

**FAIR
WAR
NING.**
LONDON

A Solo Show by the Artist
SICKBOY.

Private View: 3rd September 2026 6pm - 9pm | 4th - 6th September 2026 10am - 7pm (daily)

Studio 223, 223 Cambridge Heath Rd, London, E2 0EL

FAIR WARNING LONDON

A Solo Show by the Artist SICKBOY.

Following its first iteration in North Norfolk, *Fair Warning* comes to London for a new independently produced exhibition by contemporary British artist Sickboy. His first solo exhibition in the capital in a decade, *Fair Warning London* brings together key works and cultural artefacts from the original exhibition with a major new body of work created specifically for London.

At its heart is a question that has long preoccupied Sickboy: what do people create, preserve and pass on in periods of uncertainty?

The exhibition brings Sickboy's paintings into dialogue with objects drawn from moments of social, political and cultural change. CND protest material, Japanese Yōkai ceramics, punk ephemera, John Hurt's annotated script from Michael Radford's *Nineteen Eighty-Four* and objects connected to New York's Paradise Garage sit alongside Sickboy's recurring visual language of Love, Peace, Happiness and Death.

For London, this concept develops through a major new body of work exploring the contrasting paths taken by Japan and the United States after the Second World War, and the cultural connections that developed between them through popular culture, science, technology and industry.

At its centre is the largest single work Sickboy has created to date: a monumental eight-part painting described by the artist as a "Post-Hiroshima Cultural Biopic", responding to original hand-painted animation cels from Katsuhiro Otomo's landmark 1988 film *Akira*.

For Sickboy, *Akira* is an extraordinary example of creativity emerging from a society transformed by war. Its vision of Neo-Tokyo reflects the rapid economic growth, urbanisation and technological change of post-war Japan, while remaining haunted by nuclear destruction, political unrest and anxieties surrounding technology and unchecked power.

Having spent significant time in Japan over the past decade, Sickboy sees unexpected parallels between the physicality, repetition and imperfection of traditional cel animation and the processes of graffiti, punk and outsider art. For *Fair Warning London*, these ideas are translated into his own visual language through eight individual paintings that combine to form a single monumental composition.

The future imagined in 1988 has already arrived. What happens next?

Sickboy looks to what people have repeatedly done in the face of adversity: create, resist, rebuild and connect. *Fair Warning London* looks backwards to consider what previous generations chose to preserve, what their cultural objects reveal to us now, and what traces of our own moment might remain for those looking back in the future.

Running throughout is the simple idea at the heart of *Fair Warning*: even amid destruction, division and uncertainty, the human impulse to create persists. There is always positivity out of adversity.





ABOUT THE ARTIST

Sickboy is a contemporary British artist whose multidisciplinary practice spans painting, sculpture, installation and printmaking. Emerging from the early street art movement, he has developed a distinctive visual language that combines bold symbolism, architectural forms and recurring motifs to explore the universal themes of love, peace, happiness and death.

Working across public and gallery spaces, Sickboy creates immersive environments that invite reflection on the forces that shape human experience. His work often draws upon cultural history, folklore, spirituality and collective memory, reimagining familiar symbols and artefacts through a lens of optimism and transformation - a constant theme throughout his work is pulling positivity out of adversity.

By bringing together the personal and the universal, the sacred and the everyday, he encourages viewers to consider how meaning is constructed, preserved and renewed over time.

Central to Sickboy's practice is the familiar recurring image of the temple - a symbolic space through which he explores his enduring themes of love, peace, happiness and death. Often accompanied by optimistic messages and universal symbols, the temple functions as both a personal icon and a place of reflection, inviting viewers to consider hope, connection and meaning in an increasingly uncertain world.

Through painting, sculpture and large-scale installation and public interventions, Sickboy continues to explore the potential of art as a catalyst for connection, imagination and hope.



AKIRA

THE MAKING OF AKIRA

Released in Japan in July 1988, *Akira* was an extraordinarily ambitious undertaking that pushed Japanese animation to an unprecedented level of detail and technical sophistication. Directed by Katsuhiro Otomo and animated by Tokyo Movie Shinsha, the film was produced while Otomo was still drawing the original *Akira* manga. Rather than simply translating the comic to screen, Otomo approached the film as a distinct work, condensing the sprawling manga into a tightly constructed feature-length story.

The production was backed by the *Akira* Committee, a consortium of Japanese companies including Kodansha, Bandai, Toho and others, which enabled a production budget of around ¥1 billion—exceptionally large for Japanese animation at the time. The investment allowed the filmmakers to pursue an unprecedented degree of visual realism. The finished film contains around 2,200 shots and more than 160,000 animation images, with 327 colours used, including 50 specially developed for the production.

Much of the film's distinctive fluidity came from the sheer amount of hand-drawn animation. At a time when Japanese television animation commonly relied on limited movement to control costs, *Akira* employed an unusually high number of drawings to create naturalistic movement, while its backgrounds were rendered with extraordinary architectural and environmental detail. The film also used pre-recorded dialogue, allowing the animators to synchronise mouth movements precisely with the actors' performances, an approach unusual in Japanese animation of the period.

Otomo's vision of Neo-Tokyo was central to this approach. The city was not simply a backdrop but a meticulously constructed world of illuminated towers, highways, construction sites, underground spaces and crowded streets. Particular attention was given to colour and night-time imagery, with the production deliberately moving beyond the conventional palette of anime to create a dense, atmospheric and believable futuristic city.

The result was a film whose production scale was almost as remarkable as its subject matter. *Akira* combined traditional hand-drawn animation with early computer-generated techniques and the work of a remarkable team of animators, establishing a visual standard that would influence animation, film and popular culture internationally for decades to come.

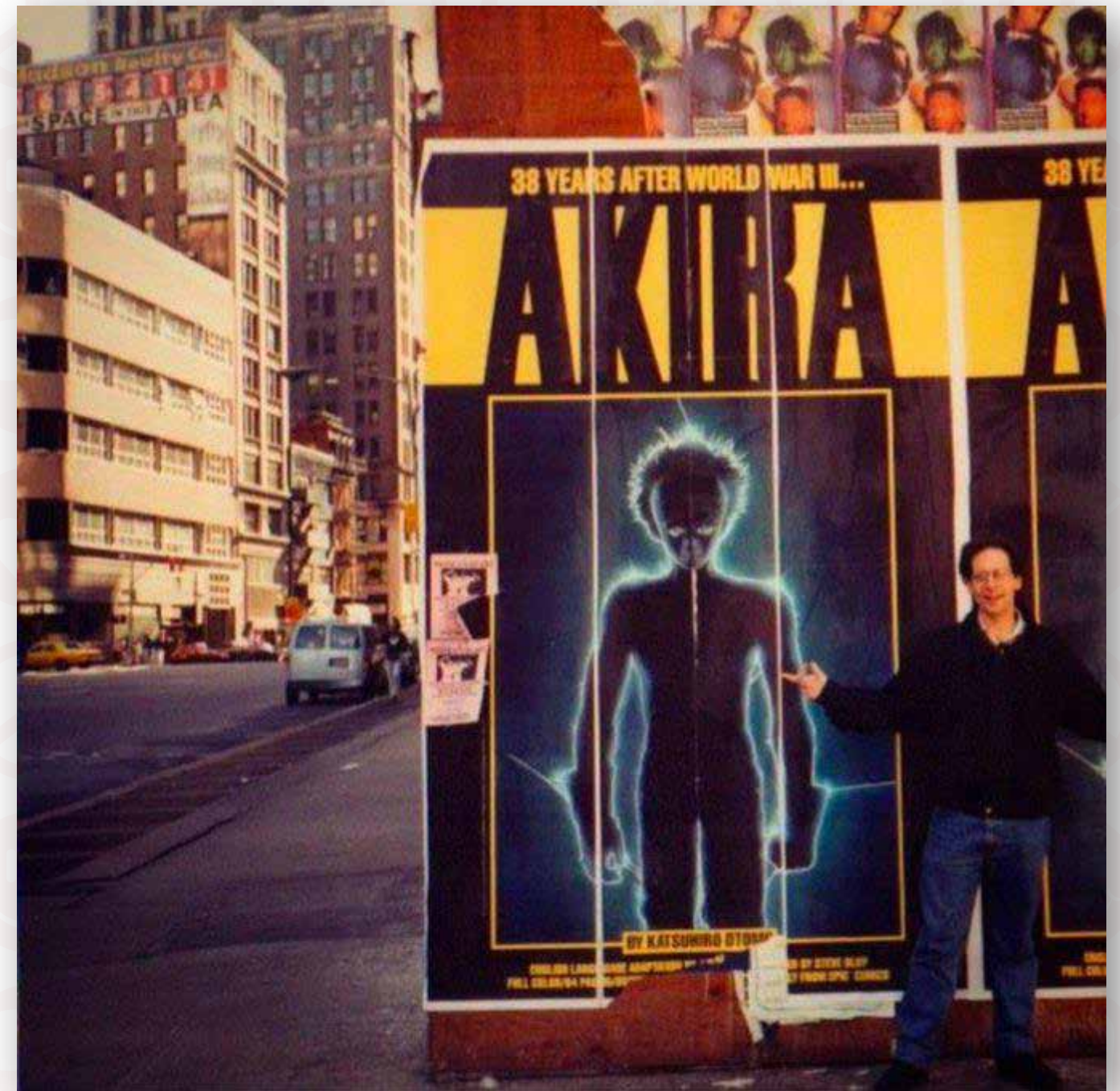


AKIRA AS A CULTURAL REFERENCE

Akira emerged from a uniquely Japanese cultural landscape shaped by the experience of the Second World War, the atomic bombings of Hiroshima and Nagasaki, and the rapid reconstruction and transformation of Japan that followed. For a generation born into the post-war period, the memory of unprecedented destruction existed alongside Japan's extraordinary economic growth and technological development. This tension between catastrophe and progress became a defining feature of post-war Japanese culture.

In *Akira*, Katsuhiro Otomo transforms these historical and cultural anxieties into a futuristic vision of Neo-Tokyo. The film opens with a devastating explosion that destroys the city, followed by the construction of a vast new metropolis and the emergence of social unrest, political instability and fear surrounding uncontrollable technological power. The imagery inevitably evokes the atomic destruction of Japan, while the rebuilt Neo-Tokyo reflects the country's post-war reconstruction and transformation into a technologically advanced global power.

The result is a work that became a distinctive cultural reference point: simultaneously a meditation on nuclear destruction and the trauma of war, and a vision of a future shaped by technology, urbanisation and unchecked human ambition. *Akira* therefore occupies a unique position within popular culture, connecting Japan's traumatic twentieth-century history with an imagined future that would itself become hugely influential around the world.



AKIRA CELS 1988

These hand-painted acetate animation cells were used in the production of Akira (1988), the ground-breaking anim  film directed by Katsuhiro Otomo. Created before the advent of digital animation, each cell formed part of a painstaking process in which more than 160,000 individual drawings were layered over painted backgrounds and photographed frame by frame to create the film's distinctive visual style. As both production artefacts and cultural touchstones, these cells reveal the extraordinary craftsmanship behind the film while preserving a pivotal moment in the global history of animation.



POST-HIROSHIMA CULTURAL BIOPIC

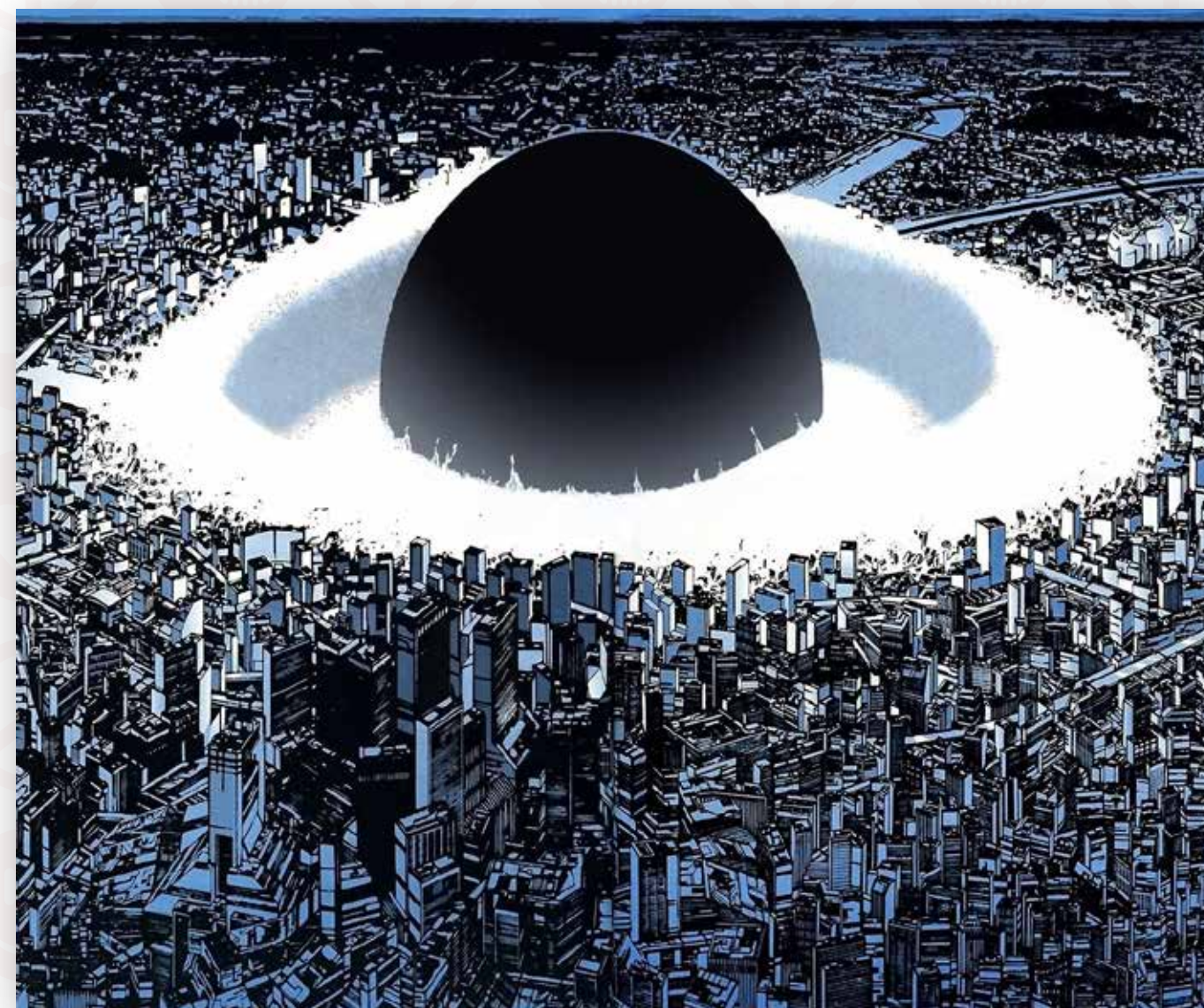
The octptych painting is Sickboy's response to the original *Akira* animation cels at the heart of this exhibition. Each panel is conceived as an autonomous painting, while together the eight works form a single monumental composition.

The decision to work across eight individual paintings reflects Sickboy's interest in the fundamental structure of animation: separate images brought together to create movement, narrative and meaning. Here, that process is reversed. The individual frames become paintings in their own right, slowing down the sequence and making visible what normally disappears into the finished film.

For Sickboy, the original cels also represent something more than source material. Their physicality, repetition and evidence of the human hand connect with the analogue processes that run through his own practice. Rather than reproducing the film, he translates its material language into his own visual vocabulary.

The result is a contemporary work built by referencing a collection of cultural artefacts that has already travelled across generations. The original cels become the inspiration of a larger story, reinterpreted and transformed again through these paintings.

In this sense, the work operates as a "Post-Hiroshima Cultural Biopic": not a biography of *Akira*, but a reflection on the emerging cultural and economic trends post-Hiroshima in the East and West. The eight paintings ultimately bring the central question of *Fair Warning* back to the act of making itself: what do we create, preserve and pass on, and what might those objects tell those who encounter them in the future?







Title Post-Hiroshima Cultural Biopic (1)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (2)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (3)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (4)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (5)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (6)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (7)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000



Title Post-Hiroshima Cultural Biopic (8)
Medium Acrylic and kimoto opake ink on transcryl
Size 841mm x 1189mm (A0)
Authenticity Signed by the artist
Price £3,000

MEMENTO MORI

Memento mori - a longstanding artistic motif reflecting on mortality and the passage of time. Rooted in the Latin phrase meaning "remember that you must die", it invites contemplation of life's impermanence and the importance of how we choose to live in the present.

At the heart of this body of work is Sickboy's fascination with historical artefacts, found objects and their ability to carry meaning across time. A collector himself, Sickboy is drawn to objects that bear traces of cultural history. *Fair Warning London* focuses on particularly those connected to post-war movements, changing social attitudes and significant moments in popular culture. Drawing from his own collection and a selection of sourced objects, he recontextualises these fragments within the gallery, shifting them from objects of historical record into elements of new visual narratives.

The resulting works sit somewhere between still life, installation and storytelling. Objects are abstracted, rearranged and reimagined, allowing familiar symbols to become ambiguous and open to interpretation. Like fragments of folklore or half-remembered stories, they move between fact and fiction, past and present, inviting questions around memory, belief and the ways cultural meaning is continually reshaped over time.

STILL LIFE PAINTINGS

A series of paintings translating Sickboy's sculptural still-life installations into abstracted two-dimensional compositions.





Title Surrealistic Abstracted Still Life
Medium Enamel and acrylic on dibond
Size 830mm x 1003mm
Authenticity Signed by the artist
Price £4,750



Title Abstracted Still Life
Medium Enamel and acrylic on dibond
Size 900mm x 1110mm
Authenticity Signed by the artist
Price £5,250

ORIGINAL HAND-PAINTED DiY (*Dreaming in Yellow*) SOUNDSYSTEM LOGO & SPEAKER

Celebration and resistance.

Created by DJ Digs, one of the founding members of DiY Soundsystem, this original hand-painted logo became one of the defining visual identities of a collective that helped shape Britain's free party movement. Displayed alongside an original DiY speaker, the works represent both the visual and sonic foundations of a movement that transformed fields, quarries and disused rural spaces into temporary communities built around music, freedom and collective experience.

Emerging from the convergence of punk politics, acid house culture and a desire to create alternatives to commercial nightlife, DiY became one of the most influential collectives within Britain's underground rave scene. The logo provided a recognisable symbol for the movement, while the speaker served as the vehicle through which music, ideas and collective energy were shared, carrying sound across landscapes that were briefly transformed into spaces of creativity, celebration and resistance.

Reflecting on the creation of the logo, Digs recalls: "Having taken time away from the computer during flyer design in the 90's - I went full circle here to use the spray can to distort and change the DiY logo as Photoshop would have done before."

The statement captures the spirit of the movement itself; a blend of analogue ingenuity and DIY experimentation that often anticipated or bypassed mainstream culture. As cultural artefacts, the logo and speaker embody the collective's belief in creativity as a means of reclaiming space, building community and imagining alternatives to the status quo. Presented within Fair Warning, they stand as reminders that some of the most influential cultural movements emerge not from institutions, but from people creating their own opportunities, networks and forms of expression.





Title *Once Upon a Time in a Field in England (Before)*
Medium Enamel, oil pencil, acrylic, spray paint and UV ink on dibond
Size 1280mm x 930mm (bespoke frame painted by the artist)
Authenticity Signed by the artist
Price £7,500



Title *Once Upon a Time in a Field in England (After)*
Medium Enamel, oil pencil, acrylic, spray paint and UV ink on dibond
Size 1280mm x 930mm (bespoke frame painted by the artist)
Authenticity Signed by the artist
Price £7,500

YŌKAI MONSTER CERAMICS

Produced during Occupied Japan following the Second World War, these ceramic figures depict Yōkai - supernatural creatures and spirits drawn from centuries of Japanese folklore. Manufactured at a time when Japan was rebuilding its economy and cultural identity, they formed part of a revived export trade that helped support the country's recovery. Despite being created for an international market, the figures carried forward stories deeply embedded within Japanese culture, preserving myths, beliefs and traditions that had been passed between generations for centuries.

For Sickboy, who has maintained a close relationship with Japan for over a decade, these ceramics reflect both the country's post-war reinvention and the enduring power of its cultural imagination. Their bold forms and expressive line work feel remarkably contemporary, demonstrating how folklore continues to evolve and resonate across generations.





Title Yōkai Monsters WALKING HEART
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700



Title Yōkai Monsters TEMPLE
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700

CND PROTEST PAMPHLETS 1958-1962

Rare antiwar and pacifist item from 1958, a piece of British history, reflecting the country's stance on peace and conflict during that era.

These original Campaign for Nuclear Disarmament (CND) pamphlets and protest badges trace the evolution of one of the most recognisable symbols of the twentieth century. Designed by Gerald Holtom in 1958 for CND, the peace symbol quickly became one of the most recognisable emblems of protest and collective action in modern history. Distributed at marches and demonstrations, these original pamphlets and handmade badges reveal how a simple graphic was adopted, adapted and carried by countless individuals and communities. More than political ephemera, they are artefacts of a grassroots movement that used creativity, design and public demonstration to advocate for nuclear disarmament and a more peaceful future.

The badges also reflect the movement's participatory character, with handmade variations produced by diverse groups who adapted the symbol to express both collective identity and shared opposition to nuclear weapons. Through humour, ingenuity and personal expression, these objects demonstrate how an idea can spread beyond its origins to become a universal language of hope, solidarity and resistance.



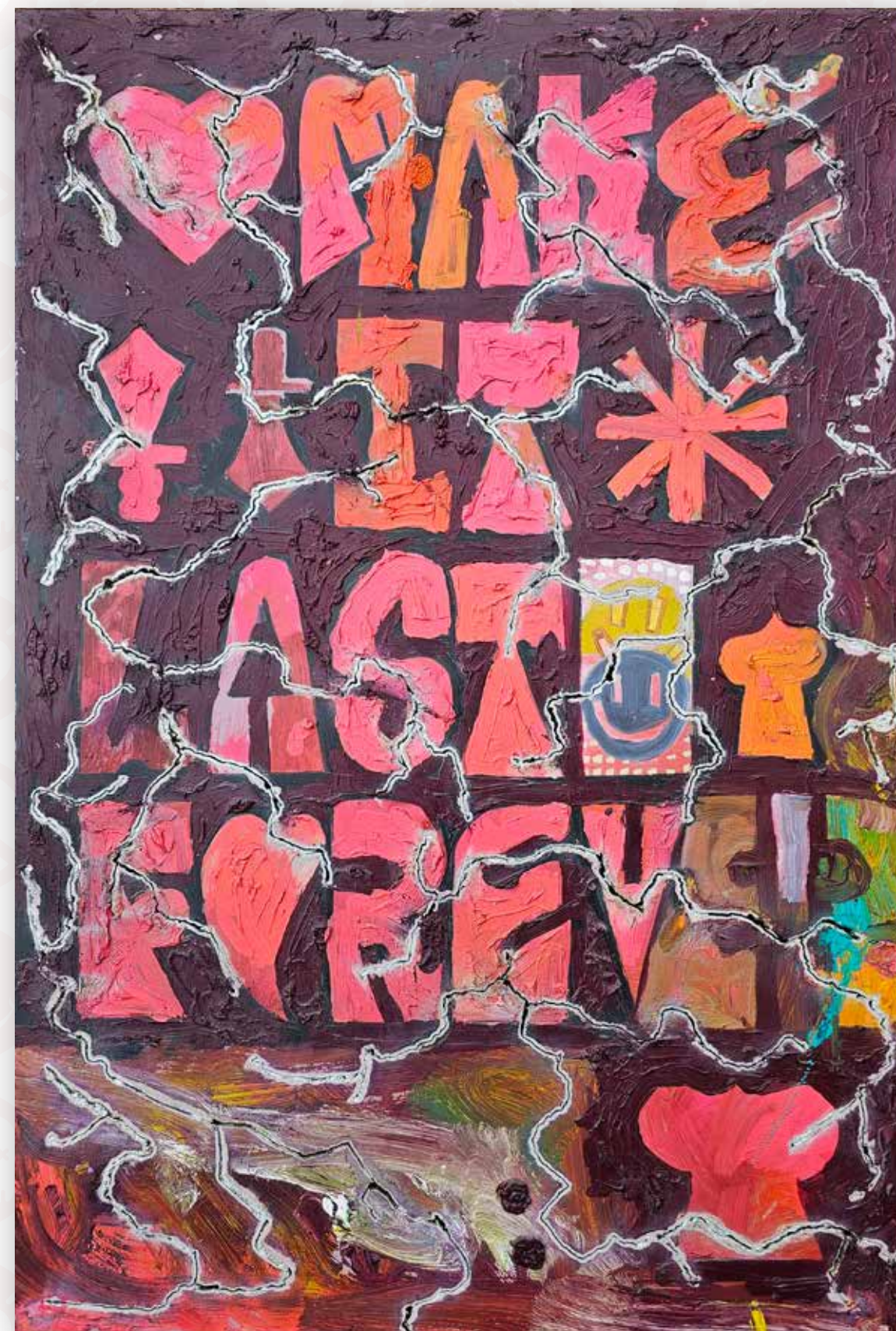
Title	Forever Peace Prayer Cushion
Medium	Velvet and wool hand embroidered
Size	500mm x 550mm x 120mm
Authenticity	Signed by Sickboy
Price	£1,950

Embroidered by Amy Freeman.

MAKE IT LAST FOREVER DONNA MCGHEE

Released in 1982, Donna McGhee's *Make It Last Forever* became closely associated with the influential New York club Paradise Garage and the community that formed around it. Under the musical direction of DJ Larry Levan, the club emerged as a cultural refuge for Black, Latino and LGBTQ+ communities, creating a space where music, identity and collective experience could flourish beyond the margins of mainstream society. More than a dance record, *Make It Last Forever* evokes a movement that transformed nightlife into a site of belonging, expression and cultural innovation.

Within *Fair Warning*, the record serves as a reminder of how communities often create their own spaces of joy, connection and resilience during periods of exclusion and social change. Its title also resonates with the exhibition's wider themes of preservation, memory and the desire to hold onto fleeting moments, asking what cultural traces endure long after the music has faded.



Title	<i>Make it last forever</i>
Medium	Acrylic on powder coated aluminium panel
Size	800mm x 1000mm
Authenticity	Signed by the artist
Price	£2,700

GEORGE ORWELL'S NINETEEN EIGHTY-FOUR

Artefact: actor John Hurt's (Winston Smith) personal, annotated copy of the script in which he drew multiple self-portraits during filming.

Created during the production of Michael Radford's 1984 film adaptation of George Orwell's *Nineteen Eighty-Four*, these drawings and annotations offer a rare personal insight into actor John Hurt's portrayal of Winston Smith. Orwell's novel, written in the aftermath of the Second World War, remains one of the most influential warnings against totalitarianism, surveillance and the manipulation of truth. Through concepts such as Big Brother, Newspeak and the rewriting of history, it introduced a language that continues to shape contemporary debates around freedom, technology and state power.

Presented here as cultural artefacts, Hurt's sketches and notes transform a landmark work of political fiction into something intimate and human. They serve as reminders that questions once imagined as dystopian fiction remain deeply relevant today, as societies continue to grapple with surveillance technologies, data collection and the boundaries between security and personal freedom.



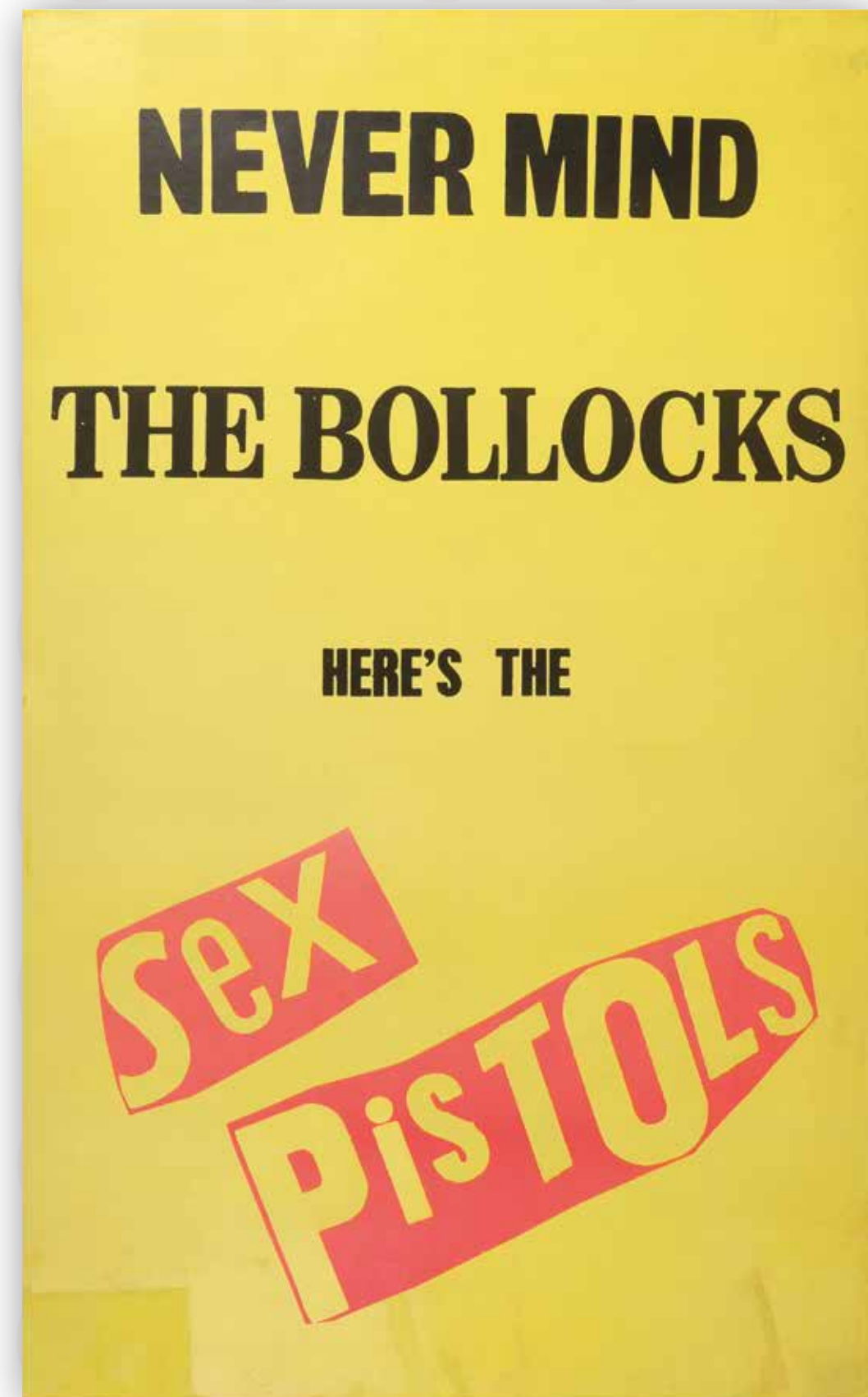
Title	Untitled Cut Panel
Medium	Acrylic on powder coated aluminium panel
Size	800mm x 1000mm
Authenticity	Signed by the artist
Price	£2,700

NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS

"Anarchic, nihilistic, intellectually looking to change life. Changing life meant being an outlaw. Being an outlaw meant being a criminal. And we thought that was something that artists and criminals have in common."

— Malcom McLaren

Released in October 1977, the promotional poster for Never Mind the Bollocks, Here's the Sex Pistols embodies the confrontational spirit of British punk. Designed by Jamie Reid and informed by Situationist and Dadaist ideas, its deliberately abrasive aesthetic rejected the polished language of commercial advertising. Emerging amid economic hardship, political instability and social disillusionment, punk became a DIY movement through which a generation excluded from prosperity could challenge class structures, institutional authority and cultural conformity. The poster remains an enduring symbol of rebellion, dissent and the power of graphic design as a tool of resistance.



CHRISSY DARLING × SICKBOY

London-based artist and performer Chrissy Darling creates masks, headdresses and wearable artworks that draw upon club culture, fantasy, ritual adornment and self-transformation. Through costume and character creation, her work explores identity, mythology and the power of visual symbolism.

Created especially for Fair Warning, this collaborative work combines a handcrafted mask, headdress, necklace and pendant made by Chrissy Darling using materials selected and supplied by Sickboy. Blurring the boundaries between sculpture, costume and ceremonial object, the piece transforms found materials into a contemporary artefact that feels both ancient and futuristic. Reflecting the exhibition's wider themes of reinvention, storytelling and cultural memory, it invites viewers to consider how objects can become vessels for identity, imagination and collective belief..



Title	Lovers Forever
Medium	Screen printed fabric, mixed media
Size	770mm x 1100mm x 360mm
Authenticity	Chrissy Darling
Price	£5,000

ROYAL ACADEMY SUMMER SHOW 2026

Love, Peace, Happiness and Death. A concept by Sickboy.

A striking exploration of the contradictions that shape human experience, Love, Peace, Happiness and Death brings together four universal forces that exist in constant tension with one another. These themes are central to Sickboy's studio practice and have appeared throughout his career, from early graffiti interventions adorning Brutalist architecture with positive symbolism and iconography, to later works exploring spiritual optimism, comic abstraction and human connection.

Beneath its vibrant, neo-psychedelic aesthetic lies a more contemplative meditation on impermanence. Developed and revisited over many years, the concept true to Sickboy's humorous approach to urban pop culture, reflects his enduring interest in the cycles and contradiction of life with the juxtaposition of profound existential themes that are a familiar visual language throughout his work. Love, Peace, Happiness + (DEATH) s ultimately both celebratory and reflective, this piece is inviting us to embrace the joy and uncertainty of existence while acknowledging its inevitable conclusion. Not necessarily an ending, the shedding of past identities and the possibility of creative or personal rebirth.



SICKBOY × HUMPHREY OCEAN RA

Sickboy first met Royal Academician Humphrey Ocean in London in 2010. Early 2026 a chance encounter through a mutual friend led to reconnection and an invitation to participate in the Royal Academy Summer Exhibition where Ocean curates a room. His approach is always to treat each work on its own merit and avoid creating a hierarchy between artists.

Hung alongside artists including Tracey Emin and Grayson Perry, the invitation was for Sickboy, both an honour and a source of conflict. Having developed his formative practice largely outside the traditional gallery system, the Royal Academy represented a departure from his own artistic roots. Ocean's background resonated with him, as part of Kilburn's music and punk scene, and he represented a connection to a different kind of creative independence and a spirit that Sickboy instinctively understood.

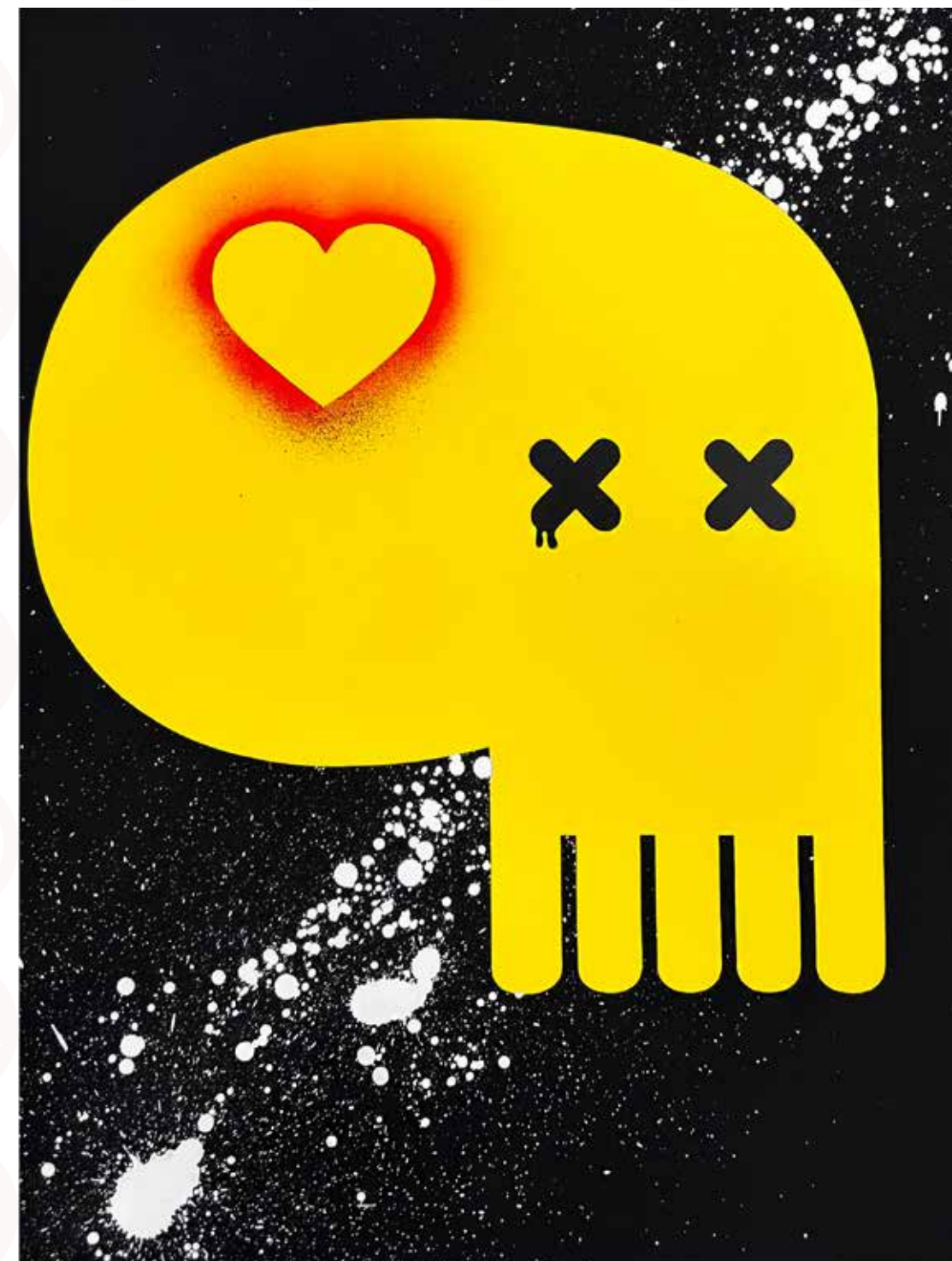
Their collaboration developed through conversations about what Sickboy might create for the RA Summer Exhibition. During a visit to Ocean's studio, they discussed the direction of the work and arrived at a deliberately simple, direct and punk-inspired aesthetic. Ocean was drawn to a pared-back work from Sickboy's archive, particularly, to the death iconography from his Love, Peace, Happiness and Death series. Sickboy responded to Ocean's suggestion by returning to the simplicity and immediacy of the original idea.

For Sickboy, this became an unusual creative exchange. "It is not often that I take advice from others when it comes to my work," he reflects, "however, him being a peer, I took direction from a state of mentorship." The process allowed him to reconnect with the energy that had informed his early practice, rather than responding to what might conventionally be expected within an institution such as the Royal Academy. The simplicity of the resulting work was refreshing: a departure from the highly detailed pieces for which Sickboy is known and, as he describes it, "a breath of fresh air." The work embodies the Summer Exhibition's theme of Interconnectedness - not only through the dialogue between two artists, but through the meeting of different generations, artistic traditions and perspectives. What began as a chance reconnection ultimately became a creative exchange that found common ground between the street, the studio and the institution.





Title Love Peace Happiness + (DEATH) / Edition of 30
Medium Two colour screen print (yellow black), hand finished chrome paint, hand finished eyes, one colour print reverse
Size 700mm x 900mm
Authenticity Signed by artist
Price £225



Title Love Peace Happiness + (DEATH) / Hand-finished Edition of 5
Medium Two colour screen print (yellow black), hand finished chrome paint, hand finished eyes, one colour print reverse + individual hand finished detail
Size 700mm x 900mm
Authenticity Signed by artist
Price £375



Title Love Peace Happiness + (DEATH) / Special Edition of 15
Medium Two colour (fluro + glitter), hand finished chrome paint, hand finished eyes, Own colour print on reverse
Size 700mm x 900mm
Authenticity Signed by artist
Price £325

