

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 takes inspiration from political, personal and social issues, documenting her background as a working-class, queer woman artist. Refusing to be limited to one way of working, the artist uses her art to share authentic experiences and endeavours to hold a space for women and members of the LGBTQ+ community to repurpose feelings of anger and repression.

Toogood aims to comment on contemporary society, capturing both shared and lived experiences; considering the legacy of her works, the artist strives to capture and preserve the world as she experiences it, re-imagining a future of liberation.

In her portfolio, Toogood has chosen to present her works in reverse time order, starting from her early works to her most recent. The artist aims to present the development of her art in conjunction with personal growth and lived experiences.

***Please note, the artist does not currently ship outside of the UK



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; battling with substance abuse and complex post traumatic stress disorder, 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

Prints starting from £100 at A4

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

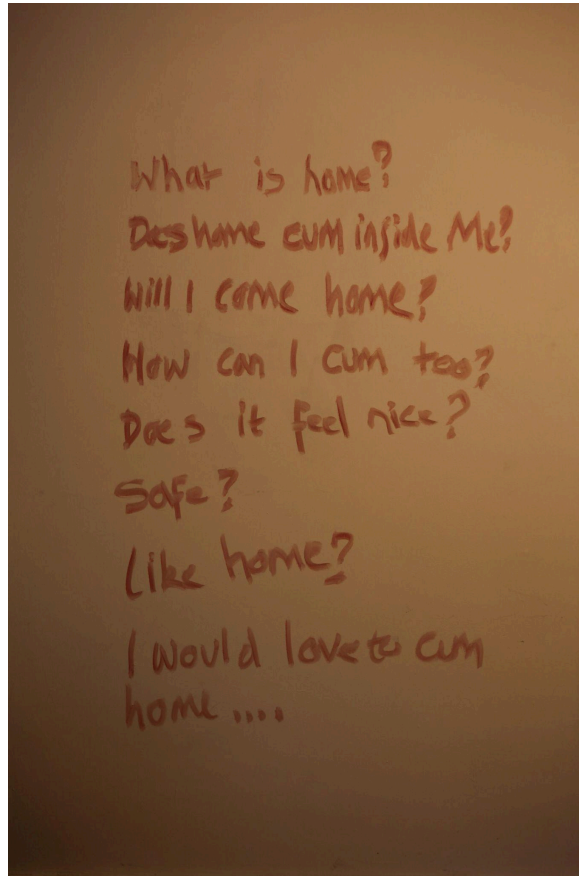
approx 183cm x 61cm,

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

Prints starting from £45 at A4

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 x L87cm

The artist engages in a ritualized form of somatic healing, using physical touch, to rebuild a positive relationship with the self. This practice is rooted in self-grounding techniques by regulating the nervous system and reclaiming bodily autonomy.

During the creative process, Toogood applies coconut oil to her body in a mindful environment supported by calming music, candles, and incense. Whilst the oil is still wet on the paper, Toogood brushes powdered charcoal across the surface to reveal the oil print depicting the artist's buttocks with her arms crossed behind the back, shoulders pressing into the paper.

This is the artist's favourite print from the series '*Does It Feel Anymore Like Home*' 2024, due to the subtle representation of the female nude, drawing focus away from the female body as a tool of sexual gratification for another.

The submitted print has been professionally framed with Art Glass.

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 Self, 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

Taken on 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

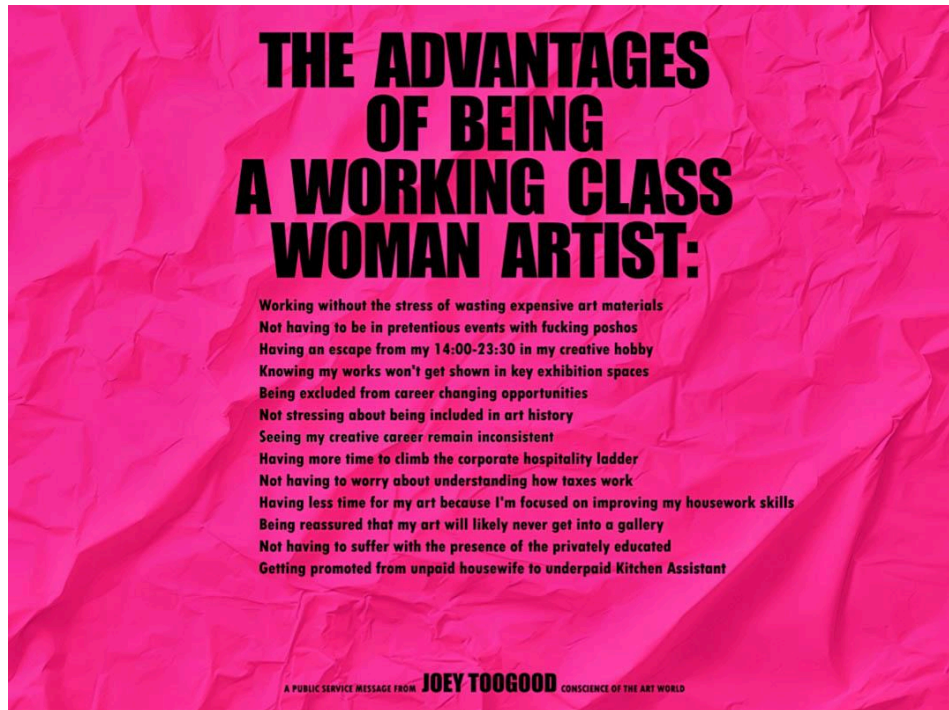
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Wife Service Co. uses comedic undertones to reveal gender based adversities; the artist comments on the duties and burdens that accompany the role of the traditional wife and mother.

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 x 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 speak on personal adversities, and shared experiences affecting individuals in her own life, to bring attention to the additional barriers put in place to exclude underprivileged and working class creatives from career changing opportunities.

The Advantages of Being A Working Class Woman Artist highlights the everyday women artists that have to overcome added challenges before they can pursue their creative endeavors. The artist's current role as a Kitchen Assistant is both physically and mentally demanding but it remains a big motivation behind many of the artist's pieces. Toogood's work, *The Advantages of Being a Working Class Woman Artist*, was generated from feelings of frustration and hopelessness; Toogood feels the strain and pressure of pursuing a creative dream whilst enduring individual hardships and societal boundaries.

Being the first member of her family to attend university, Toogood both acknowledges her privileges as a contemporary woman with access to an education and a paying job whilst allowing herself to feel burnt out, undervalued and stuck.



Reclining Tom, unframed

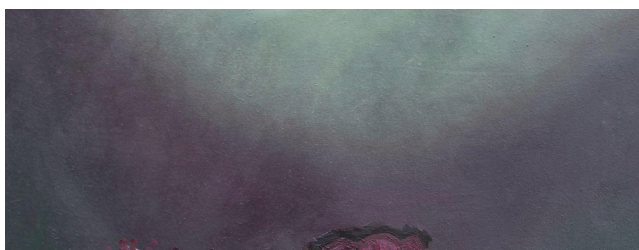
August 2025

Oil paint on repurposed stretched cotton

£1,100, L76.5 x W50.5

Previously, Toogood had predominantly worked in non-traditional mediums to create abstract and provoking personal pieces; after several months of producing prints in newspaper clippings, the artist didn't feel challenged and was determined to commit to learning a skill.

Reclining Tom was produced during a 2 week Life Painting course at Slade's Summer School, and is the artist's first completed figure painting from life.



Feminine Adornments, unframed

November 2025

Oil Paint on stretched cotton

£2,100, 91 x 122cm

A substantial part of Toogood's practice is a response to personal experiences or derived from core emotions; the artist needs her work to be heavy in order to extract these strong emotions from her every day.

During the creative process of *Feminine Adornments*, the artist enjoyed the internal cleanse and mental break that came with painting something pretty, simply for the sake of painting. Toogood relished in the technical challenges that came with painting something realistic, not implied or to cause a statement. It's literal, not suggestive.

Feminist Adornments was a skills-based project, studying light, value and colour. Being her first still life piece, Toogood strived to prove her painting abilities to herself, and to show that she can commit to a lengthy project.

When uploading the painting to Instagram Toogood wrote "In '*Feminine Adornments*', I'm teasing the idea that women are objects; if I am to be an object at least let me be a glowing 1950s vintage red lampshades or a string of beaded crystals draped across a table.



My Greatest Act of Self Care, series, unframed

January 2026

Olive oil and handmade powdered charcoal on A1 oil and acrylic paper

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.

'My Greatest Act of Self Care' explores the anatomical changes of the body during early pregnancy; it's a celebration of the freedom to choose and a documentation of an event that occurred.

To recreate the pregnant stomach, the artist used clay fetuses made in 2025. They measured at just under 1.5 inches, the size of a small apricot, emulating the size of a 10 week fetus. 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.