Joey Toogood

Multidisciplinary Artist and Photographer

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Joey Toogood (b. 2001, Kent) is a multidisciplinary artist and photographer based in New Malden, London, graduating with a BA in Fine Art from the University for the Creative Arts, Farnham, in 2022. Toogood joined Wimbledon Art Studios in September 2024.

Using a combination of processes, mediums and materials, Toogood documents her encounters as a queer woman artist. Her conceptual ideas serve as a channel for expressing emotions, drawing from lived experiences, politics and feminism. The artist enjoys being both subject and director within her photographic projects; using both film and digital, Toogood captures human and intimate encounters.

Through oil painting, Toogood finds an escape from current political, social and economic challenge, instead choosing to focus skill-based projects capturing still life scenes of pillows and fabric details.

52
December 2021
water based acrylic paint on drywall.
(artwork no longer exists due to location)

"52" was a series of body prints produced in black, water-based acrylic paint. The artist approached this action painting through play, structured by a self-imposed rule: standing at 5”2, Toogood ran at a wall and jumped with arms outstretched, aiming to occupy and dominate the space. This piece was repeated 3 times.

The work was produced directly onto the studio walls at UCA Farnham and was removed at the end of the academic year. Although it now exists only in photographs, the ephemeral nature of "52" remains significant to the artist.

This piece marked a pivotal moment in Toogood’s practice. In 2022, the artist was sexually assaulted by an ex-boyfriend, Toogood weaponised her art into her therapy. Body printing allowed Toogood to feel at home within her body.

Heaven: A Moment Ago, unframed
February 2022,
73cm x 97cm,
Water based acrylic paint on canvas

Heaven: A Moment Ago explores a singular occurrence or experience that transitions the body from an intimate space of safety to one of unfamiliarity.

This print is one of Toogood's earliest body prints and conveys her fragmented relationship with her physical body. *Heaven: A Moment Ago,* and other early print works using the artists nude, depict

This painting has been professionally digitised due to damage on the original canvas.

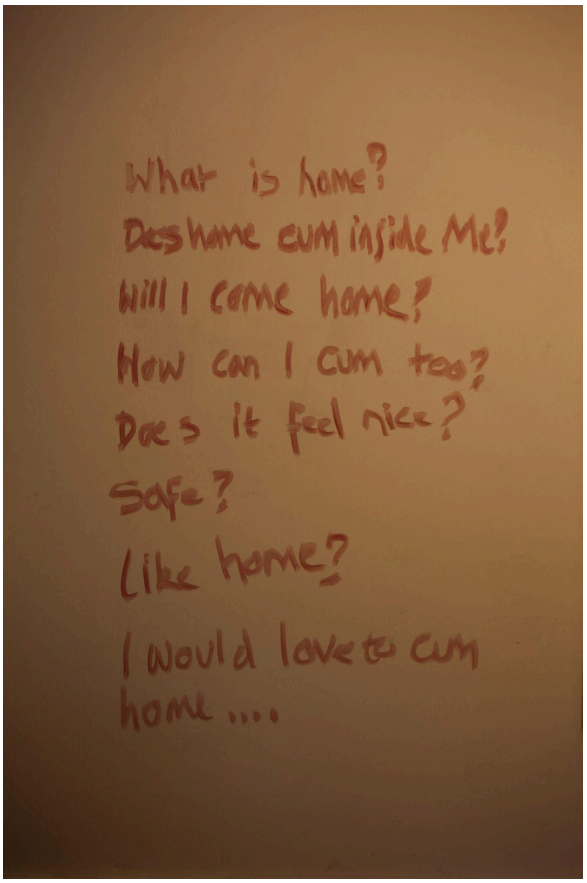
Heaven: A Moment Ago has been exhibited in Boomer Gallery's "What Is Art", London Bridge, June 2024 and "Art On The Top", Kingston Upon Thames, August 2025.

Body Prints 1, unframed
June 2023
approx 183cm x 61cm,
water based acrylic paint on cotton

This gloomy body print captures distress through the transfer of paint to body, to cotton sheet, using motion. *Body Prints 1* is part of a limited series of life size body prints.

In 2023, Toogood escaped an abusive relationship and began rebuilding her identity, carving out a new life alone in an unfamiliar city. Without a strong support system around her, the artist leaned into her art for guidance. The artist feels *Body Prints 1* marks a time of confusion, uncertainty and isolation.

Created in the lounge area of the artist's first rented flat, *Body Prints 1* remains Toogood's largest body print; this piece, in part, represents the artist's determination to create. Toogood proved to herself that she was serious about pursuing a creative career, despite personal circumstances and the lack of a studio.



Cum/Home
April 2024
size N/A,
Menstrual blood with tampon on drywall

CUM/HOME depicts written words in menstrual blood; the artist removed the tampon from her body to inscribe mindless writings onto the wall of her lounge. CUM/HOME delves into Toogood's internal struggle surrounding the complex relationship between intimacy and safety.

The piece was digitally documented before being scrubbed away.

CUM/HOME has been exhibited in Boomer Gallery's "What Is Art exhibition", London Bridge, June 2024

Does It Feel Anymore Like Home *Series,* Framed
May 2024
56cm x 76cm,
Coconut oil and powdered charcoal on printmaking paper
Original framed £1950, W68cm × L87cm

In this piece, the artist is drawing focus away from the female body as a tool for the sexual gratification for another and reclaiming bodily autonomy.

To process sexual trauma, the artist engages in a ritualistic form of somatic healing using physical touch by applying coconut oil to the nude body, rebuilding a positive relationship with the self. Printing the oiled form onto printmaking paper, Toogood rubbed powdered charcoal over the wet oil to reveal the body print.

Does It Feel Anymore Like Home is part of a series of 5 prints. and has been published in the first issue of the feminist journal of art, writing and resistance by *The Anti-Misogyny Club* in October 2024.

Eden is Womb
June 2024
Self Portrait taken on Casio Exilim EX-Z60

Toogood aimed to simulate the sensation of pregnancy, not as a reflection of maternal desire, but of curiosity towards her body's capabilities and admiration of the resilience of a birthing body.

While not associating womanhood with reproduction, *Eden Is Womb* acknowledges the body's capacity for growth, healing, and adaptation in the face of physical trauma and anatomical change.

Despite having no desire towards motherhood, the artist felt unexpectedly moved during the creative process, even growing mildly attached to the cooking bowl, highlighting the symbolic weight of the object placement, and blurring the line between everyday objects and the birthing experience.

The artist is adamant this is the closest she will get to experiencing pregnancy and feels a level of privilege in being able to remove the staged child.

Dreaming Dress from *Spectrum: The Search For S*elf, *Series*
July 2024
Casio Exilim EX-Z60

Loving is feminine,
Soft and blooming.
We dance in fields
and empty rooms,
Naive and sweet.
We are girly
I am dreaming.'

Spectrum The Search For Self is a study of the self, exploring the artist's physical, sexual and emotional identity through 7 self-portrait series where the artist is both director and subject. Toogood breaks down parts of herself into different personas, wearing them like costumes or masks. The images explore masculinity and exaggerated femininity, strength and vulnerability. Toogood aims to explore and share her authentic self; each series of photos is accompanied by poems, describing each of the 7 series.

Dreaming Dress is a reclamation of lost femininity and softness; Toogood's early experiences as a woman led her to rejecting womanhood, perceiving it as weakness and the antithesis of womanliness. The artist was raised to believe the ideal woman is agreeable, modest and mild tempered; the acceptable woman is heterosexual.

The whimsical nature of Dreaming Dress identifies the strength in femininity and softness. Toogood continues to battle with her identity and sexuality but finds comfort in her art. The artist uses point-and-shoot cameras within self-portrait photography due to the lack of input required; this allows the artist to experiment visually, prioritising what occurs in front of the camera rather than behind.

Dreaming Dress is the leading image of Toogood’s self portraits series titled 'Spectrum: The Search For Self', due to its technical significance. The falling flowers captured in motion precisely covering the artist's face alludes to concealed identity.

Callum *series*
October 2024
Canon 5D mark ii

Callum is a series of photographs depicting Toogood's romantic partner, Callum Moore. Set in Richmond Park, the project explores Moore's queer identity. Being non-binary, Toogood strived to capture the complexity and diverse nature surrounding their unique identity; combining Moore's free-spirited nature and sensitivity to the natural world, Toogood endeavoured to depict Moore's combined masculinity and femininity with softness and strength.

During this collaboration, the artist strives to celebrate Moore believing that to be loved is to be seen; Toogood does not see Moore as lacking masculinity or femininity, but recognises both equally exist in harmony in one body. The shoot followed a playful and intimate tone, captured very early into their relationship.

Callum was displayed during Wimbledon Art Studios Art Fair Weekend in May and November 2025 and at *Art On The Top,* Kingston Upon Thames, August 2025.

Jo(Anne) *Self portrait series*
March 2024
Nikon ZOOM300 AF

The artist's birth name is Joanne, her mother's name is Anne. *Jo(Anne)* depicts self portraits of the artist and the artist posing as her mother, exploring their complex dynamic through garments and visual story telling. It is simply an observation of their visual similarities and differences as mother and daughter. This personal piece of work depicts both grief and detachment.

Jo(Anne) was captured in the grounds of Walmer Castle, Kent, a place the artist visited regularly during school holidays as a child. The project was split over 2 days. The artist spent the first day capturing herself in outfits that she wears in her everyday life, embracing her natural hair, softer makeup looks, and modest clothing, perhaps echoing her mother's somewhat bohemian yet deeply religious values. Toogood chose poses and locations across Walmer Castle gardens where she felt she could let loose and capture images in nature privately. Toogood spent the second day dressed as Anne; the artist accumulated secondhand clothing and accessories over several months to recreate her mother as she remembers her, down to the details of her hair style, jewelry and makeup choices. Wearing clothes and embodying Anne's mannerisms was an unusual and difficult experience for the artist.

The artist is no-contact with her mother; *Jo(Anne)* creates an illusion of closeness and comfort between mother and daughter. In an Instagram post Toogood stated “ I now live in London and haven't seen her in several years. In an alternate world, I think my mother and I would have been good friends”
Jo(Anne) has been exhibited during Wimbledon Art Studios Art Fair Weekend in May and November 2025.

The Future Is Familiar
May 2025
Newspapers, framed

The Future Is Familiar consists of three framed feminist newspaper articles dated 1855, 1971, and 2025, each capturing the rhetoric and resistance of its time. The *Herald Morning* (1855) documents early calls for women's recognition as individuals rather than property, led by working-class women demanding equality in the male-dominated public sphere. *Women and Revolution* (1971), a radical feminist publication, outlines demands for bodily autonomy, sexual freedom, and universal healthcare. A 2025 edition of the *Metro* reports on widespread sexual harassment featuring statistics from a campaign survey of female victims affected, declaring sexual violence a "national emergency".

Toogood selected poignant newspapers that both reflect and shape the sociopolitical climate; the artist considers each paper an artifact and evidence of their time, revealing that the struggle for gender has been reframed, not resolved.

The Future Is Familiar has been exhibited during Wimbledon Art Fair in May 2025 and November 2025

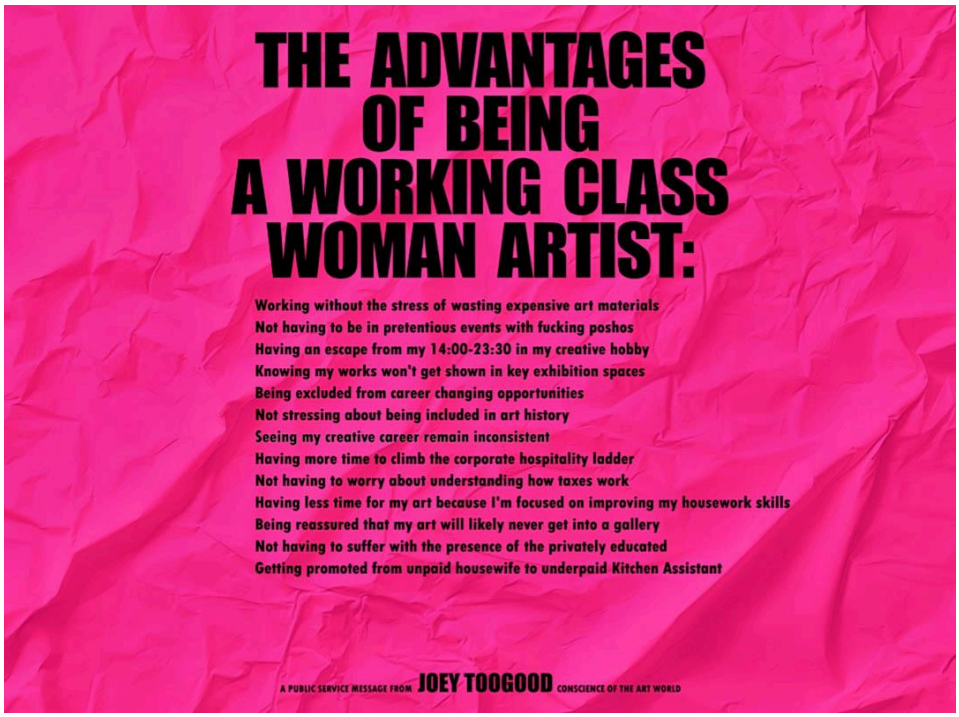
Wife Service Co.
April 2025
Newspaper on A4 watercolour pad

Using the London tabloid, *Metro*, and other free printed communications, Toogood creates text-based prints to convey her political and social views.

The print reads as follows:
Wife Service Co.
Body and soul deep heat massager with
Shopping/ leisure
Mothercare and ironing
All gardening work undertaken
Taps, dishwashers, washing machines, bathrooms and drains
NO CALL-OUT CHARGE
Free quality work
For a friendly service call
07880 636272 | 020 83484 0251

Wife Service Co. uses comedic undertones to reveal gender based adversities; the artist comments on the duties and burdens that accompany the role of the traditional wife and mother.

Wife Service Co. has been exhibited at *Art On The Top*, Kingston Upon Thames, August 2025 and during Wimbledon Art Fair in May 2025 and November 2025. *Wife Service Co* is always met with a chuckle and is the artists best selling print, being most popular with Toogood's female audience.



The Advantages of Being A Working Class Woman Artist, Framed
June 2025
Digital Works
£450, W45.5cm × L33cm

Directly influenced by Guerrilla Girls, Toogood mimics the language and visuals used within 'The Advantages of Being a Woman Artist', but the artist takes this a step further to bring attention to the additional barriers put in place to exclude underprivileged and working class creatives from the creative industry, particularly highlighting the everyday women artists that must juggle added challenges before they can pursue their creative endeavors.

My Greatest Act of Self Care, series, unframed and signed by artist
January 2026
Olive oil and handmade powdered charcoal on A1 oil and acrylic paper
£950 per print (bundle option of £2,500 for all 3)

My Greatest Act of Self Care documents the anatomical changes of the body during early pregnancy; it's a celebration of the freedom to choose. To recreate the pregnant stomach, the artist made foetuses using airdying clay; they measured at just under 1.5 inches, the size of a small apricot, emulating the size of a 10 week foetus. The stomach pressing around the clay figure created the shape of a sack, mimicking the pregnant womb. This series includes 3 body prints in olive oil using handmade powdered charcoal to reveal the print. In 2025 Toogood had an abortion. Motherhood doesn't appeal to the artist, so she prioritised her own future. It was her greatest act of self care. Toogood firmly believes that bodily autonomy isn't a war ground for political, religious or social beliefs, but for liberation.

Confessions of a Sour Young Artist, series, unframed
January 2026
19 Newspaper Clippings on white A3 cartridge paper, and digital work

Released to instagram on her 25th birthday, 'Confessions of a Sour Young Artist' is a reflection on the artist's mid 20s; young but no longer a teenager, older but with little life experience. Through a series of 19 prints from newspaper clippings, the artist explores her views on marriage, children and growing old whilst reflecting on the political and economic environment around her.

Toogood took images of her prints and edited them using digital images of picture frames and coloured backgrounds, presenting them online suggesting how the prints would look when professionally printed and framed.

In a post to instagram Toogood wrote “As a woman, the world will always have something to say about the choices I make and the life I live. I might as well create a life I won't regret… I may never own a house, I'm a bitter angry young lady but I sure am excited to retire…when my skin is wrinkly and my hair is white…I hope to feel satisfied.”

See below for some images of 'Confessions of a Sour Young Artist':

'I hope to show people the term

tradwife

was a

'generational TrICK

TO 'kill THE

Spirit of the

Much loved matriarchy

I am of the Age of Rage

MY LIFE OF A 2001 baby

Covid hit we're giving up the freedom

the fun stuff'

AI stole my

wannabe career'

'OUR EDUCATION

Must we grin and bare it

and

say 'thank you' ?

(again)?