



Yay, to have a mouth!

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Rebecca Ackroyd
Gabriella Boyd
Sylvie Fleury
Phillip Gabriel
R.I.P. Germain
Maggi Hambling
Michael Ho
Sang Woo Kim
Hannah Murray
I.W. Payne
Mike Silva
Jenkin van Zyl
Barbara Wesolowska

14 February – 29 March 2025

Rose Easton
Ginny on Frederick

223 Cambridge Heath Road
London E2 OEL

Untitled, or: an ode to my mouth
by Sam Moore

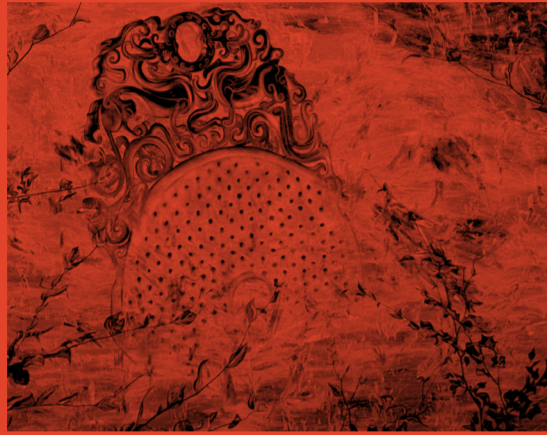
i) Nothing hurts in quite the same way as biting down on your tongue, or the inside of your cheek. It only ever happens accidentally, as if wires crossed somewhere in your brain, and your teeth clamped down on the wrong thing. In this moment, this short, sharp shock, language itself is stopped in its tracks; mouth slammed shut, unable to articulate the pain that's been inflicted on itself.

I had a friend in college who would make out with me if, at the end of the night, we didn't go home with anyone else. The things I remember most about her were the cigarettes she tasted of, and the urgency with which she'd bite my bottom lip, my tongue; the way her teeth scraped along its surface. There was something tender in this; the slowness of it, as if some piece of me was being undressed, to be embraced by the strange sensations of the world. It took more restraint than I would care to admit to avoid prying at any of the small scars that she left behind. I don't know if the feeling of her lips was pain or pleasure, or if there's a word for the meeting of those two sensations, polar opposites, somehow all contained behind thirty-two pearly gates.

ii) My lips are always dry and chapped in winter. No product that I've tried has managed to keep them from coming to pieces. When the winter winds are at their most bitter and unforgiving, I swear that I can feel this thin, ever-regenerating piece of myself slipping away in real time. I'm sitting, picking at it now as I (over)think what comes next. I remember reading, once (but I don't remember where) that we are, in a way, reborn every seven years. That that's how long it takes for all the cells in our body to regenerate, or be replaced by new ones. I never understood it as science, more as poetry, this feeling of, even internally, never standing still; as if flesh and blood, body and soul, have their own strange rotations and calendars like the sun, moon and stars. I like to imagine that this, like so many other things, begins with the mouth; as if lips and teeth and tongue all open up like blossoming flowers; skin caught on the wind like errant leaves. Opening my mouth wide enough that something can exist within it, down to my throat – where, as a metaphysically uncertain adolescent, I was sure my soul took root – the droning *aaahhhh* that I can't help but associate with the dentist's chair becoming the first note in a transcendent, transforming choir.

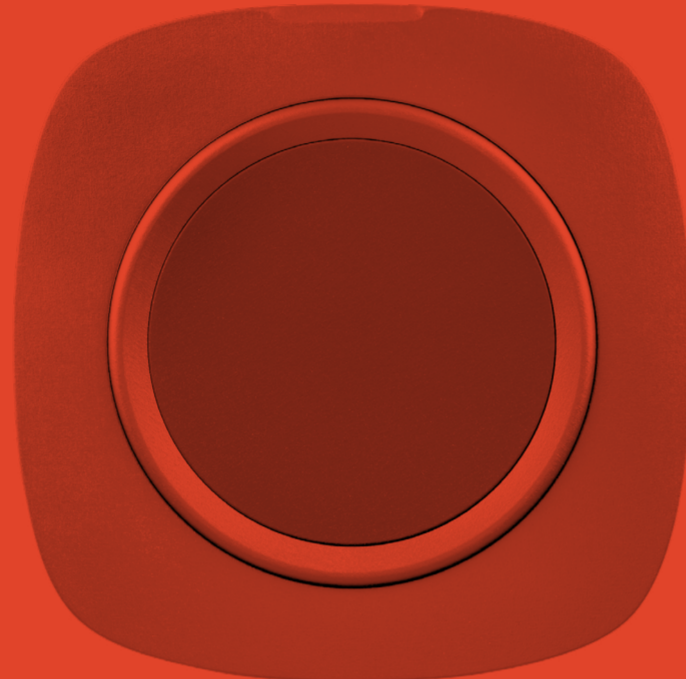
iii) I am in a diner in the Village. It's the first week of the year and I've been avoiding the subway because of a stampede in the subway train I took to Broadway the night before. There was an emergency stop, and blurry bodies outside the window of the carriage doors. I don't know why everyone started running, but they did; it took hold like an airborne contagion. No-one said it but I'm sure the word was on the tip of everyone's tongue, vibrating just behind their lips: gun. I felt my heart move from my chest up into my throat – maybe it was lying next to my soul – as if each ragged breath tried to force it back down where its supposed to be.

The speakers in the diner are blaring the best of Americana: Springsteen's 'Glory Days'. The lights are a dim neon, the kind you find in throwback shows that worship at the synthwave altar of the 80s: Carpenter, Spielberg, Russell. In front of me is a burger, and it tastes unlike any that I've ever had before. I find my mouth alive to it in ways that surprise me; each bite not only breaking it down but trying to make sense of what it contains, what makes it taste and feel this way. It's ironic, the sensations that take root within the mouth are much too slippery for something as solid as a word. It is pure sensation; if my mouth is home to anything, it is poetry instead of prose.



Michael Ho
The Weight of a Sinking Sky, 2025
Oil and acrylic on canvas
105 x 130 cm
(pictured above)

Michael Ho
To Drink What Time Cannot Hold, 2025
19th Century octagonal marble baptismal font on original stand formally standing in Mount Gerizim Methodist chapel, Jade elixir
104 x 50 x 50 cm



Sylvie Fleury
Eye Eye Dark Circles (Perfect Almond), 2023
Shaped canvas, acrylic
65 x 65 x 4.5 cm



Phillip Gabriel
"I have crossed oceans of time to find you" – Bram Stoker's Dracula, 2024
Oil on linen
53.3 x 53.3 x 4.4 cm
(pictured above)

Phillip Gabriel
The Decraniated; or, The Modern Frankenstein, 2024
Oil on linen
61 x 50.8 x 4.4 cm

Rebecca Ackroyd (b. 1987, Cheltenham, UK) lives and works between Berlin and London. She received her Post Graduate Diploma in Fine Art from the Royal Academy of Arts, London, and her BA from Byam Shaw School of Art, London. Recent solo exhibitions include: *Mirror Stage*, Venice Biennale (2024), organized by Kestner Gesellschaft, Hanover; *Period Drama*, Kestner Gesellschaft, Hanover (2023–2024); *Shutter Speed*, Musée d'Art Contemporain, Lyon (2023–2024). Selected group exhibitions include: *Antifutur*, Capc Musée d'Art Contemporain, Bordeaux (2023); *Dark Light: Realism in the Age of Post-Truth*, Aishti Foundation, Beirut (2022); *Masters and Servants*, Ygreo Gallery, Ecole Nationale Supérieure d'Arts de Paris Cergy, Paris (2022); *corpus marmor*, Palais Empire, Berlin (2022); *Act 1: Body on Thrill*, Rugby Art Gallery and Museum, UK (2022) and *Singed Lids* for the 15th Lyon Biennale, organised by Palais de Tokyo (2019).

Gabriella Boyd (b. 1988, Glasgow, UK) lives and works in London. She studied at Glasgow School of Art and the Royal Academy of Arts, London. Her recent solo exhibitions include: *Beloved Axis*, Espace Niemeyer, Paris, France (2024); *Presser*, Cample Line, Dumfriesshire, UK (2024); *Presser*, Cample Line, Dumfriesshire, UK (2023); *Landing*, GRIMM, London, UK (2022). Selected group exhibitions include: *British Painting Now*, Art Foundation, Dallas, US (2025); *In Attendance: Paying Attention in a Fragile World*, The David and Irene Roberts Collection, Fitzrovia Chapel, London, UK (2025); *True Colours*, AkzoNobel Art Foundation, Kunstmuseum, The Hague, Netherlands (2024); *The Drawing Biennale*, The Drawing Room, London, UK (2024); *Self-Portraits*, GRIMM, New York, US (2024); *Dispatches*, Sans Titre, Paris, France (2024). Her work is held in the permanent collection of Arts Council Collection, UK; Columbus Museum of Art, US; De Young Museum, Fine Arts Museums of San Francisco, US; Royal Academy of Arts Collection, UK and Walker Art Gallery Collection, UK, amongst many others.

Sylvie Fleury (b. 1961, Geneva, Switzerland) lives and works in Geneva. Selected solo exhibitions include: *Sylvie Fleury, Yes to All*, Kunsthall Rotterdam, Netherlands (2024); *Sylvie Fleury*, Kunst Museum Winterthur, Winterthur, Switzerland (2023); *S.F.*, Sprüth Magers, London (2023); *She-Devils on Wheels*, Thaddaeus Ropac, Paris, France (2020); *Eternity Now* – Part of the Permanent Collection, The Bass, Miami, FL, USA (2017); *It Might As Well Rain Until September*, New York, USA (2013). Selected group exhibitions include: *Form Matters, Matter Forms, From Readymade to Product Fetish*, Kunst Museum Winterthur, Winterthur, Switzerland (2024); *FAIRE CORPS*, Villa Datriis, L'Isle-sur-la-Sorgue, France (2024); *Pas de Sommeil*, Musée des Beaux-Arts de Rennes, France (2022); *Le Supermarché des Images*, Jeu de Paume, Paris, France (2020).

Phillip Gabriel (b. 1983 Jacksonville, US) lives and works in New York. Selected solo exhibitions include: *In Media Res*, American Art Catalogues, New York (2024); *Phillip Gabriel, AND NOW*, Dallas, US (2022); *Vigilator*, Ramiken, New York (2021); *Vigilator, AND NOW*, Dallas (2020); *Eidolons*, Ramiken New York (2019). Selected group exhibitions include: *AND NOW @ LOMEX*, Lomex, New York (2024); *Dream Journal*, Company Gallery, Group, New York (2023); *Windows Matter*, American Art Catalogues Presentation, New York (2023); *Mahler & LeWitt Studios Residency*, Spoleto, Italy (2022); *389*, Ramiken, New York (2021); *Lentils (not Spaghetti)*, Ramiken, New York (2017).

R.I.P. Germain (b. 1988, Luton, UK) lives and works in London, UK. Recent solo exhibitions include: *After GOD, Dudas Comes Next!*, FACT Liverpool (2024); *Avanguardia*, SculptureCenter, New York (2024) and *Jesus Died For Us, We Will Die For Dudas!*, ICA, London (2023). Selected group exhibitions include: *Fresh Windows, The Art Of Display & Display Of Art*, Museum Tinguely, Basel, Switzerland (2024); *How To Destroy Angels*, The Horse Hospital in London (2024); *The Museum Between The Palace & The Square*, Museum Of Modern Art, Warsaw, Poland (2024) and *Cubitt 30*, Victoria Miro, London, UK (2022).

Maggi Hambling (b. 1945, Suffolk, UK) lives and works in London and Suffolk, UK. Selected solo exhibitions include: *Nightingale Night*, Pallant House Gallery, Chichester, UK (2025); *Aftermath*, Thomas Brambilla Bergamo, Italy (2024); *The Night*, Pearl Lam Galleries, Hong Kong (2024); *Masthead*, Frankie Rossi Art Projects, London (2023). Selected group exhibitions include: *Here Today, Here Tomorrow: Works from Jerwood Collection*, Arnolfini, Bristol, UK (2025); *Last Night I Dreamt of Manderley*, Alison Jacques Gallery, London (2025); *Face to Face: A Celebration of Portraiture*, Marlborough, London (2023) and *Seafering*, Hastings Contemporary, Hastings, UK (2022).

Michael Ho (b. 1991, Arnhem, Netherlands), lives and works in London. He graduated from the Architectural Association of London in 2019. Recent solo exhibitions include: *A Semblance of Truth*, Gallery Vacancy, New York (2024); *As Feelings Burn Their Way*, High Art, Paris (2023); *Grotto Heavens*, Gallery Vacancy, Shanghai (2023). Recent group exhibitions include: *Embodied Forms: Painting Now*, Thaddaeus Ropac, London (2024); *Phantom Hymn*, Modern Art, London (2024); *Real Representation*, James Puentes, New York (2024); *Echoes from the Void*, GRIMM, New York (2023) and *New Morozism*, White Cube, Hong Kong (2023). His films have been screened at Piccadilly Circus, London; ICA, London and Nottingham Contemporary. His work is in the permanent collections of ASDM Collection, Geneva; Asymmetry Art Foundation, London; Domus Collection, New York; K11 Foundation, Hong Kong; Labors Collection, Dallas and Tanoto Family Collection, Singapore.

Sang Woo Kim (b. 1980, Seoul, Korea) lives and works in London. Selected solo exhibitions include: *The Seer, The Seen*, Herald St, London (2025); *Glance & Ways of Seeing*, Sébastien Bertrand, Geneva (2024); *PUBLIC TOLLET*, Venice Art Projects, Venice (2019); *IF YOU SEE ME NOW YOU DON'T*, MB Gallery, Berlin (2017). Selected group exhibitions include: *MAMCO, From Memory*, MAMCO Museum, Geneva (2024); *My Story Gallery*, High Art + Sister, Seoul (2024); *Portrait of a Man*, X Museum, Beijing (2024); *The Blue Hour*, Union Pacific, London (2024); *Present Tense*, Hauser & Wirth, Somerset, UK (2024); *Outside of History*, The Who Gallery, London, UK (2023). His work is held in the permanent collection of the MAMCO Museum of Modern and Contemporary Art, Geneva, CH.

Hannah Murray (b. 1994, London, UK) lives and works in New York, US. She received her MFA from New York Academy of Art in 2021, and her BFA from Leeds Beckett University in 2015. Recent solo and group exhibitions include *Who's Your Master?*, 1969 Gallery, New York (2023); *Damn to Decadence*, Marinaro, New York (2022); *Go Figure!*, Daniel Raphael Gallery, London (2022) and *Lights*, Lorin Gallery, Los Angeles (2022). In 2022, Murray was the recipient of the Chubb Fellowship Award. Her work is in the permanent collection of the ICA Miami, US.

I.W. Payne is an artist born and working in Shoreditch, London.

Mike Silva (b. Sandviken, Sweden 1970) lives and works in London. Recent solo exhibitions include: *Mike Silva*, Mead Gallery, Warwick Arts Centre, Coventry, UK (forthcoming); *Mike Silva*, De La Warr Pavilion, Bexhill on Sea, UK (2024); *New Paintings*, The Approach, London, UK (2023) and *Portraits and Interiors*, Anton Kern, New York, US (2022). Recent group exhibitions include: *I thought, I had lost half a soul here*, Meyer Riegger, Berlin, DE (forthcoming); *Voyage*, Maureen Paley; Morena di Luna, Rome, UK (2024); *The Shape of Things: Still Life in Britain*, Pallant House, Chichester, UK (2024); *Dream and Refuge – Works from Jerwood Collection*, Arnolfini, Bristol, UK (2023); *The Painted Room*, GRIMM, Amsterdam, NL (2023) and *Friends & Lovers*, FLAG Art Foundation, New York, USA (2023). Silva graduated from the Royal College of Art in 1994 and was included in the 1995 New Contemporaries. His work is in a number of collections including: British Council, British Airways, Government Art Collection, Simmons & Simmons and the Saatchi Collection.

Jenkin van Zyl (b. 1989, Guildford, UK) lives and works in London. He graduated from the Royal Academy of Arts in 2021 and was the recipient of the RA Gold Medal Prize. Selected solo exhibitions include *Dance of the Sleepwalkers*, Edel Assanti, London (2024); *Surrender*, FACT Liverpool, UK (2023); *Surrender*, Edel Assanti, London (2023); *Vore*, Rose Easton, London (2022). Selected group exhibitions include: *Transmedium*, Kunststram Kreuzberg/Bethanien, Berlin, Germany (2024); *The Horror Show*, Somerset House, London (2022); *Barbe à Papa*, CAPC Musée d'art Contemporain de Bordeaux, Bordeaux, France (2022); *Hors Pistes*, Centre Pompidou, Paris (2020); *Riss My Genders*, Hayward Gallery, London (2018). Van Zyl will debut a major new film commission, *Lost Property*, at AOs museum in Denmark in 2025.

Barbara Wesolowska (b. 1984 in Wrocław, Poland) lives and works in London. She graduated from the Slade School of Fine Art, London in 2015 and the Royal College of Art, London in 2015. Selected solo exhibitions include: *Faithfully Represented*, Michael Werner, Athens, Greece (2024); *Father*, Silke Lindner, New York (2024); *A Peeling in Oneself & Voice of Someone Else*, Galleria Stereo Pusan, Poland (2023); *Counter – Song*, eastcontemporary, Milan, Italy (2022). Selected group exhibitions include: *OSAD*, Galeria Stereo, Poznan, Poland (2025); *Sanctuary*, LC Quaisser, Tbilisi, Georgia (2024); *Montesquieu*, Galerie Crèvecoeur, Paris, France (2024); *Malediction and Prayer*, Modern Art, London (2023); *Apple in the Dark*, Harkwijk, New York (2022).

Opening, Thursday 13 February, 6–8pm
Open, Wednesday – Saturday, 12–6pm
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Rebecca Ackroyd
between melancholy and ecstasy, 2024
Mirrored steel
24 x 3 cm
(pictured left)

Rebecca Ackroyd
Mum; doctor, 2024
Gouache, soft pastel on Somerset satin paper, framed
31 x 38 x 4 cm



Sang Woo Kim
Character Study 001 ('Boy Smoking' by Lucian Freud), 2025
Oil on canvas, artist's frame
43.3 x 30.5 x 3 cm



I.W. Payne
News travels fast!
I.W. Payne went on a date with Lolie Fuller and Mina Loy, 2025
MDF, gloss paint, posca marker, receipt
194 x 140 x 1.1 cm

R.I.P. Germain
What Does A 🍌 A 🍷 And A 🍷 Have In Common?, 2025

Acrylic marker pen, black custom 59FIFTY New Era hats, black pudding loaf, blood, black COOLMAX Pro covert vest (ballistic level 3A, stab level 1), black monochrome Denim Tears cotton wreath hoodie, black monochrome Denim Tears cotton wreath jogging bottoms, decommissioned black GLOCK G17 Gen1 9mm pistol, GLOCK pistol case, inert 9x19mm parabolium bullet, black Nike Air Force 1 Low Skeleton Halloween, black Nike Pro THERMA-FIT Hyperwarm Hood balaclava, black Nike Skeleton Sphere gloves, nitrile gloves, paper, mannequin, silicone mask, socks, sound foam, T-shirt
182 x 152 x 153 cm



Maggi Hambling
Prelude, 2000
Oil on board
108 x 47 x 2.2 cm



Jenkin van Zyl
Opening, 2025
Coloured pencil on paper, framed
40.1 x 50.9 x 3.6 cm
(pictured above)

Jenkin van Zyl
Six Scintillating Simmers (In Vitro) – Number 310, 2021
Preserved cake, fridge, seatbelts, PVC plumbing, balls, padlock, scaffolding
Dimensions variable

Jenkin van Zyl
Six Scintillating Simmers (In Vitro) – Number 337, 2021
Preserved cake, fridge, seatbelts, PVC plumbing, balls, padlock, scaffolding
Dimensions variable

Jenkin van Zyl
Six Scintillating Simmers (In Vitro) – Number 163, 2021
Preserved cake, fridge, seatbelts, PVC plumbing, balls, padlock, scaffolding
Dimensions variable



Mike Silva
Jason/Tulse Hill, 2025
Oil on linen
140 x 200 x 4 cm

Gabriella Boyd
Carver (ii), 2025
Oil on linen
80 x 55 x 5 cm



Hannah Murray
Miss Golden, 2025
Oil on linen
61 x 45.7 cm



Barbara Wesolowska
Overlooked, 2024
Oil and shellac on linen
30 x 30 cm