

Betsy Bradley Sarah Wren Wilson Yasmine Robinson

Gotten Part 2

SATURDAY 26 APRIL- SATURDAY 24TH MAY 2025

GALLERY OPENING:
THU-SAT, 2PM-6:00PM

KATIE
LINDSAY
GALLERY

Mallory Farm, 40 Shore Road, Killyleagh, Co. Down, BT30 9UE
GALLERY OPENING: THU—SUN, 2—6PM

KATIE LINDSAY GALLERY



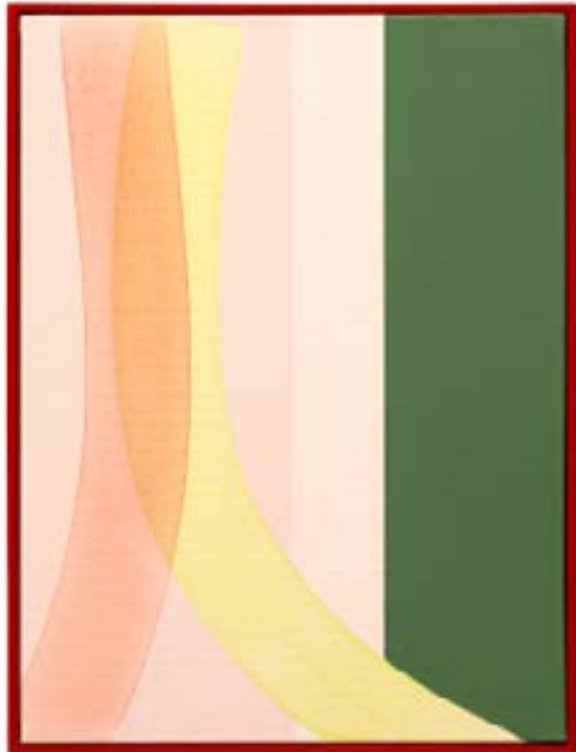
As We Split
Sarah Wren Wilson
40x30cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



Beyond The Shelf
Sarah Wren Wilson
40x30cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



As We Touch
Sarah Wren Wilson
40x30cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



Past Signs
Sarah Wren Wilson
40 x30cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



An Opening in Blue
Sarah Wren Wilson
150x120cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



Flamingo Road
Sarah Wren Wilson
150 x120cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



Parting Ways
Sarah Wren Wilson
150x120cm
acrylic and ink on canvas

KATIE LINDSAY GALLERY



Swim Lanes
Yasmine Robinson
73 x 44 cm
Oil on stuffed canvas

KATIE LINDSAY GALLERY



Yasmine Robinson
Berol I
Oil on canvas
77 x 62 cm

KATIE LINDSAY GALLERY



Yasmine Robinson
Soap Dish
90 x 87 cm
Oil on stuffed linen

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Yasmine Robinson
Gortin
62 x 65 cm
Oil on stuffed canvas

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Yasmine Robinson
Appledorn
60 x 80 cm
Oil on linen panel

KATIE LINDSAY GALLERY



Betsy Bradley
The Land is my Nightlight
37.5 X 30 cm
Acrylic on dustsheet

KATIE LINDSAY GALLERY



Betsy Bradley
April Showers
185 x 164..5 cm
Acrylic, seawater, ink and spray paint on voile

KATIE LINDSAY GALLERY



Betsy Bradley
Quenched by your Sweet Waters
150 x 172 cm
Acrylic, seawater, and ink on voile

KATIE LINDSAY GALLERY



Betsy Bradley
In the Sky we Bloom
120 x 93 cm
Acrylic on voile

KATIE LINDSAY GALLERY

YASMINE ROBINSON

Yasmine Robinson's practice explores the physicality and objecthood of painting. Working in oil, she creates compositions that blur the boundaries between painting and sculpture. Colour is central to her work — not just as something visual, but as something felt, tangible, and animated.

Born in Derry in 1994 and based in Belfast, Robinson is a lecturer at the Belfast School of Art, where she encourages experimentation and process-led approaches. Her own process is intuitive and physical — a negotiation between spontaneity and control, where forms emerge through layers of gesture and revision.

Rooted in the history of abstraction, Robinson's work is shaped by lived experience and the Irish landscape — not in a literal way, but incantatory, evoking the sensation of a place rather than its surface. Through highly saturated colour and sculptural form, her paintings become dynamic objects that challenge the flatness of traditional painting.

Robinson invites viewers to consider how painting can move, breathe, and occupy space — to feel with their eyes, and to experience colour and gesture as something tactile, vibrant, and alive.

Yasmine Robinson holds a Master's in Fine Art from Chelsea College of Art, London (2018), where she was awarded the Frank Bowling Scholarship. She was later selected as a recipient of the Tiffany & Co. Outset Studio Makers Prize. She previously completed her BA in Fine Art with Distinction at Ulster University, Belfast (2017).

Robinson is a studio member at Queen Street Studios (QSS) and a lecturer in Fine Art Foundation Studies at the Belfast School of Art. Her work has been widely exhibited, including group exhibitions at Frieze London, Sim Smith London, the MAC Belfast, the FE McWilliam Gallery, Banbridge, and Im Labor, Japan.

KATIE LINDSAY GALLERY

SARAH WREN WILSON

Sarah Wren Wilson's practice explores abstraction through narrative processes. Drawing inspiration from Jungian psychology and her background in art psychotherapy, the work uses paint to investigate the emergence of the unconscious alongside intended outcomes. Visually, the paintings present a paradoxical riddle: on one hand, they are structured and deliberate, while on the other, they remain unpredictable and fluid. A dialogue exists between intent and intuition as various transitions merge and evolve throughout the compositions. As the paintings move from realms of representation to abstraction, so do their perimeters. In this reduction, each sweeping mark becomes significant, and every application of paint transforms into a mode of communication in the quest for understanding and sensibility. This work considers the opportunities of the liminal space, an arena that pushes us beyond our familiar boundaries. As the compositions evolve and shift, loose, fluid brush strokes and areas of hard-edged opaque colour sing in contradiction- expressions that cannot always be readily understood or described in words. The work examines the uncanny relationship between abstract thought and its formal translation onto canvas.

Sarah Wren Wilson is a visual artist practising at Custom House Studios and Gallery. She holds a Fine Art Honours Degree from Loughborough University, an MA in Fine Art from the Glasgow School of Art, and an MSc in Art Psychotherapy from Ulster University. Her work has been widely exhibited, including a solo exhibition at the Espacio de Creación Contemporánea in Spain and group exhibitions at locations such as the Sichuan Academy of Fine Arts in China, Bushwick Studios in New York, and the Royal Scottish Academy Scotland.

Recent highlights (2021–2025) include a fellowship residency at the Ballinglen Art Foundation and a one-year residency at the RHA/IPUT Wilton Park Studios. She was shortlisted for the RHA Hennessy Craig Award (2022) and has presented solo exhibitions such as PING PONG (Linenhall Arts Centre, 2021), Spectator (Ashford Gallery, RHA, 2022), If Only I Knew (Hang Tough Contemporary, 2023) and In-Landing (Supermarket Art Fair 2025). Her work is held in various public collections, including the Arts Council of Ireland, the Royal Collection UK, and private collections worldwide.

KATIE LINDSAY GALLERY

BETSY BRADLEY

For me painting is a life force. In an intuitive dance between myself and materials, I create what I regard as spaces rather than surfaces. Spaces where paint is a living, breathing entity that embodies the intangible; energy, light and the impermanence of all phenomena.

Driven by discovery, I deliberately evoke moments that lie on the cusp of becoming. The spontaneity of my process extends to the use of found materials and improvised mark-making tools that playfully challenge the conventions of painting. Through directly engaging with my current surroundings, I explore painting as an immersive and fluid form.

Translucent supports invite the play of light, dissolving the distinction between figure and ground and suspending gesture in space. This liberating energy extends to installation and sculptural works in which the material itself becomes gestural. My inspiration comes from the ungraspable, like the glowing hues of light pollution in the night sky or the movement of water.

Underpinned by a fascination with transience, my work is naturally guided by Buddhist philosophy. Influenced by Eastern and Western traditions of Wabi Sabi, Arte Povera and Mono-ha, I explore chance as a means of embracing authenticity and uplifting the viewer.

Betsy Bradley (b.1992, Bath) lives and works in Warwickshire, UK. She studied BA Painting at Brighton University, followed by MA Fine Art at Birmingham School of Art, Birmingham City University and the Turps Correspondence Course. Bradley had her first institutional solo exhibition in 2021 at Ikon gallery, and completed her first public commission in 2023 for Centenary way in Birmingham. She has exhibited in galleries across the UK and in Japan, including: Seventeen, London, Vardaxoglou, London, Eastside Projects and Grand Union, Birmingham, as well as showing for the first time at Frieze London 2024.
