



DREAMLANDS: PART 2

106 NEW OXFORD STREET, LONDON

*Slowly light strengthens, and the room takes shape.
It stands plain as a wardrobe, what we know,
Have always known, know that we can't escape,
Yet can't accept. One side will have to go.
Meanwhile telephones crouch, getting ready to ring
In locked-up offices, and all the uncaring
Intricate rented world begins to rouse.
The sky is white as clay, with no sun.
Work has to be done.*

Extract from *Aubade* by Philip Larkin (1977).

[Source: Collected Poems (Farrar Straus and Giroux, 2001) Copyright © Estate of Philip Larkin.]

'Dreamlands: Part 2' is the fourth exhibition curated by Henry Hussey and Sophia Olver for their meanwhile space on New Oxford Street, London. The exhibition includes invited artists as well as finalists from OHSH Projects Open Call which received over 120 applications, and it continuation of 'Dreamlands: Part 1' which closed on 30 October.

ARTISTS

MATT ANTONIAK
ADAM BOYD
ANAI COMER
BILL DAGGS
FREYA DOUGLAS FERGUSON
SARAH DWYER
GUY HADDON GRANT
BICHAEM KWON

AUGUSTA LARDY
HANNAH MURGATROYD
JAKOB ROWLINSON
SINA SOPHIA SCHMIDT
HENRY TYRRELL
JUKKA VIRKKUNEN
GEORG WILSON
MENGXI ZHANG

ABOUT OHSH

OHSH Projects is a nomadic project space, conceived in 2021 by Henry Hussey and Sophia Olver from the desire to create tactile conversations between artists and spaces. The project has currently taken up residence at 106 New Oxford Street, a former restaurant, appropriated and transformed to present art in the centre of London. OHSH Projects is a collage of ideas explored through the artists we work with and the dialogues that emerge between their processes.

EXHIBITION DATES

11.11.21 - 18.12.21

PV: THURSDAY 11 NOVEMBER | 5PM - 8PM

VISITING HOURS

SATURDAYS | 12PM - 5PM

OR BY APPOINTMENT

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ARTISTS

MATT ANTONIAK

b. 1991, Nottingham.

Antoniak's highly detailed paintings reference the throwaway marks made by customers testing out pens and pencils from an art materials store. Rescued from the bin, these marks have been documented, archived and diligently recreated in paint to challenge the authoritative register of art, and its value and hierarchy structures. Antoniak graduated from Newcastle University in 2015, and has been exhibited widely since.

Selected recent group and solo exhibitions include; EXH07, Floorr Magazine, online; Group Show, Shrine, New York, US; Matt Antoniak, Workplace Foundation, Gateshead; Sasquatch, Test Space, Spike Island, Bristol; The Everyday Political, CGP, London; Breaking into Heaven, Conduit Club, London. Antoniak is a winner of the A.M Parkin Prize, and has undertaken residency at The Royal Drawing School at Dumfries House. His works are held in the Prince's Trust Collection, and private collections nationally.

ADAM BOYD

b. 1993, Newcastle-under-Lyme.

Adam holds an MFA in Painting from The Slade School of Fine Art, London and a Bachelor's from Glasgow School of Art. Recent works produced whilst on residence at SÍM (Reykjavík) transcribe the abundance of texture, pattern and the mechanisms of light observed in both the wild and urban Icelandic landscape.

Boyd's textile assemblages stitch together the various strands of an artistic practice that has developed over the past year to include: multiple craft competences, photographic printing processes and 3D scanning technology. Fugitive moments recorded photographically, resurface during the making process itself, which often takes a printed image on fabric as a starting point for an exploration of material equivalence. Materials are tasked to recreate, composite or distil, aspects of the original experience. The introduction of surfaces that possess a high refractive index was related to a strain of thought that dwelt with Boyd's own issues with belief; that which can be seen and that which is knowable. In truth these works cannot be apprehended from one position only, as soon as one moves in relation to the work the whole perception shifts. These objects do not function as quilts, they are of a scale and richness of facture reminiscent of devotional artefacts and incidental ornament observed within sites of faith.

ANAIS COMER

b. 1996, London. Lives and works in London.

With an inclination toward fantasy, fiction and storytelling, Anais Comer's practice explores the potential of objects to enchant. Working across sculpture, drawing, written text and performance, Anais channels the spirit and generosity of the storyteller. She received her BA (hons) in Fine Art from Central Saint Martins in 2019 and is a participant on the Central Saint Martins' Associate Studio Programme 2019 -2021. Group exhibitions include 'Invisible City' (2021), UK Mexican Arts Society, London; 'Lottery Exhibition - Ai Mi Tagai' (2021), Youkobo Art Space, Tokyo; Sounding Off 2.0 (2020), VITRINE, Online; 'The Destrier' (2019), Freehold Projects, Leeds; 'Bad Art Presents: KIKI / CSD' (2018), Voodoo55 Gallery, Berlin; 'Location, Location, Location' (2017), Old Courts, Wigan; 'Altered Realities' (2017), Lethaby Gallery, London.

BILL DAGGS

b. 1981, London, England.

Bill Daggs' practice is an ongoing exploration of sound. Sampling, looping, mixing, time travel and the use of various other recording methodologies allows appropriation to become a language of re-creation ["repetition with a difference"] while the repurposing of the wider archive as a palette, documents and marries fragments of histories resulting in a narrative that is littered with multidimensional, cultural, and collective signifiers.

Born from words and aural encounters, these moments inform a continuous, and ever-evolving, investigation into painting, where moving image is utilised to initiate tempo between the rests and canvas edge, and sound is employed to activate involuntary, emotional, and rhythmical responses.



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FREYA DOUGLAS FERGUSON

b. 1995, Oxfordshire.

Freya holds a Post Graduate in Stone Carving from City & Guilds of London Art School and a Bachelor's in Fine Art from Goldsmiths, London. Working in a variety of mediums, Freya combines historical processes, including glass blowing, carving, and metal forgery, with ready-mades and more high-tech modes of fabrication. By manipulating materiality and ways of making, Freya questions the hierarchies within art history and contemporary visual culture. In her work, contemporary bric-a-brac becomes as valuable as historical artefacts; and the obsolete or ruined pose as potential for contemporary critical discourse. Freya is part of Bloomberg New Contemporaries, 2021.

SARAH DWYER

b. 1974, Cork Ireland. Lives and works in London, UK.

A graduate of the Royal College of Art, Sarah Dwyer is a visiting lecturer at several art colleges. Recent exhibitions include 'Reigen' at Fabian Lang Gallery, Zurich 2021, 'Platform' online Oct 2021 supported by David Zwirner, 'Pigeon Park', Manor Place London, 2021, 'Human Scale' at Rochester Art Museum, Minneapolis USA, 2021. Currently exhibiting in 'Drawn Together' at Jane Lombard Gallery New York, Nov-December 2021. Upcoming 'A Generous Space' at Hastings Contemporary, Nov 2021 - April 2022. She was shortlisted for John Moores Painting Prize in 2016 and exhibited in New Order British Painting Now at the Saatchi Gallery 2014. Punchy exuberant re-imaginings of her familial surroundings including life drawing; bodily forms are excavated with a somewhat mischievous and subversive approach to painting, drawing, and experimental sculptures. Surfaces of her works explicitly retain the traces of process, an archive, presenting the viewer with a navigable visual history.

GUY HADDON GRANT

b. 1986, London

Known for his monochromatic sculptures and drawings, Haddon-Grant's work moves seamlessly between abstract motifs that are figurative in aspect and visceral structures that seem to follow an internal psychic schema. In recent work he explores archetypal symbols, such as the mother, and other primal human individualities, harnessing the collective unconscious as an ephemeral medium and capturing complex yet familiar human stories. He attended Camberwell College of Art, London, before moving to Florence, Italy, to continue his studies.

He has exhibited widely in solo and group exhibitions, notably in The British Figure at Flowers Gallery (2015), and Bloomberg New Contemporaries 2010. Recent solo exhibitions include: Mind's Eye, Pi Artworks, London (2021) Surrender, Roman Road, London (2019).

BICHAEM KWON

b. 1988, Lives and works between Seoul and London

Bichsaem Kwon graduated an MFA in Painting at Slade School of Fine Art, after gaining her MA in Painting from Kookmin University, Korea, in 2016. Kwon's paintings refer to her own personal experiences and feelings, including how she felt as a stranger in a foreign land, and the apprehension and aloneness she has felt during the formation of relationships with people. Rather than expressing these emotions directly, Bichsaem channels them into the canvas, using dark tones and natural landscapes as emotive temporal backgrounds on which to project. The environments present in her paintings simultaneously exist and are constructed; she reproduces scenes she has encountered or witnessed, but passes these through her own consciousness, and subjective memories. These landscapes consequently become detailed depictions of inner emotion, layered compositions of past and present, and instruments of symbolism. Kwon uses the canvas as a method to process her experiences, relieving her anxiety while contemplating the world around her.



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AUGUSTA LARDY

b.1994, Geneva, Switzerland.

Augusta Lardy holds a Bachelor in Philosophy from Kings College London, and a Bachelor's in Fine Arts from City and Guilds of London Art School. Winner of the 2021 Freelands Painting Prize. Augusta's work explores the daily sublime, a world in which everyday objects contain the strongest of emotions within themselves. The images she depicts address the transitivity of being. In other words, I exploring the metaphysical evolution of an object or feeling as they endure through time and space. Augusta searches for the delicate moment that links two entities into one, and the way in which they morph and adapt. Augusta finds inspiration in states of trance, just between awakening and sleep, in the power emanated by colours when rightfully combined, but also in the juxtaposition of observed objects of reality and formal painterly marks, in a simple brush stroke that oscillates between abstraction and figuration.

HANNAH MURGATROYD

b. 1976, Bristol. Lives and works in Bath, UK.

A graduate of the Royal College of Art and the Royal Drawing School, Hannah is a mentor for Turps Art School. Shortlisted for the 2021 Contemporary British Painting Prize, she is currently exhibiting in 'Dreamlands: Part 1', OHSH Projects, London and 'From can see to can't see - Digital Landscapes', SuperRare. Recent shows include 'Hawks in her Hair' at Alice Black Gallery, UK, 2021; and 'Monster / Beauty: An Exploration of the Female / Femme Gaze' at Lychee One, UK, curated by Marcelle Joseph and 'Paintings on, and with, Paper' at Cob Gallery, UK, both 2020.

Characterised by subtle layers of light and colour, the filigree-like paintings and drawings of Hannah Murgatroyd centre on figures, structures and surroundings inspired by sources both ancient, modern and, yet to-exist. Moving within a circular narrative of large and small-scale paintings, from landscapes to interiors, her mise-en-scène of single figure, multi-peopled and unpeopled compositions pivot between interior and exterior worlds, open to the dual possibilities of abstraction and representation.

JAKOB ROWLINSON

b.1990. Lives and works in London

Jakob holds an MA in Sculpture from the Royal College of Art, and a BA in Fine Art from the Ruskin School of Art in Oxford. Warping and weaving histories, Rowlinson's work constitutes a body that is constantly shifting. Symbols combine and align, giving a contemporary voice to historical imagery rendered in reams of rich felt; fleshy pink tones set within a palette of bucolic greens, cut through (or perhaps constrained) by framing devices in cord and leather. Recent exhibitions include 'Vision's of a Whispered Past' a solo exhibition at at Quench Gallery (Margate); 'Peach Fuzz' with Haze Projects at the Factory (London); and his work is currently on display as part of 'Under Your Spell' at Collective Ending (London).

SINA-SOPHIA SCHMIDT

b. 2000, Duisburg, Germany.

Sina-Sophia Schmidt holds a Bachelor in Fine Art from City and Guilds of London Art School. Winner of the 2021 Chadwyck-Healey Prize for Painting. Composing layers of paintings that build up on top of one another, the works have a deep history underneath them. Sina's work explores impermanence, the fleeting nature of everything in existence. Things build up, momentum increases and then get wiped out. Empty spaces leave silence before they are covered and fall back into recreational chaos. Here, the practice of painting exemplifies the ravenous forces of life that push and pull, create and destroy. The death of an old image gives birth to the next one. Within Sina's practice, painting is an attempt to create a physical constellation of the transient, the invisible that is slightly out of reach but we know is there. Stability is a dream, we can reach for it but we can never hold it. What's left for us is the ability to find comfort and freedom in the futility of attempting, and allow this act to stand on its own legs.



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HENRY TYRRELL

b. 1984, UK. Lives and works in London.

Henry holds an MA in Painting from the Slade School of Fine Art in and a BA in Fine Art from Chelsea College of Art. Henry's paintings consist of simple, ambiguous forms that repeat and mutate throughout the body of work. They are created using something akin to an 'automatic' drawing procedure. The dichotomy between spontaneous gesture and crafted/ pre-drawn element is kept in tension throughout the process of making the work. Over the last couple of years he has been experimenting with increasingly gestural and heavy duty application techniques.

JUKKA VIRKKUNEN

b. 1986 Jyväskylä, Finland

Virkkunen received MA in painting from the Royal College of Art in London in 2020.

The material process is at the centre of Virkkunen's artistic practice; with a consistent engagement with concepts related to primal human experiences, art history, and autobiography. Working in various mediums, including painting, drawing, video, performance, and installation. Virkkunen explores the physicality of materials in the processes of making.

GEORG WILSON

b. 1998. Lives and works in London.

Georg Wilson is a London-based painter and the co-founder of artist-led All Mouth Gallery. She is currently enrolled on the Painting MA at the Royal College of Art (2022) and received her BA in History of Art at the University of Oxford. She is a recipient of the Elizabeth Greenshields Foundation Grant (2020). Her work has recently been exhibited at Guts Gallery and Arusha Gallery amongst others, and has been published in ArtMaze magazine.

Georg's practice is directed by the cyclical change of the English seasons from equinox to equinox. England is a porous land of mutually contaminated layers, where many stories and temporalities can overlap, coexist and touch, all in one place; Where the Green Man dances every May Day and where I still salute one lone magpie for sorrow. My paintings peer between these intertwined layers of England's folklore, history, landscape, custom and superstition, searching for a way to a strange new home, where this murky mess of weird narratives can intertwine and live together.

MENGXI ZHANG

b.1989. Lives and works in London, UK.

Mengxi Zhang's painting process depicts the fluid and unstable liminal state we mentally occupy. Mengxi's works are in constant conversations with their thoughts, experiences and imagination. The boundary between the interior and the exterior is blurred, the painting surface becomes skin, the body becomes landscape. Mengxi's process involves varied approaches. Sometimes informed by the images in their head, sometimes photographs along with fairy tales, mythologies, films, manga and popular culture. Mengxi often makes paintings intuitively with improvised mark making and forms emerging. These approaches can come in at different stages of a painting with layers being covered and excavated. Mengxi's work is driven by the process and ideas, remaining open to see works as a way of exploring and experimenting.