



bwg

CoOC

SHIFTING SPATIAL SPIRITS

EXHIBITION CATALOGUE

30.04.26 - 01.05.26

CoOc | 19 NEWMAN ST | LONDON | W1T 1PG



SHIFTING SPATIAL SPIRITS

FEATURING

Emily Hana | Lily Bunney | Lyla Dushas
Jade Ke Fan | Jody De Schutter | Sam King

Thu 30.04.26 | 7- 9:30pm | Exhibition Tour & Life Drawing (RSVP)
Fri 11am - 5pm | Public Exhibition Viewing | By Appointment
Fri 5:30 - 7pm | Artist Q&A | 'Reflecting Identity in a Digital Era' (RSVP)

COOC | 19 Newman St | Fitzrovia | London | W1T 1PG

RSVP / Viewing Appointments | Contact:

Jack Trodd | jack@brusheswithgreatness.co.uk | +44 7789 172 073

In a 2-day programme guest curated by Jack Trodd of BWG Gallery, *Shifting Spatial Spirits* features a group exhibition in dialogue with the permanent collection at COOC. Paintings and digital artworks come together to probe the contemporary psyche as it is shaped, constrained and performed through digital media channels, and liberated through real-life interaction.

Beginning from a sensory tension between discomfort and pleasure, the works place bodies within uneven hierarchies: some elevated and stilled, others submerged or compelled into repetition. Rather than offering resolution, they provoke response and expose submission. Beyond these echoes of the online avatar, lived encounters introduce friction and unpredictability, destabilising the curated self. In this tension, the exhibition reveals identity as continuously negotiated between constructed digital personas and the embodied realities that unsettle them.

Channelled through performance, participation and discourse, guests will critically explore the cultural binaries categorised in this presentation. Join us for a guided curatorial tour, an immersive life drawing experience, and an Artist Q&A 'Reflecting Identity in a Digital Era'.



WITH THANKS TO HOSTS COOC, A PRIVATE MEMBER'S CLUB BORN WITH THE BOLD MISSION TO IGNITE NIGHTLIFE WITH A THOUGHT-PROVOKING FUSION OF ART AND ENTERTAINMENT

CoOc CURATES ECCENTRIC CLUB NIGHTS ACTIVATED BY DARING CUTTING-EDGE ACTS SPANNING LIVE MUSIC, DJ SETS CAPTIVATING PERFORMANCES, AND AVANT-GARDE AESTHETICS

EMILY HANA

[View Profile](#)



Dissonance

Oil on Reclaimed Sculptural Wood

85 x 56 x 6cm

2025

£2700.00 Inc VAT

EMILY HANA

[View Profile](#)



Evolutions

Oil on Reclaimed Sculptural Wood

71 x 57 x 10cm

2024

£3240.00 Inc VAT

LILY BUNNEY

[View Profile](#)



To Be Seen is to be Known

Oil on Canvas

60 x 125cm

2025

£2700.00 Inc VAT



LYLA DUSHAS

[View Profile](#)



Plight

Oil on Canvas

150 x 200cm

2025

£5400.00 Inc VAT | RESERVED

JADE KE FAN

[View Profile](#)



Itchi: Naughty in the Corner Park

Digital Image: Still

2025

JODY DE SCHUTTER

[View Profile](#)



Rendering Itself, Gasping

Oil on Panel
50.5 50.5cm
2026
SOLD

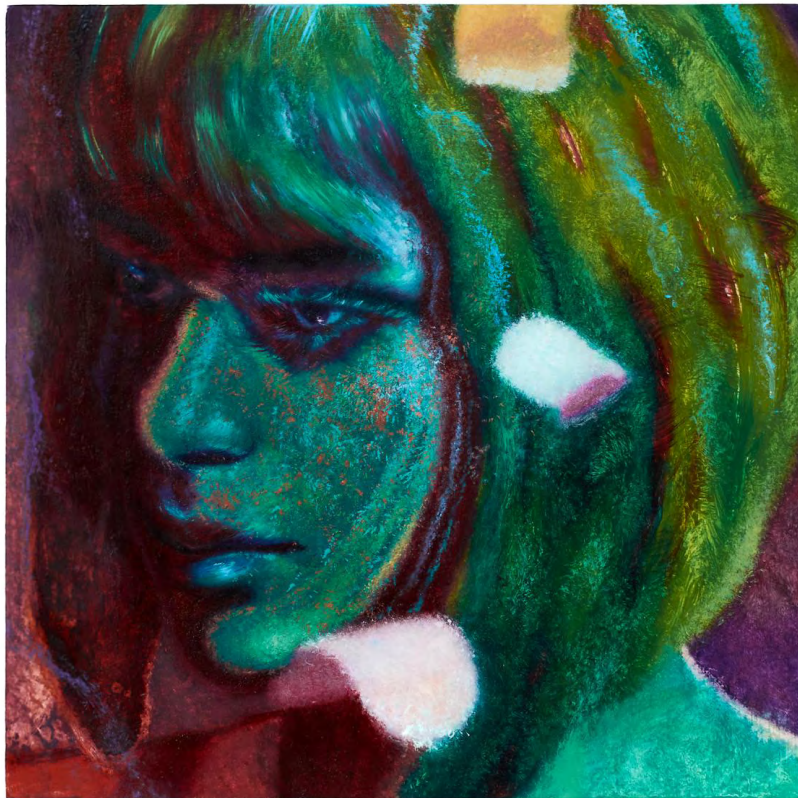
SAM KING
[View Profile](#)



Desire is the Memory of Pleasure

Oil on Linen
120 x 100cm
2024
£5200.00 Inc VAT

SAM KING
[View Profile](#)



Two Sides of the Same
Oil on Panel
30 x 30cm
2025
£1300.00 Inc VAT



EMILY HANA

@emily.hana



My work is driven by a fascination with perception, introspection, and the fractured self. I create sculptural paintings that resist comprehension from a single perspective, surfaces that shift and distort as the viewer moves, requiring active engagement.

I'm particularly drawn to the tension between intimacy and distance, clarity and distortion. Whether exploring loneliness, identity, or the nature of connection, my work aims to reflect the psychological landscapes we navigate daily, often layered, fragmented, and unresolved.

I build my canvases using discarded materials: offcuts, broken wood, and found fragments. This method emerged from necessity, but it's become central to my process, reclaiming what was unwanted and giving it new value. In that way, each piece is a meditation on reconstruction, both emotional and material.

At its core, my practice is about making sense of disconnection. It's about revealing what lies beneath the surface, embracing the mess of becoming, and inviting viewers to confront their own shadow selves through the distortions and alignments that emerge.

BIOGRAPHY

Emily Hana (b. 1990, Tokyo) is an Australian multidisciplinary artist based in London. She moved to the UK in 2016 to pursue a career in the arts, working for several years as a senior printmaker at Thumbprint Editions, where she produced work for some of the world's leading contemporary artists. This experience laid the foundation for her understanding of composition, colour, and technical precision.

During the pandemic, while on furlough, she began developing her own painting practice. What started as quiet experimentation gradually evolved into a distinct sculptural style. Unable to afford traditional materials, she turned to the streets of London, collecting discarded wood and teaching herself woodwork, laying the groundwork for her current approach to painting as a physical, constructed medium.



LILY BUNNEY

@lily_bunney_



Lily Bunney's work explores the intersection of vulnerability and digital consumption. Bunney's process and aesthetic is key to reading her work. Inspired by the interwoven history of the computer and the jacquard loom, her pointillist drawings play with the analogue and the digital; offering work which looks hyper-digital on the screen, and tactile in person. Her practice investigates how we construct and witness our own stories in an age of overwhelming narrative abundance, particularly examining the ways we use social media and popular culture. Bunney's practice utilises observation and re-presentation. She embraces the ephemeral nature of digital content while questioning how we document and share our experiences, her meticulous painting style transforming disposable images into quasi-monuments.

BIOGRAPHY

Lily Bunney (b. 1997) is a London-based artist whose work explores the emotional landscapes of digital culture. She has a BA from Central Saint Martins. Recent exhibitions include; 'Good Eye' at Saatchi Gallery, 'I never understood why people loved trinkets until I hated my life' at Well Projects, Margate; 'Before eye I had my eye put out' at Eigen Art+Lab, Berlin; 'Main Protagonist' at Slugtown, Newcastle; and 'Girls peeing on cars' at Guts Gallery, London. She is working on a commission with Norwich Cathedral. Her work has been featured in Frieze, Dazed, TimeOut, Metropolis M, and It's Nice That.



LYLA DUSHAS

@lylsd_



My practice plays with the painting as a form of subjective documentation, an emotional reconstruction rather than a literal recording of events. Through an intuitive process grounded in observation, memory, and fragmentation, I explore how bias, impermanence, and perception shape the way we remember and represent lived experience.

Working primarily with figurative imagery, I cut and reassemble a personal archive of video stills, materials that already carries personal distortion. This approach allows me to reimagine events as parallel realities, constructing a space where emotional truth takes precedence over linear narrative. The figures that populate my paintings are not static portraits; they shift and evolve as I paint, echoing the instability of memory and the multiplicity of perspective.

BIOGRAPHY

Lyla Dushas is an Australian-born artist whose figurative oil paintings and multimedia practice explore the surreal nature of intimacy and the bias of documentation. Dushas has just completed MA at the Royal College of Art. She has exhibited in Australia, New York, Paris, and Taiwan.

[PAINTING | DRAWING | VIDEOGRAPHY | FILM](#)



JADE KE FAN



Jade Ke Fan's practice investigates the evolving relationship between technological systems and biological life, focusing on how the body is reorganized, regulated, and re-coded within post-AI environments. The work examines subtle infrastructural forces that govern emotion, intimacy, and memory—systems that present themselves as neutral while quietly reshaping the conditions of living.

Through synthetic spatial constructs, mechanical gestures, and attenuated organic rhythms, the practice traces the shifting boundary between autonomy and control. Rather than speculating on a distant future, it identifies how this future is already embedded in present bodily behaviour: in the pacing of breath, the calibration of response, and the gradual internalisation of system logic. Here, the body remains materially present, yet its interiority becomes increasingly legible, standardized, and archived. Life persists—but persists under an external choreography of precision.



JODY DE SCHUTTER
@jodydeschutter



Jody Deschutter is a multi-disciplinary artist whose practice is concerned with the endless ‘feedback loops’ comprising observation, perception, experience, and environment, and how they simultaneously shape and are shaped by personal and collective realities.

She has been particularly enamored by quantum mechanics and religious philosophies, their looping orbits sustaining epiphany, confusion, void, and back again. Deschutter understands each ideology as vastly different and simultaneously similar approaches to the unknown. Each proposes ways of making the invisible visible; they are embodiments of the unknown. Deschutter’s paintings, wherein human figures often form chains of interlocking hands, underscore the importance of gesture, movement and non-verbal modes of communication. She alludes to Douglas Hofstadter’s understanding of conscious individuals as “little miracles of self-reference”. By fully embracing the strange loops, reflections, translations, paradoxes, and uncertainties of our reality, Deschutter seeks to illuminate connections rather than divisions, promoting alliances between seemingly opposite or incongruent ways of being.

BIOGRAPHY

Jody DeSchutter (b. Canada) received a Bachelor of Fine Arts from the University of Victoria, Canada in 2016. DeShutter has exhibited paintings at Saatchi Gallery, Strange Cargo, Pictorem Gallery, and APT Gallery among others; and performed in the South London Gallery, Richard Saltoun Gallery, Gasworks, and Five Years Gallery. She lives and works in London, UK.

‘Mapping Azure’, an album penned by DeSchutter and her musical partner Dan Allison was released to critical acclaim in 2020 and chosen as one of the cassette tape releases of the year by The Quietus music magazine. A subsequent 2023 collaborative release ‘Momentary Lapses’ precedes a new body of work set for release this year.



SAM KING
@samking_art



My paintings hover in a state of instability. Created using a pointillist technique drawn from pixelated imagery, they flicker and fragment. Each work becomes a site of tension where process and image compete—shimmering nodes simultaneously making and unmaking the whole.

I draw on sources ranging from art history and personal photography to internet culture and digital software. Motifs - like smiling dolphins or disco balls emerge - , echoing the deception and nostalgia at play in our relationship with media. They drift through liquid, screen-like spaces, evoking sensations of hypnosis and hedonism, or reverie and escape.

The spectacle is the process by which we cannot see. My work attempts to unveil this illusion. Representational painting's ideology - that it is a window into a world - is dissolved into pure sensation: light, colour, impression. Flatness and depth coexist, both literally, as images collapse into noise, and metaphorically, as authenticity and superficiality entwine.

BIOGRAPHY | CV

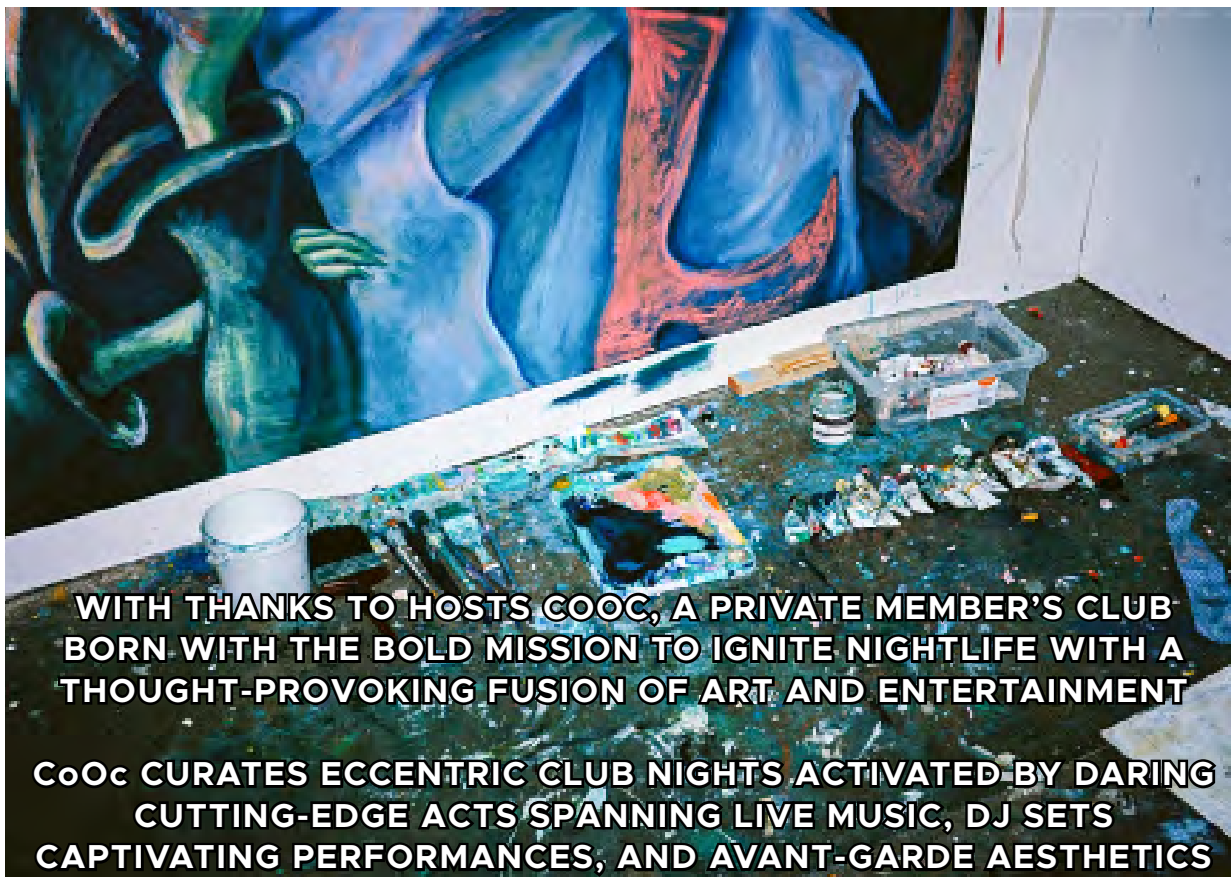
Sam King (b. 1995, Manchester, UK) is a British/Australian artist, living and working in London. Originally from South West UK, he developed an early practice based in street art and graffiti, which he pursued during a year living in Melbourne, Australia. Upon his return to the UK, he studied Fine Art at the Art Academy London, an atelier style school where he developed his oil painting techniques. Later, he completed a year at Turps Art School, going on to exhibit his work globally.

His most recent exhibitions include 'The Future of Loneliness', Guts Gallery, Curated by Maria Dolfini, London; 'Don't Ask a Fish What Water Is', Palazzo Monti, Brescia, curated by Edoardo Monti; & 'Imaginarium', Public Service Gallery, Stockholm, curated by Silvana Lagos.

He recently completed his Masters at The Royal College of Art, London.



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