THIS SHOP. YOU WILL BE ASKED TO CHOOSE ONE, SO STUDY THEM CAREFULLY.

IF THE GODDESS SELECTS YOUR ARTIFACT, YOU WILL BE GRANTED A SPECIAL SESSION AT THE END.



The Mask of Perceived Perfection

Appearance: A perfectly symmetrical and smooth mask with dark, charred-like surfaces. Streaks of rust-coloured threads and metallic elements weave through its structure, evoking a sense of beauty and entrapment or silence.

Symbolism: Used in a ceremonial act of rage, it is Cybele's critique of the pressures placed on queer and feminine identities to appear under societal scrutiny. The mask, though beautiful, exposes the hidden pain of conformity.

The Phallic Ring of Subversive Touch

A thick ring crafted from polished wood and gold metal, resembling a phallic symbol entwined with delicate silver vines and inlaid with amethyst and onyx stones. The surface is textured with intricate engravings of chains, blending strength and delicacy. The tip of the symbol splits into two, forming a subtle and ironic heart shape, a nod to the duality of masculinity and femininity.

History: This relic from Satyrious God takes a playful jab at dominance. By turning a symbol of male power into a casual artefact. A phallic object like this, unconcerned with time, becomes a reminder that men are not needed for the most intricate jobs. This ring is a symbol of power that rests firmly in your hand.



The Gilded Heart of Restraint

History: A heart-shaped trinket box adorned with gold roses and swirling embellishments, whispered to hold a relic tied to the trickster god of revelry and excess.

Appearance: A ceremonial Gilded Heart of deep purple and gold, so ornate it dares you to covet it. Its floral patterns shimmer under any light, luring mortals into opening it, only to reveal that some truths can never be concealed.

Symbolism: An offering from a mysterious god, mocking attempts to control the wild, queer spirit. Its beauty contrasts with its tiny, locked nature, embodying the struggle between celebration and oppression.

Cybele breast of Subversive Femininity

Appearance: A delicate yet rugged form, crafted from layered, stained fibres, resembling aged skin marked by time and fragility, akin to ancient textiles that intertwine beauty with discomfort.

Symbolism: A sacred crown from Bacchus, mocking the male gaze's obsession with controlling femininity. Wearing it grants power but also exposes the pain inflicted by societal expectations of feminine submission.



The Binary Scales of Dionysus

Appearance: A bronze balance scale with an ornate, curved structure and a sturdy base, exuding an air of imbalanced classical elegance. The two pans are mismatched—one overly large, the other impossibly small—and the scale tilts erratically, never finding equilibrium.

Symbolism: Created by Dionysus as a cosmic joke on humanity's obsession with weighing masculinity against femininity. The scale's constant imbalance reflects the futility of enforcing binary identities.



The Sacred Compass of Dionysian Duality

Appearance: A brass compass with a green-accented needle, housed in a stitched leather case with a buckle, exudes an old-world charm with an inscription in Greek reading "The Path is Fluid." The needle spins unpredictably, glowing faintly.

Symbolism: A divine artefact from Dionysus, representing the fluidity of gender and identity, rejecting binary paths in favour of embracing the chaos of transformation.

The Chalice of Endless Desire

Appearance: Behold these opulent goblets of antiquity, their darkened metal exuding an aura of regal grandeur, while their interiors gleam with a resplendent golden lustre, as if consecrated by the hands of the divine. The inside swirls with an iridescent liquid that shifts between rainbow colours, representing fluid desires.

Symbolism: A divine vessel challenging straight male-centric narratives of sexuality. The chalice, once drunk from, makes the drinker question their own desires, breaking heteronormative barriers.



T E M P O R A R Y S E L E C T I O N

DAISY YOUNG



Calico

Artist

My childhood surroundings in Devon and Cornwall inform my work through the merging of my memories of both the land and sea. Materials sit at the core of my creative practice. I love using clay, fabric, weave, and stitch, often in combination, to create large, abstract, lumpy, bumpy objects. I am interested in sustainability and what happens to my art objects after they have fulfilled their purpose. I choose materials that either have an endless life cycle, like clay, which can be reclaimed, or fabric, which can be repurposed and reused. Cathartic, labour-intensive processes inspire much of my work. I've found that embroidery perfectly combines the two. My work displayed in this exhibition started life as a watercolour sketch that was then translated onto fabric. The lumpy, bumpy shapes in my sculptures are found here, playing around with elastic bands, both restricted and held together by their strength.

Cotton thread, 2 ball dog clips
72cm x 55cm
Price £500 (+ commission)

ANITA WADSWORTH



Rage

Delicate and precarious pieces of jewellery are crafted from paper, inscribed with the fleeting but uninvited things men have said to me in the street. The fragile construction reflects the delicate act of hiding something that might unravel us if touched or closely examined. Anger becomes an accessory we no longer want to wear on our body. We set it aside, gently contained, trying not to remember its weight

Artist

Anita Wadsworth has a background in performance and poetry, with an MA Choreography from TrinityLaban. Her work Mother is an installation of 800 empty knitted purses, gently inviting discussions about money and addiction. Supported by Arts Council England, she created Up and Down, a paper installation made from a cycle of writing, washing and drying text. She was recently commissioned by TURF Projects to develop a new work highlighting issues of public transport and accessibility in Croydon. Participation and inclusion are at the heart of her practice, making installations and tiny interventions to hold gentle conversations about disability. .

Paper, ink, thread, glass.
£300 (+ commission)

ALBERTO PAVAN



The artwork is part of a series that presents a surreal and dreamlike scene, borrowing elements of the Greek myth of the Minotaur with enigmatic, mysterious sacerdotises. This deliberate fusion creates a sense of displacement, mixing the sacred and the profane in one dimension. The juxtaposition evokes mystery and ritualistic tension, highlighting the universality of sacrifice and devotion, a mythological reflection on desire.

Artist

Alberto Pavan is a self-taught painter exploring queer identity through vibrant fauvist imagery. His work, influenced by Italian noir comics, blends homoerotic sensibility with themes of desire, love, and disillusionment. He transforms everyday settings into ritualistic scenes, depicting archetypal figures and unconscious dynamics that challenge morality and conventional narratives.

Oil on panel
80 x 60cm
£500 (+ commission)

PEDRA NOS RINS



Olhar pelo Bonfim

Artist

The artistic collective Pedra no Rim (Kidney Stone), created by Fabrício Matos and Israel Pimenta, was founded with the aim of creating ceramic objects using contemporary debris characteristic of the city of Porto (Portugal). Pedra no Rim explores the boundary between beauty and the grotesque, between life and death, through handmade ceramic objects (limited editions). The ceramic production using Porto's urban debris raises questions about what remains or is lost in terms of originality and identity in the Bonfim neighbourhood, its local community, and its cultures. Camellias, lingerie, wigs, fish, seagulls, bags, shoes, fishing rods, sweets, octopuses, trainers, and disembowelled pigeons. Through craftsmanship and various artefacts, the artists create a map that prompts reflection among the people of Bonfim and all those who pass through their studio. They question themselves and the local political and socio-cultural structures.

Ceramic
£100

LEAH GERMANN



'Cuts No Ice' is part of a domestic Frustrations series – a figurative outlet of an ongoing body of work exploring Frustrations, Obstacles, Struggles and Accumulation over time. The focus of the series was to reference the contradiction between the seemingly small, at times absurd, nature of everyday domestic tasks and the heavy 'last straw' weight they can carry.

Artist

Leah Germann is an artist and designer based in St Leonards on Sea, UK. Painting is her primary focus but her practice has also included sculpture, printmaking and drawing as well as collaborations on installations and site-specific performances. She has been an arts mentor for ex-offenders with Koestler Arts on and off for over ten years. Recent work has explored Frustrations, Obstacles, Struggles and Accumulation over time. Her Frustrations series was a figurative angle on these themes, and references the contradiction between the seemingly small, at times absurd, nature of everyday domestic tasks and the heavy 'last straw' weight they can carry. Other recent and recurring themes in her work include Shoulds and Shouldn'ts, human proxies, 'breaking points', and fine lines between psychological states, as well as the Lives of Objects, and Appliances – Friend or Foe?. Text and language also play an inspiring role...

Oil on panel
24 x 30cm
£300 (+ commission)



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