

# Sam Dicker

*Artist & Curator*

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Portfolio · BA Fine Art Mixed Media · University of Westminster · 2026

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# Sam Dicker

## Artist & Curator

[samdickerart@gmail.com](mailto:samdickerart@gmail.com) | [www.samdickerart.co.uk](http://www.samdickerart.co.uk)

Artist and curator working across installation, sculpture and moving image. Practice rooted in domesticity, everyday mundanity and the psychological dimensions of home, extended through curation into how audiences encounter space. Collaborative by nature, with strong experience across arts production and event management.

Available for curatorial projects, commissions, exhibitions, workshops, tutoring and writing

## SKILLS

### Curatorial & Production

- Exhibition planning, proposals, budgeting
- Coordinating group shows (leading 20+ artists)
- Installation, de-installation, logistics
- Event production, programming, fundraising

### Artistic & Technical

- Mixed media sculpture, installation
- Casting, woodwork, welding & construction
- Digital/AV setup & installation

### Digital & Technology

- Adobe Creative Suite
- Website management, UI design
- Microsoft Office & administrative software

### Design & Communication

- Graphic design, editorial layout
- Press release & art journalism
- Social media coordination
- Workshop facilitation, public speaking

## SOCIETIES & ROLES

Smoke Prints  
Yoga Society  
Student Union Course Representative  
Technical Liaison Group  
Not Painting Reading Group

## INTERESTS

Feminist art history, psychology and dystopian literature. Vinyasa yoga and meditation. Dog welfare and rescue.

## EXPERIENCE

### Administrative Assistant to Senior Lecturer

2025-Ongoing · University of Westminster · paid role

Researching institutions, building contact databases, liaising with students and external offices, and providing comprehensive administrative support across departmental operations.

### Social Media Coordinator

2025-Ongoing · University of Westminster · paid role

Managing the Fine Art Mixed Media LinkedIn platform to support students and alumni through professional development and networking.

### Web Coordinator & Graphic Designer

2025-Ongoing · Smoke Prints

Website management, journalism & graphic design for an independent arts publication.

### Graphic Designer & Event Planner

2026-Ongoing · University of Westminster

Degree show catalogue design and fundraising event organisation as part of a committee.

### Promotional Speaker & Student Ambassador

2024-Ongoing · University of Westminster · paid role

Representing the university through outreach and public talks to prospective students.

### Production Assistant & Invigilator

2025 · Royal College of Art

Event production support and gallery invigilating for RCA CAP Fest.

### Learning Support Assistant

2025 · Leigh North Street Primary School

In-class support for KS1 pupils.

### Assistant Artist — Our Tiny Windows

2021–2022 · Our Tiny Windows · paid role

Selected as sole assistant for a year-long paid role supporting large-scale hand-drawn window installations across small businesses.

## EDUCATION

### BA Fine Art Mixed Media — University of Westminster

2023–Present

### A-Levels — Belfairs Academy

2023

Art & Design (A\*), English Literature (B), Psychology (D)

### 8 GCSEs (grades 9–5) — Belfairs Academy

2021

## SELECTED WORKS

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### Extract

*Installation · 2025*

Large-scale interactive installation using domestic materials, tissues, bin bags, pillows, dried foods, to suggest a displaced interior.

### The Child's Prophecy

*Moving image · 2025 · 6 min 37 sec*

An anthropomorphic creature interacts with domestic objects; examines everyday ritual through horror and the uncanny.

### The Child

*Mixed media installation · 2024*

Plaster, foam clay, metal, fabric, wire, found objects, video and sound.

### Documents of a Home Ritual

*Found object, sound & light · 2024*

Motorised objects and distorted domestic sounds explore daily routine through the haunted-house trope.

### Vitruvian Woman

*Mixed media installation · 2023*

Curtain, wallpaper, metal wire, ink. Explored women's psychological relationship to home and motherhood.

## WORKSHOPS & TALKS

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### Sound Workshop

University of Westminster

Assisted lecturer in administering a workshop to Foundation students.

### Guest Artist Talk

*Belfairs Academy*

Talk on contemporary art practice and professional pathways for over 300 sixth form and GCSE students.

### The Pub Exhibition Workshop

The Royal Oak, Harrow

Organised and ran an art workshop to plan and create art for the Pea's a Geezer event.

## EXHIBITIONS & CURATORIAL PROJECTS

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### Fine Art Mixed Media Degree Show

*May 2026 — Upcoming · University of Westminster*

Exhibiting new installation work.

### What It Means To Live...

*Apr 2026 — Upcoming · 4 Knight's Hill, London*

Co-curator and exhibiting artist.

### Trespassing

*Nov 2025 · London Gallery West, Harrow*

Duo exhibition co-curated and exhibited with Tabatha Kerr Barrerra. Explored the boundary between private and public life through collaborative installation and interactive works.

### Rogue

*Apr 2025 · HAC Gallery, London*

Group exhibition curated by Sam Dicker with assistant curators. Coordinated 20+ artists, managed proposals, budgeting and installation. Donated £100 to CREATE charity through fundraising.

### Pea's a Geezer & Chip's a Chav

*Mar 2025 · Royal Oak, Harrow*

Art event produced by Sam Dicker. Live performers, live drawing and Collaborative workshop. Raised over £60 for the degree show catalogue.

### Adnauseum

*Nov 2024 · London Gallery West, Harrow*

Group exhibition curated by Ida Schulte. Participated as exhibiting artist.

## WRITING & EDITORIAL

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### Artist Interviews — Smoke Prints

*2026*

Interviewing practicing artists for publication in an independent arts magazine.

### Interview: Linsey Young

*2026*

Interviewed the curator of Women in Revolt (Tate Britain) as part of dissertation research into feminist curatorial practice.

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## A R T I S T S T A T E M E N T

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My practice is concerned with the physical space of home: its layout, its atmosphere, the way a room holds memory and feeling. I am interested in how domestic environments shape us psychologically, and in the strangeness that surfaces when something familiar starts to feel wrong. This tension between comfort and unease is the central question I keep returning to.

I work across installation and sculpture, staying open to different materials and forms rather than fixing myself to one way of working. What I make tends to emerge from the ideas I am exploring rather than the other way around. Early in my practice I gravitated towards found and domestic objects; their familiarity was useful. Recognisable materials carry associations I could work with and against, using the ordinary to build something unsettling. Over time I have moved away from the ready-made and towards constructing my own forms, and this has been the most significant shift in my practice. Building from scratch allows me to go further psychologically. The work becomes less literal, less tied to a specific object or memory, and more open as an experience. I have found my clearest voice when improvising with material and letting intuition lead.

The domestic as a psychological and artistic subject has a significant history, and it is one I feel connected to. Seeing *Women in Revolt* at Tate Britain confirmed something I already felt: that the everyday spaces and objects of home are worth taking seriously as subject matter. Tracy Emin's *My Bed* resonates with me; the way an ordinary domestic object becomes charged with psychological weight, and the bedroom becomes a space of exposure rather than privacy, is something I think about in my own work. I am not making autobiographical work, but personal experience is always where I start. Louise Bourgeois sits behind all of this; her sense of making as psychological necessity, and the way her installations become environments the viewer enters and is changed by, is something I aspire to.

My process is rooted in personal experience but my interest is to abstract outward from that towards something more universal. The home in my work becomes a territory anyone might recognise even if it is nobody's home in particular. I want the environments I make to be experienced physically. The viewer should feel they have walked into a place of recognition followed by unease. Getting that feeling right requires thinking carefully about space, atmosphere and how a body moves through a room.

That thinking led me naturally to curation. Designing an exhibition and designing an installation ask the same questions: what does this space feel like, how does someone move through it, what do they carry with them when they leave. I do not experience making and curating as separate practices; they are the same impulse working in different directions.

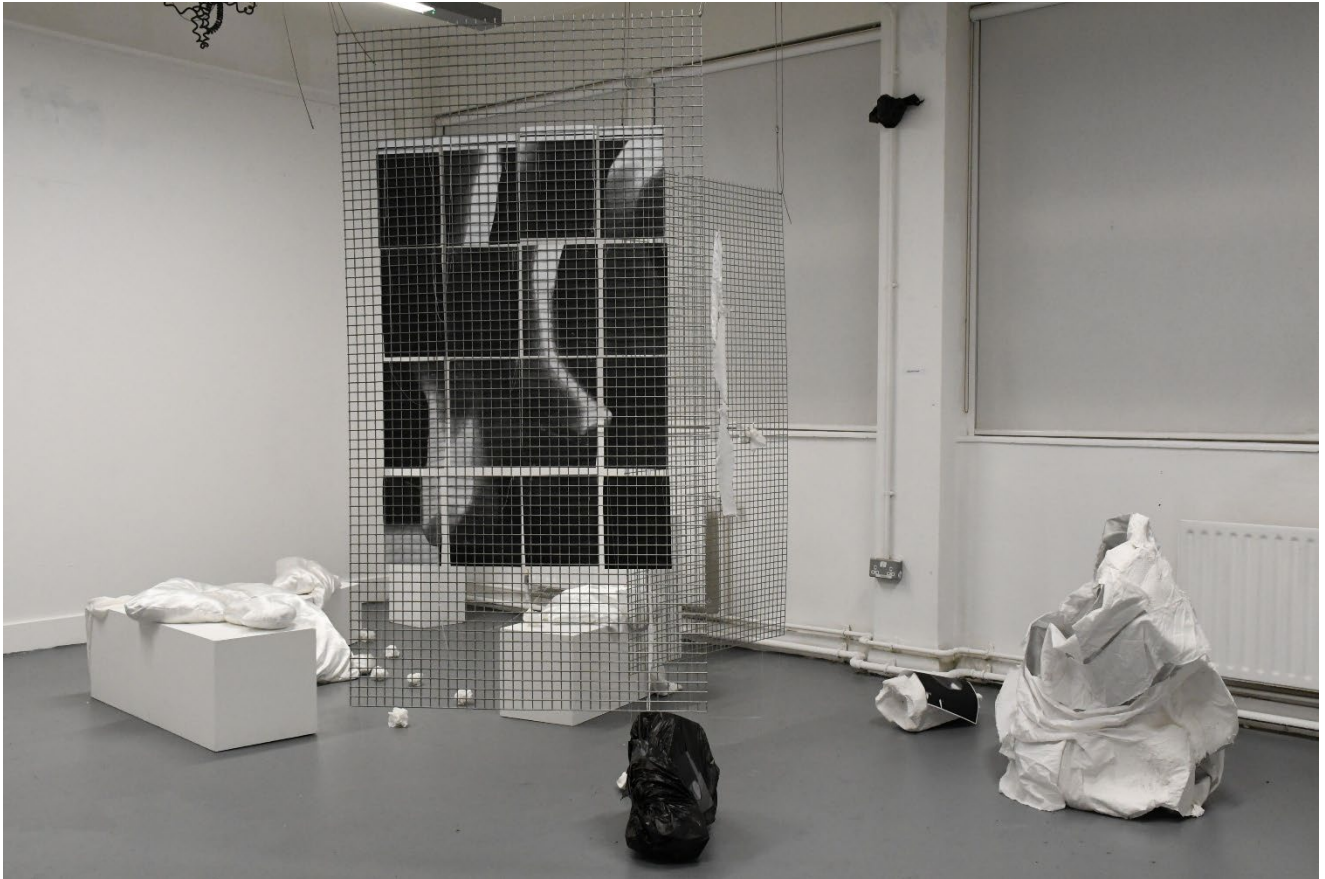
My ambition is to keep developing work that sits at the edge of the domestic and the uncanny, and to keep asking what the space of home really contains. I am an artist and a curator, and for my practice those two things are the same conversation.

*Extract* 2025

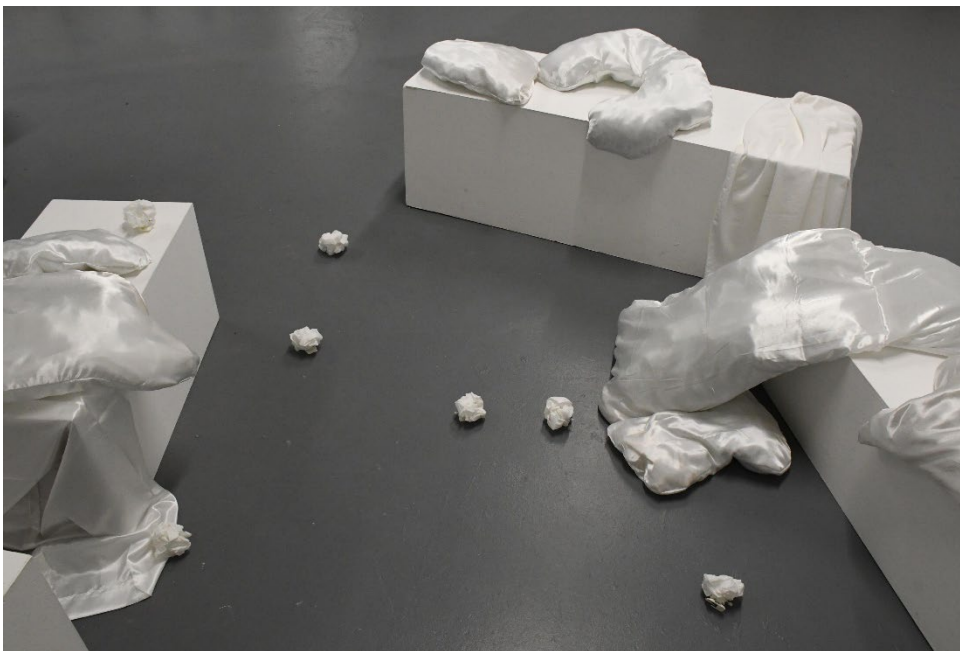
Large-scale interactive installation

Silk, tissues, wind-up mechanisms, dried cupboard foods, metal grids, bin bags, and pillows

Dimensions variable, approx. 600 × 500 × 300 cm · University of Westminster, London



*Extract, 2025 — installation overview*



*Extract, 2025 — installation details*

## *The Child's Prophecy* 2025

Moving image

1280 × 720px · 6 minutes 37 seconds



*The Child's Prophecy*, 2025 — film still

## *The Child* 2024

Mixed media installation

Plaster, foam clay, metal, fabric, wire, found objects, video projection, sound

Dimensions variable, approx.. 280 × 180 × 480 cm · University of Westminster, London



*The Child*, 2024 — sculpture, installation view



*The Child, 2024 — installation detail*

## *Documents of a Home Ritual* 2024

Found object, sound & light installation

Motorised domestic objects, photography, distorted sound

Dimensions variable approx. 400 × 300 cm · University of Westminster, London



*Documents of a Home Ritual, 2024 — installation view*

## *Vitruvian Woman* 2023

Mixed media installation

Curtain, wallpaper, metal wire, ink

Approx. 200 × 150 × 200 cm · University of Westminster, London



*Vitruvian Woman*, 2023 — installation view

*Trespassing* 2025

London Gallery West, Harrow · November 2025

Duo exhibition co-curated and exhibited with Tabatha Kerr Barrera.



*Private Life, 2025* — London Gallery West, Harrow. Collaborative piece by Sam Dicker and Tabatha Kerr Barrera. Approx. 210 × 150 × 80 cm.



*Reginald The Kidney Bean, 2025* — London Gallery West, Harrow. Collaborative piece by Sam Dicker and Tabatha Kerr Barrera. approx. 150 × 120 × 80 cm.



*Trespassing, 2025* — London Gallery West, Harrow. Installation view. Collaborative works by Sam Dicker and Tabatha Kerr Barrera.

## *Pea's a Geezer & Chip's a Chav* 2025

The Royal Oak, Harrow · March 2025

Art event conceived and produced by Sam Dicker. Live performer, live drawing, collaborative workshop.



*Pea's a Geezer & Chip's a Chav*, 2025 — The Royal Oak, Harrow. Event Documentation Photography. Performance by MDX.

**Rogue** 2025

HAC Gallery, London · April 2025

Group exhibition curated by Sam Dicker. 20+ artists; managed proposals, budgeting and installation.



*Rogue, 2025 — HAC Gallery, London. Installation view.*

## IMAGE LIST

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### 1. *Extract* (2025)

Large-scale interactive installation: silk, tissues, wind-up mechanisms, dried cupboard foods, metal grids, bin bags, pillows  
*Dimensions variable, approx. 400 × 500 × 300 cm*  
University of Westminster, London

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### 2. *Extract — installation detail* (2025)

Large-scale interactive installation: silk, tissues, wind-up mechanisms, dried cupboard foods, metal grids, bin bags, pillows  
*Dimensions variable, approx. 400 × 500 × 300 cm*  
University of Westminster, London

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### 3. *The Child's Prophecy* (2025)

Moving image, single-channel video  
*1280 × 720px · Duration: 6 minutes 37 seconds*

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### 4. *The Child* (2024)

Mixed media installation: plaster, foam clay, metal, fabric, wire, found objects, video projection, sound  
*Dimensions variable, approx. 280 × 180 × 480 cm*  
University of Westminster, London

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### 5. *The Child — installation detail* (2024)

Mixed media installation: plaster, foam clay, metal, fabric, wire, found objects, video projection, sound  
*Dimensions variable, approx. 280 × 180 × 480 cm*  
University of Westminster, London

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### 6. *Documents of a Home Ritual* (2024)

Found object, sound & light installation: motorised domestic objects, photography, distorted sound  
*Dimensions variable approx. 400 × 300 cm*  
University of Westminster, London

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### 7. *Vitruvian Woman* (2023)

Mixed media installation: curtain, wallpaper, metal wire, ink  
*Approx. 200 × 150 × 200 cm*  
University of Westminster, London

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### 8. *Trespassing — Private Life* (2025)

Collaborative Mural on Mixed Media Sculpture by Sam Dicker and Tabatha Kerr Barrera  
*Approx. 210 × 150 × 80 cm*  
London Gallery West, Harrow

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### 9. *Trespassing — Reginald The Kidney Bean* (2025)

Collaborative installation by Sam Dicker and Tabatha Kerr Barrera  
*Approx. 150 × 120 × 80 cm*  
London Gallery West, Harrow

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### 10. *Trespassing — installation view* (2025)

Collaborative installation by Sam Dicker and Tabatha Kerr Barrera  
London Gallery West, Harrow

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### 11. *Pea's a Geezer & Chip's a Chav* (2025)

Art event documentation — multi-artist collaborative exhibition and live performance by MDX  
The Royal Oak, Harrow

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### 12. *Rogue — installation view* (2025)

Curatorial project documentation – multi-artist exhibition  
HAC Gallery, London