

## /EXHIBITION

CROSSOVERS brings together the distinct practices of Paris-based painter Caroline Derveaux and London-based weaver Sara Kelly, celebrating colour and shape alongside stories of connection and care. Line, texture, and form are filled with meaning, as both artists use abstract forms as a connective tissue to bring people together.

This exhibition highlights the complementary nature of these different artistic approaches. As a painter and muralist, Derveaux works across different scales, from intimate canvases to skyscrapers and three-dimensional sculptures. As a weaver, Kelly's practice is portable, whether setting up a solo backstrap loom or building a travelling festival site, The Loom Room. Both artists encourage an exchange of skills and knowledge through different participatory practices that break the boundaries between artist and viewer.

By showcasing their works side-by-side, we offer a dialogue emphasising their shared language of colour, line, and shape. The exhibition invites viewers to explore how art and craft can produce connections via different mediums and inspire collaboration, prompting reflections on the relationships we form through creativity. Experience the vibrant interplay of two talented artists, each offering a distinct perspective on how colour and form can resonate in our lives, both in public and private spaces.

*Curated by Nastasia Alberti and Jade French.*

# Bios

**Caroline Derveaux** is a French artist who plays between painting, design, art direction and scenography. Always using a very colourful palette, Caroline focuses on geometric architectural shapes that venture on dreamlike perspectives. [www.carolinederveaux.com](http://www.carolinederveaux.com)

**Sara Kelly** is a textile artist and tapestry weaver based in Deptford, South-East London. She combines various textile practices, creating works that explore the intersection of craft and collaborative making. [www.studiosarakelly.com](http://www.studiosarakelly.com)

**Nastasia Alberti** is an art archivist, curator, and artist who works with leading institutions, estates and artists. She specializes in curating archival displays engaging with artistic legacies.

**Jade French** is a writer, researcher, and independent curator. She co-runs the project *Decorating Dissidence*, exploring the conceptual, aesthetic and radical qualities of craft. [www.decoratingdissidence.com](http://www.decoratingdissidence.com)



Full Interview



**YOUNG  
CAMDEN  
FOUNDATION**



THE

EVERSHOLT

EUSTON

Works by  
Caroline Derveaux  
& Sara Kelly

Curated by  
Nastasia Alberti  
& Jade French

## /INTERVIEW

### Why are colour and shape important to your practice, and how do these elements help you communicate your ideas?

**SK:** Colour and shape provide an intuitive outlet that can evoke emotion, memory, and connection. I like to use colours and organic shapes to explore different narratives within my personal expression and also within community projects. Colour especially conveys feelings or ideas that may be difficult to articulate in words – which also allows people to connect with it in their own unique ways.

**CD:** Colour and shape are part of my abstract language, like using letters and numbers to communicate within the world. Most of the time I don't think about it at all, or analyse it. I follow an intuition of what needs to appear and what needs to be said. I could not live without this language, it is my tool to make my vision be seen.

### Tell us about the mediums you work in...

**CD:** I work mostly with paint, but in different mediums and sizes. I go from small paintings to 1000 m2 murals with sometimes 3D sculptures or digital works. Within abstraction, I chose a very methodical painting process. Besides the sketching part, it follows very strict rules of painting each area with several layers and making sure colours and delimitations are abrupt, in a hard-edged manner.

**SK:** My primary medium is tapestry weaving, although I also regularly use embroidery and quilting within my practice. I have also worked within design and architecture, which contributes to my love of working with space and community. Weaving, and most other textile crafts, are usually repetitive and very slow practices that force the maker to engage consciously and, most importantly, slowly! The rhythmic process of weaving mirrors the patience and care involved in bringing people together, which is why I love introducing weaving projects into community spaces – where everyone contributes to a collective growing piece.

### Tell us more about how community work is important to both your practices...

**CD:** Community work is essential for artists. It allows them to open up their practice and have a direct and effective action. The link established is, in my eyes, very precious because painting in the studio can also be solitary. I think, above all, that the cliché of artists alone in their studios is no longer relevant. We need to feed each other and what better way than painting together?

**SK:** I have always seen craft as a tool for social interaction, a safe space to make as well as share. I work with a community craft organisation, The Exchange, where I run a community weaving project to make handwoven blinds for their community space in Erith. Weaving became a tool for building relationships, with the process itself being just as important as the finished piece. It is a powerful reminder that communal making can bring people together in ways that are both healing and empowering.

### Working across various environments, how do you consider the relationship between your art and the audience's experience in the public spaces you both work in?

**SK:** When working in public spaces, I'm conscious of how my work interacts with its environment and the people who experience it. I like to create pieces that invite interaction, whether through texture, scale or the ability to contribute to the making process. I don't want my work to just be observed, I want it to be participated in.

**CD:** Having my work in the public space is almost more sacred than having it exhibited in prestigious galleries, as it offers art to everyone, and especially to people who might not think it is for them. Art is one of the best tools to help people open their minds, dream and, above all, take care of themselves. I truly believe that art plays a big role in mental health.

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### How do you envision the future of your respective practices, and what new techniques or themes are you eager to explore?

**CD:** My wish is to continue going bigger and bigger and more immersive. Being able to propose to the public immersive large-scale artworks and installations is, for me, the best medium for sharing my research and my artistic language. Going 3D is also a new direction in my work, with the use of large sculptures or frames which I design.

**SK:** I'd like to explore more ways of incorporating new fibres into my work, whilst also experimenting with a wider variety of textile practices. I am drawn to the idea of storytelling through collaborative craft. I want to make work that directly explores the process of making as a tool for healing and self-expression and to continue to work with communities to create pieces that speak to shared experiences.