

SANCTUARY

Adam Inglis

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Originally from Yorkshire, I studied on and completed a Foundation course from Leeds College of Art in 2014 before moving to London to attend Wimbledon College of Arts. While there I studied Fine Art: Painting, graduating in 2017.

I loved to draw at an early age and eventually became exposed to painting through an evening course in the local village hall. I was the youngest attendee and started out by trying to copy artworks by the Impressionists; particularly Monet. Impressionism and more generally landscape painting was an initial underpinning of my work. As I completed my studies, I became

enamoured with expressionism and abstract art and was drawn to the work of artists such as Gerhard Richter, who still informs and inspires my work even to this day.

During my undergraduate studies, I experimented with the materiality of paint rather than its more traditional use of image making. I also applied my separate love of music to explore the relationship between the two disciplines.

I am also inspired by the work of Robert Rauschenberg as I was captivated by his approaches to making art - radical even amongst the work of his peers; peers such as Andy Warhol, Jasper Johns and John Cage to name a few. As my practice has grown, I became inspired by the work of Mark Rothko. The way that his work deals with colour, shape and presents uneasiness has always fascinated me. In the making of the artworks on display, I have been influenced by the work of Francis Bacon. The subject matter is quite different, but I feel they share an element of distortion which is used to hide a deeper emotional meaning underneath.

This current body of work is quite far removed from my previous work as it is much more expressionist. It has allowed me to portray feelings and emotions that I previously would have kept hidden/to myself. It has been therapeutic for me.

I am passionate about the bespoke nature of my work in general. In previous works on canvas, I have always endeavoured to craft the frames myself by hand. After learning the necessary skills at university it became important to me to have autonomy over the whole process, not just the act of transferring the paint/image to the ground. The work on display is no different (and future works for that matter); as all the wood panels and canvas stretchers have been hand built by me. In the case of the two works on canvas, I have hand stretched the canvas.

I prime the grounds and then sketch out the image using chalk. At the beginning of this project I studied the concept of underpainting. The combination of bright colours (such as white, yellow and red) in combination with darker colours (such as the black and the blues) motivated me to study this process in order to affect their visual impact. For example, underpainting the yellow sections with white brightens the yellow top layer when it has all dried, giving it a slightly more luminous quality. The opposite is also true for the black; I have underpainted these sections with ultramarine. This has a cooling effect and once dry, the black paint feels quite cold and flat. This then enhances the brightness of the other colours.

I shied away from oil paint during my time at university but have returned to using it since I graduated. Characteristics that I used to despise, such as the long drying time, have now become desired. When completed, the paintings are cured for 6 months before being varnished. I chose to varnish them, in high gloss, for two reasons; 1) for preservation purposes and 2) for a further visual effect. Under lighting you can catch glimpses of your own shimmering reflection in the painting.

The physical construction and preparation of the work at all stages is extremely important to me.

'back to where it all began' (1)

Oil on Canvas - 2023-24

84 x 84cm



Originally started as a study to develop and practice my observational painting skills I adopted this as the start point for this body of work.

It is a recreation of a photograph taken of a flat lived in previously. One morning the sun broke through the windows and illuminated the kitchen space. It was a very vibrant sight and immediately I thought that it would be a scene to paint. Little did I know that it would become such a pivotal piece in the synthesis of this project.

'back to where it all began II' (2)

Oil on Panel (with poem) - 2024

85 x 63.5cm



I always envisioned that the paintings produced would take a more abstracted form. The photograph source for this painting was the image of the kitchen that has been recreated above. I edited the original photo to create a distorted effect. Playing with exposure levels created the bold colours standing out against a dark, foreboding background. Some viewers have commented that it is reminiscent of a heat map.

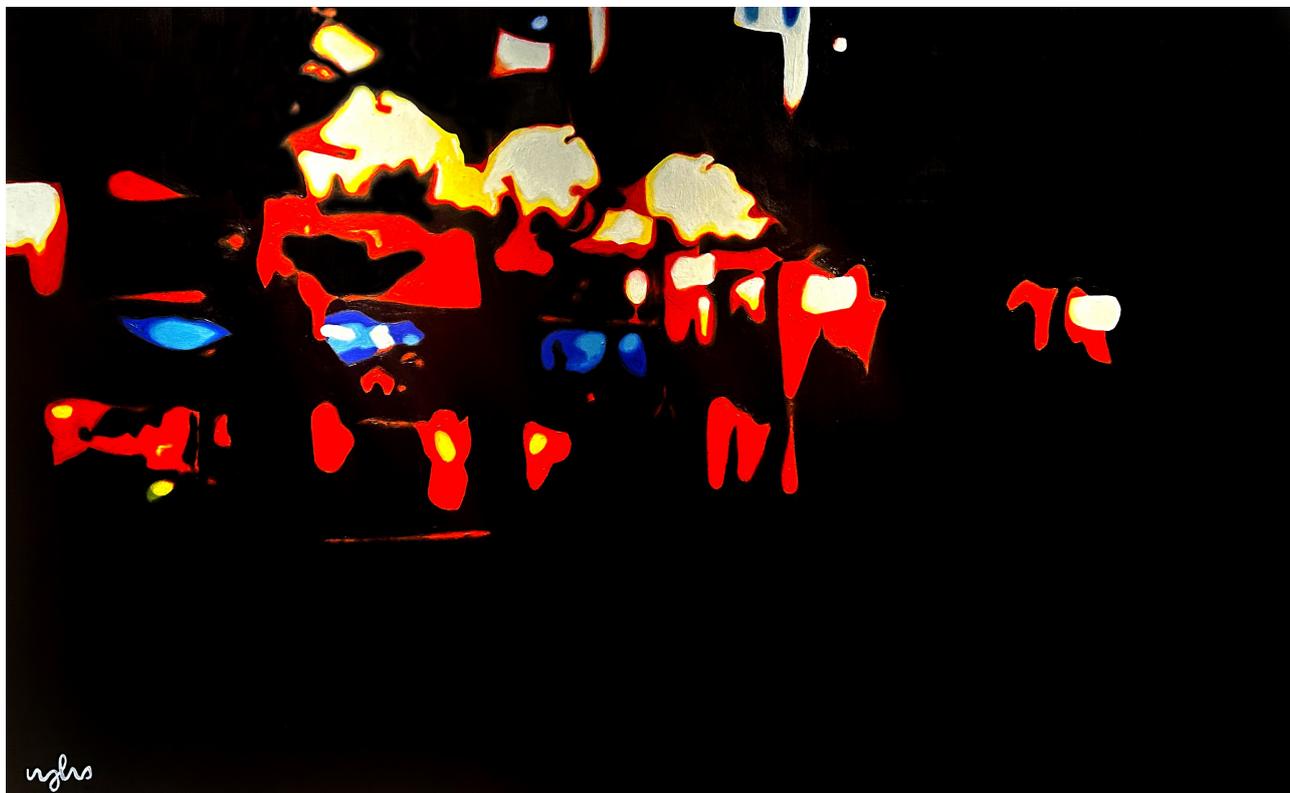
I started composing poetry for these abstract pieces as it helped to further the message of the journal entries that had inspired the work.

*'you will see if you take a scan,
the setting reserved for making scan,
things from here hit the proverbial fan,
back to where it all began.'*

'in search of art' (2)

Oil on Panel (with poem) - 2024

144 x 90cm



The first large scale painting in the series. A viewer once remarked that it reminded them of the distant, hazy lights of a pub over the crest of the hill, spotted when you are looking for somewhere to get a drink. It has therefore become, to me at least, a pivotal piece in the body of work as it symbolises that feeling of salvation and represents a *sanctuary* of sorts.

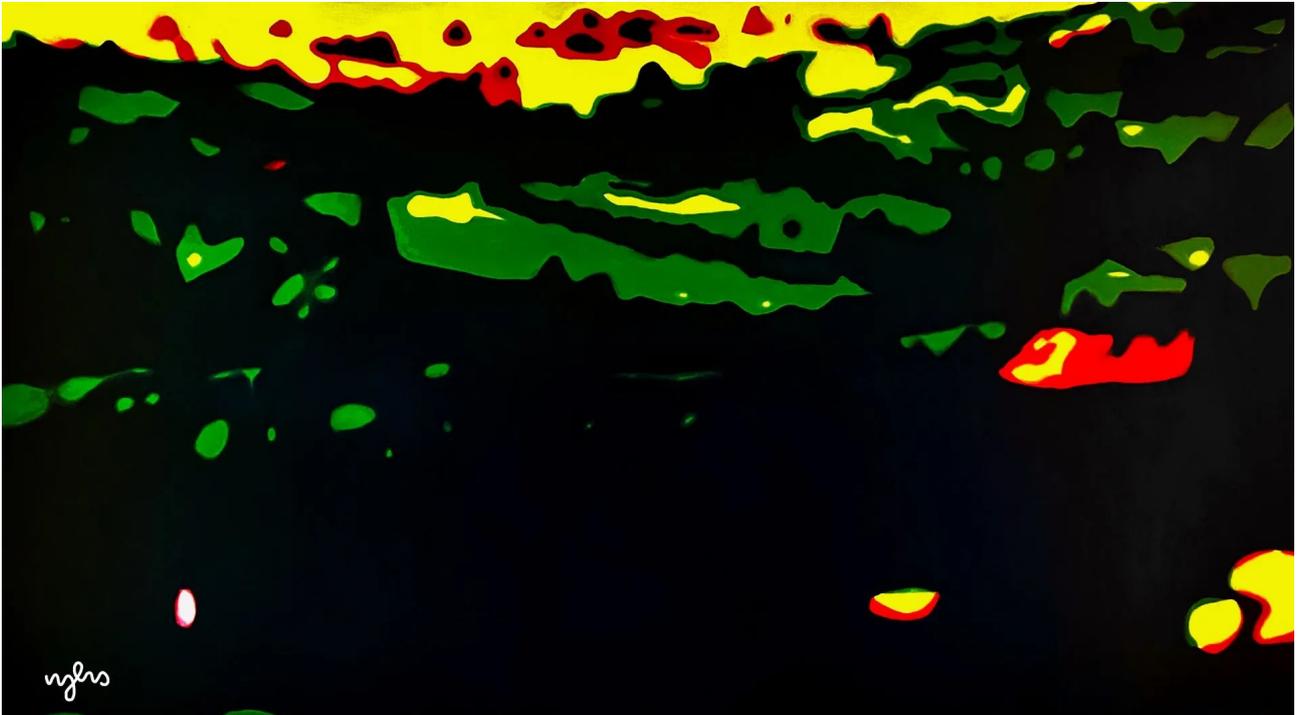
Interestingly enough, the original image is actually a photograph of a pub in Deptford, South East London. It has become a regular for haunt for a couple of circles of my friends and me and is therefore sentimental.

*'in the corner of a pub about to start,
is a band all making up their part,
locals and celebrities sharing a drink with heart,
here we are, in search of art.'*

'what am i looking for?' (3)

Oil on Panel (with poem) - 2024

144 x 81cm



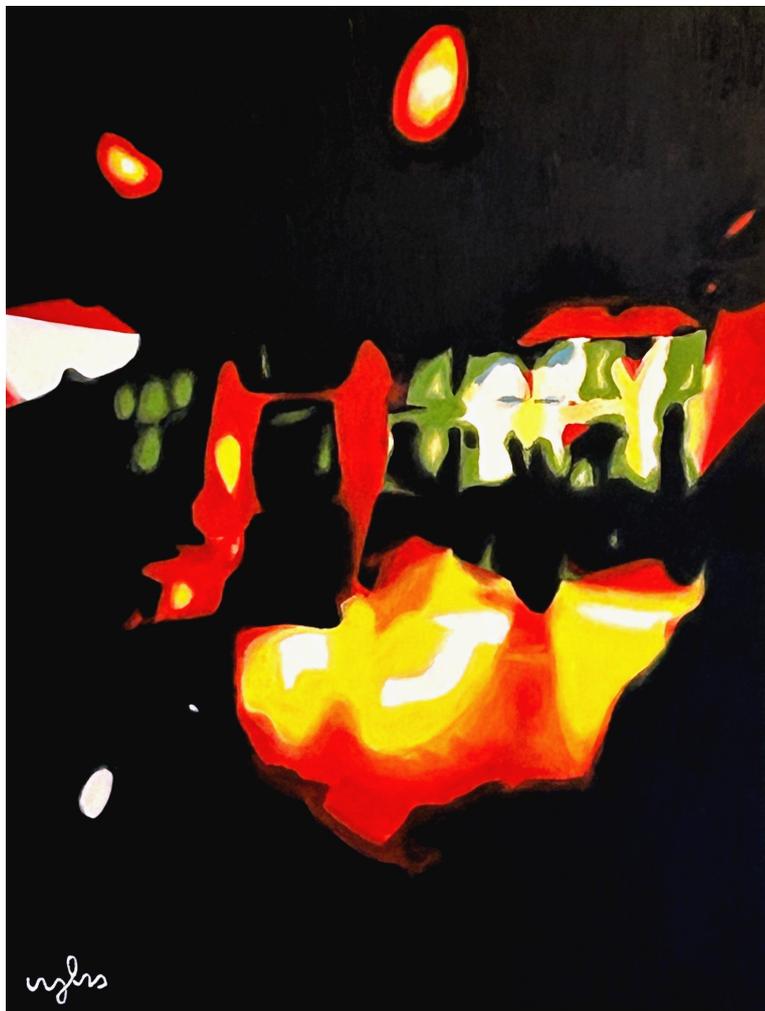
A second large scale painting. The source image pays homage to my home county of North Yorkshire, somewhere I am very proud to have been raised. It is a place that will always be very dear to my heart. The edited/abstracted piece still contains some of the topographical features of the rolling hills that appear in the original photograph. This painting contains a large amount of green which also harks back to the source material.

*'pondering over the time spent on the phone,
it really has become a tedious bore,
mulling over the familiar taste of home,
just what am I looking for?'*

'wanting what i can't have' (4)

Oil on Panel (with poem) - 2024

66.5 x 49.5cm



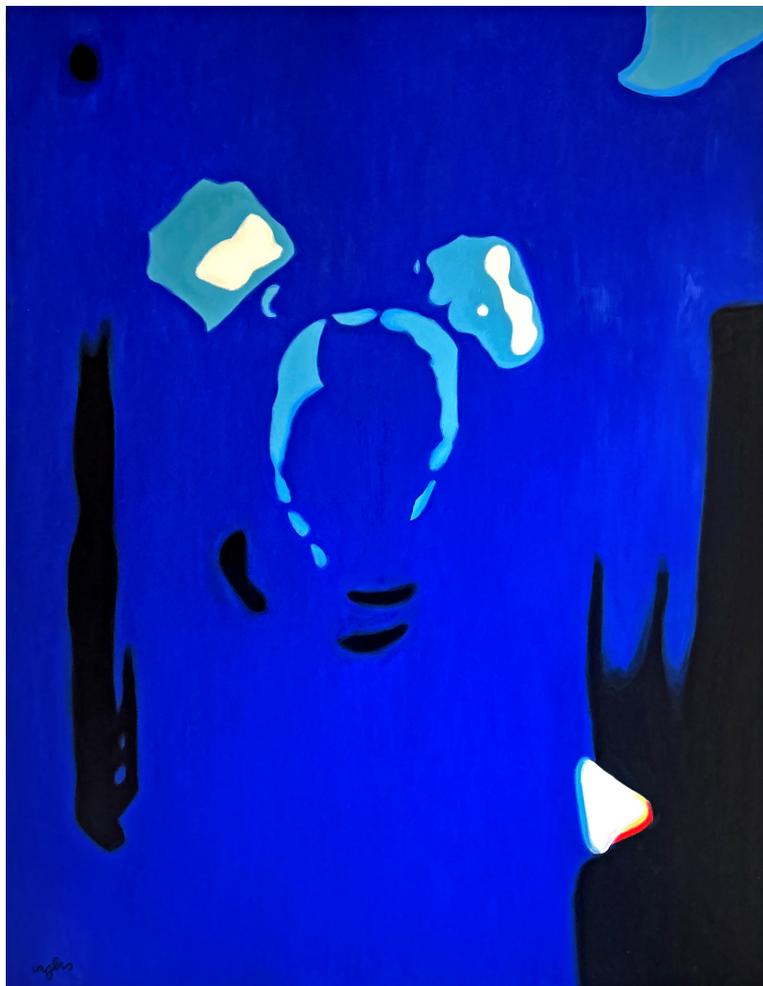
This painting took a bit longer to formulate, I initially considered creating it a diptych as the journal entry that informed it made reference to two locations. This particular image represented everything I was trying to say - it pays tribute to the very gallery that we are standing in for this show; very much a *sanctuary* for me.

*'I've found myself thinking 'there was a time,'
but now sitting with a can and a half,
it's been difficult to make this rhyme,
wanting what I can't have.'*

'the feeling won't go away' (5)

Oil on Panel (with poem) - 2024

99.5 x 135cm



A painting I was very excited to make, owing mainly to the somewhat radically different colour palette. Due to the large proportions, this piece has become a centre point of the show. The use of blue has a calming presence amongst all the other hot yellow and reds.

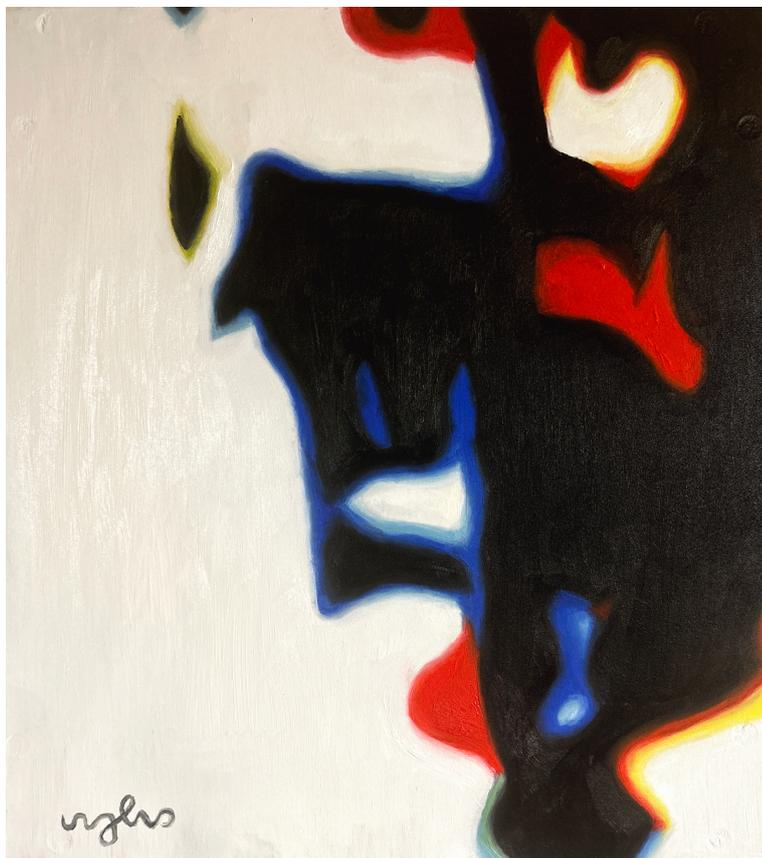
In contrast to the preceding paintings in this catalogue, the basis for this painting is focussed around something I personally don't consider to be a *sanctuary*, although others might. The message it does promote though is this; there are things for all of us that are worth obsessing over and we shouldn't be ashamed of doing so.

*'wandering past the place where they play,
not somewhere I would like to stay,
fixating on trivial things that matter nay,
the feeling won't go away.'*

'reaching out' (6)

Oil on Panel (with poem) - 2024

28.5 x 32.5cm



During my time at university, I had the resources and the facilities to experiment with making some very large pieces of work; something my parents know too well!

When formulating this piece, it became clear to me that it needed to be a small format painting. This was something I was not brilliantly experienced at but something I thoroughly enjoyed making none the less. I enjoy varying the sizes of my work to challenge myself. It also relates to the message; I needed to push myself in my personal life at the same time - creating a fitting metaphor.

*'headed south away from the tout(s),
it'll be busy below the surface I have no doubt,
listening to a song that achieves nowt,
time to start reaching out.'*

'confidant angel' (7)

Oil on Canvas - 2024-2025

84 x 84cm



A second recreation of the source photograph that ties into the journal entry. This was a big challenge for me as it contains even more intricate details than '*back to where it all began*' (1) and also contains a figure.

Portraiture has never been a focus in my work, and is something I have even tried to avoid where possible. I challenged myself with this painting because I was so drawn to the original photograph. It symbolises the importance of communicating with people, especially when you need help. It follows up from the teachings of the previous painting, '*reaching out*' (6).

'confidant angel II' (7)

Oil on Panel (with poem) - 2024-2025

84 x 84cm



In relation to 'back to where it all began' (1) and 'back to where it all began II' (1), this painting was made in tandem with 'confidant angel' (7) above. It was very vital for me to have this painting to take me out of the sometimes frustrating work that I found when something that is more realist than abstract.

This painting on panel carries the same message as 'confidant angel' (7) but relates to the distorted view that sometimes arises from keeping things bottled up inside. Confiding in people allows you to reach clarity and in turn, a form of *sanctuary*.

*'early afternoon in a place named for Gabriel,
it'll be a long time before we hear a bell,
but this place I do consider swell,
for a meeting with a confidant angel.'*

'do i want to make this move?' (8)

Oil on Panel (with poem) - 2024-2025

49.5cm x 66.25cm



This is the eighth painting on wood panel in the series and came from a moment of questioning something that was at the time a source of pressure in my professional life. I was being pushed into a job change that I came to realise other people wanted for me more than I did. I wholeheartedly appreciated their endorsements but it left me feeling very stressed and when I reached the point of clarity and took my future into my own hands it lifted the weight from my shoulders. This instance, and therefore this painting, taught me that I needed to dictate my own path in my life.

*'a sturdy drink while some try for a try,
while a carriage led by hooves,
uncertainty sometimes wants to make you cry,
do I want to make this move?'*

'the right choice' (13)

Oil on Perspex (with poem) - 2025-2026

61 x 46cm



This painting is something completely different to not only the other paintings in this show, but something completely different to anything I have ever done before. I have a tremendous appreciation for traditional methods, hence why I choose to work predominantly on canvas or wood panel. Even though this painting came about at a later date than *'do i want to make this move?' (8)* it ties in with the same theme.

The choice to make this piece on a sheet of perspex came about from the achievement of clarity. The use of the black paint in the other paintings creates something slightly foreboding, with the bright pops of colour radiating out of the darkness. In the formulation of this painting, I had

achieved clarity and have continued the metaphor through into the choice of ground.

*'with uncertainty like a lamp and I a moth,
I feel I'm beginning to find my voice,
persevere of just rip the bandage off?
either way, this is the right choice.'*