

Oddkin: Beast, Body, Biome Artist Biographies

Jessie Makinson
British, b. 1985

Jessie Makinson combines her skills in drawing and painting to build ecofeminist worlds in which human and non-human live in a contestant state of renegotiation. Makinson's worlds are filled with objects abandoning their tasks and characters at once mysterious and familiar caught at a moment of tantrum. Her visual methodology is vast and ranges from contemporary science fiction to 17th and 18th-century erotica, pre-agricultural mythology, early Renaissance altarpieces, British folklore, and Flemish kitchen scenes. Plucking themes and narratives from British pop culture and mixing them, intentionally, with recognisable American motifs, she creates bold new contexts for both. Vivid colours describe tense, erotic scenes in which desirous characters are dangerous active participants, not passive permission givers. Makinson's characters practice rituals, they embrace, plot, and conspire. They hold sexual power and disrupt expectations, inhabiting a universe that surprises, delights, and tests its audience.

Recent solo exhibitions include *Sting To Your Bow*, Spurs Gallery, Beijing (2024); *Bad Sleeper*, Lyles & King, New York, US (2023); *Hoof on Bone*, Francois Ghebaly, Los Angeles, US (2023); *Stay here while I get a curse*, Lyles & King, New York, US (2021); *Something Vexes Thee?*, Francois Ghebaly, Los Angeles, US (2021); Recent selection group exhibitions include *Oddkin*, Cob Gallery, London, 2024; *The Descendants*, curated and organised by Melanie Lum, Micki Meng, and Kevin Poon, WOAOW Gallery, K11 MUSEA, Hong Kong, CN. (2023); *Maternity Leave: None of Women Born*, curated by Ben Lee Ritchie Handler in collaboration with Green Family Art Foundation, Green Family Art Foundation in Dallas, TX (2023); *British Art Now*, Telegraph Foundation, Olomouc, CR (2023); *Drawing Attention: Emerging British Artists*, British Museum, London, UK (2022); *Dancing in Dark Times*, Pippy Houldsworth Gallery, London, UK (2021); *My Secret Garden*, Asia Art Center, Taipei, TW (2021) and *I See You*, Victoria Miro Gallery, London, UK (2020).

Makinson's works are held in both private and public collections including ICA Miami, Miami The British Museum, London, Long Museum, Shanghai, The Hessel Museum, New York, US and X Museum, Beijing, China.

Lila de Magalhaes
Brazilian b. 1986

Known for working with embroidered textiles - often created on found and hand dyed bed linen. Her practice also embraces ceramics, wool and video. Lila de Magalhaes' draws a unique pictorial language from a variety of sources. Playful, erotic, and optically opulent, her meticulously crafted works are populated by a host of ethereal, fluid bodies-human, animal, insect, fairy, angel and otherwise- which infernally frolic with the absorbing, richly detailed abandon of a Brueghel painting.

Lila de Magalhaes lives and works in Los Angeles. She received her MFA from the University of Southern California in 2013 and a BA from Glasgow School of Art in 2008.

Recent solo and two-person exhibitions include *Modo Host with Thora Dolven Blake*, Galeria Cavalo, São Paulo, Brazil (2024); *Comfortable hole, bye*, with Urara Tsuchiya, Parcel, Tokyo (2023); *Involuntary Earthling*, Deli Gallery, New York (2023); *Wet Wool*, with Audrey Hope, After Hours, Vernon, CA (2022); *Soup of the Night*, Matthew Brown, Los Angeles (2021); *Cupid of Chaos*, Ghebaly Gallery, Los Angeles (2019); *Palace of Errors*, Deli Gallery, New York (2019); and *Motorfruit*, Blood Gallery, New York (2015).

Notable group exhibitions include *X-PINK 101*, X Museum, Beijing (2023); *The Entelechians*, Ruschman Gallery, Chicago (2022); *Recent Sculpture*, Matthew Brown, Los Angeles (2022); *What Lies Under the Tree*, Peana, Mexico City (2022); *House Parté II: The Final Sale*, Carlye Packer, Palm Springs, CA (2022); *Beyond Identity*, Jessica Silverman, San Francisco (2022); *Center of the Core*, Deli Gallery, New York (2020); *HU*, Real Pain Fine Arts, Los Angeles (2020); *Celebration*, INSECT, Los Angeles (2020); *Lararium*, Deli Gallery, New York (2019); *Coalescence*, Museo de Angra do Heroismo, Azores, Portugal (2019); *Liquid Dreams*, François Ghebaly, Los Angeles (2018); *Altered*, Company Gallery, New York (2018); *After Curfew*, Freedman Fitzpatrick, Los Angeles (2018); and *A Soft Flea*, Mutt.r, Los Angeles (2017).

De Magalhaes was recently a resident at Cerámica Suro, Guadalajara, Mexico.

Li Li Ren
Chinese, b. 1986

Across her practice, Li Li Ren negotiates the constantly morphing relationships between objects in space. In her built environments, which expand beyond the physical exhibition space into imagined realms situated between the biologically understood or plausible, and the highly-fantastical, she approximates certain shapes, subjects and environments, while also subverting them through unexpected material applications and abstractions — for example, hard glass cosplaying as soft jelly. In this world-building exercise, the artist often incorporates forms associated with the Anthropocene, the ocean, biology, altered states and maternity, ultimately desiring to queer and elude those connotations to flatten and destabilise humanism through an amplification of the similarities, as well as the strangeness, of human and non-human existence.

Her recent works continue her interest in the formation and application of memory; how fragments are forgotten, material associations are formed, and histories are layered. These become vital tools for building narrative within her visual language.

Li Li Ren is represented by Sherbert Green in the United Kingdom and Magician Space in China. She lives and works in London. She gained her BA in Fine Art from Central Saint Martins, University of the Arts London, in 2010, and her MA in Sculpture from the Royal College of Art, London, in 2017.