

Hoodie Toe

List of Works - In order as you flick through the images

Sofia Viol
Four, 2024
Oil on linen
35 cm x 45 cm

Sofia Viol
Other Tales, 2024
Oil on linen
35 cm x 45cm

Sofia Viol
Oh, 2024
Oil on linen
120 cm x 90 cm

Sofia Viol
Selfie III, 2024
Gouache and mixed media on wood board
29,5 cm x 19,5 cm

Tomas Rydin
Hoodie Toe I, 2021
Dental floss on canvas and linen
35 cm x 35 cm

Sofia Viol
Mold, 2024
Oil on linen
29 cm x 21 cm

Ross Taylor
The space underneath,
2015-24
oil paint on linen,
55 cm x 45 cm

Sofia Viol
Plywood Face, 2024
Oil on linen
105 cm x 86 cm

Ross Taylor
Something Squeaky, 2015-24
Oil paint on linen
61cm x 45 cm

Sofia Viol
Itzel, 2022-2024
Oil on linen
80 cm x 65 cm

Ross Taylor
High Street Script, 2015-24
Oil paint on linen
55 cm x 46 cm

Sofia Viol
Selfie I, 2024
Gouache and mixed media on wood board
29 cm x 19 cm

Tomas Rydin
Hoddie Toe II, 2021
Dental floss on canvas and linen
25 cm x 25 cm

Sofia Viol
Selfie II
Gouache and mixed media on wood board
29 cm x 19 cm

Sofia Viol
Selfie V
Gouache and mixed media on wood board
29 cm x 19 cm

Exhibition text - Hoodie Toe - Tomas Rydin, Ross Taylor, Sofia Viol

Ghostwhispers, moon writing, or simply the 'old' brain whirring, much like the title of this exhibition, Hoodie Toe refers to the codified language and internal mutterings that fester within the studio, forewarning and denoting a painting's monstrous consequence. Smelly words, close and short, that somehow congeal on the crusty rim of quiet concentrated moments, where thought becomes a form of invocation, ideas intensify and the subconscious is appeased.

Yet, it is not clear what happens and when. From the point of view of the painting (I know, I have asked), apt descriptions are not just mere requisite and the synchronicities that lie within mark and mutter are themselves causative agents. The observable grammar that arises from this voyage is the material remnant of a real-time ticker-tape translation, a 'title' in this sense, a kind of True Name to its prenatal memory. Words should not be affixed to the things we make, like the name of some naff nightclub (Revolution, Re-Evolve, REIgnite). Rather, the lonely painting, along with its forlorn maker, should pertain to exist within a kind of divining time, their outcome drawn inside a circle of multiple selves. Their wares being the debased and grotesque hallucinations of one's own private Demiurge, who belligerently critiques the work from an adjoining room and can only be half heard.

To this end, what are paintings if not vessels of moving information. Every stroke becoming clear only in the passing view of all others. In an exhibition, perhaps like the one in front of you, something intrinsic that sits in between images can be pulled and bottled up, like the guts of an exquisite corpse. A grinding album of scrolling psychic tartan, dank sigils and pillowed marginalia, appearing burnt and hoary, like the terasecond aged patterns etched into the backs of our retinas. A sentiment inextricably entwined with a type of contingency that is necessary for something to mean anything at all.

Tomas Rydin (b. 1981, Brunflo) lives and works in London. Recent exhibitions include Old Balance, AGA, Copenhagen Denmark, 2023; Room Based, Kunsthalle Freeport, Porto, Portugal, 2022; Skinned London Squatters, Guzzler, Victoria, Australia, 2021; Anti Climb Paintings, Geld, London, 2018. He is also running Rollaversion Gallery and the publishing platform Hate Modern.

Ross Taylor (b.1982, London) lives and works in London. Taylor completed his Masters in Painting at the Royal College of Art, London in 2008 and was the Abbey Scholar in Painting at the British School at Rome, Italy, between 2015-16. Recent exhibitions include Bye Bye Confidence, Ivan Gallery, Bucharest, 2024; Poison, OHSB, London, 2023 and The rumbling tum, Russi Klenner, Berlin, 2022.

Sofia Viol (b.1975, Luleå) lives and works on the outskirts of Stockholm. Viol graduated from Central Saint Martins, UAL, London with a MFA in 2009. Recent exhibitions include progpondfrogszog Andys Gallery, Stockholm 2022; a folia at Ch'ien, Chien, Copenhagen, 2022; Smoke, Bar, Oas, Stockholm, 2021; Ahem!, Telephone Works, London, 2021 and Rök, Norrbottens Museum, Luleå, 2020.