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Abstract

A solo exhibition of sculptural works, floor based and wall based, which have been developed out of Chambers' nomadic 'feral interventions' strategy of making and collecting.

Research Process: Works were made using found objects as the starting point, many sourced from flea markets across Europe. A close consideration of the material resonance of these objects and their contextual language in relation to feminist, feminine and female embodied experiences lead the making process. Some works are repurposed or reconfigured such as Switch and Rhododendron Banners, some are an ongoing project such as Copper Ladies (In Transit), and some were made specifically for the Artifex gallery, Swan and Anchor and Buddleia Banners. All works were made small enough to fit in a standard sized suitcase.

Research Insights: This new iteration of Chambers' nomadic strategy of feral interventions brings together sculptural assemblages, interventions, and installations that evoke insights into the instability of domestic life and the porous boundaries between public and private spaces. The sculptural objects in the exhibition appear as though they might wander off, dissipate, or return to their previous states as abandoned domestic objects. Their presence is non-imposing yet insistently there, reflecting Chambers' own experience of navigating space. These works are made to be disassembled, packed up, and reconstructed, following an ethos of adaptability and minimal use of materials. Their scale and adaptability reinforce a model of making that is ecological, economical, and mobile, allowing for ease of transport and reconfiguration across different contexts.

Dissemination: Exhibited at Artifex Gallery, Gaono g. 1, Vilnius, 01131 Vilnius m. sav., Lithuania, 11th -29th November 2025. The exhibition was shared across Vilnius in the city arts and culture newsletters Echo Gone Wrong and HENI News, as well as other cultural activities forums.

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Strays and Stowaways

11th – 29th November 2025

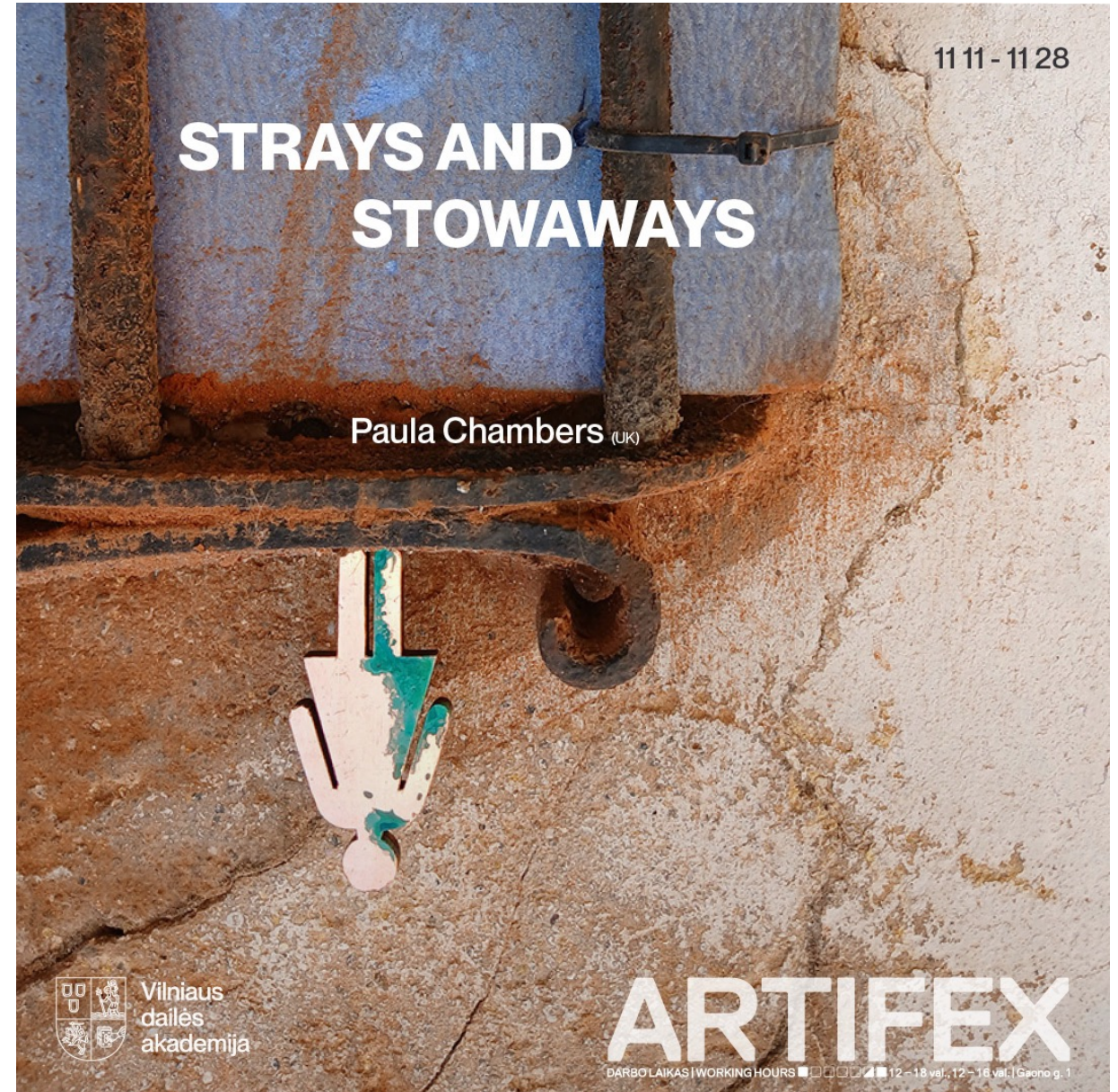
Artifex Gallery, Vilnius Academy of Arts, Lithuania

<https://www.vda.lt/en/gallery-artifex/news/paula-chambers-uk-strays-and-stowaways-1>

Publicity

<https://echogonewrong.com/photo-reportage-from-the-exhibition-strays-and-stowaways-by-paula-chambers-at-the-vaa-gallery-artifex/>

<https://heni.com/news?artist=Paula%20Chambers>



Strays and Stowaways

A solo exhibition by Paula Chambers at ARTIFEX Gallery, Vilnius, Lithuania

In ***Strays and Stowaways***, Paula Chambers presents a constellation of sculptural assemblages, interventions, and installations that evoke the instability of domestic life and the porous boundaries between public and private spaces. The exhibition continues her practice-led research into feminist and domestic materialities, bringing together new works alongside previously exhibited pieces developed through nomadic strategies of transporting artworks in a suitcase.

The title ***Strays and Stowaways*** encapsulates the exhibition's core concerns. To stray is to drift beyond imposed boundaries, to reject containment. To stow away is to navigate invisibility, to move illicitly, to claim space through subversive means. These states reflect the material and conceptual conditions of Chambers' sculptural practice, which embraces disruption, mobility, and feminist storytelling. Through this exhibition, Chambers deepens her investigation into gendered labour, material displacement, and domestic rebellion, testing new configurations and creating a space where feminist resistance takes physical form.

The sculptural objects in the exhibition occupy space with an air of transience. They appear as though they might wander off, dissipate, or return to their previous states as abandoned domestic objects. Their presence is non-imposing yet insistently there, reflecting Chambers' own experience of navigating space. These works are made to be disassembled, packed up, and reconstructed, following an ethos of adaptability and minimal use of materials. Their scale and adaptability reinforce a model of making that is ecological, economical, and mobile, allowing for ease of transport and reconfiguration across different contexts.

These feral objects refuse domestication. They resist assimilation into ordered, functional spaces and instead exist on the periphery of consumer culture, occupying a liminal space akin to flea markets and other sites of second-hand exchange—places where objects shift between states of value, use, and neglect. These transitional spaces disrupt conventional cycles of consumption and mirror the unruly presence of the sculptures, exposing the tenuous line between care and disuse, order and disarray. Working with collected and repurposed materials sourced across Europe, Paula Chambers engages with the aesthetics of wear, transformation, and precarity, evoking the unstable nature of domestic life. Together, these works interrogate the tension between restriction and escape, domesticity and dispossession.



Swan and Anchor (2025) Copper, plastic, embroidery silk, chiffon, undefined metal, satin ribbon, printed velour, self-adhesive vinyl, tassel trim.



Buddleia Banners (2025) digitally printed chiffon, tassel trim, carpet samples, copper



Trap (2025) plastic, copper, suede, self-adhesive vinyl, chiffon trim, printed velour, folding stool frame, self-adhesive aluminium tape.

Pound and Grind (2025) wood, Copper, suede, self-adhesive vinyl, chiffon trim, printed velour, folding stool frame, self-adhesive aluminium tape.



Rhododendron Banners (2025) digitally printed satin, tassel trim, *Venus* (2024) artificial hair, copper leaf shells, *Switch* (2025) artificial hair, copper, *Copper Ladies (In Transit)* (ongoing) digital print on aluminium