



Held in Flux

Fleur Simon
Ian Malhotra
Jack Laver
James Tailor
Jo Dennis
Jon Baker
Lauren Bevan
László von Dohnányi
Mandy Franca
Ranny Cooper
REMEMBER
Thomas Hjelm

Sponsored by Soho Revue Gallery

**IN:SIGHT
PROJECTS**
[@in.sight.projects](https://www.in.sight.projects)

PRESENTING

FLEUR SIMON
IAN MALHOTRA
JACK LAVER
JAMES TAILOR
JO DENNIS
JON BAKER
LAUREN BEVAN
LAZLO VON DOHNANYI
MANDY FRANCA
RANNY COOPER
REMEMBER YOU WERE MADE TO BE USED
THOMAS HJELM



Perfume on a Cold Pillow

**Inkjet Print, Paint, PVA on Linen & Cotton
140 x 185 cm**

Thomas Hjelm is a multidisciplinary artist and curator of IN:SIGHT PROJECTS working predominately across Print, Painting, and Sculpture.

Employing a combination of custom printers and scanners, Hjelm constructs undulating sculptural collages that reference personal experiences with colloquial affectations, and slogans. Swelling and bursting at the seams, the unattainable flat and superficial image is given body, laden with experience.

Recently awarded a Solo Show & Highly Commended in the Ashurst Art Prize 2021, named a Rising Star of 2022 by Saatchi Art, and the recipient of a Residency with Roman Road Gallery, 2020.



FIRE & WATER 1

**Inkjet Print, Oil Paint on Linen
80 x 65 cm**



FIRE & WATER 5

**Inkjet Print, Oil Paint on Linen
80 x 65 cm**

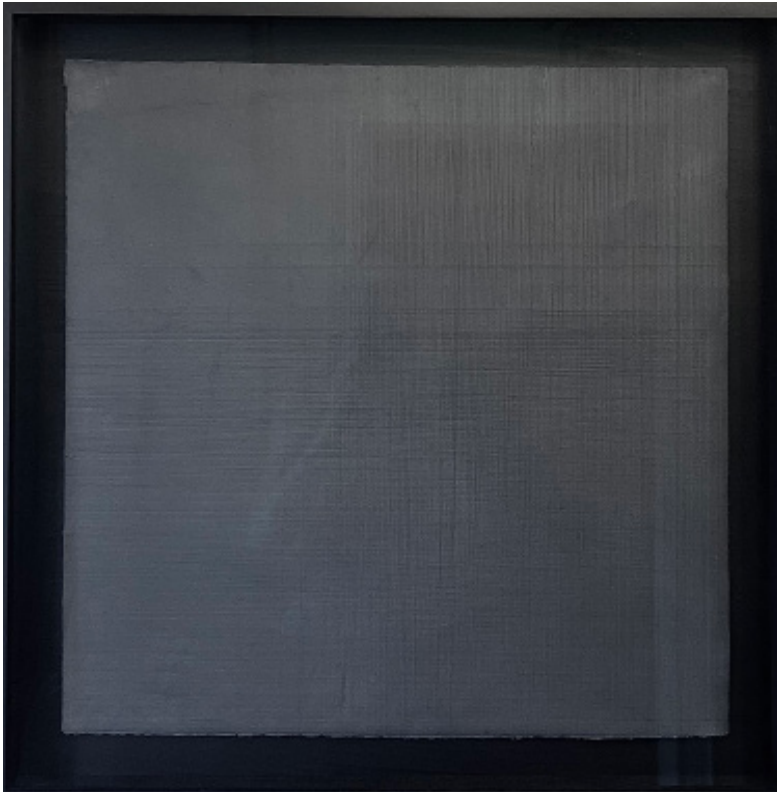


Alcoholism

Epson 7880, Ink, Spray Paint
120 x 110 x 45 cm

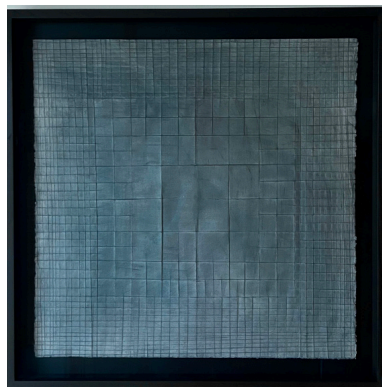
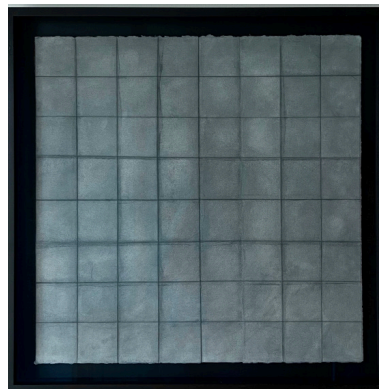
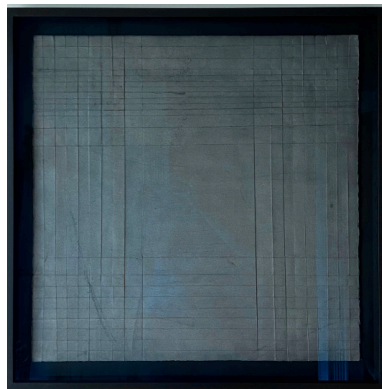






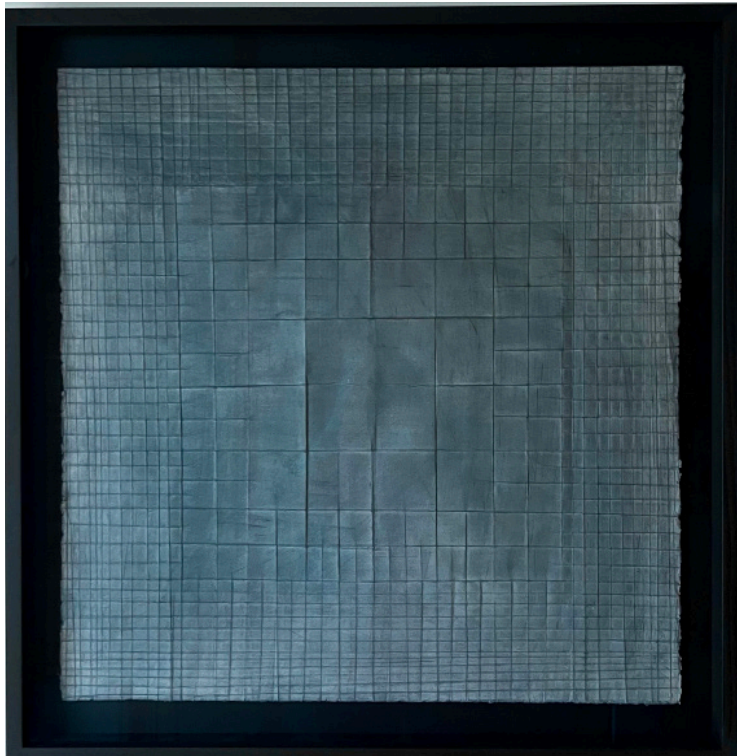
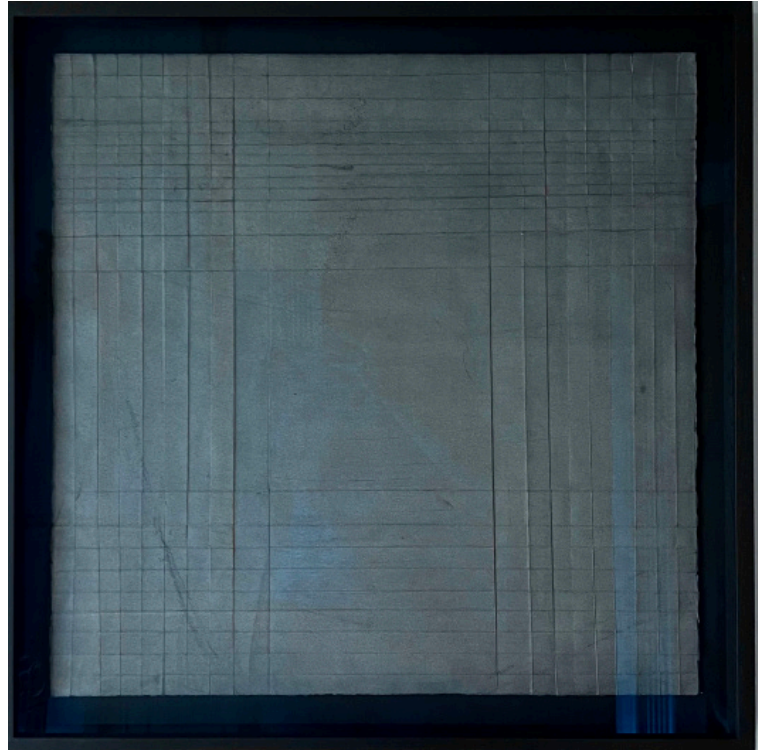
Lauren Bevan is the co-curator of IN:SIGHT PROJECTS and her practice is rooted in the exploration of natural forms and the interplay with the human hand. Her direct approach to challenging materials exposes subtlety of surface through textural expression, line and contrast. Her works have a sculptural quality using geometry and the play of materiality, highlighting tension between structure and fragility.

The element of trace is integral in Bevan's work; depth and tone are built using handmade pigments from organic matter such as dehydrated berries, coal, chalk, and graphite. A history of the making is shown through layers of texture and residue. Using techniques such as folding, crumpling and scoring the paper is altered and its materiality questioned.



Ripple

Handmade Pigment, Coal and
Graphite on Fabriano Cotton Paper
65 x 65 cm



Pulse

Handmade Pigment, Coal and
Graphite on Fabriano Cotton Paper
65 x 65 cm



Equalibrium

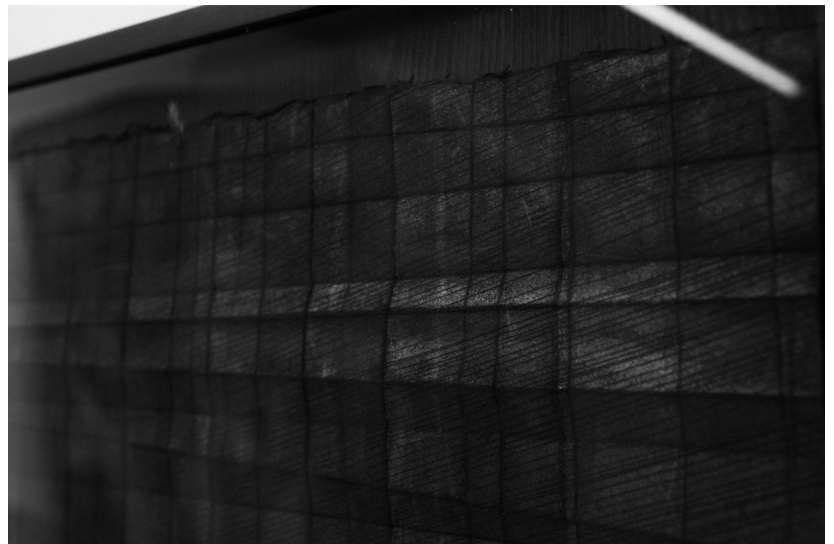
Handmade Pigment, Coal and
Graphite on Fabriano Cotton Paper

65 x 65 cm



Peak

**Handmade Pigment, Coal
and Graphite on Fabriano
Cotton Paper
87 x 128 cm**





Jon is interested in how toys allow children to act out different fantasies and construct their identities. The finger puppets in some of the photographs represent this process of 'trying on' and 'acting out' the identities of different characters. Adults believe in the power of toys to shape a child's personality both positively and negatively. Because of this, children's toys become an intense site of ideological conflict for different groups trying to assert authority. Jon's work explores the signifiers that toys give, combining and complicating them through his distinctive colourful and glossy style.

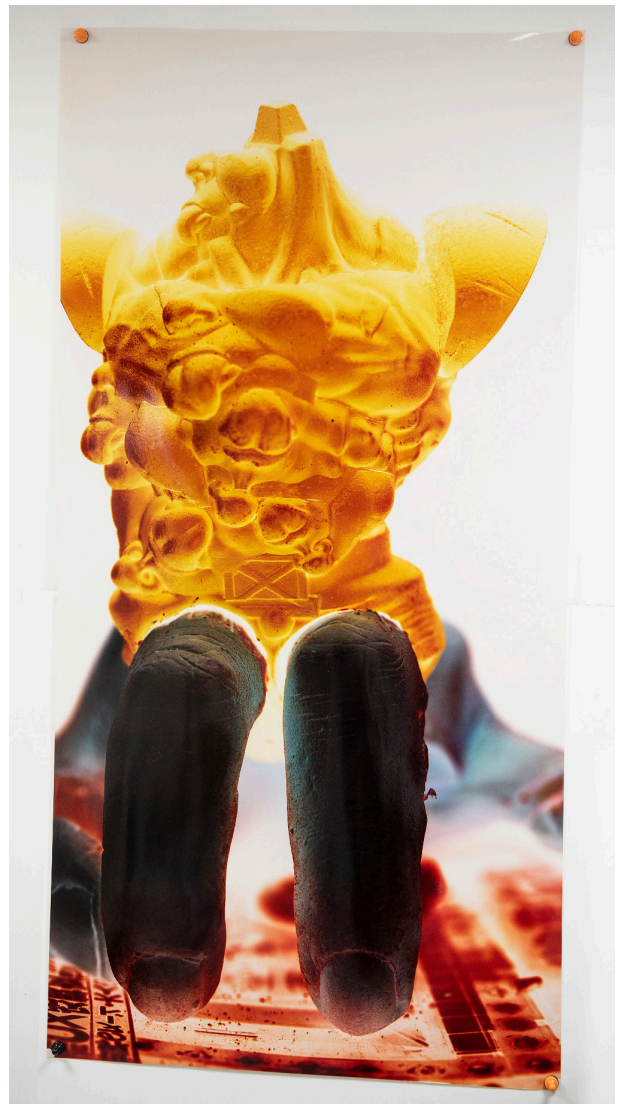
FINGER PUPPET 3

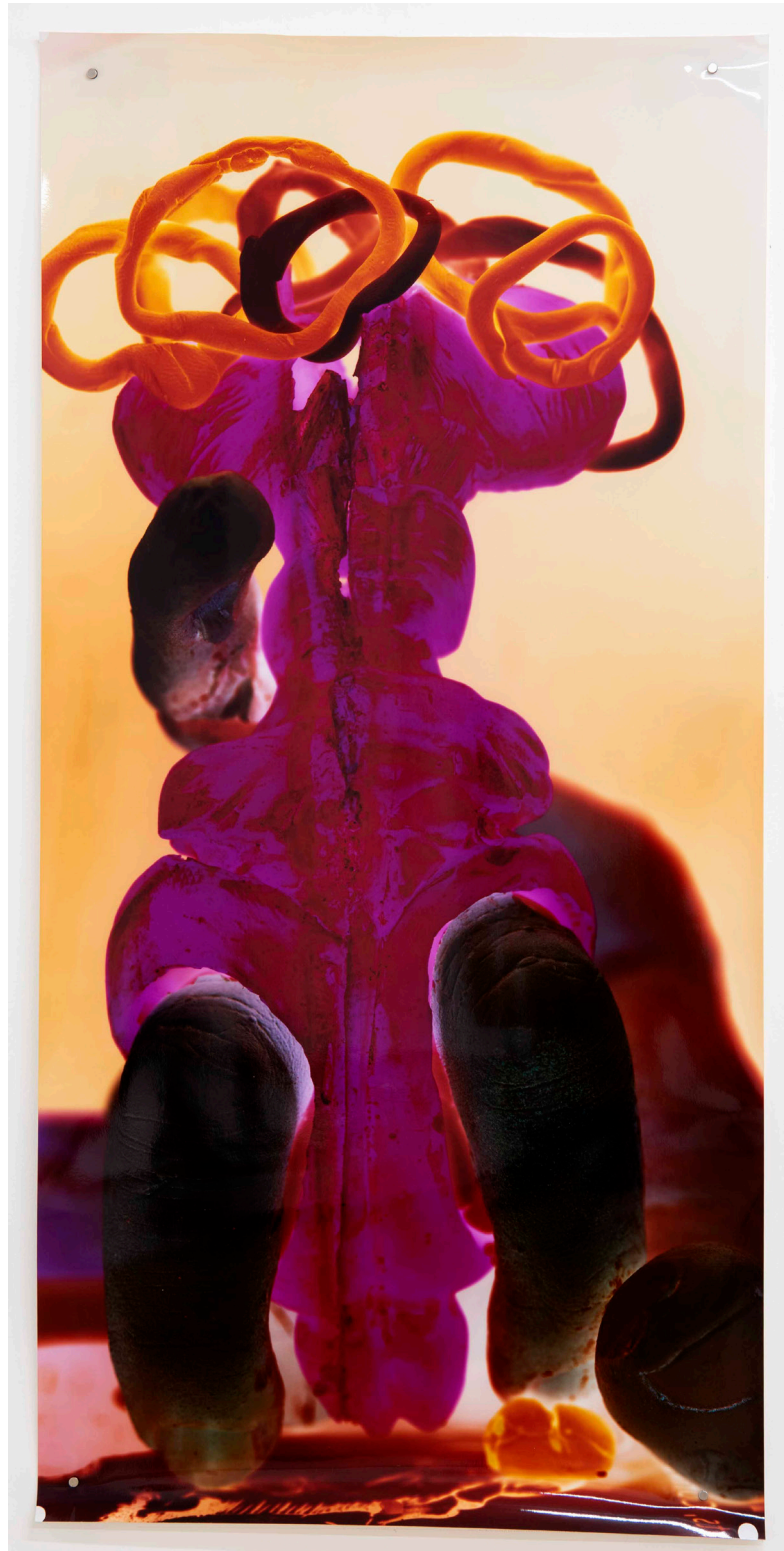
C-Type Photographic Paper
64 x 120 cm



FINGER PUPPET 7

C-Type Photographic Paper
64 x 120 cm





FINGER PUPPET 3

**C-Type Photographic Paper
64 x 120 cm**



As a multidisciplinary artist Mandy Franca researches the influence of the digital realm on artefacts, mundanity and the influence of migration.

Franca's work is an ongoing investigation into the notion of interconnectedness, drawing from life experiences which are informed by growing up in a cross-cultural environment and her personal archive. Mandy actively researches and observes the meaning of mundanity to give eternal value to seemingly insignificant places and objects. As a result the notion of preserving languages, traditions, domestic settings and everyday objects in a state of flux – meaning – digital and physical due to digitalization and globalization, takes precedence in her work. Franca's priority is to bring the individual experience into analog techniques creating a juxtaposition between surfaces and the image. The application of layering in her work is to display the complexity that makes up the present as a marker of the simultaneous. With these techniques Franca wants to challenge ideas of digital materiality, painting and the reproductive image.

Mandy obtained her MA in Print at the Royal College of Art in London, UK (2020), and wrote her dissertation on 'The impact of the digital realm on identity, the influence of migration and the artefacts of our time'.

In a State of Being II

Satin silk, voile, oil pastel, C-Type

Size variable

Approximately 200 x 140 cm



In A State of Being is a body of work by Mandy Franca. This group of sculptural wall pieces furthers Franca's investigation into the nature of existence by which society and the human condition are mediated through the need and the inevitable consequence for living things to leave a mark in the world.

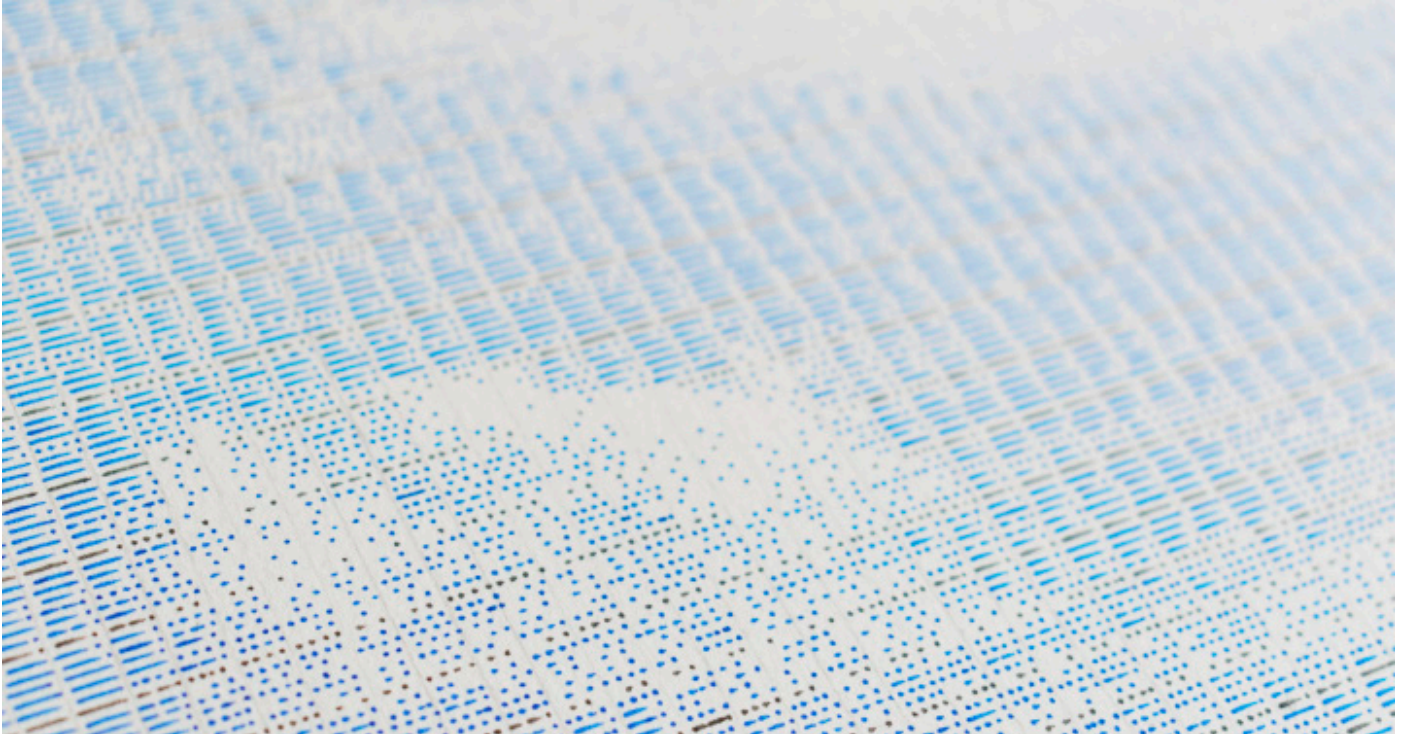
Composed of a combination of multiple images of the sky taken with an iPhone, these elements remind us of Mandy's insistent interest in the Sublime. In combination with mark-making through oil pastels and oil sticks, the pieces reenact as a personal mark of existence in our current moment in time where human traces have mostly been made online. which binds life as a mark of existence.

By combining and layering images, surfaces and pigments – a technique characteristic of Mandy's practice – the artist has worked directly onto textile with oil pastels and oil sticks varying in shades of yellow, orange and black.

These works, as their title suggests, are an intentional visualization of commonness in the form of the sky and traces of living things by the artist's hands. Further emphasis and contrast is created through the intervention of the computer, which for Franca acts simultaneously to reveal the notion of human traces in our current reality.

Recalling both the mark of existence in the form of physical mark-making, the computer led by the artist and the act of taking a photograph in a certain moment in time at a certain place, they come to symbolize that which binds life as a mark of existence.





Malhotra's explores the transmission and translation of visual information, often mimicking digital methods of reproduction through labour intensive analogue processes. The imagery he works with is natural elements in constant flux; skies, mountains, oceans and moving landscapes. These are chosen not just for their unsuitability to simulation through the binary nature of digital reproduction, but also the importance of this subject matter in the history of picture making. By re-interpreting this imagery by hand through a variety of self-designed systems, he aims to question how we receive and use images today.

Some works are painstakingly drawn by hand in a system parodying that of an inkjet printer. Others use systems mimicking scanners, photocopiers or digital cameras and are performed as timed exercises in self-testing. Many of these drawings then form the basis of a variety of prints, live performances, installations, animations and sound works.

'98

2023

Archival fineliner and graphite on Somerset paper.
Quadriptych = 73 x 73 cm (framed)



Ranny Cooper is a London-based artist working across painting and sculpture. Her work revolves around the abstraction of the human body, playing with themes such as gender, sexuality and empowerment, as well as women's experience of pain, loss and liberation. She paints abstracted nude figures and make sculptures using condoms, resin and plaster.

Colour and line are crucial in her practice. The imagery of her paintings derives from photography of bodies which she fractures and reconstructs to create an ambiguity of form, often likening the final scenes to landscapes; a metaphor and reading of my work which she encourages.

The Other

Oil on Canvas
125 X 95 cm





Await Me

**Polystyrene, filler, acrylic and varnish
50 x 70 X 20 cm**

Jo Dennis is a British artist working and living in London. She studied Fine Art and Contemporary Critical Theory at Goldsmiths College London and MA Painting at Royal College of Art London. She is the co-founder of Asylum and AMP Gallery which are artist lead spaces in London. She is the co-founder of Pigeon Park and Peckham 24 photography festival.

Recent exhibitions include, 'Absent without LeaveW' a solo show with Sid Motion Gallery, 'Hurry Up Please, It's Time' at Seen Fifteen Gallery London, 'A Kind of Solid Liquid' a solo show at Sid Motion Gallery London, a solo presentation at Photo London.

In 2020 she self published her artists book 'I touched this with my hand, I touched that with my eye' with an essay by WDavid Campany.

She has featured in the Financial Times Magazine, British Journal of Photography, The Washington Post, Unseen Platform, The Art Newspaper, Port, Fad Magazine and AnOther..





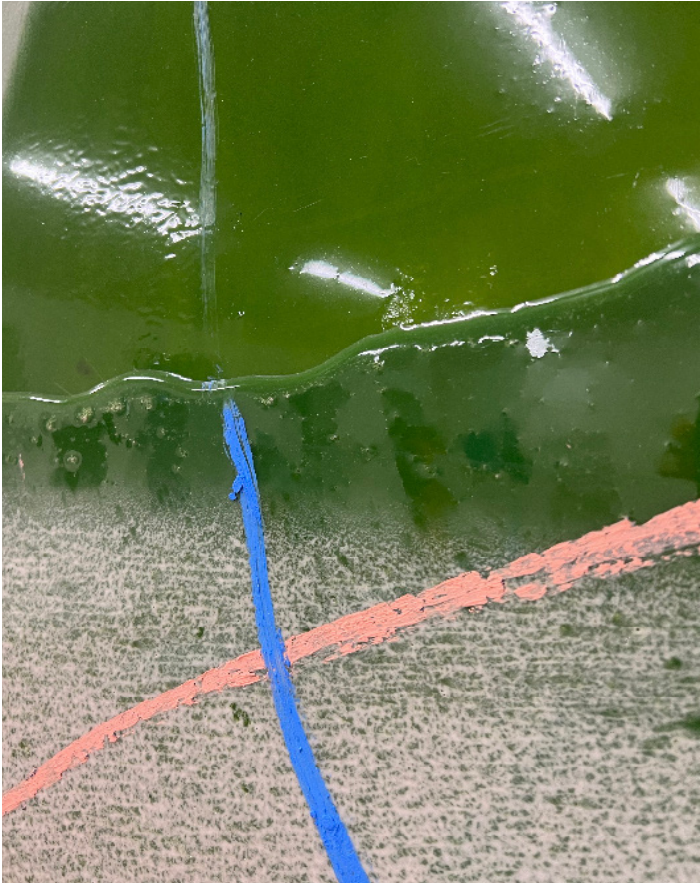
Cry Baby

**Oil, acrylic, household and spray
paint on stretched Army surplus
tent canvas
260 x 320 cm**

Anderson

**Oil, acrylic, household and spray paint
on stretched Army surplus tent canvas
52 x 72 cm**





Fleur Simon's practice is concerned with Edmund Burke's concept of the 'sublime' in nature, investigating its paradox between the beautiful and the overwhelming. She explores these ideas by painting abstract works that draw from landscape imagery and view like windows into psychological settings.

By dripping epoxy resin and acrylic paint onto primed wooden boards she references 50's action painting in this more contemporary use of medium. Using this chance-based pouring method she aims to capture movement and charge in my paintings. By layering the works and adding pigments at different stages she explores depth in these landscapes, creating illusions of endless space and claustrophobic boundaries. Her imagery fluctuates between the natural and the surreal, the suffocating and the tranquil.



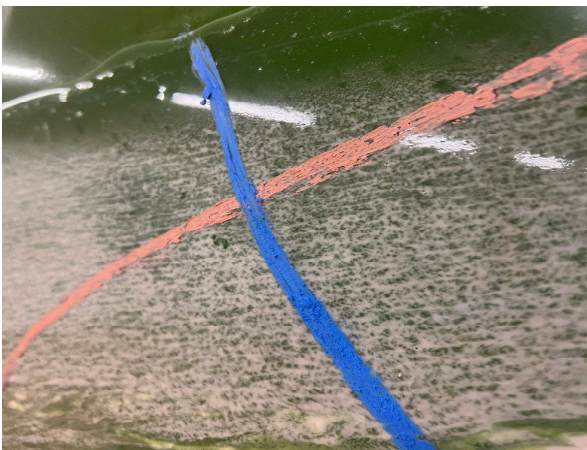


Riptide

**Resin and pigments on plywood
110 x 140cm**

Right - Need Some Space

**Acrylic, Resin and pigments
on plywood
140 x 110cm**



IN:SIGHT PROJECTS

LAZLO VON DOHNANYI

László von Dohnányi (b.1990, Hamburg, Germany) lives and works in London. He received a BFA from the Ruskin School of Art at the University of Oxford in 2012, a BSc in Architecture from University College London in 2015 and an MA Painting from the Royal College of Art in 2021. László has exhibited in London, Hamburg, Berlin, Budapest and Miami. His most recent solo show was The Shadow Hand at Annka Kultys Gallery, London in 2021.





A Group of Metal Structures

**Oil paint on linen
45 x 60cm**

A Black Cat in a Green Chair

**Oil paint on linen
45 x 60cm**



James Taylor is a London-based artist whose work incorporates wall-based paintings and freestanding sculptural assemblages, with these differing approaches overlapping and existing autonomously within his practice. Following his BA Fine Art at London Metropolitan University (2015) and MA Fine Art at Central Saint Martins (2017), Taylor was the recipient of the Helen Scott Lidgett Acme Award, simultaneously partaking in PEER'S Bound (2018), London.



With a strand of his practice focusing on materiality, Taylor employs his postmodernist abstraction paintings to explore the limitations of paint. This takes the form of self-made paint skin, a laborious technique spanning 8 years of development, impasto and most recently, coagulated paint which uses a spraying application process. This has allowed Taylor to expand beyond the traditional approach to paint through novel and unexpected modes of creation. His assemblage pieces bring together objects which are either abandoned or no longer fit for purpose, using these pieces to convey brokenness or being at a point of collapse, leads to a sense of anticipation. The assemblage invites a sense of hope or potential through transformation, albeit no longer the same. the limitations of paint. This takes the form of self-made paint skin, a laborious technique spanning 8 years of development, impasto and most recently, coagulated paint which uses a spraying application process. This has allowed Taylor to expand beyond the traditional approach to paint through novel and unexpected modes of creation. His assemblage pieces bring together objects which are either abandoned or no longer fit for purpose, using these pieces to convey brokenness or being at a point of collapse, leads to a sense of anticipation. The assemblage invites a sense of hope or potential through transformation, albeit no longer the same.



**ACRYLIC PAINT
AND EASELS**

**Acrylic paint skin and
easels**

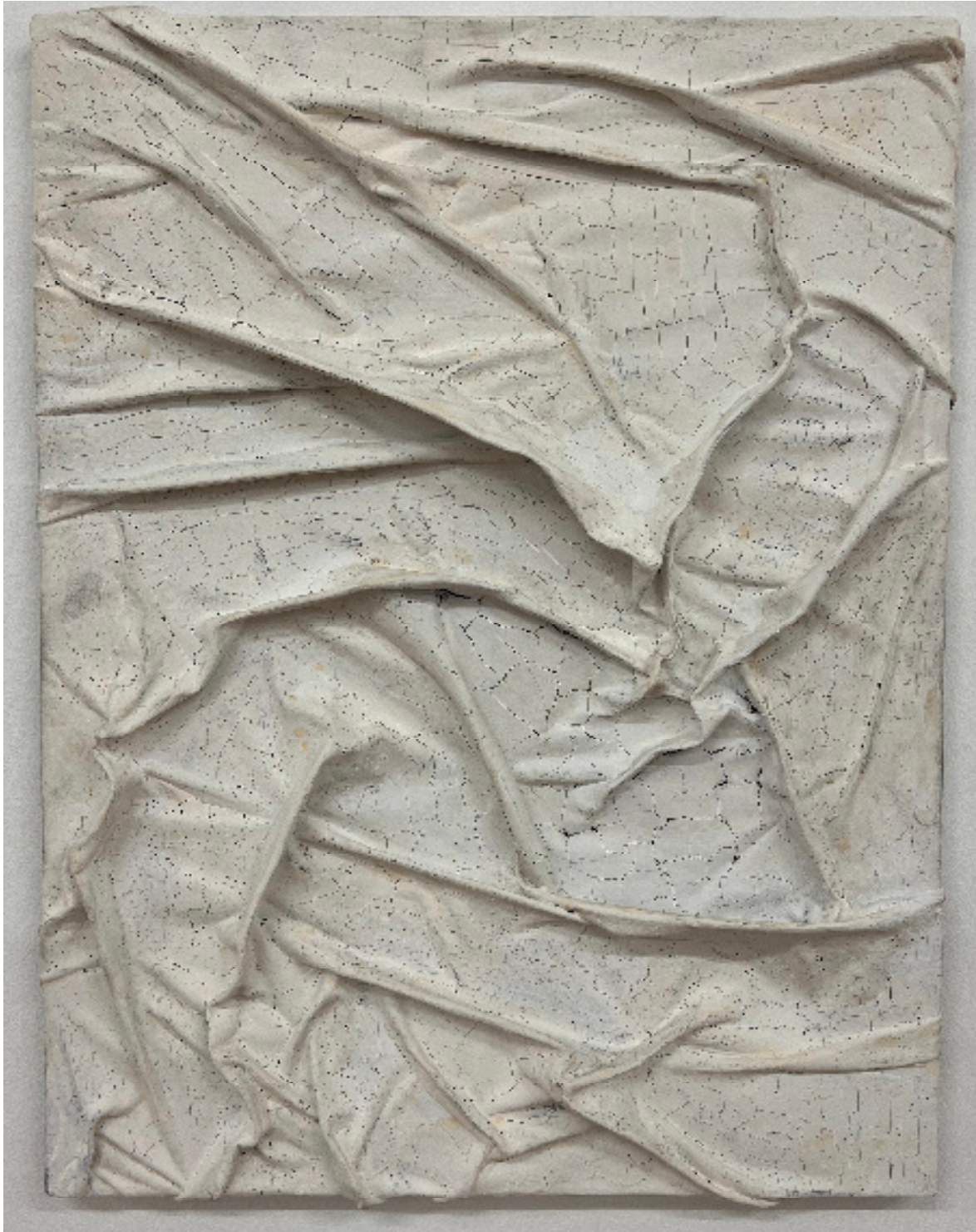
75 x 164 x 15 cm

Spectra Black Composition
Acrylic paint skin, pleated over
micro fibre and canvas and stretcher
21 x 30 x 12 cm



Jack Laver is a London based multimedia artist and musician. His experiments with ink, adhesive and resin, investigate dependency and dissonance through material passage. Networks of bleeding lines and biomorphic complexity, cling together in positions of unforeseeable intricacy. Laver's works simultaneously maintain their ambiguity, whilst familiarity continually resurfaces in the spatial logic of their abstract assemblages. These vast surfaces, at times, share a resemblance to action painting, or aerial landscape photography, yet retain their sculptural, fluid presence. What we are offered comes from conditions that are far less concerned with human centered agencies, and retreat from means of categorisation. The works stand in recognition of materials, a reliance on their performance, as oscillating forms resonate with veins, roots, weather systems, or avenues of fractured river systems that cut through the landscape. Even wider geological bodies of material discourse can be identified. A bridge to that which withdraws from access, hidden by subterranean depths, or the limited perception we gain from our momentary blip of existence. Laver offers nonlinear structures of contemplation that speak to the physical realities of nature.





Untitled

**Adhesive, Ink, and Acrylic on Canvas
52 x 72 cm**

FATHER, SON

**Nine hand printed photo collages,
Ilford pearl photographic paper
28.8 x 19.3 cm each**



REMEMBER YOU WERE MADE TO BE USED is an ongoing body of work - existing in various mediums and crossing over a multitude of contexts.

Originating in 2015 with the notion of a 'Command-Shift-V' generation : an investigation into copy and paste consumption and replicated identities, the exploration of collective subconscious via re-contextualised fragments of reality continues.

Taking a surveillance-like approach to documenting passing moments, REMEMBER's method of creating images is obsessive and not ruled to one process. Whether still or moving, the imagery takes on a unique path - relentlessly passing through digital and physical realms, losing sense of separation between machine or human. The works pick up consequent traces of use along the way - but rather than eliminate these signs of wear - the often serendipitous mistakes / flaws become integral to an identity of imperfection and uncertainty within REMEMBER's work.

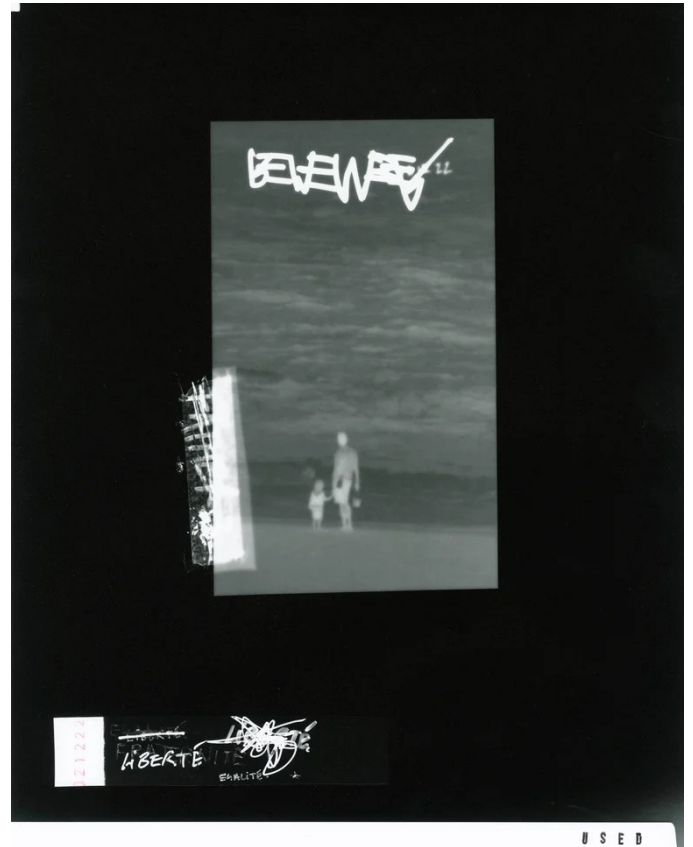
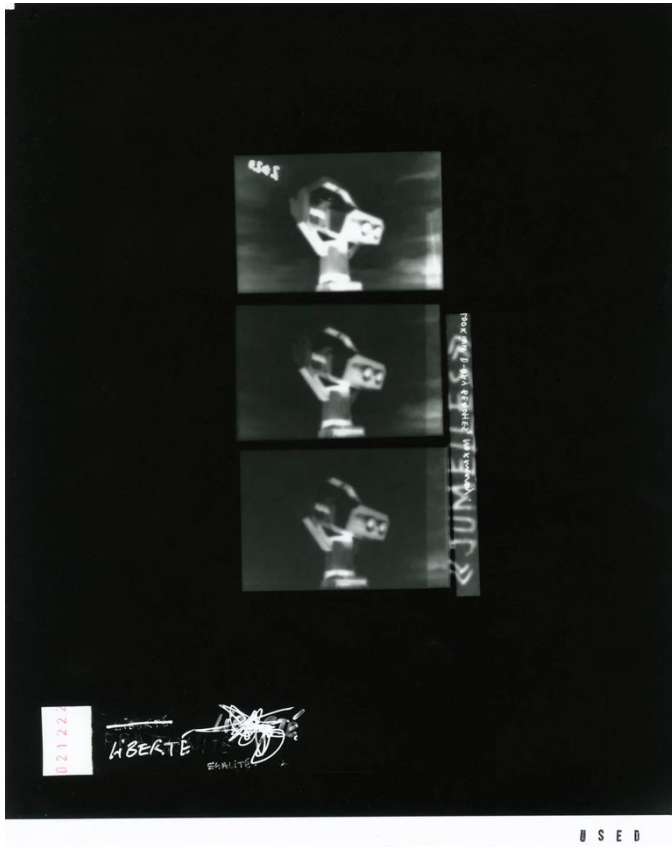
Intrigued by the behaviour of people disappearing behind screens, this back andforth processing is representative of our non-linear existence on and offline, and the displaced memories that lie between.

In a mass of selfie(less) users, REMEMBER frequently looks towards anonymity, concealed identities, unknown humans, strangers as subjects - which is not only a rebellion in the world of exhausted facial recognition and reprise from projected self-awareness, but by eradicating an identifiable individual it gives the viewer a place to make themselves part of the image, creating a somewhat disrupted, ever-changing gaze that blurs the lines between spectator and subject.



MORE MEN I DON'T KNOW. 2023

Video, 1080 x 1920 px
Duration 7mins 55s
projected onto breezeblocks



<< JUMEAUX >> 2022

**2 hand printed photo collages,
Ilford pearl photographic paper
hand engraved glass.
35.5 x 5.50 cm**