



**Disp/ay
Fever**



Treatment Menu

A collaborative exhibition between Teaspoon Projects and Display Fever

Eva Dixon/Ella Fleck/Hoa Dung Clerget/Natalia Janula/Paula Parole/Julia Thompson/Harry Whitelock

6 - 12 November

PV: 5 November, 6-8 pm

30D Great Sutton Street

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Love is not a passive state but an active practice – not a noun, but a verb. Erich Fromm, followed by bell hooks, remind us that love is an art form requiring attention, discipline, and risk. Yet, in our post-capitalist reality, energy is expended on everything but mastering the art of loving – we pursue possessions, status, and aesthetics in the hope of ‘being’ loved.

As Byung-Chul Han writes, eros suffers under globalised capitalism, stripped of transcendence and transgression. According to Ficino, love is the most serious disease of all. And still, one can’t even throw the word love into a curatorial setting without the fear of being mocked. This exhibition insists that love must be reclaimed – not confined to the narrow script of heterosexual romance, but opened as an act of being itself, beyond the object: a practice, a labour, a risk.

Among all the places where the contemporary human rehearses the art of ‘being loved,’ the beauty salon stands out as a peculiar animal. The motives for going are never simply about improvements; they arise from celebration, anticipation, healing, self-love, distraction, curiosity, even grief. But whatever the reason, each visit requires effort and risk: the treatments, the repetition, the time given over to care. One cannot have perfect nails, hair, or skin without such work – no matter the myths of ‘I just drink lots of water’ or ‘I put toothpaste on my pimples’. So too with love: the circumstances may differ, but without effort and tending, it cannot flourish.

To love is to submit to ongoing treatments, to allow for risk, novelty, and care. Love is an attitude, and in *Treatment Menu*, there is hope strong enough that would make bell hooks proud.



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Here, the gallery is reimagined as a beauty salon: a place of treatments, rituals, and conversations. The artists confront contemporary love's paradoxes and possibilities through material, body, and myth:

Eva Dixon interrogates queerness, gender, and labour with humour and defiance, dismantling binaries to open new spaces of desire and self-love.

Hoa Dung Clerget reworks the aesthetics of nail art and oriental kitsch, placing them within the histories of migration and displacement, revealing the ambiguities of beauty.

Julia Thompson channels heartbreak, addiction, grief, and desire into fragile yet powerful works, exposing the vulnerability of female embodiment.

Harry Whitelock conjures ghostly material traces of disintegrating mythologies, where canvases fray like wallpaper, mapping memory, loss, and longing.

Ella Fleck examines the psychosexual mechanisms of control, manipulation, and misinterpretation that structure contemporary desires.

Natalia Janula confronts the hyper-capitalist condition, where love itself becomes a commodified spectacle, authenticity dissolving into simulation.

Paula Parole turns to autotheory and self-fiction, reinterpreting personal narratives with humour, probing patterns of love, destiny, and fairy-tale longing.

Together, these practices propose love not as a fleeting fall but as a sustained standing - an act of persistence and



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invention. Like salon treatments undertaken for healing, anticipation, or curiosity, love requires repetition, exposure, and care.

Naz Balkaya, alongside her role as co-curator, presents *Breakup Kit*, 2025, a sculpture piece created in response to her own heartbreak. Each object in the kit becomes an allegory for how, in a culture of consumer comforts, substitutes for care are endlessly available.

The conversations that grew around *Breakup Kit* gave birth to this exhibition. As Naz was shaping her work, we began to ask each other: what is love, and what survives it? For me, this question deepened over a summer spent in hospital with my father. On my rare days off, visits to the beauty salon became something more than vanity: fleeting rituals of instant happiness, conversations with strangers, and the quiet promise of care that outlasts its moment.

This exhibition is therefore also a disclosure. It does not only frame love through art, but through lived experience. Because love cannot flourish without honesty.

In a culture where to speak of love risks ridicule, *Treatment Menu* insists: only love can heal the wounds of the past.

- Gigi Surel

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Teaspoon Projects

Teaspoon Projects, launched in early 2025 by Gigi Surel, is a curatorial initiative focused on contemporary storytelling across various media, with collaboration at its core. Through



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pop-up exhibitions and dynamic programming, it brings together a range of artistic voices to explore the ways art connects with everyday realities. By creating spaces for dialogue and engagement, Teaspoon Projects encourages new perspectives on artistic practices.

Display Fever

Display Fever (DF) was founded by Naz Balkaya in 2024. It is an art platform that currently supports 22 artists through its online gallery and a series of exhibitions at various locations. The platform is dedicated to supporting artists who challenge biopolitical and economic structures through socially engaged practices. Founded to address emotional, financial, and accessibility challenges in London's art scene, DF focuses on creating intimate exhibition spaces and amplifying the voices of women and queer artists from diverse international backgrounds. It fosters a balance across all forms of artistic expression, supporting a broad range of mediums, including painting, sculpture, video, photography, installation, and performance.

About the Artists

Eva Dixon

Eva Dixon b. 2000 Waratah, Australia, lives and works in London, United Kingdom. Dixon takes the persona of a 'mad-scientist', investigating materials and subverting their purpose to fit a need within the work. Most recently this has taken the form of sheer polyester assemblage stretched over re-constructed stretcher bars. Dixon's use of stable and



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unstable materials leaves the work in a constant tension, offering a site to question making processes and the binaries between labours.

Hoa Dung Clerget

Hoa Dung Clerget creates installations and objects that delve into the labor of immigrant women, the Nail Art subculture, and the micro-societies found in nail salons. As a member of the Vietnamese diaspora, Clerget's works reflect a close relationship with the nail salon ecosystem, seeking to give tangible form to the labor of women from the community. The goal is to shift public perception of the beauty business and the popular art anchored in everyday life.

Hoa Dung Clerget uses nail gel polish as the main medium. Exploring innovative Nail Art techniques, she leverages the unique properties of these chemical materials to craft multi-layered works. These layers of varnish metaphorically represent the multiple stories of Vietnamese immigrants, forming a living narrative web. By considering gel polish as a painting medium, Clerget questions the current status of this art form. The qualities of gel polish play a central role in her use of this material: like oil painting, it offers the possibility of reworking over time, while, like acrylic, it dries almost instantly by polymerisation.

At the heart of Hoa Dung Clerget's practice are experiences of displacement, against a backdrop of tension between beauty and toxicity, safe place and precarious situation, interior and exterior. Her work explores the popular and kitschy aesthetic



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of Nail Art and oriental objects, revealing all the ambiguity present in the gaze, taste, and notion of exoticisation.

Ella Fleck

Ella Fleck is a London-based multidisciplinary artist working across sculpture, installation, video, and performance. Her practice explores themes of gendered identity, online subcultures, pheromonal power, and digital intimacy through speculative narratives and immersive environments. Drawing on gaming aesthetics, psychoanalysis, and internet culture, Fleck interrogates how desire and manipulation operate in physical and virtual spaces. Her solo shows include *Doomer Mommy* (Newgate Gap, 2021), *Four Horsegirls of the Apocalypse* (Forth, 2022), and *Spray* (Season 4 Episode 6, London, 2024-25).

Harry Whitelock

Harry Whitelock graduated from Edinburgh College of Art in 2018 with a first class Honours in Illustration. He has since been developing his painting and drawing practice, blurring the lines between symbol, narrative, and material. Images are broken down, allowing the artist to communicate imagined worlds and form new mysteries.

'Who are we, who is each one of us, if not a combination of experiences, information, books we have read, things imagined?' Italo Calvino

Paula Parole

Paula Parole (1992) holds a BA from the Academy of Fine Art Maastricht, where she specialised in film and graduated with



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distinction in 2016. After releasing two award-winning short films, she shifted her focus to fine art, while working as an art mediator for the [Boros Collection Berlin](#).

Since 2020, Paula has been based in London. She earned a Graduate Diploma and a Master of Fine Art, both with distinction, from Chelsea College of Art and Central Saint Martins, UAL, for which she was awarded the Mona Hatoum Foundation Scholarship.

Her work has been exhibited across the UK, Netherlands, Germany, and China, including institutions like TATE Collective, Guts Gallery, Liliya Art Gallery, Bonian Space, Filet Gallery, Safehouse Gallery, Hypha Studios, Koppel X, and Bombfactory Art Foundation. She has been a finalist for the Prisma Art Prize, shortlisted for New Contemporaries 2024, and featured in Muse Magazine, ArtUltra, ArtPlugged, FAD Magazine and the Financial Times.

She also co-founded the [Filthy Fox Auction Club](#), which introduces a selection of art graduates each year through auction to support early careers. Its first event, held in East London in 2022, challenged traditional sales and has supported over 40 emerging artists so far.

Natalia Janula

Natalia Janula is a Polish-born artist and a researcher of Roma heritage currently based in London. Her artistic practice consists of sculpture, moving image, installation and performance.

She is interested in urban and natural environments and the slippage between the two. This is mirrored by her choice of synthetic and organic materials, from silicone and latex, to



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3D prints, found objects and kinetic motors. Repeated themes within her work include hybrid queer bodies and interspecies relationships. She examines fictional landscapes, folklore, animal world and the ethereal. Janula works collaboratively and attempts to build a reciprocal ecosystem with individuals from various disciplines.

She exhibited in the UK, USA, Canada and Europe including solo exhibitions at New Art Projects (London) and Union Gallery; group shows including Chalton Gallery, the Horse Hospital, Final Hot Desert, Collective Ending, Iklectic, TBA Academy, Gossamer Fog, Embassy, Subsidiary Projects, Xxjira Hii, the Factory Project and Conditions amongst others. She also participated in residencies at Jupiter Woods, Camden Art Centre and Arts Territory.

Janula runs Sanford Vitrine alongside Estefania Araujo, an exhibition/curatorial local space presenting multidimensional artistic media at the unique vitrine in the gardens of Sanford housing coop.

Julia Thompson

Julia Thompson (b. 1996, Canada) is a London based artist, completed her Master of Fine Arts from Goldsmiths, University of London (2022). Thompson's work explores what she calls a "memory disease". In nature, rings and layers help us date things precisely. But Thompson's work resists such realism. As she says, "nostalgia tells it like it wasn't." Her past is sensual, romantic, and unreachable – shimmering with eyeshadow, smelling of perfume and lipstick, tasting of vodka and sweets. It's overloaded with sensory memory. The past



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crowds into the present, overwhelming the space it enters. This overflow creates a sense of discomfort – a lingering, sickly feeling left behind by what is now obsolete, decaying, and desperate to be laid to rest.