

MERCEDES LUCY: JUST US IN THE MIDDLE OF THE NIGHT

An exhibition of new work informed and shown alongside Alexis Hunter

Opening **8th October 2026** until **2nd November 2026**

Frost Editions, Fort Hill, Margate

[Frost Editions](#) is pleased to present *Just Us in the Middle of the Night*, an exhibition of new ceramic work by British artist [Mercedes Lucy](#), directly informed and shown alongside the work of the late Alexis Hunter (1948-2014), a central figure in the British feminist art movement; bringing together a pairing of two artists, a generation apart, who each use myth, the body, and the grotesque to say what language often can't.

Mercedes has chosen a small selection of work by Alexis Hunter that has informed the new vessels and pieces for this exhibition which follows on from New York gallery TOTAH's September 2026 presentation of [Alexis Hunter: Chimera](#).

Titled 'Just Us in the Middle of the Night', speaks to a time when women are often truly alone, when the external chatter stops and the internal chatter screams. The hour of feeding, reckoning, dreaming, reflecting, providing. It is tender and romantic, but it is also when unsupervised thoughts can unravel and when boundaries disintegrate.



Mercedes: "I haven't been able to look away from the news stories of women and girls pushed to the edge. Lindsey Clancy, one of many women suffering the worst tragedy a mother could ever imagine. Gisèle Pelicot, the Fordingbridge Rapes, and all the trials and abuse that don't make the headlines. Women are judged, blamed, trialled and condemned for ever striking back, these are daily reminders of violence that we live every day."



Mercedes' new work includes large, bulbous vessels with swollen forms echoing Palaeolithic fertility carvings, misread for centuries as distorted, but now realised as self-portraits. As well as flat, tiled panels, with her typically energetic illustrations and marks, echoing much of Alexis Hunter's visual language. Images of pissing women, arched cats, myths of women monsters and animal forms twisted into human narratives. Expressing frustration, confusion, despair and humour at the job description women are expected to fulfil: Virgin, mother, slut, scapegoat, provider; be silent but not ambiguous; be consistent, be spontaneous; be successful, don't succeed. Art critic, Waldemar Januszczak, observed that Alexis' storyline concerned the "deep irrational fears haunting modern women" recognising the strong narrative and mythological character of Alexis's work.

Showing beside Alexis Hunter (1948–2014) is, for Mercedes, both an honour and a homecoming. Alexis spent her career fusing feminist critique with private mythology, turning fear, desire and the female body into hybrid creatures that still unsettle decades later. Mercedes

says “She was doing this before I was born, using the ‘crazed’ visual narrative to express her truth. To make work that has been directly inspired by her feels like I’m picking up a conversation that she started. There is so much serendipity, it feels like our paths have crossed for a reason, and here I am. Thank you Alexis.”



EXHIBITION DETAILS

Just Us in the Middle of the Night

Mercedes Lucy, presented alongside Alexis Hunter

Opens 8th October 2026 until 2nd November 2026

Frost Editions, Fort Hill, Margate, Kent

Follows: Alexis Hunter: Chimera — TOTAH, New York, opening 10 September 2026

ABOUT MERCEDES LUCY

Mercedes Lucy (b. 1988) is a ceramic artist living and working in Margate, Kent, and a permanent studio holder at Tracey Emin's TKE Studios. Her practice centres on storytelling — giving form to voices that have gone overlooked or unheard. Working directly onto clay, she hand-builds plates, bowls, tiles, sculptural vessels, frequently casting parts of her own and her children's bodies alongside fruit and animal forms, blending the sacred with the everyday. Her practice extends beyond ceramics into hanging macramé sculpture, embroidered textiles, and sound installation. She has shown work at Saatchi Gallery, Matts Gallery and Flowers Gallery.

ABOUT ALEXIS HUNTER

Alexis Hunter (b. 1948, Auckland, New Zealand – d. 2014, London) trained at Elam School of Fine Arts before moving to London in 1972, where she became a central figure in the British feminist art movement. Working first in photography and later in painting, Hunter used popular culture, myth, and the automatic techniques of the surrealists to interrogate the male gaze, sexual violence, and the construction of gender. Her work is held in the collections of Tate, the Arts Council of Great Britain, the Imperial War Museum, and Te Papa Tongarewa, and was included in WACK! Art and the Feminist Revolution (2007) and Women in Revolt! at Tate Britain (2024–25).

Amy Frost | frosteditions@gmail.com | +44 7888 820 548 | <https://frost-editions.sumupstore.com/>

Mercedes Lucy | www.mercedeslucy.com | @mercedeslucyart