



MARK EDWARDS



Waiting for Them to Arrive, 40 x 40cm

The summer of 2026 was a great time for the cinema. After several miserable years of tedious super hero sequels and lazy remakes, Hollywood found fresh inspiration in an unlikely source: liminal spaces.

Liminal spaces? Yes, those spooky locations where reality blurs with something darker. Familiar settings emptied of people: corridors, waiting rooms, car parks, vacant shopping malls. One of the films that explored the liminal space was *Backrooms*. It centres on a furniture store with a basement that opens a portal to an endless maze of hidden rooms.

Backrooms has made more than \$400 million. It obviously locks into a fascination we have with these other-worldly domains. And what has this fascination to do with the Catto? It might explain why Mark Edwards is one of the gallery's most enduring and popular artists.

Mark's paintings, as many of you will know, take place in their own eerie liminal space: the white wood. This is a strange wintery in-between world populated by faceless men in overcoats. The white wood might be a natural setting but it occasionally features hat stands. Trains traverse the landscape – sometimes without rails. Smoke rises from non-existent fires. Grand classical buildings emerge from the middle of nowhere.

There's something very eerie going on here, and we can't quite work out why. Mark admits the work defies easy explanation. He likes it that way. He explains: "Harold Pinter talked about the spaces between words. He said 'don't ask me to explain my work – it's all in the script'. I feel the same way."

Mark is brilliantly accomplished at conjuring this sense of uncanny dislocation. He's been doing it for 20 years. Mark moved to his remote home in the Scottish highlands in the 1970s, where he painted traditional landscapes and also earned a living as a book illustrator. In 2007, he changed direction completely. In his mind, out of nowhere, he saw a white wood populated by men in coats. Into the forest he went.

He's still there. In this new collection, his eighth for the Catto, all the familiar ingredients are in place. The faceless men trudge through crisp white snow, while wintery trees converge all around them. It appears that the men are meeting for some unspoken reason – or they are walking towards something. Plans are afoot, but we never know what they are. In the distance are the trains, the houses, the flames. And now, for the 2026 show, Mark has added new elements. There's a comet. And who knew the white wood had a coastline?

Every painting is mysterious. But also beautiful to look at, and expertly composed. From this new set, take a look at *Waiting At The Crossroads*. It's the most 'white wood' of all the white wood paintings. Three men convene at a clearing in the middle of nowhere. The wintery landscape is gorgeous, but a little frightening. Why meet there? Who are they waiting for? Is it you? Join them if you dare.



Watching the House, 120 x 200cm



Their First Seaside Holiday, 40 x 40cm



Path to the Sea, 40 x 40cm



The Comet, 40 x 40cm



Keeping to the Path, 40 x 40cm



Watching Moon Clouds, 60 x 80cm



Waiting at the Crossroads, 60 x 80cm



Across the Bridge and into the Wood, 50 x 60cm



Off the Train into the Wood, 80 x 100cm



The Gap in the Wall, 80 x 100cm



Moon Walk, 40 x 40cm



Electric Storm, 40 x 40cm



Walking up the Farm Track, 40 x 40cm



Trapped in the Ice, 40 x 40cm



Waiting for the Admiral, 80 x 100cm



First Day of the Holiday, 50 x 60cm



Meeting at the Wall, 40 x 40cm



Observing a Tree Spirit, 40 x 40cm



Runaway Train, 50 x 60cm



Lost, 50 x 60cm



Was this the Place? 80 x 100cm



CATTO GALLERY

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Opening times: 10am - 5.30pm Mon – Sat • 12 - 5pm Sunday • and by appointment

Exhibition Dates: 1 - 19th October 2026

Opening Night Thursday 1st October 5:30 - 8:00pm