

SPLIT
RIVIERA

SCORE!★

14.08.25.13.09.25

Eva Dixon

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Eva Dixon

Australian-born and currently based in London, Eva Dixon works across painting and sculpture, with a practice rooted in process and material transformation. Her use of recycled and repurposed materials—combined with construction-based geometries—forms a visual language of tension, collapse, and duality. Through these compositions, Dixon explores the relationship between surface and structure, opacity and transparency, and the fragility of balance. Her work offers a critical lens on queerness, gender, labour, and the frameworks that shape them, dismantling binary logic through both formal and conceptual means. Dixon graduated with a BA in Fine Art from Central Saint Martins in 2023. This exhibition marks a significant milestone as her first solo presentation.

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Eva Dixon's inaugural solo exhibition, *SCORE!* features a dynamic cast. The Ipswich football team, WWF wrestlers, sex workers, a lone diver. Appearing on collectible cards sourced by the artist, these characters appear in control. Though the cards name real individuals, they often read as archetypal, exaggerated ideals of hyper masculinity or hyper femininity. Dixon has a deft way of framing paradoxes, literally and metaphorically. Always playful, she highlights that the more something epitomises heterosexuality, the more it becomes *camp*. Jock-themed porn, fetishwear and parties are examples of how gay culture appropriates sport. In the artist's own football work, the Ipswich team recede and emerge from a surface of glitter-covered construction mesh. The treasured cards have been folded or clipped, sometimes rendering the men anonymous bodies: it's material that's Dixon's star player.

In the 1960s, art historian and critic Leo Steinberg wrote of what he saw as a critical shift in painting, a 'tilt' in orientation. For Steinberg, prior painting had been 'vertical', meaning it was oriented towards a viewer standing upright. However abstract the painting, compositions were still directed head to foot. Steinberg believed artists such as Robert Rauschenberg had moved toward a different way of painting altogether — a 'horizontal flatbed'. Horizontal painting resembles surfaces: 'tabletops, studio floors.. Bulletin boards.. any receptor surface on which data is entered'. These kinds of works don't evoke depictions of the real world, but our very processes of receiving information.

Dixon's practice, like Rauschenberg, also escapes the confines of a two-dimensional picture plane, with works becoming a 'receptor'. Drawing upon her family history in trade, her surfaces recall sites of manual labour, converging it with the visual languages of sex, gender and fan culture. Images or logos are applied with force; chained, clamped and penetrating the structure of each work. Dixon's assemblages instil weight and dimension to the flat picture: she makes 'things' — picture or material — look corporeal. In *Knock Out*, the veins of plastic wrap enclose the flexed muscles of wrestlers. Stretched over, held taut and exposing their frames, Dixon's works often materialise desire. Desire as a state of suspension. A subtle, unresolved tension of fabric that rivals the immediacy of the erotic image.

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CV

Her work has been exhibited extensively across the United Kingdom and internationally, including Shallow (Lee Scully, 2025), LAS Invites (LAS, 2025), Shiny (Specific Object Projects, 2025), POST//FUTURE (Saatchi Gallery, 2025), Something Quickening (Panrucker Gallery, 2024), Ultraviolet (Cardion, 2024), You Can Sit With Us Too (Haricot Gallery, 2024), Take Me to the Threshold (Flexitron, 2024), Smoking Gun (Shipton, 2024), In Conversation with Her (19 Devyatnadsat Gallery, 2024), Lands End (Art Mama, 2024), Energia (Shipton Gallery, 2024), The Way of All Flesh (Saatchi Gallery x Delphian, 2024), Pleasure (HM Electric, London, 2023), Lesbian Trucker Paintings (The Fores Project, 2023), Winter Auction (Art on a Postcard, 2023), Intuition Goes Before You (BWG Gallery, 2023), Contemporary Textiles (ARC Stays, 2023), Xhibit (Kufer Projects, 2023), Next (Christie's x Good Eye Projects, 2023), and Salon in Sabina (Demoni Danzanti, 2022).

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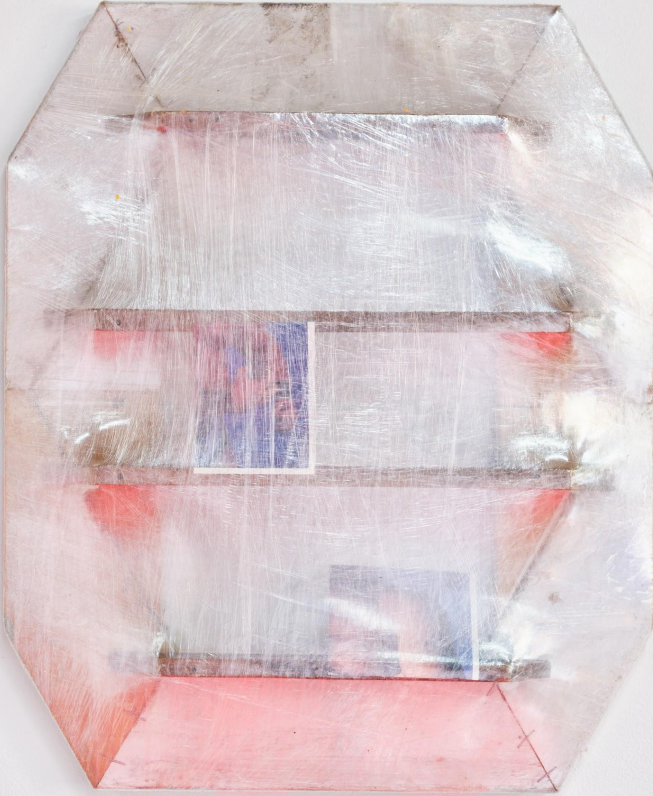
Holsten

19 × 25 cm, plexiglass, Badminton racquet frame, Holsten
shirt, and pine trim, 2025

£650

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Knock Out

31 × 38 cm, reclaimed plastic wrap, 1991 Merlin WWF cards, scrap
timber, house paint, and modified stretcher frame, 2025

£1000

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Semi

44 × 61 cm, reinforcing tape, glitter, pine, hex bolts, and Ipswich football cards on stretcher, 2025

£1600

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24 Hour Famine

12.8 × 17.5 cm, playing card, badge in artist's own mounting
and frame, 2025

£450

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Lisa & Maria (Las Vegas Strip)

12.75 × 17.75 cm, modified table clamp with bike
brake, metal glue, calling card, and mesh, 2025,

£450

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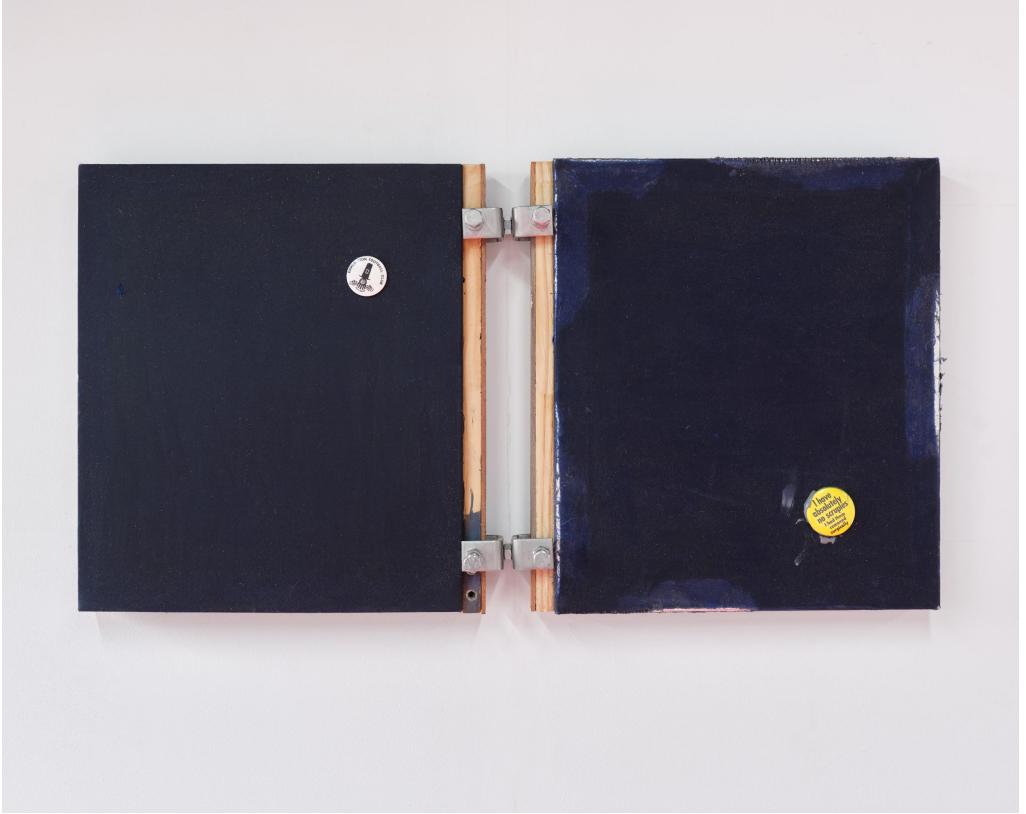
Hot Goss

15 × 11.5 cm, steel, metal glue, rope clamp, keychain,
calling card, metal clips, decal on engraved reclaimed
timber, and custom frame, 2025,

£400

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No Scruples

69.5 × 36.5 cm, modified table clamps, timber, brass nails, veneer, and bolts on stretchers with material, metal glue, and badges, 2025

£1600

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Red Stripe

10 × 15 cm, plastics, pin, and paddle pop on
stretcher, 2025

£375

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Spit and Sawdust

23 × 28 cm, reclaimed timber, metal glue, pin, and
badge on stretcher, 20254

£750

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The exhibition will be open from Thursday to Saturday between

11:00 - 18:00.

We open are doors on the 13.08.25 at 18:00-21:00. The location of the gallery next to Hackney Wick, Capital Ring, E15 2SJ, London, United Kingdom on the canal next to the railway bridge.

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