

GUEST CURATOR: Liza-Rose Burton

12 October - 21 October

There is a dropping well just outside the market town of Knaresborough, North Yorkshire. Its cave is gnarly, vast and damp - the water and the vapor hang like boiled wool from its sides. Due to its extremely high mineral content, tufa and travertine rock, the water has a "petrifying" effect on any object that it swallows, seemingly turning it into stone. Coated in a thick blanket of scaly sulfate, you can see a string of everyday items that visitors have given over to the well in order to watch their transformation. A teddy bear, a bicycle, even a Victorian top hat. Cast and immortalized by the geography of the place, riddled in legend and folklore.

This exhibition will focus on an interest in the mythification process of both natural and manmade objects. Natural transformations; through abrasion; a Petrifying Well; beachwashing or erosion are a metaphor for the way that tales, folklore and cultures change the meaning of objects too.

Whitelock will be exhibiting a new series of charcoal drawings and paintings. They depict clusters and crowds of human limbs tangled in classical columns and trinkets. Whitelock's black and white images and Kester's raw,

seemingly weathered sculptures appear at once expedient and historical. The sculptures clearly expose the hand of the artist; the thumb dips and fingerprints are the flares of a nostril or the cupid's bow lip, and they require constant dampening to prevent their shrinkage. While Whitelock brings the human body and the things we can hold in our hands (weaponry? a jewelry box, a talisman) into a dense and illustrative composition which resembles an archaeological site, Kester's work seems disembodied - gleaned from a muddy bank.

Despite the scientific explanation, the phenomenon at the Petrifying Well remains mysterious. Once said to be cursed by the devil, the well is a site where enigma, geology and myth co-exist. A similar sense of foreboding but also familiarity lingers amid this exhibition. Kester's sculptures are unglazed and almost goblin-like - distorted facial features and expressions reveal themselves slowly to us, on closer, longer inspection. An otherworldly ecosystem seems to have engulfed them and they are only just surviving here. In this way, Whitelock and Kester both exploit a bodily connection to objects which is mythical and earthly. Bound up in legends of the domestic and the wild.

Milo Kester

@milo.kester

Milo Kester (b. 1995) lives and works in London. Kester's work explores a need for contemporary myths and folklore for our modern age as we become more disconnected from the earth. He uses archaeology and the stories held in objects, as well as ideas around non-human intelligence and agency, to weave together new narratives to better understand our place in the world. Milo works intuitively with material, responding to marks, breakages and 'mistakes', which build up layers of history and can lead a work in unexpected directions. He is interested in the tension created by the shifting mass of a sculpture as you move around it; revealing and concealing, constantly on the brink of collapse. Milo graduated from Goldsmiths College in 2018. He is based in London; working in sculpture, drawing, painting and most recently opera.

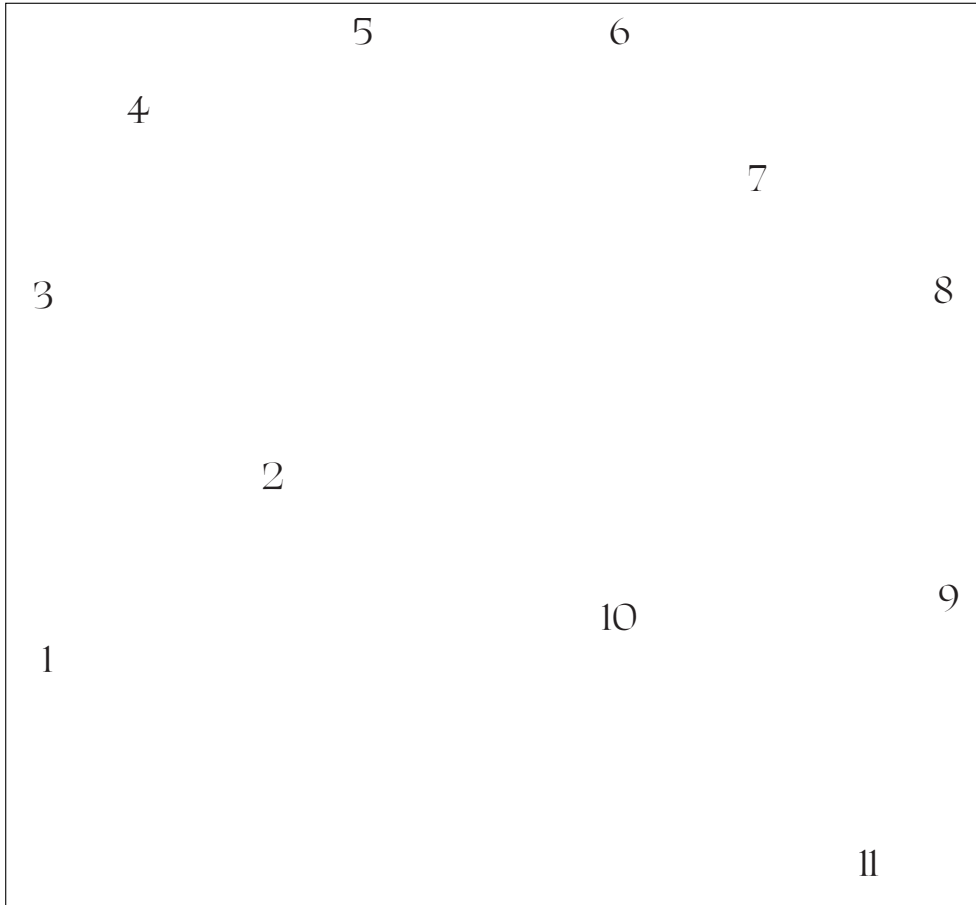
Kester studied BA in Fine Art, Goldsmiths College, 2015-18. Recent selected exhibitions include "Babele" - Spazio Musa, Turin, March, 2023, "Threads" - SET New Cross, London, April, 2022, "Future Fossils" - Alice Black Gallery, London, 2021. Kester received the Studio Prize at SET Woolwich, London, 2021-2022 and a Drawing residency at SVA, Stroud, March 2021.

Harry Whitelock

@whitelock_harry

Harry Whitelock (b.1996) is a British artist from Hull, living and working in London. His practice is informed by the material exploration of paint and how it can be used to visualise and embody subconscious narratives and the tensions people hold within themselves. Many of the works take form over a long time. Responding intuitively in layers, utilising mistakes and unplanned marks to create an object that holds the viewer in a state of apprehension. He explores themes of belief, memory, tension and doubt, evoking mystery and creating a space to hold unknown feelings.

Whitelock graduated in 2019 from The Royal Drawing School with a post graduate diploma after completing his BA in Illustration at Edinburgh College of Art, 2018. Recent selected exhibitions include "Taster" - Coups Contemporary, London, 2023, "Ares"- OHSH Project X Cromwell Place, London, 2023 -"Post-Post War" -OHSH Projects, London, 2023 and "A Path of A Blood Cell" Solo Exhibition - Asylum Chapel, London, 2022. In 2019 Whitelock was awarded The Jack Goldhill Drawing Prize and The John Moores Painting Prize.



ARTWORKS:

1. MILO KESTER

Ichnite, 2023. Clay, wood, acrylic, varnish, copper, river metal, spray system.

2. MILO KESTER

Doddiman, 2023. Clay, wood, steel, spray system.

3. HARRY WHITELOCK

Leaving Town, 2023. Charcoal on canvas, 152 x 122 cm.

4. MILO KESTER

Fol, 2023. Clay

5. HARRY WHITELOCK

Built From Surrounding Frames That Fall Apart, 2023. Oil on canvas, 60 x 85 cm.

6. HARRY WHITELOCK

Stage four (It Could Be Worse), 2023. Oil on canvas, 97 x 121 cm.

7. MILO KESTER

Bracket, 2022-23. Clay, wood, steel, copper, river tile, spray system.

8. HARRY WHITELOCK

Rock Cut, 2023. Oil on linen, 70 x 80 cm.

9. HARRY WHITELOCK

They Don't, At Least Not In Our Lifetime, 2023. Charcoal on canvas, 152 x 122 cm.

10. MILO KESTER

Nightjar, 2023. Clay, steel, acrylic, river log, spray system.

11. HARRY WHITELOCK

Excrescence Lichen, 2023. Oil on Linen, 40 x 50 cm.

For sales inquiries please contact info@ohshprojects.com

OHS PROJECTS is a nomadic project space, conceived in 2021 by vHenry Hussey and Sophia Olver from the desire to create tactile conversations between artists and spaces. OHS Projects is a collage of ideas explored through the artists we work with and the dialogues that emerge between their processes. Our curatorial approach is an expansion of our co-founder Henry Hussey's fine art practice which draws on ancient mythology and symbolism to decode the paradoxes and inner struggles of modern life. OHS Projects has galleries in central and south London. The central location is on New Oxford Street - a former restaurant, appropriated and transformed to present art. The south location is at Peckham Arches, a Victorian railway arch in the centre of Peckham Rye.