

FAIR WAR NING.

A Solo Show by the Artist
SICKBOY.

19th June - 5th July 2026 11am - 4pm (Daily)

12 Manor Farm Barns, Glandford, Norfolk NR257JP

FAIR WARNING

A Solo Show by the Artist SICKBOY.

Throughout history, periods of upheaval, uncertainty and social change have given rise to new forms of creativity. In moments shaped by war, political repression, economic hardship and cultural transformation, people have responded not only by enduring, but by imagining, creating and rebuilding. Carefully curated by contemporary artist Sickboy, *Fair Warning* brings together a collection of cultural artefacts that emerged from such moments celebrating the concept of positivity out of adversity.

From anti-nuclear protest badges and post-dictatorship artworks to punk graphics, free party ephemera and objects shaped by post-war optimism, each artefact carries the imprint of the time that produced it. Together, they reveal how ideas, beliefs and acts of creative resistance can outlast the circumstances from which they emerged. In collaboration with the public, a piece included in the exhibition *Fair Warning Unity Temple*, a fragmented temple imagined as both monument and time capsule. Scattered throughout the space, artefacts and artworks are reinterpreted through Sickboy's visual language, transforming historical objects into future relics. Rather than presenting history as fixed, the exhibition considers how meaning shifts over time and how objects continue to accumulate stories long after their original purpose has faded. Part archive, part installation and part speculative archaeology, *Fair Warning* invites visitors to reflect on what we choose to preserve, what we choose to forget, and what traces of the present might remain for future generations to discover.





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.



PORTRAIT OF AN ARTIST

Created between 2023 and 2026, *Portrait of an Artist* marks a significant moment within Sickboy's practice. Revisited repeatedly over a three-year period, the work became an unusually personal undertaking and is perhaps the closest the artist has come to producing a self-portrait. Rather than seeking a literal likeness, the painting functions as a reflection on identity, process and the passage of time, accumulating layers of experimentation and revision throughout its development.

The work also provided an opportunity to explore and refine new mark-making techniques using an airbrush. By spraying across crunched tissue paper, Sickboy created a shifting three-dimensional surface that acts as both stencil and sculptural form. The resulting textures blur the boundaries between painting, drawing and relief, producing an image that appears simultaneously rendered and constructed. The process reflects the artist's wider interest in transformation, where simple materials become vehicles for complexity, illusion and meaning.



Title *Imaginary Self Portrait of the Artist*
Medium Enamel, Oil pencil, Acrylic and Spray Paint on Dibond
Size 1280mm x 930mm
Authenticity Signed by the artist
Price £6,850

PAULA REGO & FOLK ART INFLUENCE

Paula Rego remains one of Sickboy's most significant artistic influences and one of the artists he returns to most frequently. Since first encountering her paintings in the late 1990s, he has visited numerous exhibitions across the UK and continues to be drawn to her ability to combine the visual language of fairy tales, folklore and illustration with the technical mastery of a fine artist. Rego's work often occupies a space between beauty and unease, using familiar narratives to explore power, vulnerability and the complexities of human behaviour.

Alongside artists such as Rego, Sickboy has long been fascinated by forms of creativity that emerge beyond traditional cultural structures. His influences range across contemporary fine art, folk traditions, underground subcultures and self-taught artists whose work exists outside established institutions. What connects these diverse sources is a shared ability to communicate complex ideas through direct, personal and highly individual forms of visual expression.

Similarly, American folk art of the mid-twentieth century, which emerged during a period of profound social and cultural change. While artists associated with the underground comics movement, including Robert Crumb and Victor Moscoso, were beginning to challenge the conventions of mainstream culture, countless self-taught and anonymous makers were creating their own visual responses to the changing world around them. Often working outside established art institutions, these artists documented everyday life, local stories, political shifts and aspirations for freedom and equality through deeply personal forms of image making.

Whether found in Rego's psychologically charged narratives, the honesty and individuality of folk art, or the visual language of underground culture, Sickboy is drawn to work that combines storytelling with a distinctive artistic

voice. The layered textures, expressive mark-making and emotional depth found across these traditions continue to inform his own approach to painting. The works presented in *Fair Warning* reflect this broad artistic lineage, demonstrating how ideas can travel across cultures, generations and disciplines to find new forms of expression.



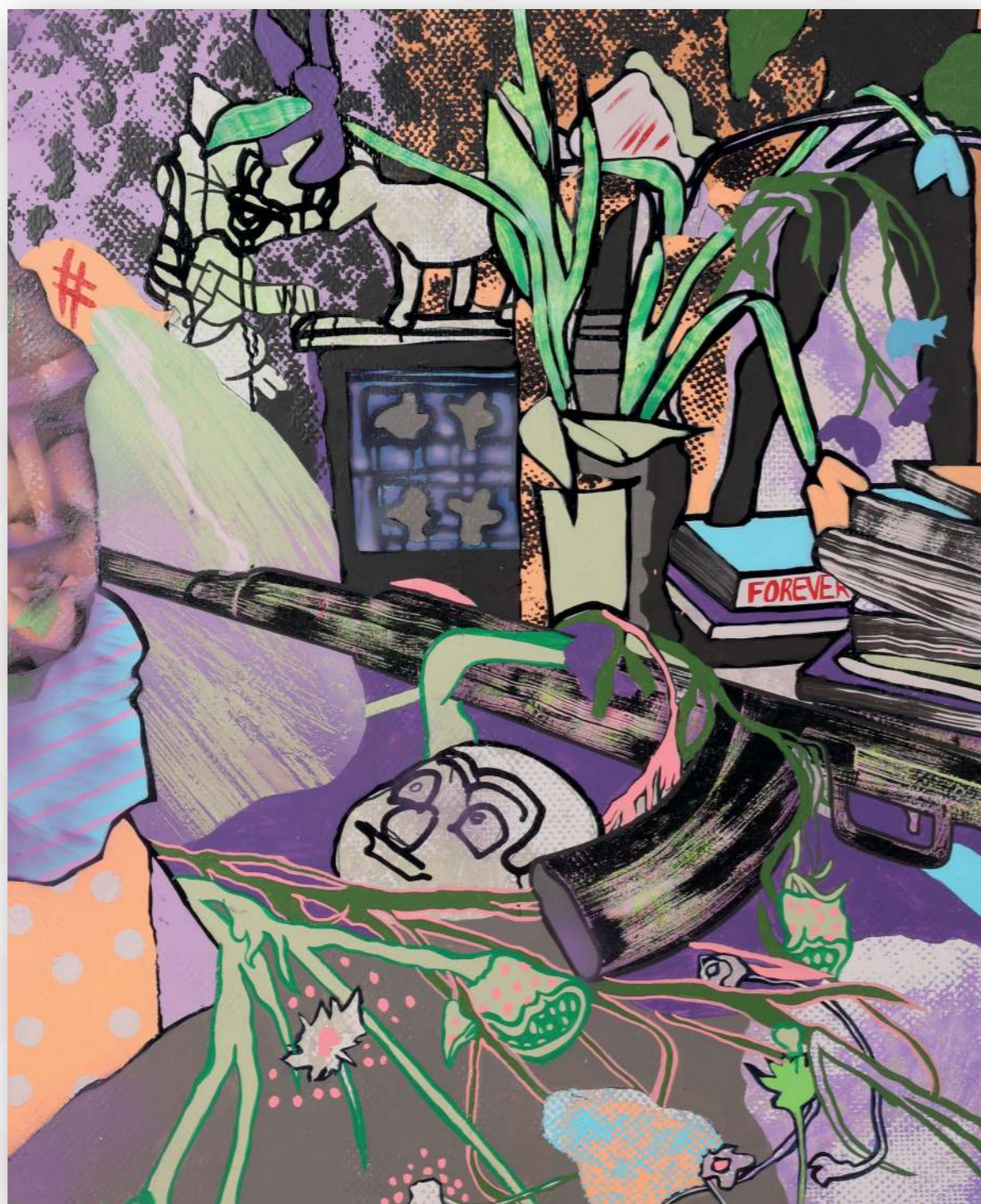
Artist Unknown c1957 - Cleveland, Ohio *Courtesy Private Collector*

MEMENTO MORI

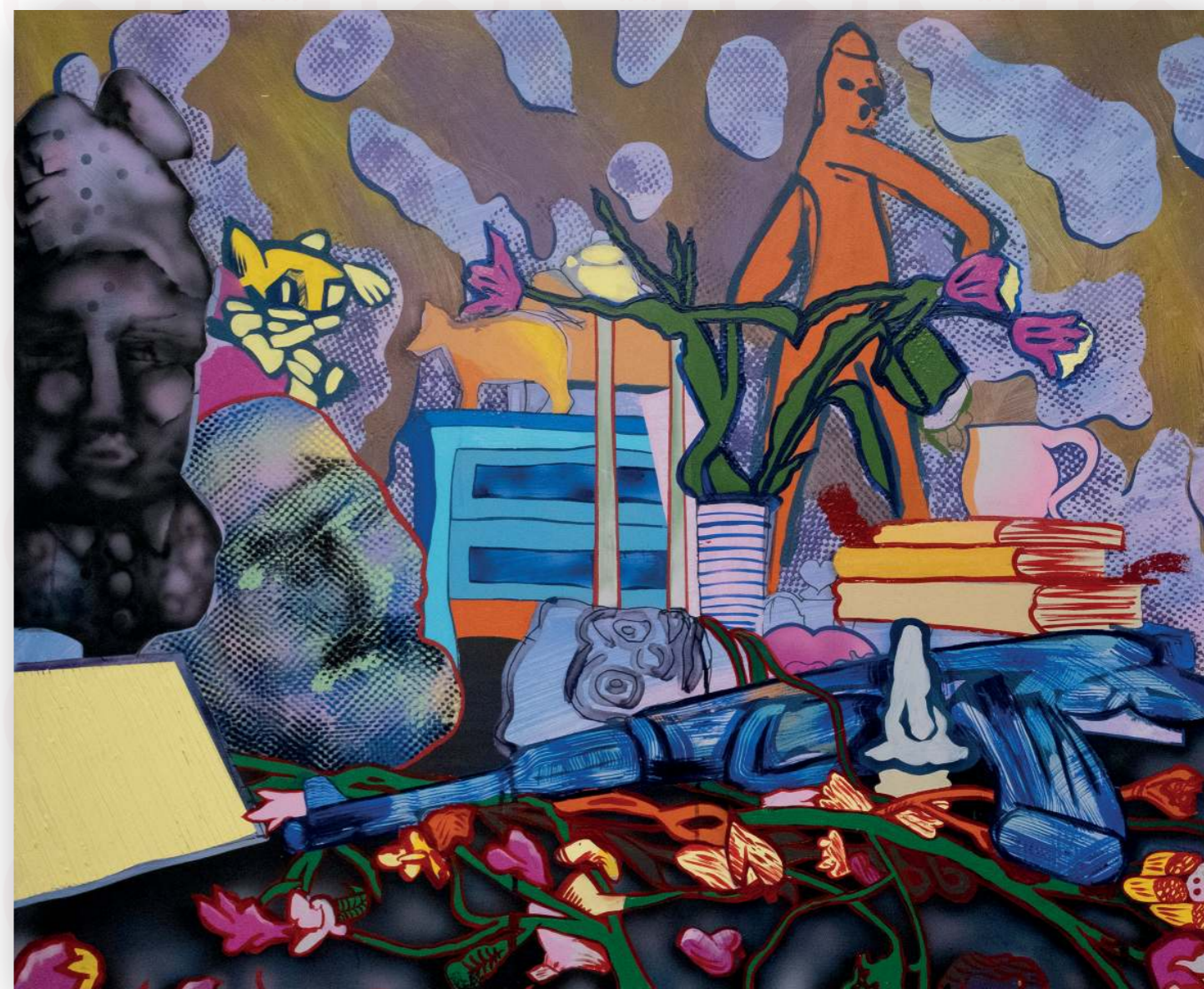
Memento mori - an artistic motif that reflects on mortality and the passage of time. Rooted in the Latin phrase meaning remember that you must die, it invites contemplation of life's impermanence and the importance of living meaningfully in the present.



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



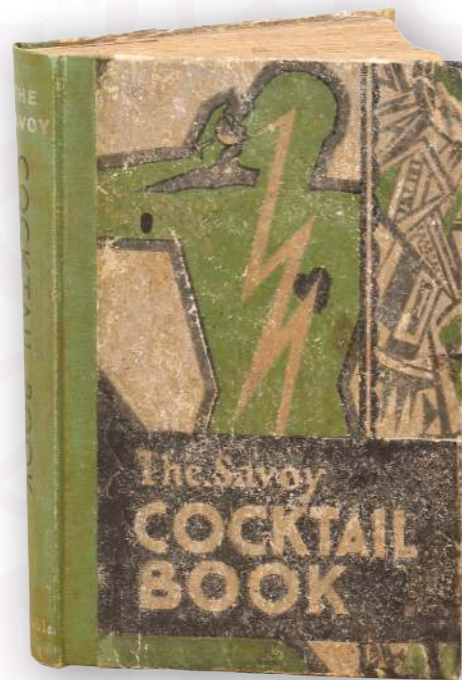
Title Surrealistic Abstracted Still Life
Medium Enamel and acrylic on dibond
Size 830mm x 1003mm
Authenticity Signed by the artist
Price £4,750



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

ARTEFACTS:

Sickboy's drawn together a rich and often unexpected range of references, including military artefacts, protest symbols, vernacular signage, folk traditions and objects drawn from Bishop & Miller's archives. These fragments of cultural history are neither preserved nor presented as historical curiosities; instead, they are transformed and reassembled into new narratives that blur the boundaries between fact and fiction, past and present. Through this process, familiar symbols become unstable, inviting viewers to question inherited meanings and consider how belief, memory and collective identity are continually reshaped over time.



THE SAVOY COCKTAIL BOOK

First published in 1930, *The Savoy Cocktail Book* by Harry Craddock is regarded as one of the most influential cocktail books ever produced and remains a cornerstone of classic cocktail culture. Its distinctive Art Deco design, featuring metallic covers and vibrant illustrations by Gilbert Rumbold, captured the glamour and optimism of interwar London. Emerging in the aftermath of the First World War, the book reflects a wider cultural shift away from austerity and towards celebration, escapism and modernity, documenting a social movement that embraced pleasure, style and reinvention in the face of recent hardship.

YŌKAI MONSTER CERAMICS

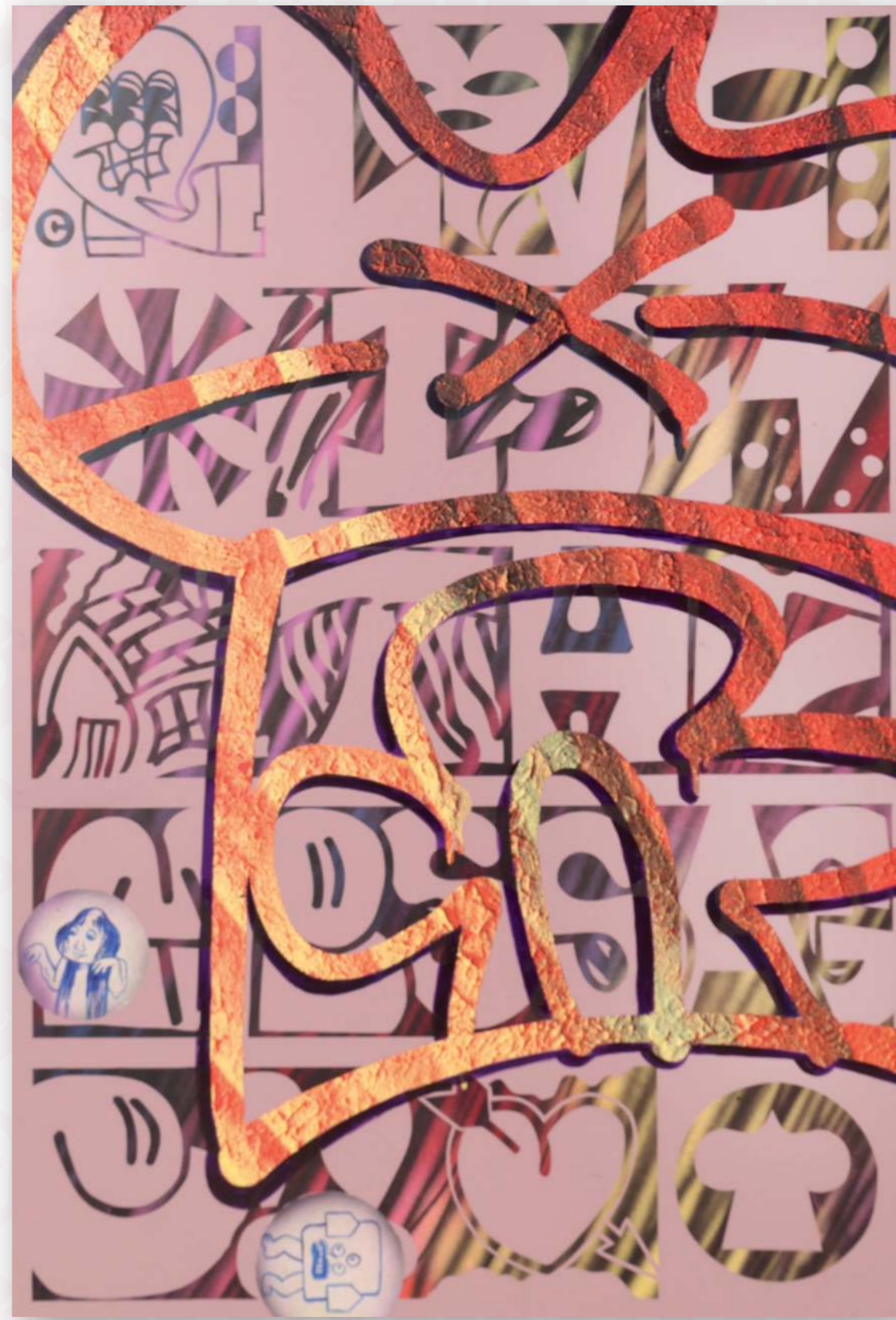
Produced during Occupied Japan following the Second World War, these ceramic figures depict Yōkai - supernatural creatures and spirits drawn from centuries of Japanese folklore. Manufactured at a time when Japan was rebuilding its economy and cultural identity, they formed part of a revived export trade 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



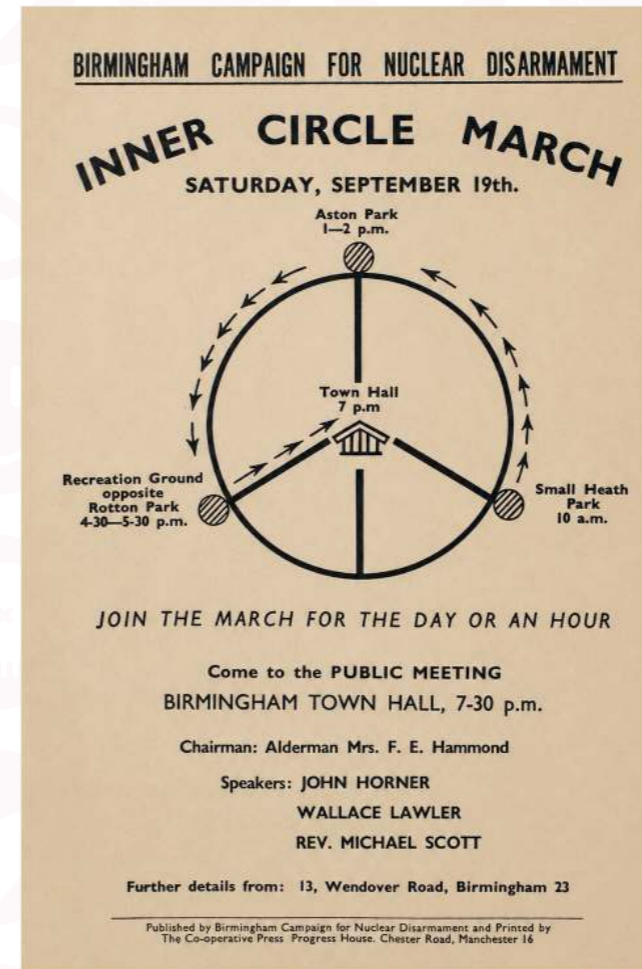
Title Yōkai Monsters *TEMPLE*
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700

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.

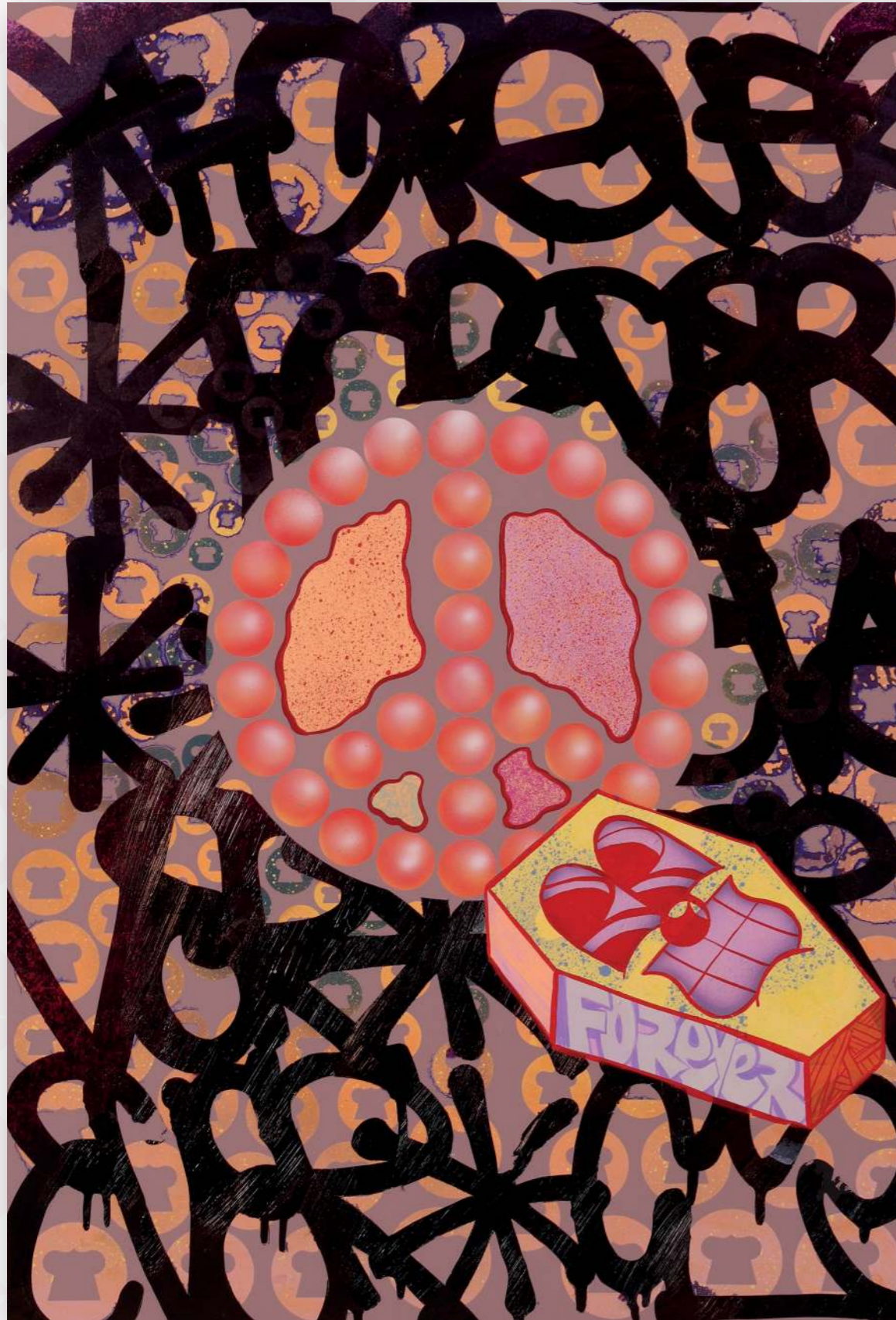


ALDERMASTON TO LONDON
MARCH

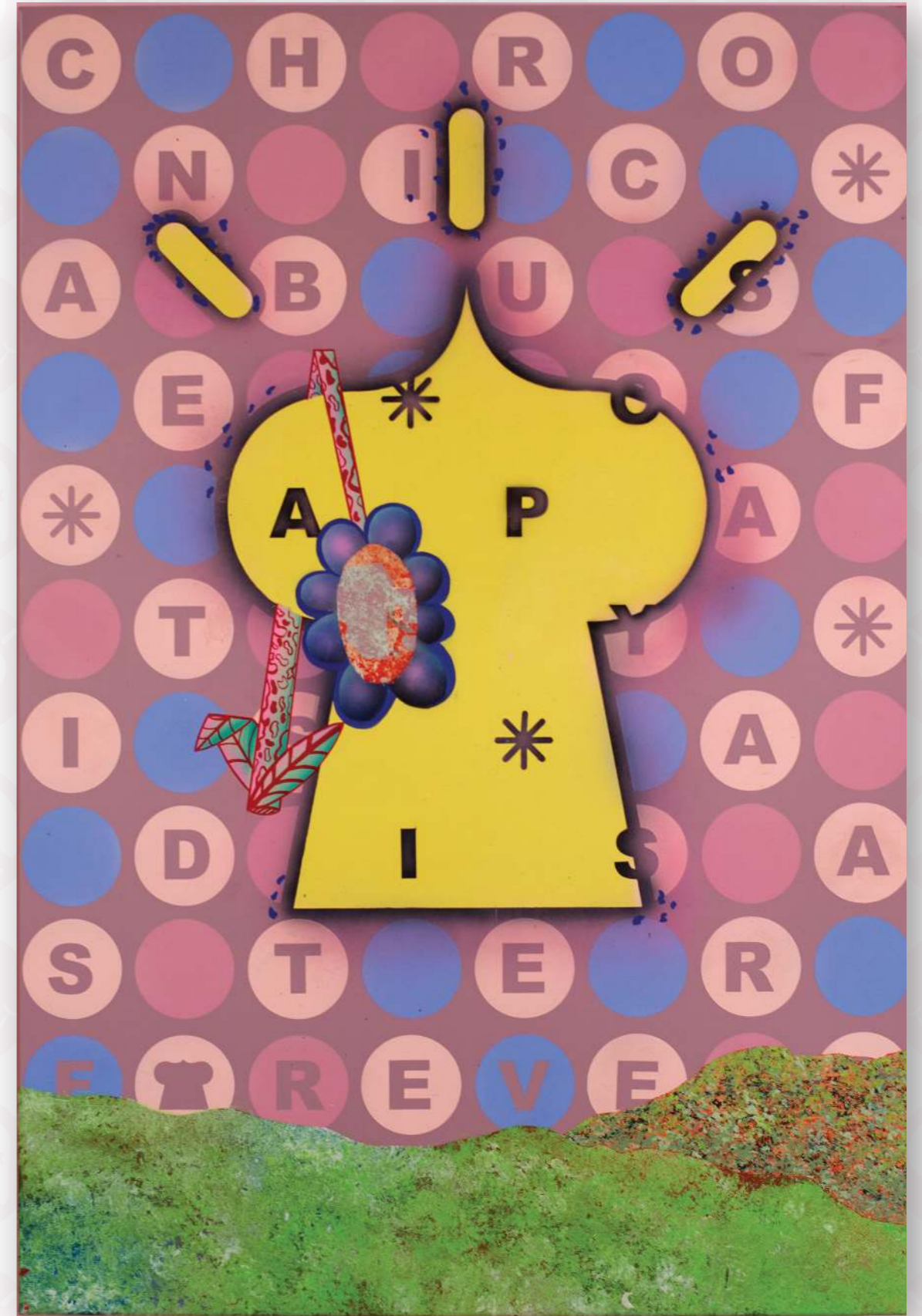
ADVICE TO MARCHERS

EASTER 1962





Title Love PEACE Happiness Death
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700



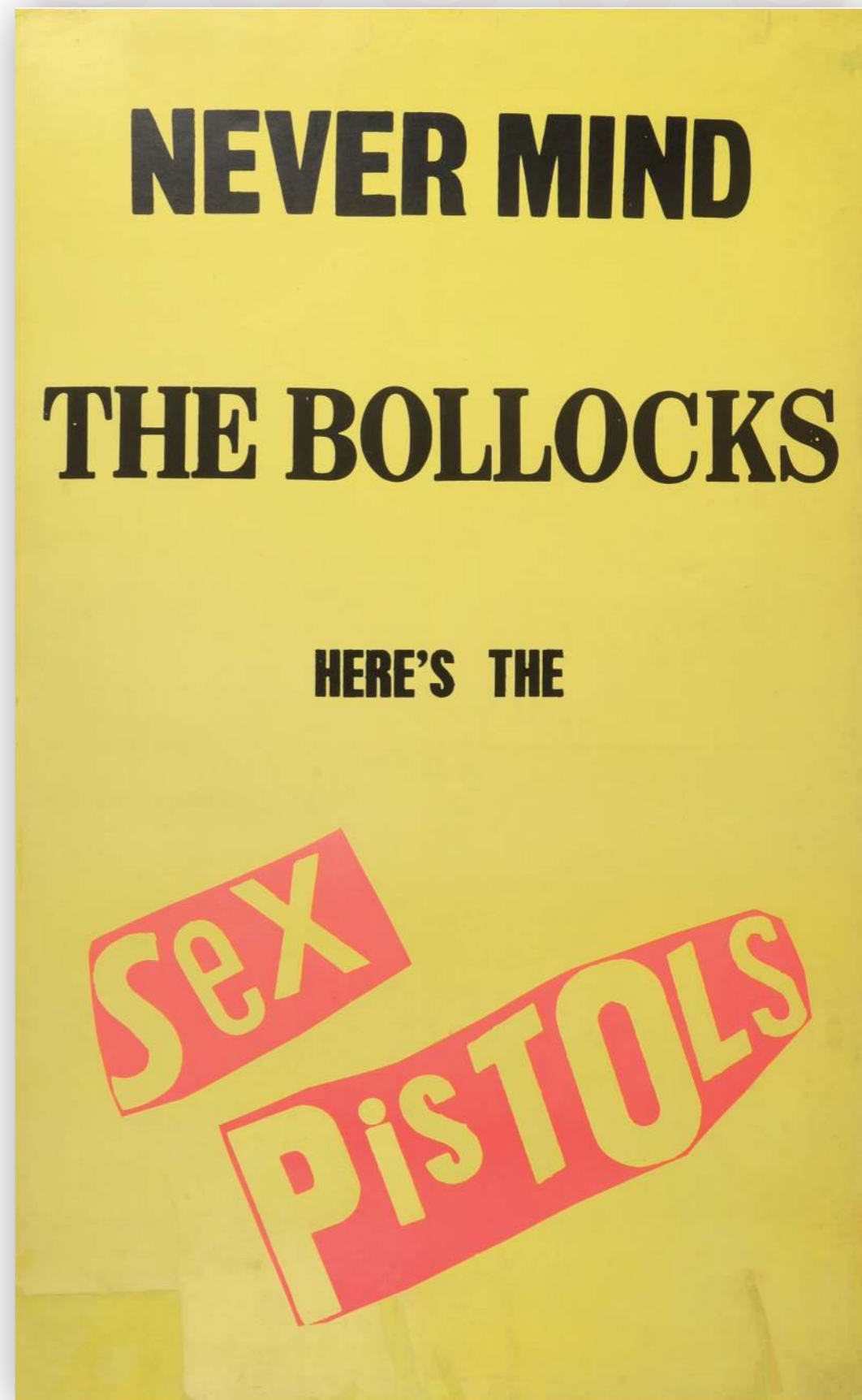
Title Love PEACE Happiness Death
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700

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 McClaren

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

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.

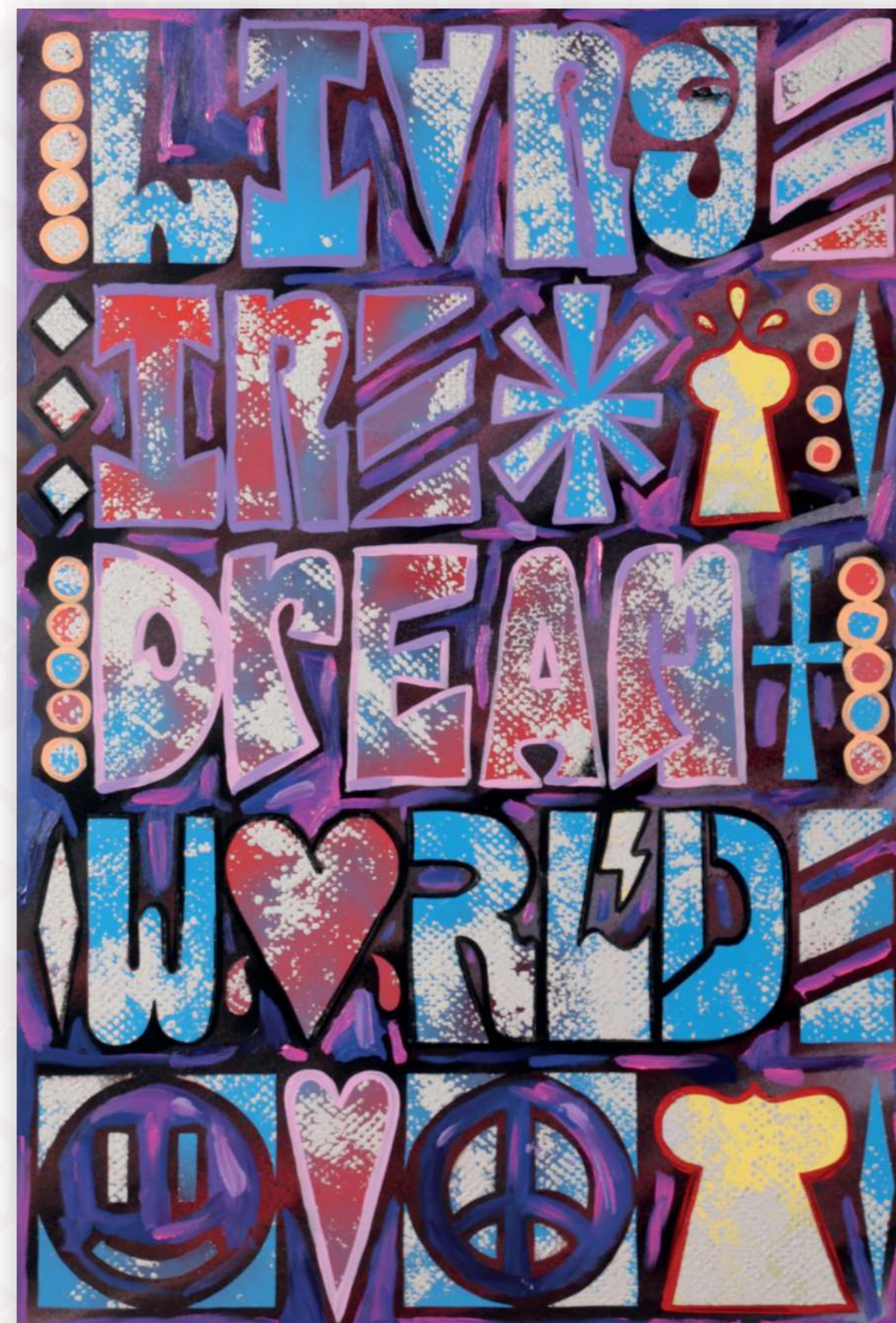


Title	Forever Peace Prayer Cushion
Medium	Velvet and wool hand embroidered
Size	500mm x 550mm x 120mm
Authenticity	Signed by Sickboy
Price	£1,950

Embroidered by Amy Freeman



Title *Make it Last Forever*
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700



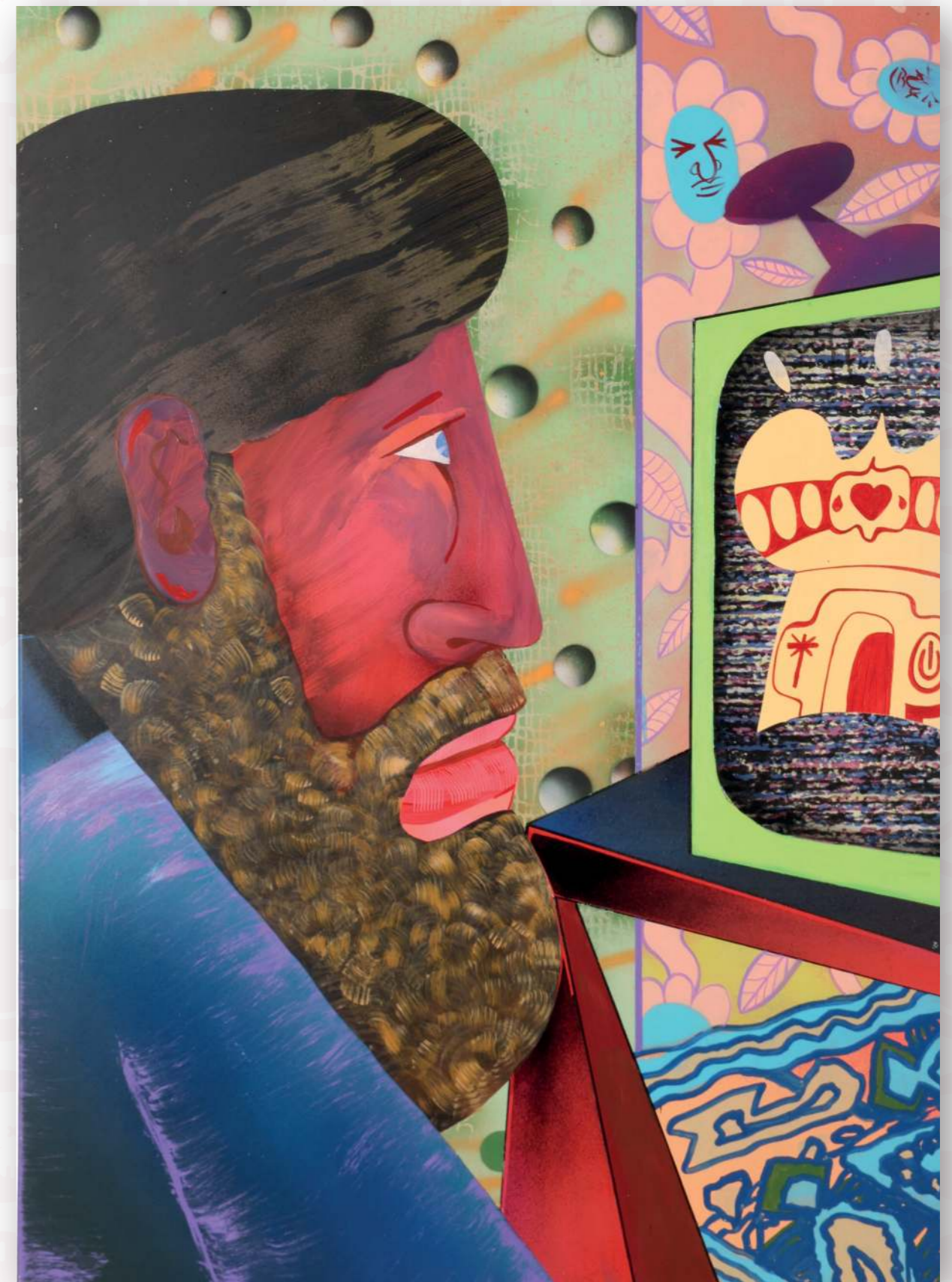
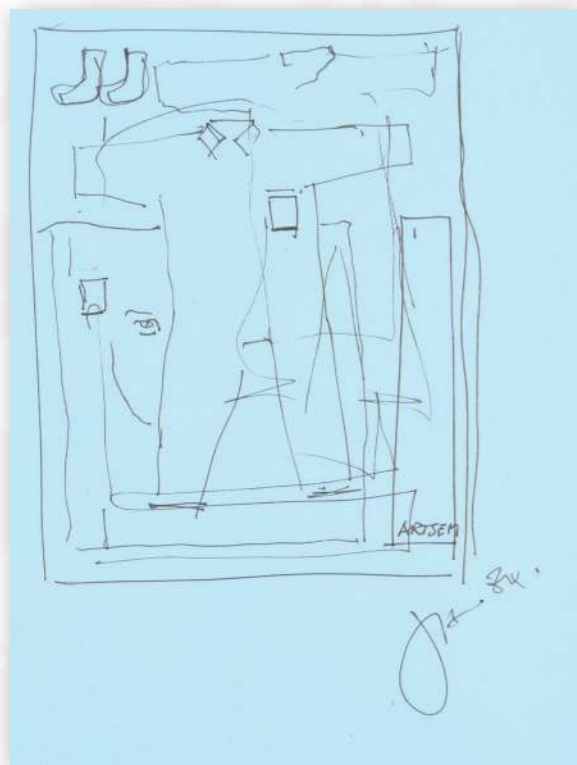
Title *Living in a Dream World*
Medium Acrylic on powder coated aluminium panel
Size 800mm x 1000mm
Authenticity Signed by the artist
Price £2,700

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.



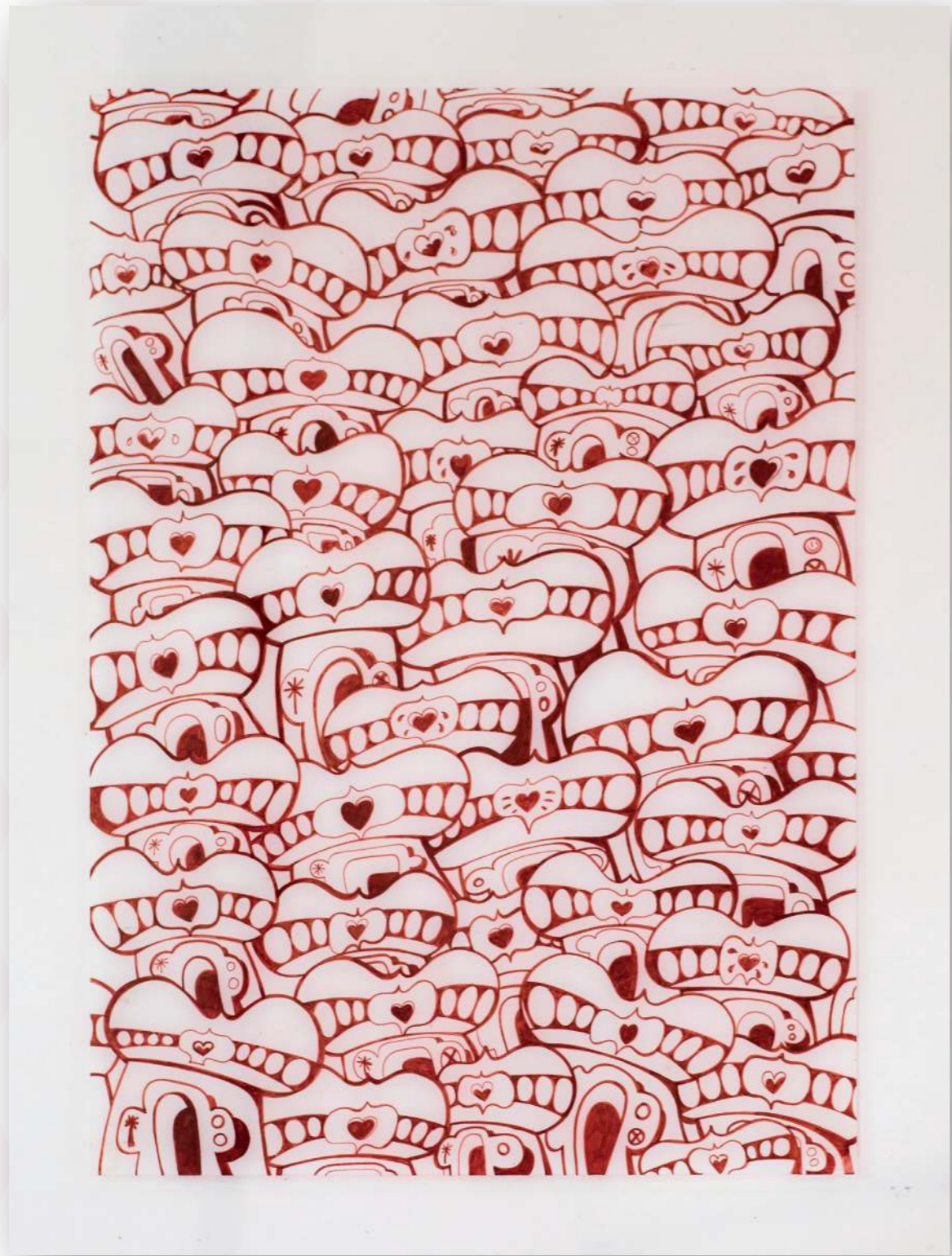
Title *Big Brother is Watching You*
Medium Acrylic on powder coated aluminium panel
Size 900mm x 1250mm
Authenticity Signed by the artist
Price £4,600

AKIRA CELS 1988

These hand-painted acetate animation cells were used in the production of Akira (1988), the ground-breaking animé 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. Widely regarded as a landmark of animation and science fiction cinema, Akira emerged during Japan's late-twentieth-century economic and technological transformation, presenting a vision of a futuristic society shaped by rapid development, political unrest and the consequences of unchecked power. 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.



Title Post Apolocaply
Medium Spray paint and acrylic Kimoto opake ink on transcryl
Size 700mm x 940mm (bespoke acrylic frame)
Authenticity Signed by the artist
Price £2,500



Title Squadrophenia
Medium Kimoto opake ink on transcryl
Size 700mm x 940mm (bespoke acrylic frame)
Authenticity Signed by the artist
Price £3,150



Title Find Yourself a Friend
Medium Kimoto opake ink on transcryl
Size 700mm x 940mm (bespoke acrylic frame)
Authenticity Signed by the artist
Price £2,500

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

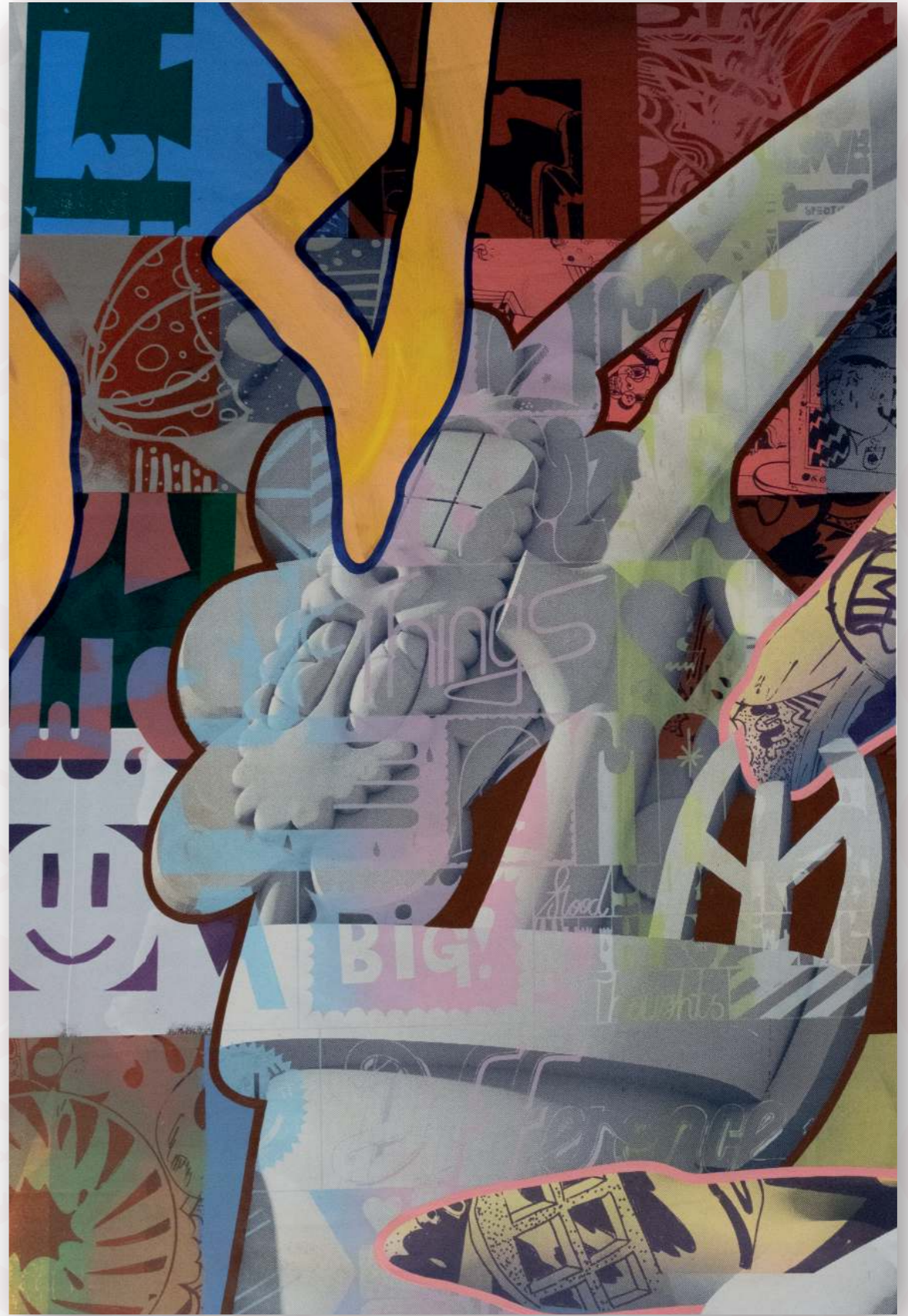


Title *Once Upon a Time in a Field in England (After)*
Medium Enamel, oil pencil, acrylic, spray paint and UV ink on dibond
Size 1280mm x 930mm (bespoke frame painted by the artist)
Authenticity Signed by the artist
Price £7,500



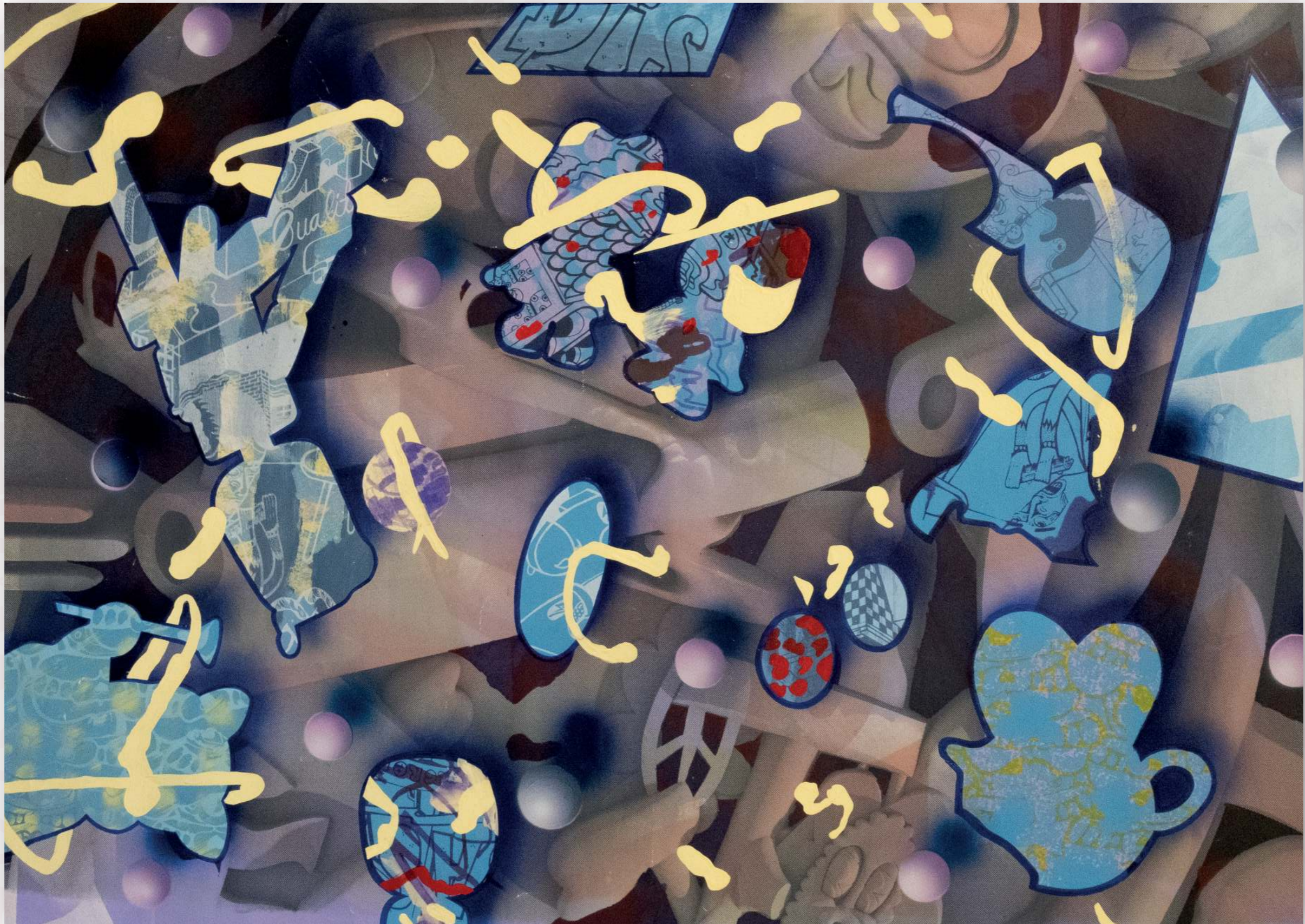
Title Norfolk Peace Flower I
Medium Mixed media paintings on canvas
Size 750mm x 1050mm
Authenticity Signed by the artist
Price £3,950

Print making elements done at Studio All Day Long



Title Norfolk Peace Flower II
Medium Mixed media paintings on canvas
Size 750mm x 1050mm
Authenticity Signed by the artist
Price £3,950

Print making elements done at Studio All Day Long



Title Norfolk Dream World I
Medium Mixed media on canvas
Size 750mm x 1050mm
Authenticity Signed by the artist
Price £4,250

Print making elements done at Studio All Day Long



Title Norfolk Dream World II
Medium Mixed media paintings on canvas
Size 750mm x 1050mm
Authenticity Signed by the artist
Price £4,250

Print making elements done at Studio All Day Long



Title Norfolk Love Peach Happiness Death
Medium Mixed media paintings on canvas
Size 915mm x 1220mm
Authenticity Signed by the artist
Price £5,000

Print making elements done at Studio All Day Long



Title Forever Abstraction
Medium Painting and screen print collage acrylic oil based ink
Size 760mm x 1010mm
Authenticity Signed by the artist
Price £1,500



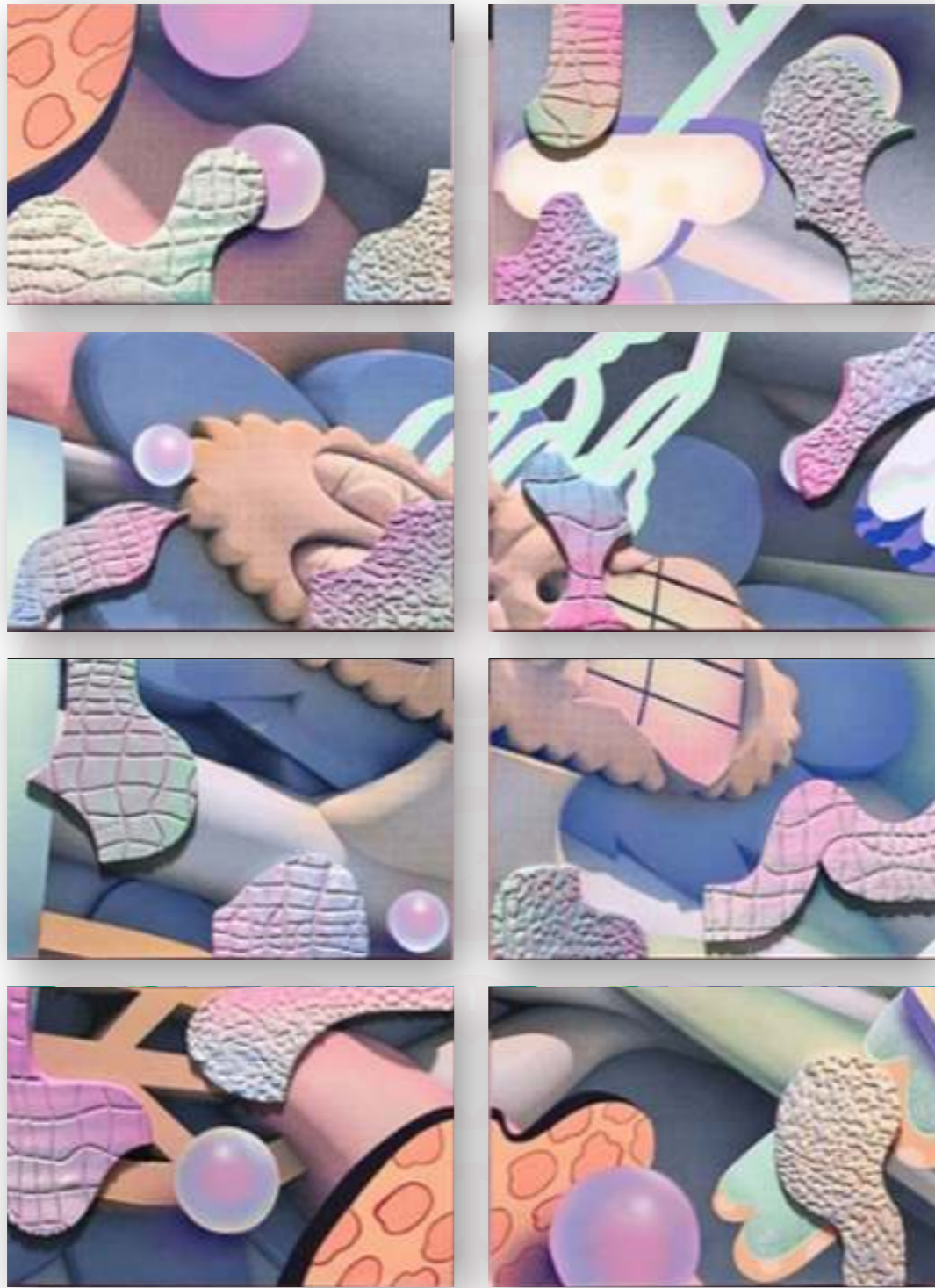
Title Dream World Abstraction
Medium Painting and screen print collage acrylic oil based ink
Size 760mm x 1010mm
Authenticity Signed by the artist
Price £1,500



Title Together Abstraction
Medium Painting and screen print collage acrylic oil based ink
Size 760mm x 1010mm
Authenticity Signed by the artist
Price £1,500



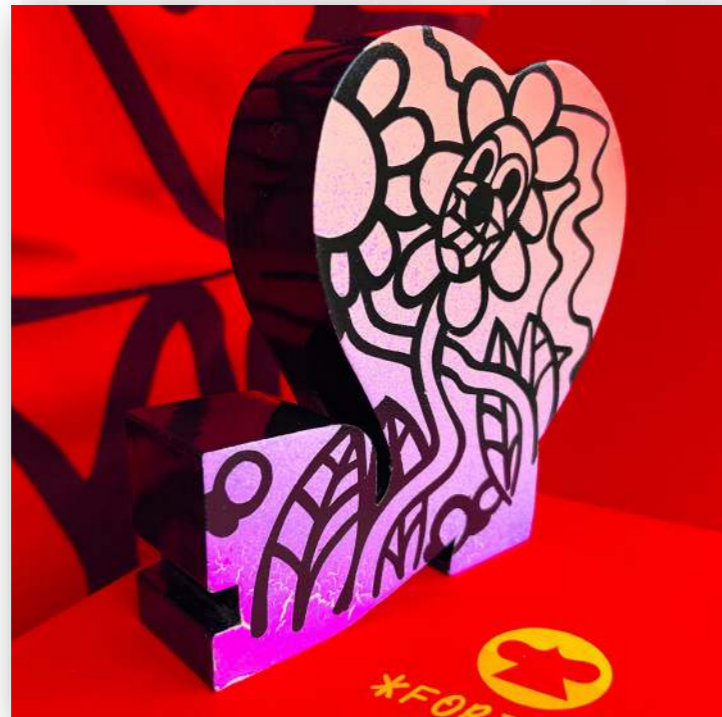
Title Love, Peace, Happiness, DEATH (Royal Academy Prototype)
Medium Acrylic and spray paint on aluminium
Size 750mm x 1050mm
Authenticity Signed by the artist
Price £5,800



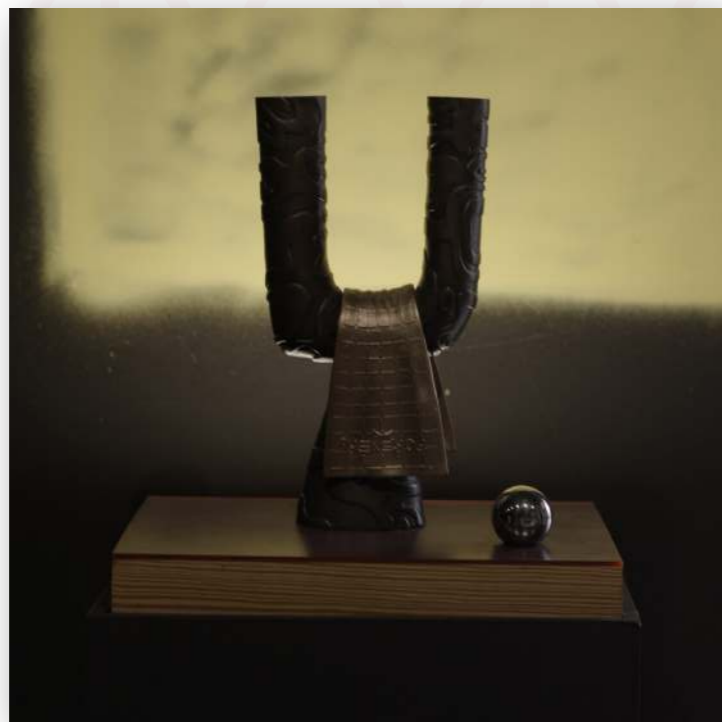
Title *Inter - Small Paintings*
Medium Acrylic, air brush, UV print and resin cast elements (Edition of 12)
Size 300mm x 196mm x 30mm
Authenticity Signed by the artist
Price £1,250 each



Title *Normal for Norfolk*
Medium Hand painted/ hand cut (Edition of 10)
Size 500mm x 500mm
Authenticity Signed by the artist
Price £750



Title Forever Heart Sculpture
Medium Cold cast resin sculpture (hand finished edition of 10)
Size 150mm x 150mm
Authenticity Signed by the artist
Price £395



Title Bronze Sculpture
Medium Bronze (Edition of 7)
Size 315mm x 196mm x 315mm
Authenticity Signed by the artist
Price £1,250



EXHIBITION CREDITS

Artist: Sickboy
 Production Team: Karen Hall & Fluorescent Smogg

Artistic & Creative Collaborations

Wearable Sculpture: Chrissy Darling Lovers Forever
 Textile Embroidery: Amy Freeman Forever Peace Prayer Cushion
 DIY Archive Contributor: DJ Digs, DiY Soundsystem
 Print Production: Arthur Buxton, Studio All Day Long

Artefact Loans & Provenance Acknowledgements

We extend our deepest gratitude to the lenders who generously provided rare archival objects
 Lady, Anwen Hurt: For the loan of Paula Rego's Dr Cat and John Hurt's personal annotated production script for Michael Radford's Nineteen Eighty-Four
 Bishop & Miller Auctioneers: For facilitating access to historical archives and objects, including The Savoy Cocktail Book
 Sickboy Private Archive: Yōkai Monster Ceramics and hand-painted Akira Animation Cells

Special Thanks

The Producer and Artist would like to extend their sincere thanks to Oliver Miller and the entire team at Bishop & Miller Auctioneers for their invaluable support in making Fair Warning possible. Particular thanks go to Fenwick & Tillbrook for generously supplying paint for the project, Alex Boardman and Tim Tracy.

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