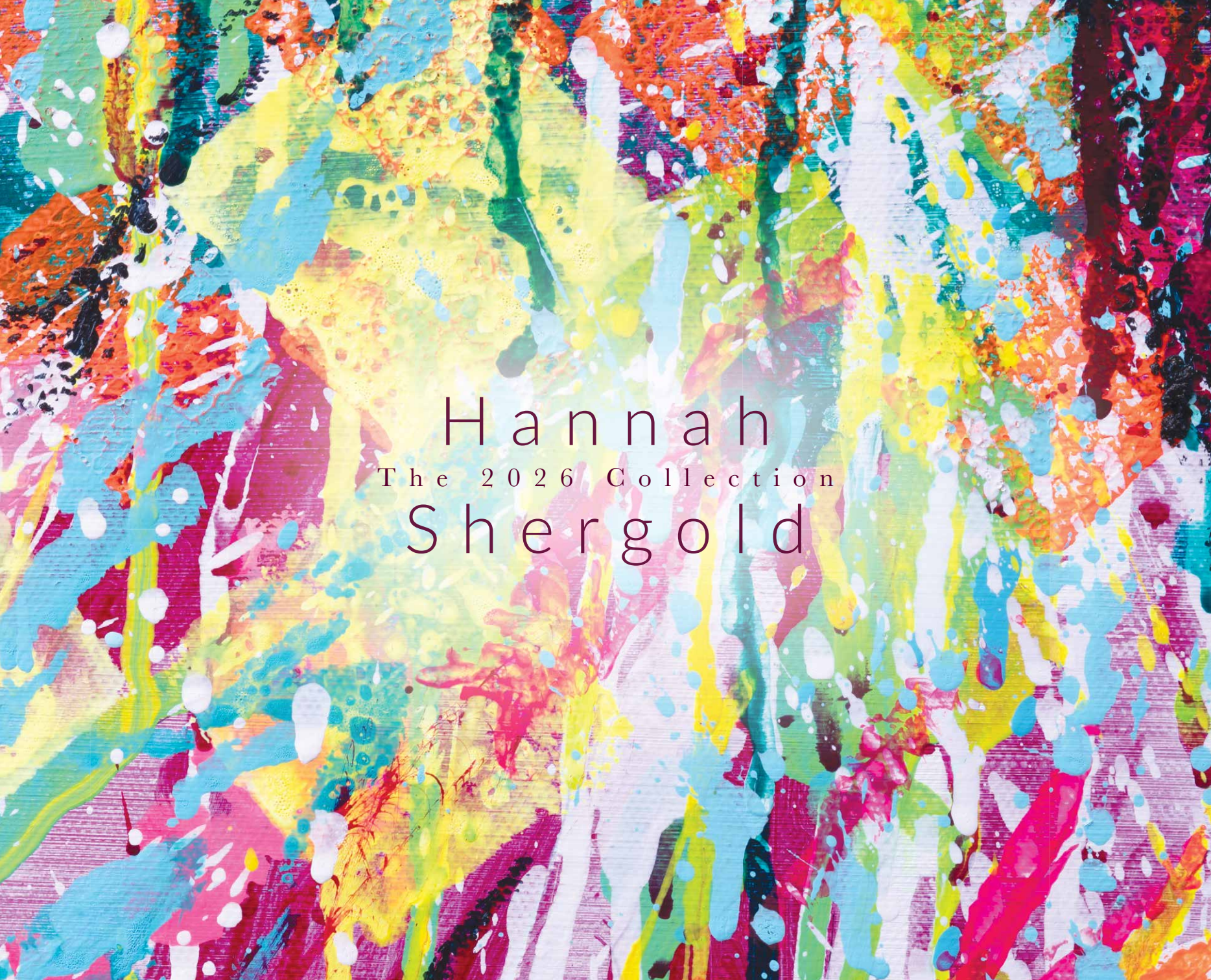


Hannah

The 2026 Collection

Shergold

Hannah Shergold

The 2026 Collection

With 10% of sales donated to

Tusk

The Artist

Hannah Shergold is a contemporary artist whose work bridges the gap between abstract and expressionist figuratism. She is entirely self-taught, developing her technique as a hobbyist during a career as an Army helicopter pilot. Her background is littered with influences, including her studies of veterinary anatomy for a Cambridge zoology degree, and a 3-year period as a bronze sculptor prior to her military career. Each chapter has influenced her practice and added depth to her work.

In 2018, having gathered a significant following for her unique style, Hannah left the Armed Forces to pursue her

art career full time. Since then she has self-represented, each year nurturing a growing reputation and existing client base whilst continuing to expose the work to new audiences. The launch of The 2026 Collection will be Hannah's ninth solo exhibition and her third at Mall Galleries in central London. Her work has been sold to clients in the USA, Australia, Singapore and across Europe, with two artworks sold to the Ferring Art Collection in Föhn, Germany.

In 2018 Hannah was the wild card winner for a place in the Sky Arts Portrait Artist of the Year competition, painting singer Emeli Sandé and actor/musician Ashley Walters. In 2024 and 2026 she was a finalist for the David Shepherd Wildlife Artist of the Year competition, and she has twice been shortlisted for the Royal Society of Portrait Painters' annual exhibition.

Since the beginning of her art career Hannah has supported military and wildlife conservation charities, to date donating over £450,000 through the sale of her work. In 2022 she was made an ambassador to Prince William's African community and conservation charity, Tusk. Through this relationship she has partnered with Rolling Stones legend Ronnie Wood, painting his portrait from life and auctioning it for Tusk in 2025.

Based in Winchester, Hampshire, Hannah works from her commercial studio, regularly welcoming collectors and critics to view the work in a relaxed, private setting. She continues to push the boundaries of her work with ambitious techniques, unique mark making and new materials, adamant that no two paintings are ever the same, yet preserving the 'golden thread' of theme and style that connects each collection to the next.

Photography by Millie Pilkington

Photography by Millie Pilkington

The Art

Figurative animal art continues to dominate Hannah's practice. Throughout art history animals are a universal vessel for symbolic meaning, serving as vital mirrors to humanity's relationship with nature, power, and the divine. They tap into our innate biological drive to connect with living things, triggering deep emotion unique to the individual.

Anatomical recognition taps into our evolutionary hard-wiring - humans are built to recognise animal form, faces and expression as a survival mechanism and it is this recognition that Hannah uses as the anchor within her paintings. Beyond this, every other aspect of her work – colour, texture, shape – can be altered, interrupted and moved evermore into the abstract.

Hannah's practice draws influence from George Stubbs, the true master of artistic anatomy, as well as Sir Alfred Munnings and contemporary artists Christian Hook and Jenny Saville. From the complex overlay of muscle over bone, the transfer of weight through different gaits, to the intensity of the stare on an unseen point of focus, each contribute to the foundation of a painting, upon which a viewer's life experience, personality type and mood are overlaid. Hannah chooses not to include any description of her artworks beyond a title, allowing the viewer to conclude a narrative without projecting her own. Where one will see quiet contemplation, another will see loneliness. Where one will see play, another will see a fight or flight response. Neither are wrong, both will spark conversation.

Hannah's fauvist colour choices push the narrative conclusions still further apart. Deep, warm reds are calm power for one, but tension and pressure for another. Electric blues and metallic turquoises - a sense of calm for one, excitement and anticipation for another. The colour choices are instinctive and made organically as the painting develops - selected by eye, confirmed by feel.

The shift away from realism has been a conscious and deliberate effort. Hannah says: *"I want my paintings to feel loose, to have gaps, to leave free space for the viewer to fill in. I want to invite accidents, I want to be surprised by a process or interaction, to embrace the chaos. Dragging paint through itself or throwing paint that lands unexpectedly - these are all just ways to introduce multiple layers, each one woven into the next whilst allowing those underneath to reappear at intervals.*

"I want the viewer to lose their way when viewing my work close up, to find hidden details and expressive marks that were invisible from further away, but which collectively pull together into the subjective form. What brings these layers together, what anchors the chaos in reality, is the connection to the figurative subject."

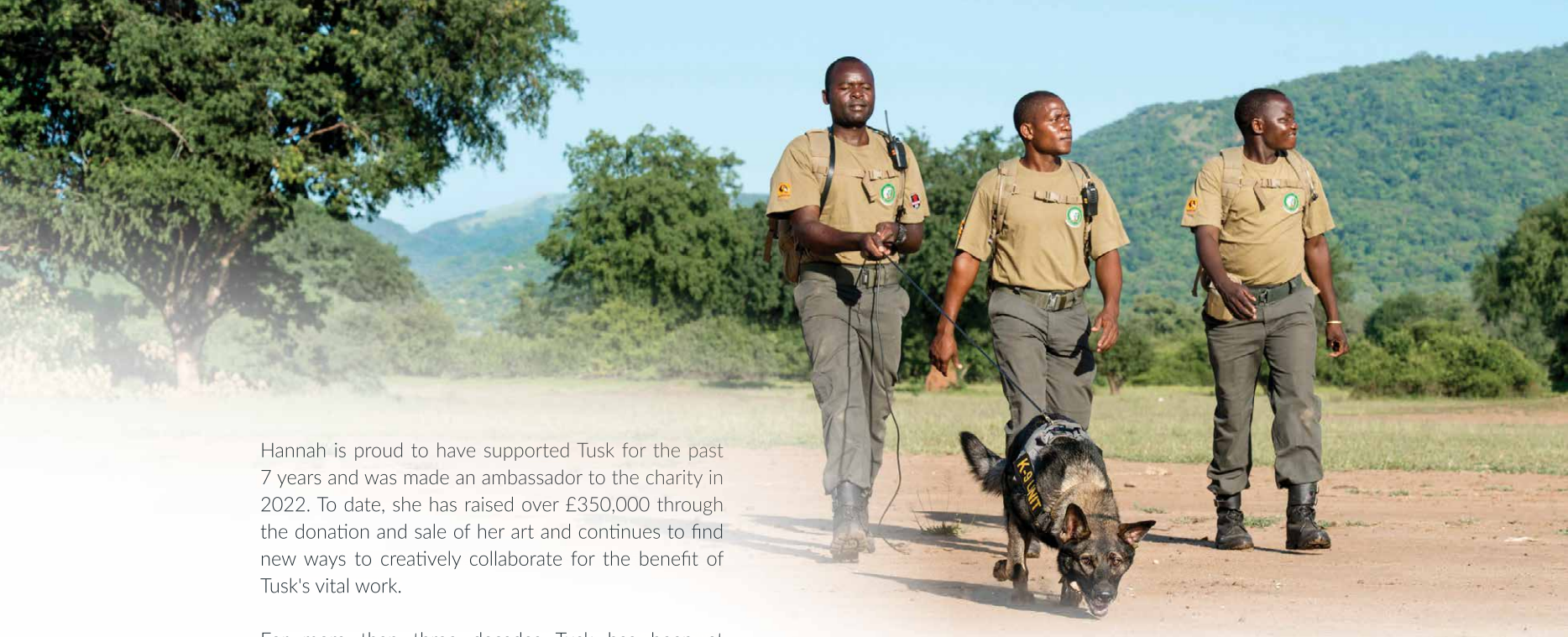
In an increasingly urbanized and chaotic world, animals in art bring us closer to nature. They trigger memories, they invoke emotion and they connect us with the living world when there is ever more temptation to detach from it. It is Hannah's intention as an artist to celebrate the ancient human connection with figurative work whilst exploring just how far she can push it into the abstract.

Photography by Millie Pilkington

The Charity

"Africa is on the front line of conservation. Nature in Africa is an essential global resource. Its savannas, rainforests, deserts and oceans are home to 25% of the planet's remaining biodiversity, and Tusk's mission is to protect this by accelerating the impact of African-driven conservation."

~ Sir David Attenborough ~



Hannah is proud to have supported Tusk for the past 7 years and was made an ambassador to the charity in 2022. To date, she has raised over £350,000 through the donation and sale of her art and continues to find new ways to creatively collaborate for the benefit of Tusk's vital work.

For more than three decades Tusk has been at the forefront of African wildlife and community conservation. Operating with a modest team of 22 staff it has raised over £150 million for local partner organisations and wildlife ranger teams in more than 25 African countries.

The charity encourages and bolsters local African leadership, amplifying the work of more than 50 pioneering conservation initiatives and increasing vital protection for at least 58 million hectares of land across the continent. Tusk-funded projects help to protect more than 40 threatened species, from iconic, savanna-wandering elephant and wild dog to the elusive, forest-dwelling mountain gorilla.

Tusk works for a future in which people and wildlife can thrive, and where those who safeguard Africa's natural heritage are valued and celebrated. The charity nurtures collaboration, raises the profile of African leaders and reinforces community conservation as the blueprint for how humans and wildlife can thrive together.

Tusk is honoured to have HRH Prince William, The Prince of Wales, as its Royal Patron: *"We must invest in the natural world around us and understand the value it has for us all, both now and in the future. It is only through a collaborative approach, under the guidance of indigenous and local communities, that we foster lasting and meaningful change."*

Tusk

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Tusk

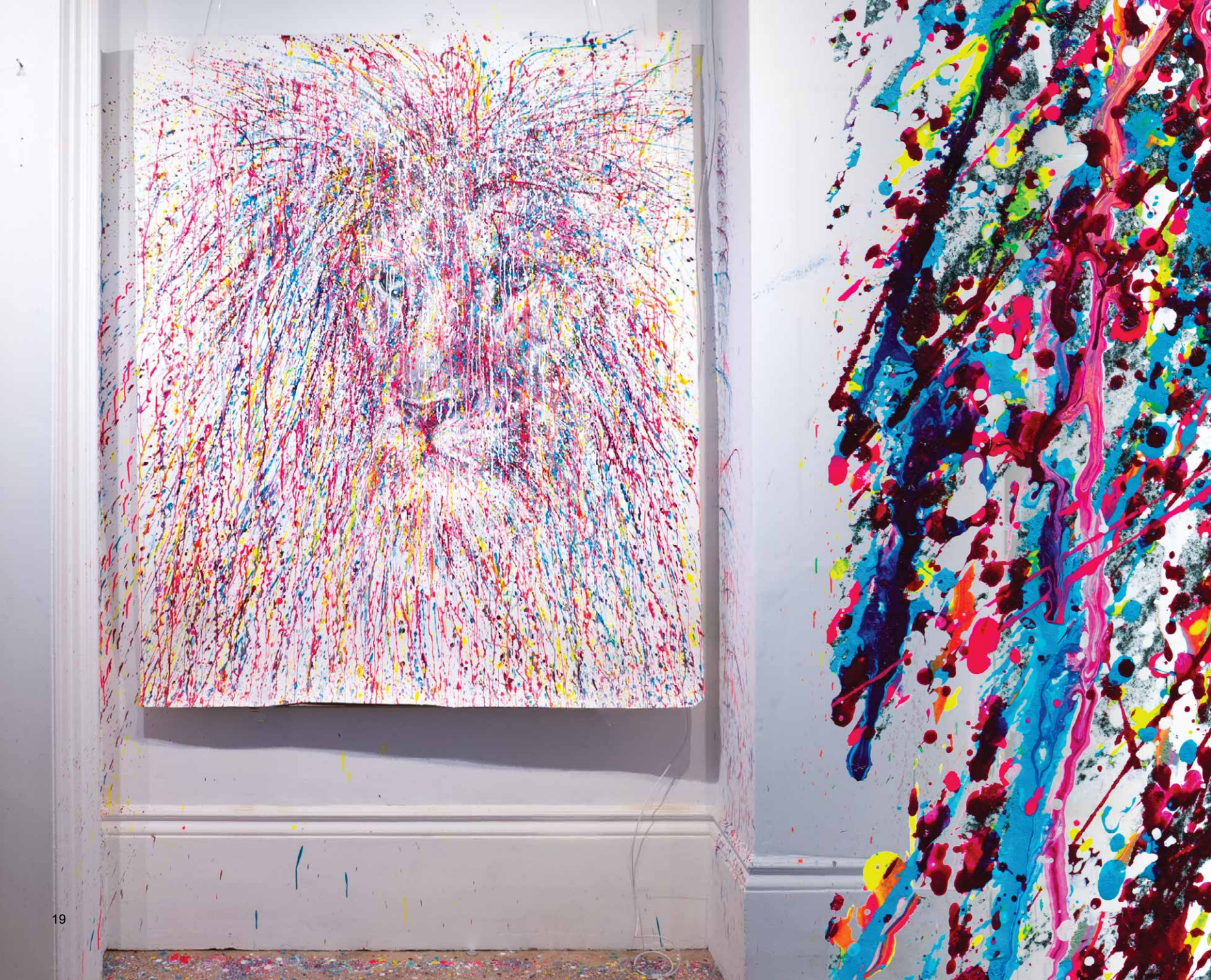
Follow the QR codes to find further information and timelapse videos.

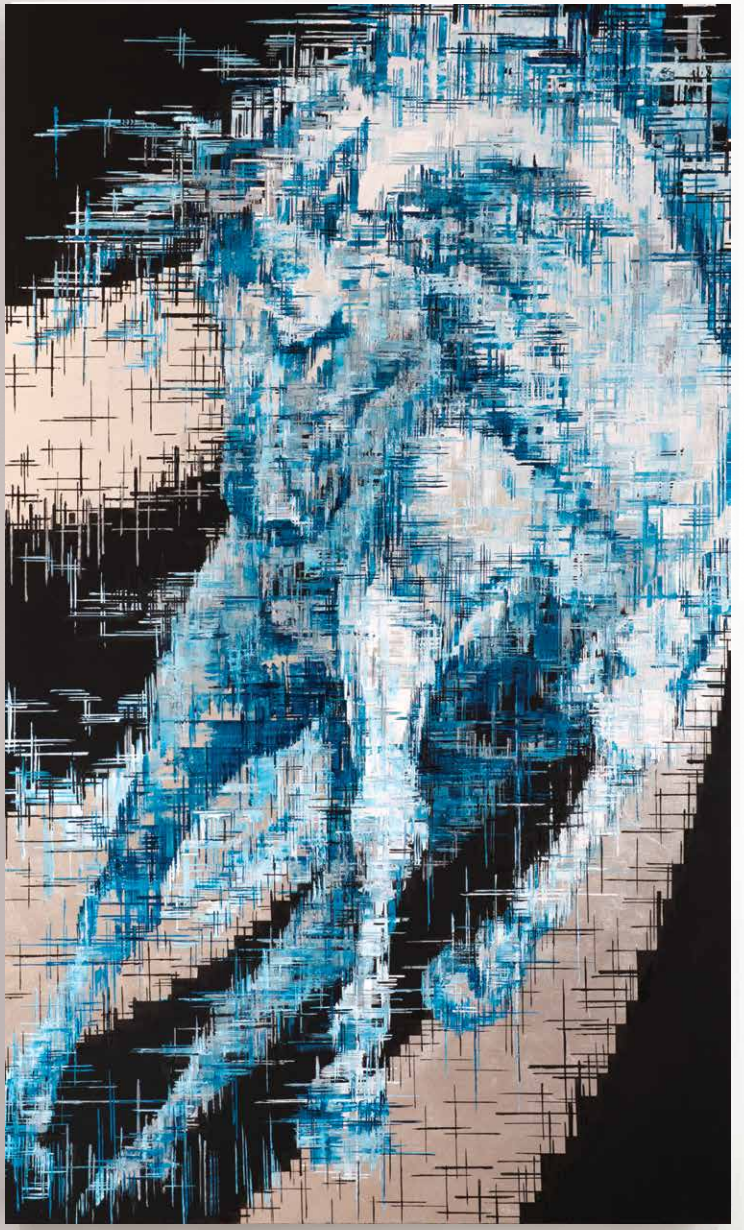
Pace

oil, acrylic and gold leaf on panel | 120 x 120 cm

Tangled

acrylic and charcoal on paper | 130 x 160 cm





Glitch

oil and silver leaf on panel | 90 x 150 cm
source material inspiration: Aga Karmol photography

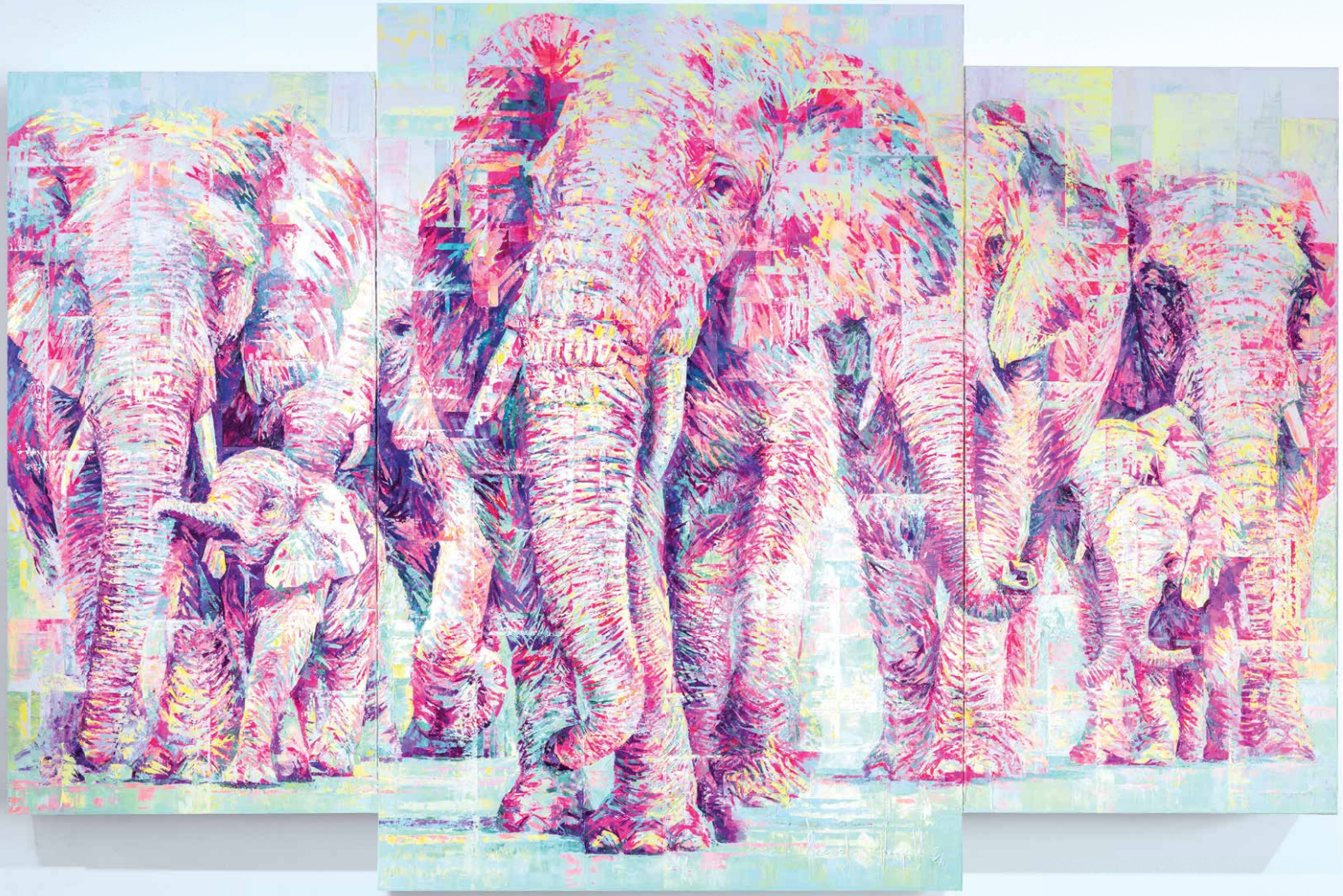
2025

Last Orders

oil and acrylic on panel | 150 x 90 cm

Ready or Not

oil on canvas | 180 x 120 cm
source material by kind permission of Rahul Sachdev



Elephants are Grey

oil on canvas | 270 x 180 cm

The Family Portrait

oil on canvas | triptych | 150 x 120, 100 x 100, 90 x 120 cm

Chaos

oil and acrylic on canvas | diptych | 240 x 180 cm

Lads

oil and acrylic on panel | diptych | 240 x 120 cm

Thoughts on collecting

Art is personal.

Choosing a work of art to add to your collection is influenced by countless life experiences, events and emotions that determine how you view the world and resonate with art.
Your decision can be daunting, but it is never wrong.

To discuss a painting or to navigate your collecting journey please contact Hannah directly using the details below. Studio visits in Winchester are available on request, providing a less formal environment to decide on the ideal painting for your home.

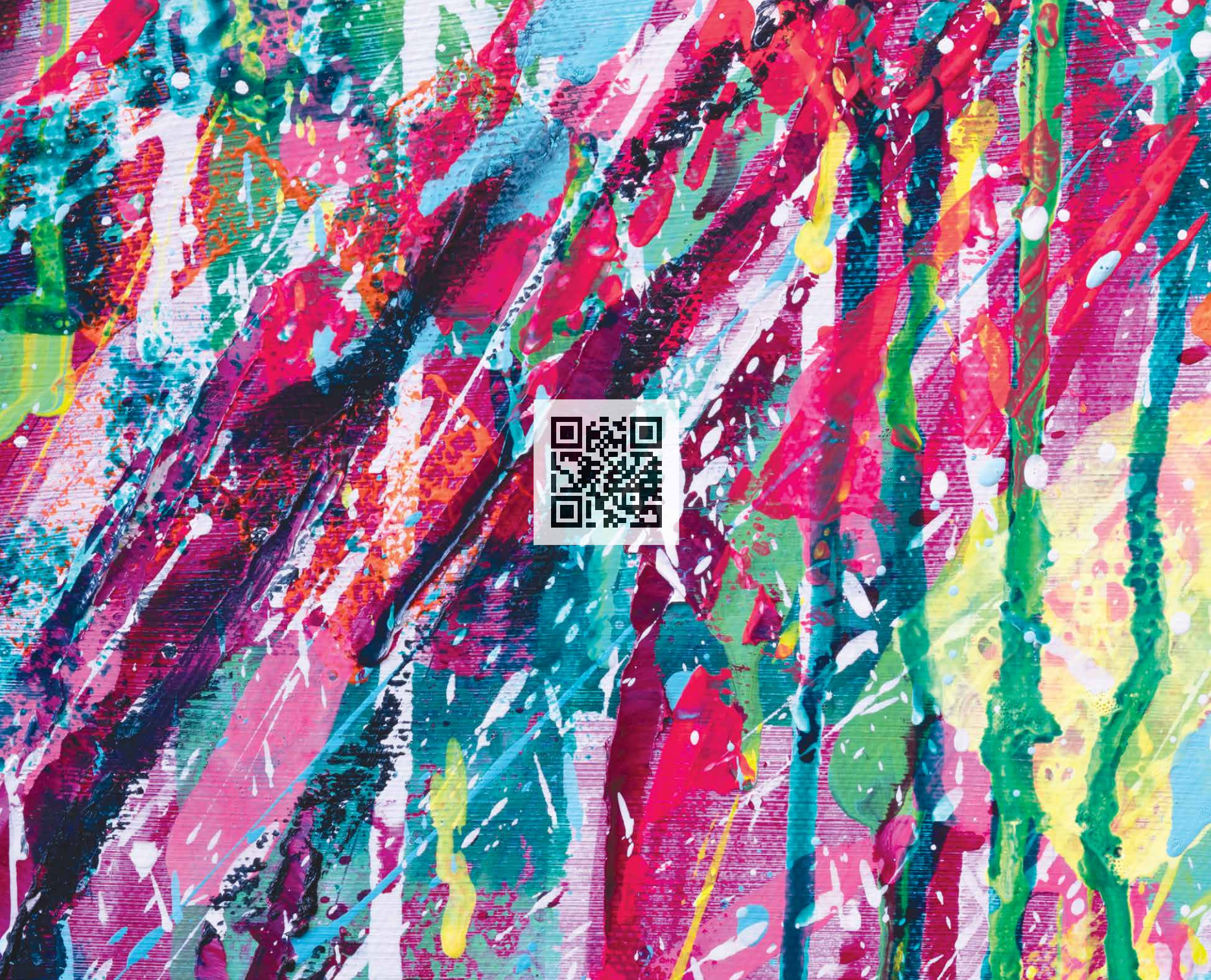
Contact

www.hannahshergold.com

t: 07729 219590

e: hannah@hannahshergold.com

Photography by Millie Pilkington

The London preview of The 2026 Collection
at Mall Galleries is kindly sponsored by

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