



AROUND THE TABLE

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Loreal Prystaj

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JOCELYN MCGREGOR
ANNA PERACH
LOREAL PRYSTAJ

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No 20 Arts

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Cover:
Camilla Hanney, Detail of **Indelicate Delights** (2021), Ceramic installation, Dimensions variable

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AROUND THE TABLE

No 20 Arts is delighted to present *AROUND THE TABLE*, a group show featuring artworks by **Camilla Hanney, Lauren-Marie Haywood, Januario Jano, Jocelyn McGregor, Anna Perach, and Loreal Prystaj**. From kitchen counters to the dining room table and home decor, this exhibition brings together a group of artists who have found inspiration in domestic spaces, within which we have all spent many long hours over the past year. In the artworks presented here, boundaries blur between the body, the space it inhabits, and the food it consumes.

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Camilla Hanney, **Pillow Talk I & II** (2020), Cast plaster and white flock, 64 x 43 cm, 50 x 41 cm



CAMILLA HANNEY

Based in London, Camilla Hanney is an Irish artist working in sculpture, ceramics, and installation. Inspired by domestic spaces and rituals, Hanney presents the familiar in an unfamiliar context, playing with tensions between beauty and repulsion, desire and disgust.

Fusing culinary processes with ceramics, Hanney presents *Indelicate Delights*, a banquet table topped with an excessive feast of ceramic cakes, biscuits, tarts, and more. Elements of the body appear within the artwork, serving as a visceral reminder that material luxuries are as ephemeral as our own mortality.

The transience and impermanence of human desires are further represented in the ephemeral installation, *Sweet Temptations*, where layers of sifted sugar lie awaiting their inevitable destruction. Arranged in the formation of delicate white lace, the artwork reflects upon the luxuriousness of this symbolic material, which is evoked once again in *Burning Desire*.

In *Pillow Talk I & II*, the body appears anew. Here, torsos are merged with the form of soft pillows, though created in plaster, juxtaposing strength with comfort and intimacy.



Camilla Hanney, Detail of *Indelicate Delights* (2021), Ceramic installation, Dimensions variable



Lauren-Marie Haywood, **Edible Excavation I** (2021), Polymer clay, expanding foam, clear acrylic varnish, resin, and brown sugar, 60 x 50 cm

LAUREN-MARIE HAYWOOD

Lauren-Marie Haywood is a British artist based in London. Drawing on her personal history and Caribbean heritage, Haywood creates artworks that seek to celebrate dark-skinned individuals, while simultaneously reflecting upon the historic and contemporary struggles of British African-Caribbean communities.

In *The Blacker the Berries (Hanging Baskets)*, dozens of hand-sculpted candied resin blackberries hang clustered from leafy vines. Each berry shows 'stereotypically Black' human features, with fruit and the body intertwined. Based on the phrase, "the blacker the berry, the sweeter the juice," they are both uplifting and darkly cannibalistic.

Food and the body meet once again in *Edible Excavation*, as sculpted faces appear beneath a sticky sweet surface of brown sugar. Inspired by the shared history of social, political, and spiritual systems found within diasporic groups, each artefact explores the ways in which culture has been preserved, exotified, commodified, and consumed.

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Lauren-Marie Haywood, Detail of **The Blacker the Berries (Hanging Baskets)** (2020), Resin, epoxy, and dried moss, 100 x 25 x 25 cm





JANUARIO JANO

From Angola, Januario Jano lives and works in Luanda, London, and Lisbon. Stemming from a focus on research, his artistic practice explores cultural and personal histories through film, textiles, photography, and performance. His artwork examines the construction of identity, reflecting on ideas of home and the self.

Using his body to establish a connection between past and present, in the short film, *Musseke*, Januario Jano (re)creates the ritualistic processing of the edible root tuber, cassava, before its use in food. A practice typical of the Ambundo ethnic group of Angola, the artist recovers this cultural custom once commonplace within his own family history.

Untitled (M004) is the most recent iteration in an ongoing series titled 'Mponda'. Referencing a sacred cloth bag that Kimbundu women in Angola used to carry their treasured possessions in, Januario Jano once again uses his practice to connect to cultural histories and personal memories.

Januario Jano, Detail of **Musseke** (2017), Single and dual channel video, 8:49

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Januario Jano, Detail of **Untitled (M004)** (2021), Mixed textile, transfer, collage, stitches, hand sewing, and rope, 180 x 206 x 3 cm

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JOCELYN MCGREGOR

Based in Cumbria, British artist Jocelyn McGregor creates sculptures, installation, and stop-motion animation which offer glimpses into fictional, hybridized worlds. Her work plays at the point of transition between the domestic and wild, between animal and human.

Casserole presents a space that is part unmade bed, part dining table, and part forest floor. Brass lamps take the shape of women's underwear, echoing the trussing of meat as much as constrictions upon the human body. McGregor rejects the represented containment by freeing the body from the underwear, leaving it to crawl in amorphous lumps amongst the vines and bedsheets.

In another glimpse into an artificial landscape, *Anti-Bodies* follows the fictional life cycle of an oversized house fly. Created during lockdown, the endless loop resonates with the limbo-like routine of a lockdown life. Transforming from fly, to maggot, to butterfly, and back to fly once again, the protagonist rejects its different forms and bodies, becoming itself 'anti-body'.

Jocelyn McGregor, Detail of **Casserole** (2021), Mixed-media installation, Dimensions variable

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Jocelyn McGregor, Detail of **Anti-Bodies** (2021), Stop-motion animation







ANNA PERACH

Ukrainian (USSR) born, Israeli artist Anna Perach lives and works in London. Drawing on memories of Soviet domestic environments, her practice employs a technique called tufting, through which she creates hand-made carpet textile sculptures.

In *Frida*, three tufted parts form a shape reminiscent of the female torso and hips. Stopping at the neckline, the head is only present through the three skulls depicted at the sculpture's shoulders. From one of these skulls extends a dark red tongue, phallic in shape.

Body parts are fragmented, and tension is created between the dark symbols in the upper sculpture and the floral motifs of the lower half. Perach's interest in the domestic sphere as an extension of the self, gender, and heritage is epitomized within the artwork, as the body and domestic space visually intersect.

Anna Perach, **Frida** (2020), Tufted yarn and wooden frame, 130 x 150 x 90 cm (Image: Matt Ashford Photography)



LOREAL PRYSTAJ

Working through photography and installation, London-based American artist Loreal Prystaj transforms the gallery space into an immersive domestic setting: a space for the viewer to 'consume' and be consumed by sights, scents, and sounds.

Food and the body blend, as what we initially see as a green pepper reveals itself to be the artist's nude body. Surrounded by *Nude Pepper* wallpaper in this multi-sensory space, viewers are invited to sit at chairs and a table upholstered in *Nude Pepper* fabric, whilst smelling a custom-made scent of freshly cut green pepper. After the past year's restrictions to our personal domestic spaces; here Prystaj invites us into a uniquely overstimulating and unconventional space. She destabilizes that which has become so familiar.

Similar image abstractions appear in *Have You Dined Sufficiently: Plate Collection*, as illustrations from step-by-step cookbooks are decontextualized and presented upon white porcelain plates. Both playful and erotic, Prystaj's artworks invoke haptic experiences following a time of physical and sensual isolation.

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Loreal Prystaj, **Nude Pepper** (2020)

Wallpaper created in collaboration with Landor UK (www.landoruk.com)
Scent created in partnership with British Niche perfume house Contradictions In ILK and CPL aromas (www.ilkperfume.com)
Kitchen soundscape created in collaboration with Roy Gilmartin



Loreal Prystaj, **Have You Dined Sufficiently: Plate III** (2021), Porcelain and decal, 28 cm

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