



# POST-POST-WAR

20.04.23 – 20.05.23



*Train Crossing Viaduct*, 2011-22.  
Oil, wax and acrylic on woven fabric,  
150 x 120 x 4cm.

**ANTHONY BANKS** (b.1988, UK) Lives and works in London. Anthony's work explores themes of Britishness, modernity and dislocation; creating compositions which evoke tropes of pastoral and genre painting from historical reference points. He explores the language of paint via the deployment of different spaces or logics within a work. Works are often born through a slow and indirect path of creation which allows him to 'forget and then remember' paintings, alleviating a temptation to fall in a pattern of making. Each image becomes singular and uncertain; settling between the familiar and yet other. Anthony was raised in rural Gloucestershire, he studied at the University of Brighton and The Royal College of Art, London. Recent Shows include; Four Vowels of the Wind, Cedric Bardawil Gallery, London, Topography, Yorkton Workshops, London.



*Art Hat*, 2023.  
Oil on canvas, 30.5 x 23 cm.

**SAM BASSETT** (b. 1982, St. Ives) is a British artist living and working in Cornwall, where his family line has long existed as part of the fishing and mining communities. Recent solo exhibitions include *Oi Oi*, Vigo Gallery, Bridge Point Art Centre, Rye, East Sussex, UK (2021); *Fish Men, Mackerel Skies, Vortic Virtual Reality*, Vigo Gallery (2019); *Hourglass*, Anima Mundi Gallery, St Ives, UK (2018); *From Wood and Leather Boots*, Galerie Kornfeld, Berlin, Germany (2018). Recent group exhibitions include *10*, PM/AM Gallery, London (2021), *Untitled Virtual Reality*, Vigo Gallery, London (2019); *One of One*, After Projects, London (2018), *Untitled Miami*, Galerie Kornfeld, Miami (2018); *Paper Cuts*, curated by Kris Day, Saatchi Gallery, London (2018); and *Berlin Calling*, curated by Phillip Groezinger, Galerie Kornfeld, Berlin (2017).



*FALLEN No.2*, 2023.  
Bronze, 30 x 20 x 15 cm.

**DAVID COOPER** (b.1972, UK) lives and works in Suffolk. His work deals with disorder, taking fragments of found, disregarded objects and exploring them inside-out, and outside-in, through a series of unpremeditated and intuitive processes in three-dimensional form. The works inquire into a humanity that feels, fears and confronts restriction and control; a state of being often conducive to an abominable sense of desolation and fettered anxiety. These unknown (and unknowable) aspects of the human condition, driven by momentary absences of restraint, stricture and control are embodied. Broken happenings, motivated by instinct, assemblage techniques and random thoughts, naivety and energy are exploited to sculpt the identity of these unfathomable aspects of human experience. Cooper studied fashion at John Moores University followed by an MA in Fashion Design at Central Saint Martins where he went on to become lead designer and head of menswear at Alexander McQueen. More recently Cooper attended Fine Art summer school at the Slade School of Fine Art in 2008. Works have been exhibited extensively in the UK including The Gilbert Bayes Award (2021) at Cromwell Place and most recently in a solo exhibition 'War Hed' at Anima Mundi, St Ives.

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106 New Oxford Street,  
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*Midnight at Limelight* (detail), 2023, Oil and Oil Pastel on Linen, 150 x 120 cm.

**SARAH DWYER** (b. 1974, Ireland) is an artist who lives and works in London. Painting is at the heart of her process, often combined with drawing, printmaking, and sculpture, resulting in reimaginings of the familiar through exuberant colour palettes and lively approaches to mark-making. Incorporating both figurative and abstract imagery, her dynamic compositions are the result of processing her own surroundings and the human day-to-day experience, in addition to an indulgence in our desire for play. Dwyer earned a Master's in Painting from the Royal College of Art, London, in 2004 after an MFA from Staffordshire University in 2001. Her work has most recently been exhibited in a solo show at Fabian Lang Gallery, Zurich 2023; solo show at Jane Lombard Gallery in 2022. NY; PiArtworks, London; OHS Projects, London, Pigeon Park, Manor Place, London 2022, Fabian Lang, Zurich; "Platform" online Oct 2021 supported by David Zwirner; three solo shows at Josh Lilley Gallery, London; Hastings Contemporary, Hastings, UK; Hair & Nails Gallery, MN; Rochester Art Center, MN; Bloomberg Space, London, UK. She was shortlisted for John Moores Painting Prize in 2016 and exhibited in New Order British Painting Now at the Saatchi Gallery 2014.



*Shield II*.  
Unique bronze, cast 2019,  
204 x 75 x 60 cm.

**GUS FARNES** (b.1984 Ipswich) is a British artist working within a contemplative domain, fomented by ecology and the social milieu Farnes's work responds to the concerns of our times. Melding traditional process and of-the-moment technology Farnes sculpts using materials sampled from his local situation - remnants from a landscape, prehistoric monuments, found objects and materials are collaged giving rise to figurative forms. Gus cast his first bronze at the age of 16 leading him to Norwich School of Art in 2000. After leaving Norwich, he joined Sotheby's as a graphic artist. In 2016 Gus left Sotheby's and London to pursue his practice as a sculptor, establishing a studio and foundry located in Suffolk. An alumnus of the Norwich School of Art & Design, Farnes' works can be found in private collections throughout Europe, Asia, Australasia, and the United States.



*Fairspring Banks* (detail), 2023.  
Oil on stitched linen, 80x50cm.

**JAMES FERGUSON-ROSE** (b. 1989, Yorkshire) Currently lives/works in London and is a student on MA Painting at the Royal College of Art. James' paintings are a conglomerate of past, present and future. Outside the studio, he walks and draws simultaneously to record and collect information in the landscape as it appears and disappears over the course of a journey. Drawings and memory absorb the features and qualities of time spent in a place.

Upon returning to the studio to make a painting that reflects on both journey and place, there is a tension between the relationship of the work to its source material, where features of a landscape may have to be lost in the studio process but later recur purely in a sense of 'painting,' with the language of plane, line and mark speaking of an experience of place over the more Cartesian reality of a specific site.

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*Big Dipper* (detail), 2023.  
Oil on linen laid on panel,  
stained wood, 41.8 x 32.3 x  
4.4 cm.

**HESTER FINCH** (b. 1981, London) After a period of five years spent working almost exclusively with soft pastel and the female nude, Hester has recently shifted her focus back to painting. Whilst still using some of the same compositional devices such as splicing and fragmenting, her exploration of psychological terrains and self-portraiture is evolving through collating, juxtaposing, and collaging a variety of oftentimes seemingly random imagery, in pursuit ultimately of a dense gestalt. The painting in this exhibition riffs on stylistic motifs borrowed from the likes of Lucien Freud, Willem de Kooning and George Condo. Hester has exhibited internationally and studied at the Ruskin School of Art (1999-2002). Hester has had multiple solo exhibitions 'The Portrait of a Lady II', Jessica Carlisle, House of St Barnabas, London (2016) 'The Portrait of a Lady I', David Krut Project Space with Jessica Carlisle, New York (2015), 'Alone in Berlin', Jessica Carlisle, London (2014). And most recently exhibited in the group exhibition 'Unsafe At Any Speed' at Morton St Partners, NYC, curated by Kenny Schachter (2022). She lives and works in London.



*Study of the Wind* (detail), 2023. Chalk  
and charcoal on canvas, 280 x 200 cm.

**GUY HADDON GRANT** 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).



*field* (detail), 2020. Oil, acrylic, floor  
sweepings, purple tack and canvas tape  
frame on canvas, 240 x 150cm.

**MARK JACKSON** paints surreal, dreamlike scenes that range from speculations on the future of human existence, to improbable tableaux of musicians with resurrected Ancient Egyptians, to works that are narratively unhinged and remain elusive. Being experimental in nature, with both material and subject, clarity is often just beyond reach. Mark studied BA (Hons) Fine Art Painting at Loughborough University (1998) and MA (Distinction) Fine Art at Chelsea College of Art & Design (2006). He collaborated as part of Jackson Webb (2003 - 2010). His first solo show was at Block 336 London (2017). He's exhibited nationally and internationally. He also curates and writes, most recently on Rita Ackermann (Turps Magazine 2021).

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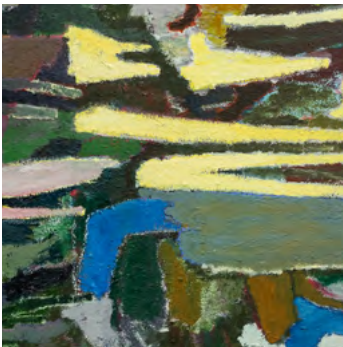
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*Abeyant*, 2023.  
Oil, wax and sand on flax, 130 x 150cm.

**BEN JAMIE** (b. 1978, Nottingham) lives and works in London. His paintings are a reminder that our perception of the world is not always accurate. Our eyes can be fooled by simple tricks, and we can easily be led to believe things that are not true. Using a very limited palette, explorations into the picture plane and optical tricks to create the paintings, Jamie's work challenges us to question our assumptions about the world around us, and to open our minds to new possibilities.

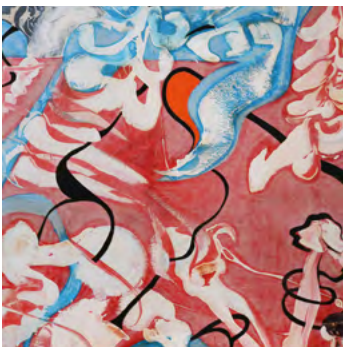
Ben completed the Painters Studio Programme at Turps Art School in 2016, previously completing a BA at the University of Gloucestershire. He has exhibited widely, notably at Castor Gallery, London, Shrine, New York, and Space K, Gwacheon, South Korea. In 2016, he was a prizewinner at the John Moore's Painting Prize.



*Train to Suffolk*, 2021-23. Oil, oil pastel on canvas, 96.5 x 137.5 cm.

**LEE JOHNSON** (b. 1975, Wiltshire, UK) Johnson paints as a way of attempting to record - and thereby understand - the visual poetry of the world around him: a tree in a graveyard, a perfect crossword anagram, a mistake between image and language in television subtitles: all are fair game and interesting subject matter to draw and paint. The intention is to allow for an honest response to external stimuli, so there is no recognisable style or distinctive technique. The making of the work begets understanding, which then opens up the possibilities of not understanding. It is this contradiction that gives the work its freedom to be itself - not answerable to a reductive reliance on an existing, well-trodden path.

Johnson lives and worked in London. He received his MA Fine Art from Central Saint Martins School of Art in 2001, and his works are held in the collections of Soho House, Kettle's Yard, Cambridge, and University of the Arts London, as well as numerous private collections worldwide (including UK, Denmark, France, Germany, Italy, USA, and Australia).



*Good Bones (detail)*, 2023.  
oil, oil stick, charcoal on linen,  
217 x 170 cm.

**ARTHUR LANYON** (b. 1985, Leicester, UK) Arthur lives and works from a studio near Penzance, Cornwall. Born in to an artistic family, his father was the painter Matthew Lanyon and his grandfather the celebrated, influential and world renowned modernist painter Peter Lanyon. His paintings combine intuitive figurative motifs with an emotive, gestural, abstracted language. His energetic works are sited on a physical and metaphysical cross roads, like a bely between numerous visual and emotional pinnacles. They offer a progressive link between the outside world, the inner architecture of the brain, altered states of consciousness, memory and the unencumbered essence of child's drawing.

He won the Hans Brinker Painting Award in Amsterdam in 2007 and gained a first class degree in Fine Art from Cardiff University in 2008. Upon graduating he was featured in Saatchi's 'New Sensations' exhibition. In 2014, his work was in the long-list for the Aesthetica Art Prize and was included in the award's published anthology. His debut Anima Mundi solo exhibition 'Return to Whale' opened in 2016, which was followed by 'White Chalk Lines' in 2018, 'Arcade Laundry' in 2020 and 'Coda for an Obol' in 2022. Works have been exhibited extensively, notably including Untitled Art Fair in Miami; Zona Maco, Mexico City; the Saatchi Gallery London; The House of St Barnabas, London; CGK, Copenhagen; Tat Art, Barcelona and Herrick Gallery, Mayfair.

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*Curved Line II (Iron), 2023.*  
Cast iron, 27 x 20 x 4 cm.  
Edition 1 of 9 + 3AP.

**RORY MENAGE** (b. 1988, York) examines the position of object-making and carving in the age of the screen. He holds a BA in Modern Languages and Linguistics from Oxford University and an MA from Leeds College of Art. His work has been shown at the Henry Moore Institute in Leeds, the Saatchi Gallery and McNamara Art Projects in Hong Kong. He lives and works in North Yorkshire. For Menage, carving, caving, mining and sculpting relate to his own personal background where land and landscape, specifically that of the northern British countryside, retains an omnipresent place in his life. Growing up on a farm in Yorkshire, England, experiencing the change of seasons there and watching the farming machines cut into the land have profoundly affected the artist. These experiences are felt in his excavatory methods, on both a physical and metaphysical level where Menage seeks to make psychologically oblique works by carving into solid matter and then often casting these works into metal alloys.



*Brighting totally, 2023.*  
Oil on panel, 122 x 184 cm.

**TOM ROBINSON** (b.1979, UK) lives and works in Norfolk. His process is rooted in an intuitive approach in which formal elements are manipulated until an image emerges, hovering between stability and the possibility of a further realisation. It is an instinctive yet considered way of working. The paintings start from an inchoate impulse to use a particular colour, movement or tone and, through the process of adding and subtracting, go on to establish a structure and logic of colour. Robinson attended The Byam Shaw and The Royal Drawing School in London. He was shortlisted for the Gilchrist Fisher award (2010) and the Contemporary British Painting Prize (2021). He has recently had solo exhibitions at Messums Wiltshire (2021) and Messums London (2022) and group shows at Terrace Gallery (2021) and Messums London (2022).



*In A Field On The Outskirts Of A Nearby Town, 2022.* Oil paint and soft pastel on canvas, 107 x 168 cm.

**HARRY WHITELOCK** (b.1996, Hull) lives and works in London. He studied Illustration at Edinburgh College of Art (2015-18) and completed an MA at the Royal Drawing School, London, in 2019. 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, idealisation, tension and doubt, evoking mystery and creating a space to hold unknown feelings. Harry has exhibited nationally at Warbling Collective, London; Boisdale Gallery, London; DARTs, London; The John Moores Painting Prize, Liverpool; Christie's, London

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