

BeAdvisors Art Department
presents
LOOK MUM NO HANDS #1
paintings at the crossroads

9 French Place, London E1 6JB

18.2.2023 – 4.3.2023

PV. 18.2.2023 5 pm – 9 pm



9FP
9 FRENCH PLACE

From **Saturday, February 18th to Saturday, March 4th** BeAdvisors Art Department presents **“Look mum no hands, paintings at the crossroads”** the first episode of the exhibition series “Look mum no hands” and the first show of the 2023 season at 9 French Place.

The participating artists are:

Iga Bielawska, Danying Chen, Emily Mannion, Megan Menzies, Norberto Spina, Frida Wannerberger, Ji Won Cha, Salomé Wu, and Tiange Yu.

“Look mum no hands” is an **exhibition series** conceived by BeAdvisors, exploring in **three episodes** over the year 2023 the different visual languages of the London art scene.

In a continuously changing panorama, the series goes deeper into the **diverse approaches to art production**, from painting to sculpture, from video to performance, showcasing emerging artists based in London.

The first episode, “paintings at the crossroads” is a group show of artists who use **painting** as a predominant medium. The term crossroads recalls the various paths and ramifications painting is taking in contemporary visual language. BeAdvisors Art Department wants to compare them, proposing a varied panorama of pictorial outcomes, showing that between figuration and abstraction, there’s an endless scenario of possibilities.

Iga Bielawska
Danying Chen
Emily Mannion
Megan Menzies
Norberto Spina
Frida Wannerberger
Ji Won Cha
Salomé Wu
Tiange Yu

After the **private view of the 18th** from 5 pm to 9 pm, 9 French Place will be open by appointment.

Exhibition dates:

18 February – 4 March

Private View:

Saturday 18 February
5 pm – 9 pm

9 French Place, London, E1 6JB

Bookings via email

press@beadvisors-art.co.uk

For Press and sales enquiries

mosironi@beadvisors-art.co.uk

LOOK MUM NO HANDS #1

paintings at the crossroads

THE ARTISTS

Iga Bielawska: Born in 1999 in Poland, is a London-based artist, who recently graduated from Central Saint Martins. Her work addresses the notion of the female gaze through her exploration of female agency and sexuality. Drawing from her experience as a queer woman, Iga explores numerous female identities and perspectives, telling a visual story of the female experience that opposes the heteropatriarchal male gaze. Following centuries of objectification in depictions of women, Iga reimagines the female figure on her terms, where the subject is active within the narrative of the work, free from gendered voyeurism and spectatorship. Selected exhibitions: 2022 Wilderness of Being, Curated by Cassandra Bowes, HdM Gallery, London, UK; Hysterical, No Format Gallery, London, UK; Return To Flesh, The Room Gallery, Angel, London, UK; ROE, Sa-tellite Store, Peckham, London, UK.

Danying Chen: Born in 1999 in China, is a London-based artist who graduated from Camberwell College of the Arts in 2021 and is now attending her MA. Her works are mostly collage-style realistic acrylic paintings.

Born in Fujian, the artist immigrated to the UK with her parents, growing up in a cultural environment extremely different from the original family one. Danying Chen draws inspiration from her own views of life from a female artist's perspective. She explores the definition and representation of the female identity in Eastern and Western patriarchal societies. She has been selected for the 2022 New Contemporaries Bloomberg and for "Dreams of a New Moon" at Christie's Lates. Selected exhibitions: 2023 Dreams of a New Moon, King Street Galleries And Annex,

Christie's; 2022 - New Contemporaries Bloomberg, South London Gallery; Highlights of 2022 Graduates, Liliya Art Gallery; Humber Street Gallery; We're Watching You Show, Southwark Park Galleries/ Lake Gallery.

Emily Mannion: Emily Mannion is an Irish artist currently based in London, graduated from Slade Academy of Arts. Emily Mannion creates narrative vignettes culled from personal history, literature, music and film. At times these scenes seem banal, in others absurd. They are purely imagined spaces that are vague and elusive, offering fragmentary impressions of wonder, beauty, loneliness, and dread. She is particularly interested in how the domestic speaks of an intimacy and an interiority of the mind, where all inhabited spaces give rise to the notion of home. Where a room can serve as a functional enclosing, a social construct or can be a metaphor for the psyche. She graduated from the Slade School of Art MFA (2022) where she was awarded the Felix Slade Scholarship and shortlisted for the Sarabande Foundation scholarship. She was also awarded the Elizabeth Greenshields Foundation Grant (2021), shortlisted for the Chadwell Award (2022), and has works in collections in the Tank Shanghai and the Irish National Collection. Selected exhibitions: 2022 Art on a postcard, The Bomb Factory Foundation, London; Second Expression, The Split Gallery, London; Why Don't you Dance, Artist Studio Company Gallery, London; Snakes on a Picture Plane, UK Mexican Arts Society, London; Castle of Crossed Destinies, Galeria Dinamo, Porto; To be a shell, Queensalrollahouse, London; Based on a True Story, Pada Gallery, Lisbon; 2020 Open Studios, Via Farini, Milan.

Megan Menzies: Born in 1995 in Essex, lives and works in London. Megan Menzies recently obtained her MA in Painting at the Royal College of Art. In her works, she draws, paints and writes to explore memory, personal experience and storytelling. These are often ordinary with a melancholic quality, "heavy moments", where time thickens and small details are valued and intensified, moments of contemplation, imagination and sensitivity. The depicted spaces have an unreal, dreamlike, illusionistic or cinematic quality. The artist analyses the translucent qualities of oil paint, layering techniques, superimposition, glazing and the representation of storytelling and recollection. She is interested in the act of looking and the different layers we bring to the experience of it. By paying attention to small details, and by imagining impossible but intimate perspectives and viewpoints, the artist hopes to convey to the viewer a sense of how these moments feel, to encourage sensitivity and close looking, and to reveal the underlying awkwardness, sensuality or magic of the everyday.

Selected exhibitions include: 2022 'Home', The Regency Town House, Brighton and Hove; 'What is Becoming Us', Rupture Xibit, London; 2021 'Safe as Milk', Arusha Gallery, Edinburgh. She has been granted the Elizabeth Greenshields Foundation Grant in 2021.

Norberto Spina: Born in 1995 in Italy, is a London-based artist, currently attending the MA at the Royal Academy of Arts. One of the concepts that he aims to express is "periphery": periphery through time, as in being forgotten, and through space, as in being lost; most importantly, periphery, concerning human social life.

In big cities, the identity of the individual can be nullified by anonymity and lack of purpose. However, the artist takes this to be a mirror of the contemporary urban lifestyle, in which every element has its own peculiar nature, its interiority, which sometimes leads to a sense of revelation. Selected prizes include: 2019 winner of the Martini International Award and 3rd prize of the San Fedele Prize, 2018 2nd prize X Premio Nocivelli.

Frida Wannerberger: Born in 1989 in Sweden, is a London-based artist. Her research explores reflections, ideas, observations and self-referencing where thoughts on womanhood and girlhood in the context of power are recurring, both as subject matter and in the form and execution of her works. Frida Wannerberger's practice analyses the notion of female representation by embracing and provoking preconceptions. Equally recurring are narratives expressed through symbolism, visual cues and topics described in the titles of the works. Seeking to understand what happens when the subjects of her portraits are rendered in various media and formats, her work recurrently touches on a search and manifestation of the balance between strength and fragility. Selected exhibitions include: 2022 Pringle of Scotland, (solo show) London; 2021 - MAH Gallery, Group show London; 2019 - Mount Street Curates, London; Mosaic, Mint, Mount Street Curates, London; Nordiska Galleriet, Stockholm.

Ji Won Cha: Born in 1997 in South Korea, is an artist based in London, now attending an MA programme at The Royal College of Art. Ji Won's practice focuses on re-articulating the sublime in the 21st century. There is mass anxiety developing on a collective scale in the current times due to macro reasons such as health concerns, natural disasters, and war. She focuses on the circumstances of "not knowing" and the "loss of control" to depict this feeling -a sense of defeat but also with hope- using imageries that represent heightened senses of experiences. Dedicated to capturing the co-existence of contradicting feelings, her works find seduction in darkness, distress in beauty, and tranquillity in chaos.

Moreover, Ji Won Cha explores the concept of "nature" in contemporary culture: a nature which is not "natural" anymore, but is objectified; is a commodity, a fetish. Ji Won's works introduce emotional attributes to this dichotomy. The resultant paintings appear as flows of imagery from a seemingly unconscious mind.

Selected exhibitions: 2022 Dreamland 304 (solo show), Four You Gallery; /ru:t/, Bermondsey Project Space, London; One is Not Born but Rather becomes, The Bhavan, London; RAW, Soho Revue, London; 2021 Catch a Glimpse, Gallery Float, Gyeonggi-do, Korea; 2020 Eulji Art Fair, Eulji Twin Tower, Seoul, Korea; K-Art shows in Hanok, Lee Soo Gallery, Seoul, Korea.

Salomé Wu: Born in 1996 lives and works in London, UK. Wu is currently studying for her MA at the Royal College of Arts.

Salomé Wu's otherworldly and primordial paintings, drawings and textiles explore the relationship between figuration and abstraction, relaying spontaneous motifs that cause viewers to question their perceived reality. Often created through an imprint in Wu's mind, the surreal symbolism is effervescently reflected through fairy-tale hues of pinks and blues where true escapism lies. Wu describes her painting language as an exploration towards a concept where 'you are no longer restricted by the parameters of language or labelling that allow you to move away from attaining fixed ideas.'

The theatricality of Wu's subject matter and heightened notions of transience are overtly drawn from the artist's powerful engagement with Romanticism.

It is the essence of spirituality, alongside the experience of continual displacement that seeps through Wu's art practice where repetitive motifs lend to the ideals of mysticism. It is the concept 'The Children of the Universe' that Wu finds relatable where the representation of the otherworldly is her own search for emotional fulfilment and painting is the artist's physicalisation of abstract emotions that are at the core existence of relationships among humans. Recent solo exhibitions: 2020 'Ode to Oaths', Guts Gallery, London. Recent group exhibitions include: 2022 'New Mythologies II', Huxley-Parlour, London; 'Bliss', Tube Culture Hall, Milan; 'Synthesis' Saatchi Gallery, London (curated by Delphian Gallery); 'There Are No Strangers Here', Canopy Collections x Modernity, London.

Wu has been the recipient of the She Curates X CloverMill Artist Residency, Netherlands (2022) and Spread Museum Artist Residency, Entrevaux (2022). Wu's work has been collected privately, and widely in the UK, France, Switzerland and the USA.

Tiange Yu: Born 1998 in Nantong, Jiangsu, China, Tiange Yu lives and works in London. A rehearser of space, a composer of colours and lines, and a director of fantasy, Tiange Yu regards creation as a fruit of inner upheaval and self-healing. He is obsessed with pleasure, ambiguity, dreaminess and escapism in painting. For him, the 'virtual landscape' in the painting is just a carrier of them, they have never been reached, and they are unknown.

Influenced by past study experience of Theatrical Scenery, Tiange Yu often draws inspiration from specific spaces such as dramas, ballets, runaways, and botanical garden shows. In addition, preferring to use the pigment sticks for practice not only allows him to feel the movement of his hand more freely and naturally but also challenges his modern digital image working methods at the early stage of creation. The artist takes his own inner journey meandering into a natural and witty theatre. Tiange Yu sees the figurative elements in the painting as an entrance to his theatre, which is his way of interacting with the audience. He presents a realm unlike the real world, conveying a disturbing impression somewhere between broken and stable, losing all gravity, free from all restraints. There is no hierarchy among animals, plants, and human beings. Tiange Yu seems to be exploring his own inner universe by continuously breaking the conventional space of things and reorganizing the fragmented narrative. Selected exhibitions: 2023 - And they lived sadly ever after, curated by Marta Orsola Sironi, Tube Culture Hall, Milan; 2022 - RAW, Soho Revue Gallery, London; Pull over and take a cig, Espacio Gallery, London; 2021 - The 100th anniversary of the founding of the Party, Jinan Art Museum, Jinan.