



THE SUNDAY PAINTER

INDEPENDENT

May 14 — 17, 2026

Booth 402

Ernesto Burgos

Piotr Bury Lakomy

Cynthia Daignault

Patrick H. Jones

Jennifer J. Lee

Gillian Lowndes

Nicholas Pope

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For Independent 2026, **THE SUNDAY PAINTER** presents a cross-generational, multidisciplinary presentation featuring works by Ernesto Burgos (b. 1979), Piotr Bury Łakomy (b. 1983), Cynthia Daignault (b. 1978), Patrick H. Jones (b. 1987), Jennifer J. Lee (b. 1977), Gillian Lowndes (1936–2010), and Nicholas Pope (1949–2026). Moving between sculptural and painterly languages, the presentation challenges conventional understandings of materiality and space, inviting reflection on the shifting relationship between form and perception. Alongside works that register gesture and movement through sculptural form, the presentation brings together painters whose practices apply a similar attentiveness to image, examining how photographs, landscapes, and lived experience accrue meaning over time — and what persists when imagery is slowed, destabilised, or reconfigured.



Patrick H. Jones

Patrick H. Jones

b. 1987, London, UK
lives and works in London, UK

Patrick H. Jones begins each painting with observational drawings gathered from both lived and deliberately sought-out experiences. These fragments are spliced, repeated, and collaged, shifting their context to generate new and often ambiguous narratives. Jones embraces this instability—how imagery can become familiar, confusing, satirical, or revealing depending on how it's assembled and read.

His recent paintings explore the dynamics of communication and group behaviour. He draws parallels between the disinhibition of online engagement and the strange confidence of road rage: how people speak or act behind glass—or behind a screen—in ways they would never dare face-to-face. In his smaller works, figures appear separated by panes or barriers, metaphors for this sense of safety, detachment, and clouded judgement.

Patrick H. Jones was born in 1987 and lives and works in London, UK. Recent solo exhibitions include: *Crowded Emotions*, Duarte Sequeira, Seoul, 2026; *Target*, Duarte Sequeira, Braga, 2024; 1, LINSEED, Shanghai, 2024; *Array* (tableau), *Galerie PCP*, Paris, 2023; *Dusk*, LINSEED Projects, Shanghai, 2022; *After Dad*, The Sunday Painter, London, 2022; *Limbes*, *Galerie PCP*, Paris, 2021; *CONDO 2020*, The Sunday Painter, London, 2020; *Juggle*, Plaza Plaza, London, UK, 2018. Recent group exhibitions include: *The Shape of Being*, Duarte Sequeira, Seoul, South Korea, 2025; *The Third Perspective curated by Francesca Gavin*, The Merode, Brussels, 2025; *Little tree*, Ginny on Fredrick, London, UK, 2024; *Across the Pond*, Eric Firestone Gallery, New York City, USA, 2024; *ART OnO*, Duarte Sequeira, Seoul, 2024; *Patrick H. Jones & Gillian Lowndes*, Frieze London, London, 2021; *Reconfigured*, (curated by Rose Easton), Timothy Taylor, New York, 2021; *DREAMTIGERS*, The Gallery Soho, London, UK, 2018; *SET 24*, The Art Academy, London, 2018; *Artist of the Day 2018*, Flowers Gallery, London, 2018; *New Contemporaries*, South London Gallery, London, 2018.



Patrick H. Jones
Crowd juggling, 2026
oil on canvas, artist's frame
90 x 150 cm | 35.4 x 59.1 in
£14,000 (exc VAT)







Patrick H. Jones

Looking in, 2026

oil on canvas, artist's frame

90 x 150 cm | 35.4 x 59.1 in

£14,000 (exc VAT)







Patrick H. Jones
Juggling crowd, 2026
oil on canvas, artist's frame
90 x 150 cm | 35.4 x 59.1 in
£14,000 (exc VAT)







Nicholas Pope

Nicholas Pope

b. 1949, Sydney, AU

d. 2026, lived and worked between
Ledbury and London

Nicholas Pope (1949–2026) was a sculptor of remarkable range and conviction, whose fifty-year career resists easy categorisation. He carved monumental works from raw wood, inscribed commandments onto terracotta pots, knitted sculptures, cast flame-throwing biblical figures and conjured immersive installations. Working across an unusually broad span of materials and registers – from the solemn to the absurd, the devotional to the irreverent – his practice was animated by a deep curiosity about the limits and potential of materials. Alongside contemporaries such as Tony Cragg, Richard Deacon, Bill Woodrow and Antony Gormley, Pope emerged in the 1970s departing from the boxy geometrical orders of American Minimalism, pursuing instead a direct, physical and emotional engagement with materials. His early large-scale works brought him rapid international recognition – entering the collections of the Tate, the Guggenheim and the Kröller-Müller – and in 1980 he represented Britain at the Venice Biennale.

In the early 1980s Pope travelled to Tanzania, where he contracted viral encephalitis, causing a nearly decade-long hiatus. When he re-emerged, it was with a profoundly shifted sensibility: working in ceramics, porcelain, glass, textile and moulded aluminium, he turned his attention to questions of belief, spirituality and existence. His *Ten Commandment Pots* (1992) signalled a new direction, followed by the monumental *The Apostles Speaking in Tongues Lit By Their Own Lamps* (1993–96), shown at Tate Britain in 1996, heralding one of the most extraordinary periods of his career. In the 1990s and 2000s he produced work that was bright, bold, amorphous and unabashed, reshaping religious iconographies in ceramic, epoxy resin and oil pastel – works that move between the sacred and the profane, the reverent and the blasphemous.

In his final years, facing physical limitations, Pope continued to work prolifically in his ongoing *Mr & Mrs Pope* series, depicting himself and his late wife Janet across their married life in different guises and diverse materials – their redemption symbolised by an inner light. Ten major sculptures from the series were exhibited

in *Portraits of a Marriage* at the Holburne Museum, Bath in 2021. Collectively, his sculptures attempted to articulate the (in)capabilities of the body, asking big questions: What is faith? Can art play an ameliorative role in moments of ill health? Pope's work is saturated with the lived experiences of flawed lives – their pleasures, anxieties, intimacies and fragilities – seeming to suggest that belief in believing, even without answers, may be enough.

Nicholas Pope (1949–2026) lived and worked between Ledbury and London. He graduated from Bath College of Art in 1973. Pope's work is held in numerous public collections including: Arts Council Collection, London, UK The British Council, London, UK The British Museum, London, UK The Tate Collection, London, UK Solomon R. Guggenheim Museum, New York, NY, USA Rijksmuseum Kröller-Müller, Otterlo, The Netherlands National Galleries of Scotland, Edinburgh, UK Queensland Art Gallery, Queensland, Australia Stedelijk Museum's-Hertogenbosch, Hertogenbosch, The Netherlands Calouste Gulbenkian Foundation, Lisbon, Portugal. Selected exhibitions include: *Portraits of a Marriage*, Holburne Museum, Bath, 2021; *With us in Nature*, Kröller-Müller Museum, Netherlands 2019; *Sins & Virtues*, The Sunday Painter, London, 2018; *Sticky Intimacy*, Chapter, Cardiff, UK, 2016; *Baldock Pope Zahle*, Northern Gallery for Contemporary Art, Sunderland, UK, 2016; *Nicholas Pope: The Apostles Speaking in Tongues*, (In collaboration with New Art Centre) Salisbury Cathedral, Salisbury, UK, 2014; Richard Saltoun Gallery, London, 2014; *New Art Centre*, Roche Court Sculpture Park, Salisbury, UK, 2013; *The Ten Commandments in Flowing Light*, Art & Project, Slootdorp, The Netherlands, 2001; *Art Now: Nicholas Pope: The Apostles Speaking in Tongues*, Tate Gallery, London, UK, 1996; *W Art & Project*, Amsterdam, The Netherlands, 1992; *Rijksmuseum Kröller-Müller*, Otterlo, The Netherlands, 1981; *British Pavilion*, Venice Biennale, Venice, Italy, 1980; *Summer Show 3*, Serpentine Gallery, London, UK, 1976; *Arts Council Collection*, Hayward Gallery, London, UK, 1976; *The Condition of Sculpture*, Hayward Gallery, London, UK, 1975.



Nicholas Pope
Medium weird, 2020
stoneware
140 cm | 55.1 in (height), (6 parts)
£ 40,000 (exc VAT)





Nicholas Pope
Baby Weird, 2020
stoneware

68 x 38 x 30 cm | 26.8 x 15.0 x 11.8 in (4 parts)
£ 15,000 (exc VAT)



Nicholas Pope
Dead Mum Surrounded By Her Sons, 2009
epoxy resin
88 cm | 34.6 in (height)
£ 24,000 (exc VAT)





Ernesto Burgos



Ernesto Burgos

b. 1979, Santa Clara, USA
lives and works in New York, USA

Ernesto Burgos manipulates industrial materials such as cardboard, fiberglass and resin to create gravity-defying sculptures that capture fleeting motion in a state of suspension. Through a repetitive cycle of bending, tearing, cutting, and adhesive manipulation, initial abstraction evolves into a fully realized three-dimensional entity, with traces of this process still evident in each work's final state. Burgos' tactile approach, akin to sculptural painting, serves as a conduit for the artist's exploration of the dynamics of transformation, mark-making, movement and the nuances of manipulation. As the viewer's vantage point shifts in relation to the artwork, each composition undergoes a metamorphosis, reshaping its illusory spatial dimensions in response to shifts in perspective. This dynamic interplay amplifies the depth and complexity of the gestural motions encoded within the work, inviting contemplation of the ever-evolving dialogue between form and perception.

Ernesto Burgos (b. 1979) was born in Santa Clara, CA and raised in Chile. He lives and works in New York, NY. In 2004, he earned a BFA from the California College of the Arts in San Francisco, CA followed by an MFA from New York University in 2008. Burgos' work has exhibited across the U.S. and internationally. Selected recent solo exhibitions include: *Frieze*, The Sunday Painter, London, UK, 2025; *Current*, Bremond Capela, Paris, France, 2025; *Balandro*, Galerie Nordenhake, Stockholm, Sweden, 2024; *When a bird lands on the ground it invariably stops singing*, The Sunday Painter, London, UK, 2023; *Shape Memory*, Gana Art, Seoul, South Korea, 2023; *Gyre*, Parrasch Heijnen, Los Angeles, CA, USA, 2023; *Colibri*, AK Contemporary, Cologne, Germany, 2022; *Cat's Tongue*, Galerie Julien Cadet, Paris, France, 2022. Selected recent group exhibitions include: *Faktura / Tektonika*, Sean Kelly Gallery, New York City, NY USA, 2025; *Deep Color*, Halsey McKay Gallery, East Hampton, NY, 2025; *Beyond*, Curated by Nicolas Sorbac and Christian Dominguez, Niso Gallery, London, UK, 2025; *Hubba Hideout*, Canada Gallery, New York, NY, 2025; *Burgos, Falardeau, Goodroad*; Fernberger Gallery, Los Angeles, CA, 2025; *Tenterhooks*, Simone Subal Gallery, NY, USA, 2024. His work is part of the public collection of Kunstmuseum Magdeburg in Magdeburg, DE.



Ernesto Burgos

Balm, 2026

fiberglass, resin, wood, cardboard, charcoal, oil paint

81.3 × 111.8 × 7.6 cm | 32 × 44 × 3 in

\$ 17,500 (exc VAT)





Ernesto Burgos
Apeiron, 2026
fiberglass, resin, wood, cardboard, charcoal, oil paint
81.3 × 101.6 × 7.6 cm | 32 x 40 x 3 in
\$ 17,500 (exc VAT)





Ernesto Burgos

Flittian, 2026

fiberglass, resin, wood, cardboard, charcoal, oil paint

81.3 × 101.6 × 7.6 cm | 32 x 40 x 3 in

\$ 17,500 (exc VAT)





Gillian Lowndes

Gillian Lowndes

b. 1936, West Kirby, UK

d. 2010, London, UK

Gillian Lowndes was one of the ceramic world's most daring, radical and original artists of the post-war generation. Working during a period when the majority of practitioners of the medium were concerned with the functional and decorative, Lowndes' sculptures stand apart through their transgression of the ceramic conventions of the time. Her work was often a result of responding to her immediate environment; in 1970 she moved to Nigeria for eighteen months and this period prompted a major turning point in her career as she witnessed for the first time the combination of different materials in single objects. The Brick Bag series, a watershed moment in her career in the early 1980's, was the result of witnessing the overflowing piles of plastic bin liners that accumulated in London during the waste collectors' strike between 1978 and 1979.

Lowndes operated on the border territory between fine art and craft, and is renowned for her sensitive investigations of material and process, of serendipity and sculptural form. Her pioneering transformation of clay and found objects places her firmly in the language and discourse of sculpture.

Gillian Lowndes' work is held in numerous public collections including: Arts Council Collection, The Anthony Shaw Collection, York Museums Trust; Bristol Museum and Art Gallery; British Council; The Camberwell Collection of Applied Arts, University of the Arts London; Crafts Council; The Fitzwilliam Museum; The Hepworth Wakefield; Middlesbrough Institute of Modern Art; The Museum of Contemporary Ceramic Art, The Shigaraki Ceramic Cultural Park; and the Victoria and Albert Museum. Recent solo exhibitions include: Gillian Lowndes, The Sunday Painter, London, 2016; Gillian Lowndes: Retrospective, Ruthin Craft Center, London, 2013; Gillian Lowndes, Contemporary Applied Arts, London, 1994; Gillian Lowndes: New Ceramic Sculpture, Crafts Council Gallery, London, 1987.



Gillian Lowndes
Cosy Objects, 1998
mixed media
20 x 9.5 cm | 7.9 x 3.7 in
£ 10,000 (exc VAT)





Gillian Lowndes

Another Cup of Tea, 2005

fired mixed media, sculptural construction including a tea strainer, wire and ceramic material

4 x 16 x 6 cm | 1.6 x 6.3 x 2.4 in

£ 8,000 (exc VAT)





Cynthia Daignault

Cynthia Daignault

b. 1978, Baltimore, USA

lives and works in Baltimore and Brooklyn, USA

Cynthia Daignault investigates concepts of monument, memory, and the shifting experience of the natural world in a contemporary response to the genre of history painting. For Daignault, landscape is witness. Throughout her practice, she draws parallels between the environmental setting and the mechanical act of seeing. This investigation into optics acts as a metaphor for the polarities at the heart of American life and the reverberations of historical trauma. History painting, for Daignault, is an act of poetry. Her paintings are often installed in series, a prominent example of which includes *Light Atlas* (2016), a collection of 360 paintings from the artist's travels across the continental US.

Daignault received a BA in Art and Art History from Stanford University. The first major monograph on her work, *Light Atlas*, was published in 2019. She is the recipient of numerous awards, including a 2019 Pollock-Krasner Foundation Grant, a 2011 Rema Hort Foundation Award, and a 2010 MacDowell Artist Fellowship. Her work has been featured in recent institutional exhibitions including *The Living End: Painting and Other Technologies, 1970-2020* at the Museum of Contemporary Art Chicago, IL; *Ordinary People: Photorealism and the Work of Art since 1968* at the Museum of Contemporary Art, Los Angeles, CA; and *Soft Water Hard Stone*, the 2021 New Museum Triennial, NY. In 2026, Daignault will present a major solo institutional exhibition at ICA Boston, MA. Daignault's work is in numerous public collections, including the Metropolitan Museum of Art, the Walker Art Center, the Baltimore Museum of Art, the Dallas Museum of Art, and the Museum of Contemporary Art, Los Angeles. She has presented solo exhibitions and projects at many major museums and galleries, including the Metropolitan Museum of Art, the Crystal Bridges Museum of American Art, MASS MoCA, the Modern Art Museum of Fort Worth, the Brooklyn Museum of Art, and White Columns. She lives and works in Baltimore, Maryland.



Cynthia Daignault
Punk is Dead, 2022
Oil on panel
10 parts. Dimensions variable. Largest panel: 21.6 x 29.5 in
\$ 60,000 (exc VAT)

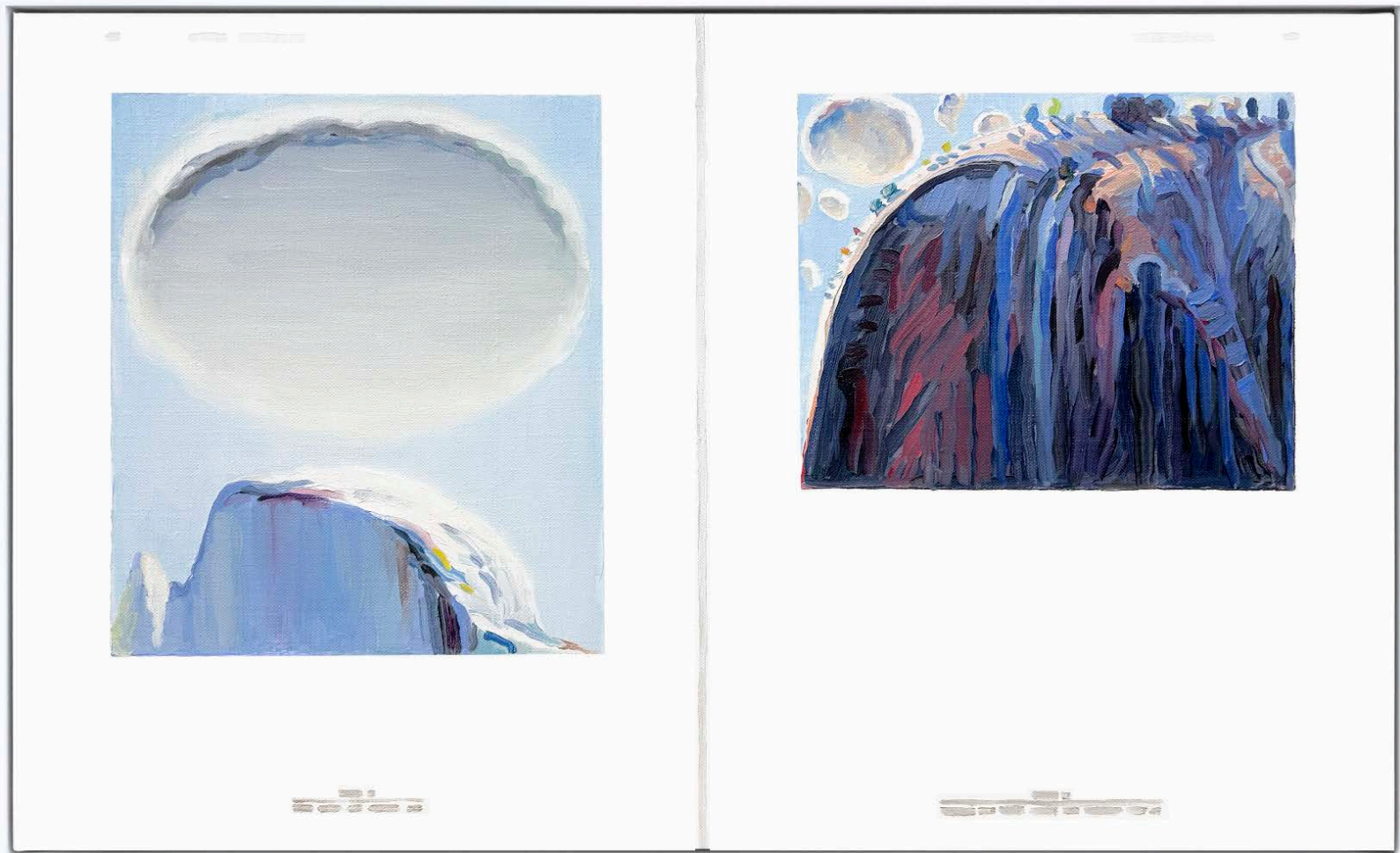












Piotr Bury Lakomy
Bibliography (Wayne Thiebaud), 2025
oil on linen
15 x 25 in
\$18,000 (exc VAT)



Jennifer J. Lee

Jennifer J. Lee

b. 1977, Lewiston, USA
lives and works in Brooklyn, USA

Jennifer J Lee paints depictions of found photography often sourced from internet forums and online shopping sites. Her work is startlingly photo realistic, rendered in an intimate scale that invests familiar objects with a psychological depth. Lee portrays photographs with a sharp self-awareness, painting on thick jute burlap that degrades the mechanical process of photography while perversely simulating it. Lee, a semiotician in a visual sense, chooses her subjects for their availability as collective symbolic objects and deploys them in sequences that produce a kind of quasi syntactical language, hinting at meaning but ultimately resolving themselves into an intuitive poetry. Despite their visual swiftness, these paintings are painstakingly constructed in an effort to pull an image apart and then rebuild it. The slowness and transgression of this process is reminiscent of Warhol's early silent films as well as Vija Celmin's meditative renderings.

Jennifer J. Lee (b.1977) lives and works in Brooklyn, NY. She holds a BFA from Carnegie Mellon University and an MFA from Rhode Island School of Design. She attended the Skowhegan School of Painting and Sculpture in 2009. Recent solo exhibitions include: *Yards*, The Sunday Painter, London, 2026; *The Falls*, Klaus von Nichtssagend Gallery, New York City, 2025; *Square Dance*, Klaus von Nichtssagend Gallery, New York, NY, 2023; *Drop Ceiling*, The Sunday Painter, London, UK, 2021; *Planet Caravan*, Klaus von Nichtssagend Gallery, New York, 2021; *Wallflowers*, Chateau Shatto, Los Angeles, 2020; *Cold Turkey*, La Maison de Rendez-Vous with lulu, Brussels, 2019 and *Day Trip*, Klaus von Nichtssagend Gallery, New York, 2019. Recent group exhibitions include; *Ordinary People: Photorealism and the Work of Art since 1968*, The Museum of Contemporary Art, Los Angeles, USA, 2024; *About Painting II*, Galerie Rolando Anselmi, Rome, IT, 2022; *Small Fixations*, Fondazione ICA Milano, Milan, IT, 2022; *Ecosystems of Relations*, Super Dakota, Brussels, BE, 2022; *Particularities*, Museum X, Beijing, China 2021; *Halcyon and On and On*, Franz Kaka Gallery, Toronto, 2021; *La Mer imaginaire*, Foundation Carmignac, Villa Carmignac, Porquerolles, France 2021; *A Cloth Over a Birdcage*, Chateau Shatto, Los Angeles, 2019; *Double Play*, The Pit with Leftfield Gallery, Los Angeles, 2019 and *Last Night I Wore a Costume*, curated by Lisa Cooley, LX Gallery, New York, 2019.



Jennifer J. Lee
30, 2025-6
oil on jute
62 x 46 cm | 24.4 x 18.1 in
£ 21,000 (exc VAT)

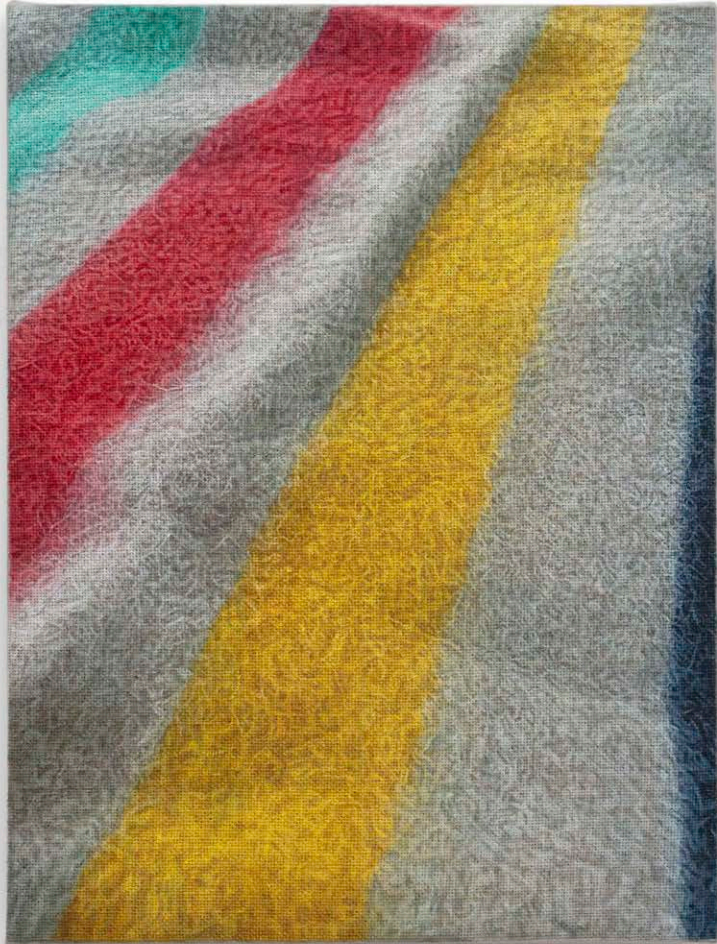




Jennifer J. Lee
10, 2025-26
oil on jute
62 x 41 cm | 24.4 x 16.1 in
£ 21,000 (exc VAT)







Jennifer J. Lee
Hudson, 2025-26
oil on jute
51 x 39 cm | 20.1 x 15.4 in
£ 18,000 (exc VAT)







Piotr Bury Lakomy

Piotr Bury Lakomy

b. 1983, Poland
lives and works in Poznan, PL

Piotr Bury Łakomy's artistic practice explores the complex relationship between the human body, architecture, and the environment. His work is characterised by a synthesis of organic and industrial materials, challenging conventional boundaries between the natural and the manufactured.

Central to Łakomy's artistic vocabulary is aluminium honeycomb, a material primarily associated with aerospace and construction industries. The artist manipulates this industrial product, folding and shaping it to evoke natural formations. The human figure has been a constant presence in Łakomy's work since the early stages of his career. Loosely adopting Le Corbusier's Modulor as an initial system of measurement, he confines even his most abstract works to anthropometric dimensions and proportions. In recent years, his works have challenged passive consumption by encouraging movement and active engagement. Through rich textures and dynamic cellular structures, these pieces demand that viewers move around them, offering different perspectives from various angles.

Piotr Bury Lakomy (b. 1983, Poland) lives and works in Poznan, PL. Recent solo exhibitions include *Garden Exit*, Contemporary Art Centre, Vilnius, Lithuania 2025; *The Visit*, Galeria Stereo, Warsaw, Poland, 2024; *Shed*, The Vault, Galeria Fran Haus, Palma de Mallorca, Spain 2023; *Worms*, Dürst Britt & Mayhew, The Hague, Netherlands; *House with a Garden*, The Sunday Painter, London, UK, 2022; *Chapel*, ECHO, Cologne, Germany, 2022; *The House of the Spider*, Gdańska Galeria Miejska, Gdańsk, Poland, 2021; *Doorway*, Galerie Opdahl, Stavanger, Norway, 2021; *Półpiętro*, Le Creux de L'enfer, Thiers, France, 2021; *Combined Vessels*, Stereo, Warsaw, Poland, 2021; *Vessel*, Simian, Copenhagen, Denmark, 2020; *Through the Ribs*, Frederick Kiesler, Piotr Łakomy, SKALA, Poznań, Poland, 2020; *Fenix*, Avant-Garde Institute, Warsaw, Poland, 2019; *3 Inch Giant in Your Bathroom*, Centre for Contemporary Art FUTURA, Prague, Czech Republic, 2019; *Pale House*, Galeria Labirynt, Lublin, Poland, 2017; *Endless Room*, BWA Zielona Góra, Poland, 2015. Recent group exhibitions include *Un Oeuf is Un Oeuf*, TJ Boulting, London, UK, 2024; *Metamorphosis. Art in Europe Now*, Foundation Cartier, Paris, France, 2019; *Orient*, Kim Contemporary Art Center, Riga, Latvia, 2018; *Half-Truth*, Xawery Dunikowski Museum of Sculpture, Warsaw, Poland, 2017; *Views Art Prize*, Deutsche Bank Foundation Award, Zacheta National Gallery of Art, Warsaw, Poland, 2015; and *Private Settings*, MOMA Warsaw, Poland, 2014.



Piotr Bury Lakomy
Nocturne (Garden), 2024
aluminum honeycomb, concrete, oil paint, emu eggshell, artis wooden frame (walnut)
43 × 54 cm | 16.9 × 21.3 in, framed
£ 5,000 (exc VAT)





Piotr Bury Lakomy
Curtain (Garden), 2022-24
aluminum honeycomb, concrete, oil paint,
ostrich eggshell, artist wooden frame (oak)
86 × 70 cm | 33.9 × 27.6 in
£ 8,500 (exc VAT)





Piotr Bury Lakomy
Bone Garden, 2021
aluminium honeycomb, oil paint, ostrich egg,
concrete, artist's frame
86 × 70 cm | 33.9 × 27.6 in, framed
Sold





Piotr Bury Lakomy
Surroundings, 2023-25
aluminum honeycomb, oil paint, ostrich eggshell,
concrete, artist wooden frame (oak)
86 × 70 cm | 33.9 × 27.6 in
£ 8,500 (exc VAT)



Piotr Bury Lakomy
Double Roof, 2021
aluminum honeycomb, two umbrellas, oil paint,
eggshell, concrete, resin, wooden base
50 × 70 × 70 cm | 19.7 × 27.6 × 27.6 in
£ 15,000 (exc VAT)





Piotr Bury Lakomy

One and a Half Eternities or The Rope and the Lotus, 2025
aluminum honeycomb, oil paint, rope, dried lotus flower, artist wooden frame (oak)
43 × 70 cm | 16.9 × 27.6 in, framed
£ 5,500 (exc VAT)

