



PIPPY HOULDSWORTH GALLERY

The Armory Show | Booth 113

Preview: 5 September 2024 | Public Days: 6-8 September 2024

www.houldsworth.co.uk

PIPPY HOULDSWORTH GALLERY

ZOË BUCKMAN

FRANCESCA DIMATTIO

VERONICA FERNANDEZ

JUDITH GODWIN

RACHEL GOODYEAR

NASIM HANTEHZADEH

ANGELA HEISCH

JACQUELINE DE JONG

SOPHIA LOEB

DINDGA MCCANNON

MING SMITH

LIORAH TCHIPROUT

SHAQUÉLLE WHYTE

QUALEASHA WOOD



Shaquille Whyte, *Dance, Dance, Dance*, 2024, oil on canvas, 210 x 190 cm, 82 ³/₄ x 74 ³/₄ in (PH11792)

£28,000



Shaquéelle Whyte, *Untitled*, 2024, oil on canvas, 100 x 100 cm, 39 ¼ x 39 ¼ in (PH12147)

£14,000

PIPPY HOULDSWORTH GALLERY

SHAQUËLLE WHYTE

In his paintings, Shaquéelle Whyte presents imagined spaces imbued with a sense of ambiguity that interrogate the human condition, all the while exploring the material qualities of the medium. Loosely rendered, energetic brushwork and an expansive approach to composition are hallmarks of his practice. Giving form to thought through paint, Whyte generates a sense of introspection through his characters' often averted or guarded faces. At once mysterious and familiar, his paintings evoke the surreal, finding majesty in mundanity, and ultimately leaving his world open to the viewer's own interpretation.

The articulation of motion in two dimensions is one of Whyte's central theses and *Dance, Dance, Dance* (2024) encapsulates his effort to catalyse movement with paint. Although Whyte excludes himself from his work representationally, his compositions nevertheless reflect his everyday life and innermost thoughts. Here though he abandons biography for pure instinct and joy, in favour of the art of being, as his work moves towards a place of experimentation and impulsiveness.

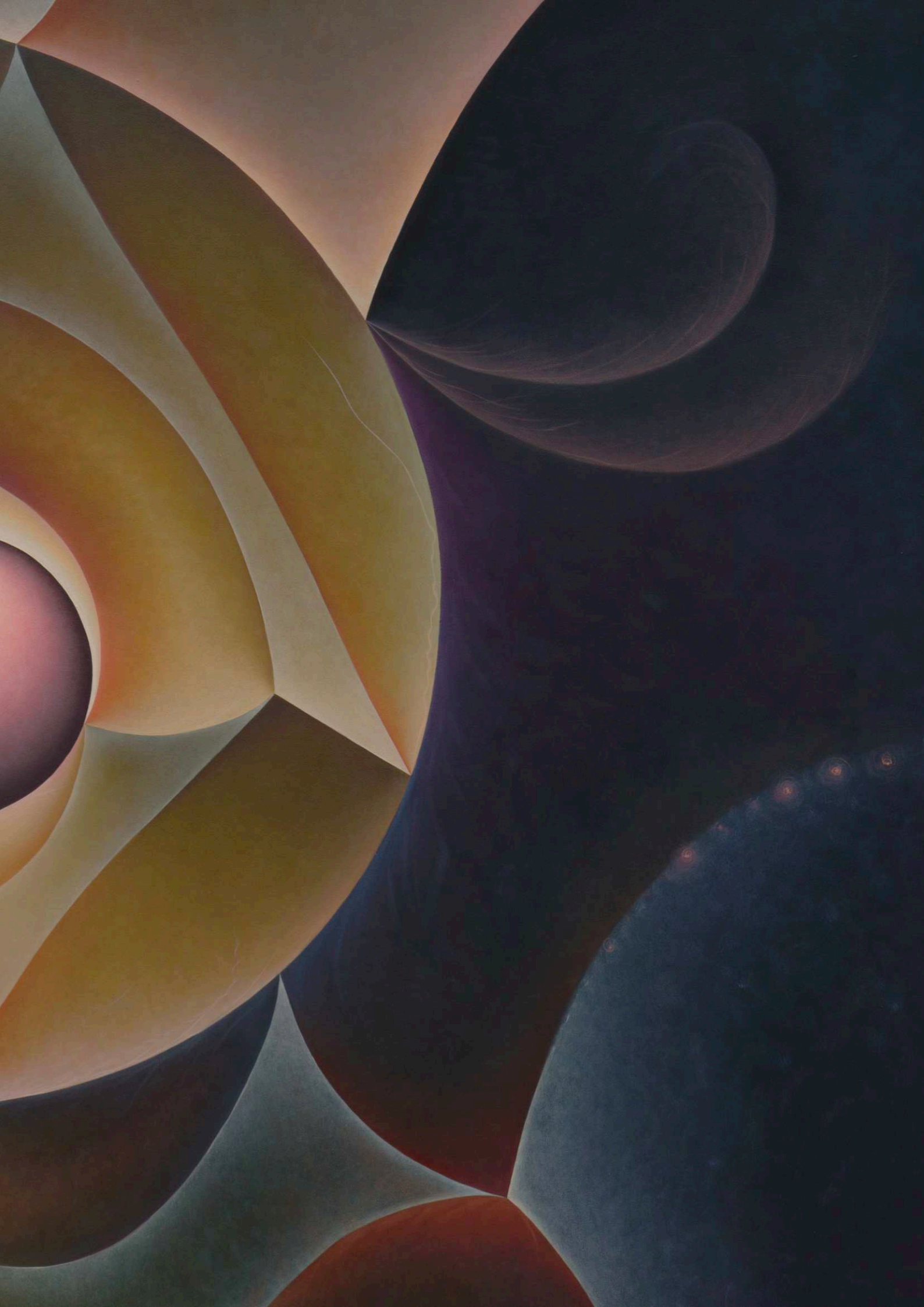
Biography

Shaquéelle Whyte (b. 2000, Wolverhampton) lives and works in London. He received a BA in Fine Art from the Slade School of Fine Art and an MA at the Royal College of Art. In April 2024 he had his first solo exhibition at Pippy Houldsworth Gallery, *Yute, you're gonna be fine*. In the same year, Whyte was included in a live conversation with art historian Alayo Akinkugbe at Tate Britain, and a work was acquired from his solo exhibition by The Potteries Museum & Art Gallery, Stoke-on-Trent, UK, with support from The Contemporary Art Society, London. Later this year he will be included in *Being There*, a group exhibition at No1 Royal Crescent, Bath. Recent group shows include *Present Tense*, Hauser & Wirth, Somerset (2024); *Buffer*, Guts Gallery, London (2022); *Seasons in the City*, curated by Artuner, Palazzo Capris, Turin (2022); *Showstopper*, Saatchi Gallery, London (2022); and *WHAT NOW?*, PM/AM Gallery, London (2022). Whyte has taken part in residencies at The Fores Project, London (2022); AM/PM, London (2022); and the Denise Israel Scholarship, Rome (2021), amongst others.



Angela Heisch, *Sponge Landing*, 2024, oil on canvas, 203.2 x 152.4 cm, 80 x 60 in (PH11373)

\$75,000





Angela Heisch, *Encroaching*, 2024, oil on canvas, 203.2 x 152.4 cm, 80 x 60 in (PH11374)

\$75,000

PIPPY HOULDSWORTH GALLERY

ANGELA HEISCH

Angela Heisch's paintings are structural and formal interpretations of nature and architecture, their spatial scale abstracted and exploded as repeated motifs range from astronomical orbs shining through the darkness, to the microscopic movement of energy waves or the vibrations of leaves and insects. In *Sponge Landing* (2024), Heisch draws inspiration from the twisting nests of Spongy Moths, an invasive species found across Northern America. In comparison to the more direct, architectonic forms that are dominant in *Encroaching* (2024), the serpentine, ogee curves surrounding the central shell of *Sponge Landing* appear to wriggle and unfurl, their movement evocative of the larvae that Heisch has observed. Both works champion geometry, with the central shell-like motif of *Sponge Landing* resembling The Golden Spiral, a perfect meeting point of nature and mathematics, while the cutting angularity of the central triangular forms in *Encroaching* is highlighted by a hot white glow that emanates from behind. Heisch presents her forms in flux, searing shapes that daringly balance against one another and converge into pincer-like crossroads, or orbs that threaten to spiral away, leaving behind only feathery tendrils of light.

Biography

Angela Heisch (b. 1989, Auckland, New Zealand) lives and works in LaGrange, NY. She received a BA Fine Arts from University at Potsdam, SUNY, NY (2011) and an MFA from University at Albany, SUNY, NY (2014). She is currently included in *Abstraction (re)creation - 20 under 40*, Le Consortium, Dijon and *Picnic at Hanging Rock: Chapter II, Sergeant's Daughters*, Los Angeles, CA. Her recent solo and two person exhibitions include *As above, so below*, K11 Art Museum, Shanghai (2023); *As above, so below*, GRIMM, New York, NY (2023); *Low Speed Highs*, Pippy Houldsworth Gallery, London (2023); *Gilded Slides*, GRIMM, Amsterdam (2022); and *Burgeon and Remain*, Pippy Houldsworth Gallery, London (2021). Recent group exhibitions include *Museu Inimá de Paula*, Belo Horizonte, Brazil (2023); *AkzoNobel Art Foundation*, Amsterdam (2023); *Spazio Amanita*, New York, NY (2022); *Columbus Museum of Art*, OH (2021-2022); and *GRIMM Gallery*, Amsterdam (2021). Collections include the *New Orleans Museum of Art*, LA; *Columbus Museum of Art*, OH; *Stedelijk Museum*, Amsterdam; *ICA Miami*, FL; *Museu Inimá de Paula*, Belo Horizonte; *Fundación Medianoche0*, Granada; *Aishti Foundation*, Beirut; *AkzoNobel Art Foundation*, Amsterdam; *Tel Aviv Museum of Art*; *University of Warwick Art Collection*; and the *Whitworth*, Manchester.



Qualeasha Wood, *This is America*, Season 248, Episode 45, woven jacquard, glass seed beads and machine embroidery
114.3 x 160 cm, 45 x 63 in (PH12142)

\$25,000

KING NEWS BRY

KING NEWS



PIPPY HOULDSWORTH GALLERY

QUALEASHA WOOD

Qualeasha Wood brings together traditional craft techniques and contemporary technology in textile works that explore racial, sexual, gender and national identity. As a digital native, Wood deftly navigates an internet environment that is at once a space of celebration and recognition for Black femme figures, as well as a politically loaded site for the ongoing marginalisation and exploitation of their selfhood and culture. Wood's tapestries combine cybernetic and analogue processes; in her work, a pixel is equivalent to a stitch, each stitch an analogy for the past, present and future of Black femmehood, both on- and off-line, pre- and post-internet.

Although Wood has for some time taken her own image as the point of departure for her woven works, *This is America, Season 248, Episode 45* (2024) spotlights a different character entirely: Donald Trump. Conceived of in the wake of the Trump assassination attempt and before Joe Biden's withdrawal from the presidential race, the work unpacks truth and fiction in spectacle. Drawing inspiration from a wide range of pop culture and media sources, including the musical *Hamilton* and music video for Childish Gambino's *This is America*, Wood poses in the guise of the ex-President, while simultaneously making a mockery of Black Republican women such as Candace Owens who subscribe to the glorification of the American Dream.

Biography

Qualeasha Wood (b. 1996, Long Branch, NJ) lives and works in Philadelphia, PA. She received her BA in 2019 from the Rhode Island School of Design, Providence, RI and her MA in 2021 from Cranbrook Academy of Fine Art, Bloomfield Hills, MI. In 2023 Pippy Houldsworth Gallery, London, presented *t/d/r*, the artist's first solo exhibition with the gallery. Wood currently has her first solo institutional exhibition, *code_anima*, at the Harvey B. Gantt Center for African-American Art + Culture, Charlotte, NC, and is included in *Beyond: Tapestry Expanded*, The Peeler Art Center at DePauw University, IN. In 2024 she will be included in the second iteration of *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys*, travelling from Brooklyn Museum, New York, NY to the High Museum, Atlanta, GA. Her recent exhibitions include *Threaded Visions: Contemporary Weavings from the Collection*, Art Institute of Chicago, IL (2024); *Threaded*, Spelman College Museum of Fine Art, Atlanta, GA (2024); *Manic Pixie Magical Negro*, Kendra Jayne Patrick, New York, NY (2023); *The New Bend*, Hauser & Wirth, Somerset, New York, NY and Los Angeles, CA (2022-3); *It's Time For Me To Go*, MoMA PS1, New York, NY (2022); and *Alter Egos / Projected Selves*, The Metropolitan Museum of Art, New York, NY (2022). Her collections include Art Institute of Chicago, IL; The Metropolitan Museum of Art, New York, NY; The Rennie Collection, Vancouver, Canada; The Rhode Island School of Design Museum, Providence, RI; The Studio Museum in Harlem, New York, NY; The Dean Collection, New York, NY; and The Museum of Fine Arts, Houston, TX.



Judith Godwin, *Provincetown Summer*, 1953, oil on canvas, 63.2 x 96.2 cm, 25 x 38 in. (PH11198)

POA (Museum Only)





Judith Godwin, *Green for Danger*, 1982, oil on canvas, 132.4 x 168 cm, 52 x 66 in (PH11043)



Judith Godwin, *Windsong*, 1985 (circa), mixed media on paper, 45.7 x 61 cm, 18 x 24 in (PH11105)
Judith Godwin, *Ruby Marsh*, 1977 (circa), acrylic on paper, 45.7 x 61.6 cm, 18 x 24 ½ in (PH11122)

Each \$25,000

PIPPY HOULDSWORTH GALLERY

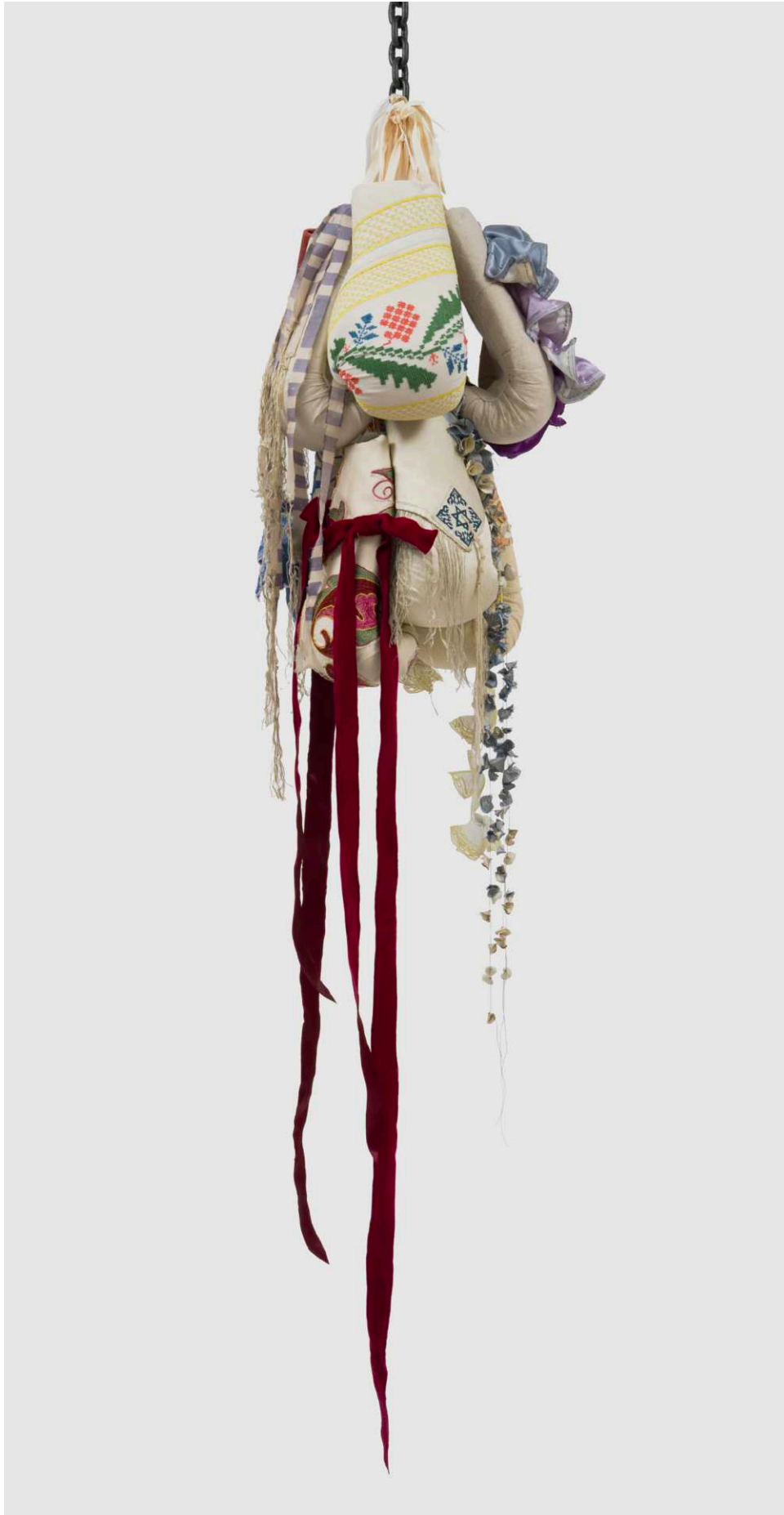
JUDITH GODWIN

Known primarily for her association with the Abstract Expressionist movement during the 1950s, Judith Godwin's contribution to the New York avant-garde was significant throughout a career that stretched into the twenty-first century. Godwin painted *Provincetown Summer* (1953) during her first summer spent studying under Hans Hoffman in his coastal Provincetown home. Godwin formed a strong friendship with Hofmann and his wife Maria Wolfegg during this time, going on to study under Hofmann in New York at his 52 West Eighth Street from Autumn 1954 to Winter 1955. Working in New York in the 1950's, a scene dominated by male painters, Godwin sought to redefine the 'masculine' values of the Abstract Expressionist movement by way of gestural abstractions that brought a loose geometry into dialogue with nature, dance and Zen philosophy.

In *Green for Danger* (1982), a painting produced in the middle of Godwin's career, there are clear markers of the different stages of development within her painting practice. The dynamism of the central green and red forms are a nod to the gestural style of her early 1950's works, with a dance-like rhythm directly inspired by her friend Martha Graham's performances. In the striking linear forms of the painting - streaks of diagonal black, red and blue - one can read architectural elements such as beams and girders, spatial elements that emerged in Godwin's works from the early 1970s, following a period during the 1960s renovating 18th-century homes in Connecticut. As Godwin's work developed in the 1980s, vibrant washes of colour took a central focus, in part returning to the experimental palette found in her earliest works, during her studies under Hans Hofmann, though combined with the compositional restraint and rigour of her later style.

Biography

Judith Godwin (b. 1930, Suffolk Virginia, d. 2021) studied at Mary Baldwin College, VA; College of William and Mary, VA; Art Student's League, NY; and the Hans Hofmann School, NY. She was also awarded honorary degrees from Virginia Commonwealth University, Richmond, VA and Mary Baldwin College, VA. In January 2024 Pippy Houldsworth Gallery presented *Expressions of Life*, the first European solo exhibition of Godwin's work. The artist's recent exhibitions include *Modern Woman*, Berry Campbell, New York, NY (2023); *Action/Gesture/Paint: A Global Story of the Women of Abstraction 1940 - 1970*, Whitechapel Gallery, London (2022-23), travelling to Fondation Vincent van Gogh, Arles and Kunsthalle Bielefeld, Bielefeld (2022-23); *Something Wicked*, McNay Art Museum, San Antonio, TX (2022); and *Postwar Women*, Art Students League, New York, NY (2019). Godwin has also had solo exhibitions at Virginia Museum of Fine Art, Richmond, VA; McNay Art Museum, San Antonio, TX; Delaware Center for the Contemporary Art, Maryland, MD; Albany Museum of Art, NY; and Amarillo Museum of Art, TX. Collections include the Art Institute of Chicago, IL; The Metropolitan Museum of Art, New York, NY; The Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art, CA; Yale University Art Gallery, CT; National Museum of Women in the Arts, Washington D.C.; National Museum of Art, Osaka; National Museum of Wales, Cardiff; and Amarillo Museum of Art, TX, amongst others.



Zoë Buckman, *the geography of us*, 2024, leather boxing gloves, vintage textiles and chain, 127 x 35.6 x 40.6 cm, 50 x 14 x 16 in (PH12137)

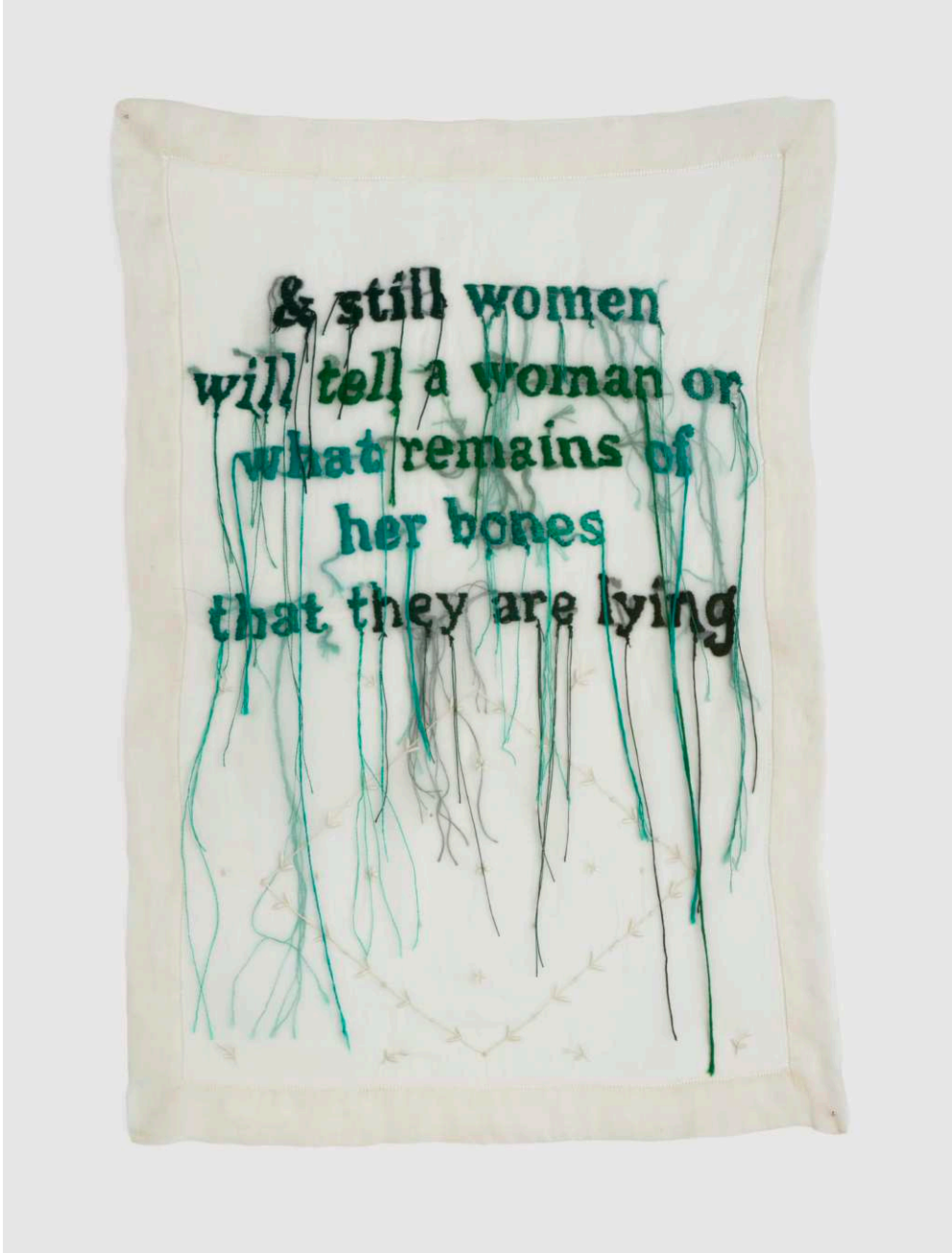
\$50,000





Zoë Buckman, *memory of a ritual of a thing*, 2024, 104.1 x 100.3 cm, 41 x 39 ½ in (PH12138)

\$31,000



Zoë Buckman, *turn out my pockets*, 2024, embroidery on vintage textile, 48.3 x 33.7 cm, 19 x 13 ¼ in (PH12148)

\$10,500

PIPPY HOULDSWORTH GALLERY

ZOË BUCKMAN

In *memory of a ritual of a thing* (2024), Buckman reimagines a photograph of her nephew getting his hair cut in the living room of his East London home. In this latest series, the artist depicts her Jewish family and friends within domestic settings, making space for care and community in the midst of an intensifying political climate. Buckman presents her nephew draped in appliquéd fabric that connects to both his Nigerian and Jewish heritage. The message 'who by fire, who by water' is delicately embroidered in Hebrew to his right, a lyric from Leonard Cohen's interpretation of a Yom Kippur prayer. In *the geography of us* (2024), Buckman revisits her oft-used motif of boxing gloves to consider the relationship between textiles and heritage anew, combining strips of striped Tallit prayer shawls and deconstructed satin Kippahs with the strong, round forms of the gloves. In both works Buckman's brightly coloured textiles are joyful, reminders that intimacy and affection are vital for the strength and resilience of a community.

Biography

Zoë Buckman (b. 1985, London, UK) lives and works in Brooklyn, NY. She studied at the International Centre of Photography (ICP), NY, and was awarded an Art Matters Grant in 2017. In 2024 she will be included in *Get in the Game*, a group exhibition at San Francisco Museum of Modern Art, CA, travelling onwards to Crystal Bridges, Bentonville, AR and Pérez Art Museum, Miami, FL. Other recent solo and group exhibitions include *She's a Knockout: Sport, Gender, and the Body in Contemporary Art*, Lowe Art Museum, University of Miami, FL; *Reclamation*, Various Small Fires, Dallas, TX (2024); *Resistance Training: Arts Sports, and Civil Rights*, MSU Broad Art Museum, East Lansing, MI (2023-24); *Real Families: Stories of Change*, The Fitzwilliam Museum, Cambridge, UK (2023-24); *TENDED*, Lyles & King, NY (2023); and *Thread Routes*, Massimo De Carlo, Hong Kong (2023). In 2022 Pippy Houldsworth Gallery presented Buckman's first UK solo show, *BLOODWORK*. Collections include National Portrait Gallery, London; Whitney Museum of American Art, New York, NY; Institute of Contemporary Art, Miami, FL; Baltimore Museum of Art, MD; The Studio Museum in Harlem, New York, NY; Rose Art Museum at Brandeis University, Waltham, MA; and Chrysler Museum of Art, Norfolk, VA.



Nasim Hantehzadeh, *The Big Loud Noise*, 2024, oil and oil stick on linen, 130.8 x 109.9 cm, 51 ½ x 43 ½ in (PH11252)

\$22,000



Nasim Hantehzadeh, *Headlamp and games in the dark*, 2024, oil and oil stick on canvas, 120 x 160 cm, 47 ¼ x 63 in (PH12098)

\$25,000



Nasim Hantehzadeh, *Long time no see*, 2024, oil on paper, framed, 130.5 x 110.5 cm, 51 ½ x 43 ½ in (PH12135)

\$12,000

PIPPY HOULDSWORTH GALLERY

NASIM HANTEHZADEH

Working in oil, pastel and graphite on canvas and paper, Nasim Hantehzadeh's whirling compositions draw upon a range of references, from explorations of gender and sexuality through the playful inclusion of multi-coloured and ornate sexual organs, to motifs found in Islamic architecture and indigenous Mesoamerican Art. In *Headlamp and games in the dark* (2024), Hantehzadeh reflects upon their childhood memories of living in Iran and experiencing electricity rations at nighttime. References to the diffused beam of a torch and scattered matchsticks in the lower left-hand side of the composition evoke childhood memories of stacking games that the artist would play with their siblings by candlelight. *Long time no see* (2024) focuses on longing and homecoming, with two crescent forms almost encircling a round form at the heart of the composition, symbolising the warmth of a hug between loved ones after an extended period apart. Hantehzadeh lives and works in the US and their family continue to live in Iran, where the draconian stance against LGBTQI+ rights prohibits them from returning.

Biography

Nasim Hantehzadeh (b. 1988, Stillwater, Oklahoma) lives and works in Los Angeles, CA. They earned a BA from the University of Tehran Center for Art and Architecture in 2010, a BFA from the School of the Art Institute of Chicago in 2013, and an MFA from the University of California Los Angeles in 2018. In 2022, Pippy Houldsworth Gallery, London, presented Hantehzadeh's first European solo exhibition, *Ray of Light*. Other recent exhibitions include *Halfway to Sanity: Inaugural Group Exhibition*, The Pit, Los Angeles, CA (2024); *Nasim Hantehzadeh: Mutates and Grows*, Nina Johnson, Miami, FL (2023); *The Moth and The Thunderclap*, Modern Art, London (2023); *Where Cloudy Waters Collide...*, Pippy Houldsworth Gallery, London (2022); *Solo Booth*, The Pit, Frieze Los Angeles, CA (2022); and *Orgasmic*, Nina Johnson, Miami, FL (2021), among others. They have received the Resnick Grant, the D'Arsy Hayman Grant and the Pollock-Krasner Foundation Award. Collections include Frederick R Weisman Art Foundation, Los Angeles, CA; Jorge Pérez, Miami, FL; Dieresis Collection, Guadalajara, Mexico; GAIA Collection, Mexico; Isabel and Agustín Coppel Collection, Mexico; and Lynda and Stewart Resnick Collection, USA.



Jacqueline de Jong, *Polar Bear...?*, 2024, acrylic and oil pastel on canvas, 189.8 x 232.2 cm, 74 ¾ x 91 ½ in (PH11287)

€70,000



Jacqueline de Jong, *In the Streets of L.*, 2022, oil and oil stick on canvas, framed, 138 x 219 cm, 54 ¼ x 86 ¼ in (PH10531)

€63,000



Jacqueline de Jong, *Accident banale*, 1964, oil on canvas, 73.5 x 97.5 cm, 29 x 38 ½ in (PH11150)

€105,000



Jacqueline de Jong, *Untitled (Upstairs-Downstairs)*, 1986, charcoal, crayon and acrylic on watercolour paper, 90 x 61 cm, 35.5 x 24 in (PH1113)

€24,000

PIPPY HOULDSWORTH GALLERY

JACQUELINE DE JONG

Jacqueline de Jong (1939-2024) has been widely recognised for her contribution to the European avant-garde, in particular Situationist International (SI) and Gruppe SPUR. Over a career spanning seven decades, her paintings and sculptures defied stylistic conventions, evolving in a self-referential manner, repeating formal and conceptual concerns across different points in her career. Themes of eroticism, war and violence are prevalent throughout, and her most recent work revisits these early themes as they related to the present day. In *Polar Bear...?* (2024) - one of de Jong's final works - she depicts a swarming composition of vibrant animals, entwined lovers, burning planes and ghoulish figures, making reference to both the war in Ukraine and the looming threat of climate change. Likewise, in *In the Streets of L* (2022) de Jong interrogates the world around her, the troupe of skeletons and soldiers referring to current global events such as global warfare and the death of Queen Elizabeth II.

Accident banale (1964) is an exemplary work from de Jong's *Accidental Paintings* of the mid-1960s, a series first inspired by a traffic accident witnessed by the artist. When combined with de Jong's lively, naïve figures cast in the playful, impasto brushwork of her early painting, the recurring motifs of cars and wheels lend these paintings a dark humour.

Biography

Jacqueline de Jong (b. 1939, Hengelo, The Netherlands, d. 2024, Amsterdam, The Netherlands) lived and worked between Amsterdam and Bourbonnais, France. Opening in November 2024, the NSU Art Museum Fort Lauderdale, FL, will present the first US retrospective of de Jong's work. In 2023, she was named Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture, and in 2019 the AWARE Prize for Women Artists presented her with the Outstanding Merit Award. In 2019, *These are Situationist Times!*, an in-depth history of the 1960s publication she produced, was launched at Stedelijk Museum, Amsterdam and MoMA PS1, New York, NY. Her archive, the Jacqueline de Jong Papers, was acquired by the Beinecke Library of Rare Books and Manuscripts, Yale University, CT in 2011. Solo museum exhibitions include WIELS, Brussels (2021), touring to MOSTYN, Wales (2021-22) and Kunstmuseum Ravensburg (2022); Stedelijk Museum, Amsterdam (2019); Les Abattoirs, Toulouse (2018-19); Malmö Konsthall (2018-19); and Cobra Museum for Contemporary Art, Amstelveen (2003).



Sophia Loeb, *A descoberta de um estreito caminho* (*Discovering a narrow path*), 2024, oil and pigment on linen
70 x 120 cm, 27 ½ x 47 ¼ in (PH11366)

£15,000





Sophia Loeb, *Eu meandarei pela Mata (I will meander through the forest)*, 2024, acrylic, oil and pigment on canvas
110 x 90 cm, 43 ¼ x 35 ½ in (PH12083)

£15,000

PIPPY HOULDSWORTH GALLERY

SOPHIA LOEB

In her paintings, Sophia Loeb explores human attitudes to the natural world, envisioning landscape and organic forms through a language of painterly abstraction. Her works resist the ingrained hierarchies that arise between humanity and nature, creating fantastical worlds that draw from her childhood growing up in Brazil, and her interest in meditation. In Loeb's *A descoberta de um estreito caminho (Discovering a narrow path)* (2024), the artist celebrates moments of discovery and realisation, the work's title referring to the opportunities and growth that can spring from taking the road less travelled. Channels and openings within the composition offer moments for such contemplation amidst bursts of dynamic crimson and teal brushstrokes. In *Eu meandrarej pela Mata (I will meander through the forest)* (2024), Loeb evokes the varied textures of Brazilian forests, her dense brushwork evocative of the movement of branches in the wind or a river spilling out across the soil.

Biography

Sophia Loeb (b. 1997, Sao Paulo, Brazil) lives and works in London. She received her MA in Painting from the Royal College of Art, London, and earned her BA in Fine Art and History of Art at Goldsmiths, University of London. In 2023 Loeb had her first solo exhibition with Pippy Houldsworth Gallery, *Todos os Seres são de Todos os Seres (All Beings are of All Beings)*. She is currently included in *Abstraction (re)creation - 20 under 40*, Le Consortium, Dijon, and will be a part of *Daffodils Baptised In Butter*, a group show at The Arts Club, London, later this year. Loeb's recent group exhibitions include Andrew Kreps Gallery, New York, NY (2024); Olivia Foundation, Mexico City (2024); The Green Family Foundation, Dallas, TX (2024); James Cohan Gallery, New York, NY (2024); Pippy Houldsworth Gallery, London, UK (2023); Galerie Marguo, Paris (2023); Spread Museum, Entrevaux (2021); and Lamb Gallery, London (2018), amongst others. She has participated in residencies at the School of Visual Arts, New York, NY and Kaaysa Arte Residência, Brazil. Her collections include Green Family Art Foundation, Dallas, TX; The Rachofsky Collection, Dallas, TX; The Shah Garg Foundation, New York, NY; and Olivia Foundation, Mexico City.



Francesca DiMattio, *Jordan Meissen*, 2024, glaze on porcelain on tile pedestal, sculpture: 78.7 x 53.3 x 45.7 cm, 31 x 21 x 18 in
pedestal: 83.8 x 30.5 x 30.5 cm, 33 x 12 x 12 in; overall: 162.5 x 53.3 x 45.7 cm, 64 x 21 x 18 in (PH12106)

\$32,000



PIPPY HOULDSWORTH GALLERY

FRANCESCA DIMATTIO

Francesca DiMattio's multidisciplinary practice transcends categories and disrupts preconceived notions of the domestic and decorative. In *Jordan Meissen* (2024), DiMattio explores the visual language and texture of Meissen porcelain, an early 18th century hard-paste china popular in Germany, that pre-dates Sèvres porcelain. DiMattio references this canonical style with a delicate pastel palette, replete with gilded details, against a uniform white base, combining dense barnacle-like clusters of round flowers with bucolic tableaux. Merging visual references to historic design with depictions of contemporary elements – a spray bottle and a Nike Jordan sneaker – DiMattio collapses meaning between these disparate halves. Presenting a cornucopia of raw-edged negative space, shifting forms and striking contrasts, the artist centres her sculpture on the formal relationships that emerge between items of high and low culture.

Biography

Francesca DiMattio (b. 1981) studied at Cooper Union, NY and Columbia University, NY. She is currently included in the inaugural exhibition at The Campus, Claverack, NY. Her recent exhibitions include *Wedgwood*, Pippy Houldsworth Gallery, London (2023); *Slip Tease*, Kasmin, NY (2023); *Ceramics in the Expanded Field*, MASS MoCA, MA (2021-23); *Dialogues Across Disciplines*, Wellin Museum of Art, NY (2023); *Sèvres*, Nina Johnson, Miami, FL (2022); *A Form of Magic*, Morán Morán, Mexico City (2022); *Statues*, Art Omi, Ghent (2019-20); *Caryatid*, Pippy Houldsworth Gallery, London (2019); *Housewares*, Blaffer Art Museum, Houston, TX (2014); and *Banquet*, ICA Boston, MA (2010-11). Collections include Bass Museum, Miami, FL; (San Francisco Museum of Modern Art, CA; Rose Art Museum at Brandeis University, Waltham, MA; Paisley Museum & Art Galleries, Glasgow; Everson Museum of Art, Syracuse, NY; Frances Young Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY; Pérez Art Museum, Miami, FL, amongst others.



Veronica Fernandez, *Floating away (breathe)*, 2024, oil on canvas, 152.4 x 121.9 cm, 60 x 48 in (PH12096)

\$16,000



Veronica Fernandez, *Birthday Girl*, 2024, oil on panel, 76.2 x 76.2 cm, 30 x 30 in (PH12097)

\$12,000

PIPPY HOULDSWORTH GALLERY

VERONICA FERNANDEZ

Veronica Fernandez's paintings re-imagine memories connected to her family life and upbringing, teasing out small pleasures and scenes of community in amongst her recollections of the financial insecurity she faced growing up. In *Floating away (breathe)* (2024) and *Birthday Girl* (2024), Fernandez begins her compositions with fragments of photographs from her childhood, borrowing visual motifs from images of her mother's baby shower and snapshots of other children living in the temporary housing solutions her family sought within different U.S. cities. In *Birthday Girl*, Fernandez reveals a young girl behind the open door of a motel room, her appearance inspired in part by Fernandez's own sister, as well as the brave, resilient children she knew during this difficult period. Likewise, in *Floating away (breathe)*, Fernandez remembers how her siblings used to play outdoors when they lived in Miami, turning over rocks to watch baby frogs scatter at their feet. Though both works present moments of hardship, in her decisive use of a monochromatic blue palette, Fernandez presents these memories in an environment of serenity and quiet joy. Her bold brushwork and the use of abstracted blue forms lend an otherworldly quality to her memories, so as to create a breathing room between past and present. By depicting children celebrating birthdays and the simple excitement of world around them, the artist creates grounding and positive representations to counteract the tightening melancholy that so often accompanies remembrance.

Biography

Veronica Fernandez (b. 1998, Norfolk, VA) completed her BFA at The School of Visual Arts in NYC. Her recent solo and duo exhibitions include *What will you give?*, Night Gallery, Los Angeles, CA (2024); *I'll Never Close My Eyes Again*, Galleria Poggiali, Milan (2023); *When You Hold Onto My Spirit, Will You Let Your Spirit Grow?*, Sow & Tailor, Los Angeles, CA (2022); and *I Put My Faith In My Temple*, Thierry Goldberg, New York, NY. Recent group exhibitions include *Horizons*, Sow & Tailor, Hong Kong (2023); *Goddesses*, Jeffrey Deitch Gallery, Miami, FL (2022); *Hot Concrete*, K11 Musea, Hong Kong (2022); *Narrative Minds*, Asia Art Centre, Taipei (2022); *I Do My Own Stunts*, Spazio Amanita, Los Angeles, CA (2022); *Visual Unpredictability*, Patrick Parrish Gallery, New York, NY (2021); *Buscando Recuerdos*, Hashimoto Contemporary, New York, NY (2021); and *De Lo Mío*, Jenkins Johnson Gallery, New York, NY (2020).



Dindga McCannon, *Bessie's Song*, 2003, appliqué on cotton quilt, gold lamé, vintage beaded trim, embroidered patches, glass beads, metallic threads, quilted panel, 114 x 93 cm, 44.74 x 36.5 in (PH10285)

\$60,000



Dindga McCannon, *We Have the Same Hopes: Women*, 2019, silk paper, gold specks and metallic thread embroidery on velvet

36 x 28 cm, 14 x 11 in (PH10461)

\$15,000





Dindga McCannon, *Sunday - the Meditators*, 2020, oil on canvas, 127 x 127 cm, 50 x 50 in (PH10523)

\$70,000

PIPPY HOULDSWORTH GALLERY

DINDGA MCCANNON

For five decades, Dindga McCannon has uplifted the histories of Black women in her multidisciplinary practice, which includes paintings, textile, prints and sculpture. In *Bessie's Song* (2003), McCannon was inspired by the blues singer Bessie Smith, renowned during the Jazz Age of the 1930s for her contralto voice, exuberant character and sense of style. In an expanse of gold lame fabric, McCannon captures the singer's energy and ambition, celebrating her tragically short yet remarkable lifetime and career.

In recent paintings and collages McCannon captures the joy of intergenerational connection and female companionship. In *Sunday - The Meditators* (2020), McCannon presents an image of warmth, intimacy and hopefulness. Painted in 2020, a period of renewed social change in conversation with the civil rights movement of McCannon's young adulthood, the work envisions the meditating women as 'reflecting on the events of yesterday and the possibilities of tomorrow'. Cast in warm, vibrant hues, the women coexist in a comfortable silence, contemplating change in the week ahead as their Sunday drifts away. Likewise, in *We Have the Same Hopes: Women* (2019), McCannon emphasises the generative potential of sisterhood and togetherness, her allegorical figure surrounded by the embroidered words 'women around the world we have hopes and dreams'.

Biography

Dindga McCannon (b. 1947, New York, NY) lives and works in Philadelphia, PA. In April 2024 McCannon created a commissioned mural at Rikers Island for the NYC Health + Hospitals' Community Mural Program. She is currently included in *Where We At, Black Women Artists. Now! "Paper Works"*, EFA Robert Blackburn Printmaking Workshop Program, New York, NY; travelling to Weeksville Society Gallery, Buffalo, NY. In 2022, Pippy Houldsworth Gallery presented *Dindga!*, marking her first European solo exhibition. Recent exhibitions include *Inheritance*, Whitney Museum of American Art, New York, NY (2023-4); and *Afro-Atlantic Histories*, co-organised by Museu de Arte de São Paulo (MASP) and Instituto Tomie Ohtake, São Paulo (2018), touring to Museum of Fine Arts, Houston, TX (2021-2022); National Gallery of Art, Washington, D.C. (2022), Los Angeles County Museum of Art (2022-23); and Dallas Museum of Art, TX (2023-2024); *What That Quilt Knows About Me*, American Folk Art Museum, New York, NY (2023); *It's Pablo-matic: Picasso According to Hannah Gadsby*, Brooklyn Museum, New York, NY (2023); *The Interior Life: Recent Acquisitions*, National Gallery of Art, Washington D.C. (2023); *When We See Us*, Zeitz MOCAA, Cape Town (2022-3); and *Pour, Tear, Carve*, The Phillips Collection, Washington, D.C. (2023). Her collections include the Brooklyn Museum, New York, NY; Whitney Museum of American Art, New York, NY; Studio Museum in Harlem, New York, NY; The Phillips Collection, Washington, D.C.; Schomburg Center for Research in Black Culture, NY; Michigan State University, MA; and Verbund Collection, Vienna.



Liorah Tchirout, *Some more time must wear the print of his remembrance out*, 2024, oil on panel, 122 x 90 cm, 48 x 35 ½ in (PH12088)

£14,000





Liorah Tchiprout, *I planned to feed it with a heart*, 2024, oil on board, 90 x 60 cm, 35 ½ x 23 ½ in (PH12151)

£9,000

PIPPY HOULDSWORTH GALLERY

LIORAH TCHIPROUT

Working in painting, printmaking and sculpture, Liorah Tchiprouit's paintings are both fantastical and intimate, informed by Yiddish literature and the artist's Jewish culture. Each of her compositions is derived from tableaux of self-made dolls, animated from modelling galy, handmade clothing, and human or animal hair. These figurines are based on herself, her closest friends, and fictional characters of literature and her own imagining, complicating the relationship between the real and imagined.

The title, *Some more time must wear the print of his remembrance out*, is a quote from Shakespeare's *Cymbeline*, whereby Tchiprouit references her roots as printmaker, likening the process of creating a print to the act of remembering a loved one. Reworking compositions and building depth through washes of oil paint, Tchiprouit's approach to painting pays homage to the layered quality of printmaking. In this work and others, her female figures appear to be in anticipation of an unseen moment or person, content in the comfortable intimacy between themselves as they wait. Such themes of memory and longing are central to Tchiprouit's work, as she houses her dolls in a dream-like world that is both self-referential and protective.

Biography

Liorah Tchiprouit (b. 1992, London) lives and works in London. She received her MA from Camberwell College of Art, London (2020), and earned her BA in Fine Art Printmaking at University of Brighton (2016). She is currently the subject of her first solo exhibition at Pippy Houldsworth Gallery, *I love the flames, but not the embers*. Previous solo exhibitions include *Two Eyes Wide Open at the Edge of Dawn*, Marlborough, London (2023); *All Things are Kneeling*, Bocket Gallery, London (2022); and *Frontier at the Country of Night*, Oxmarket Contemporary, Chichester (2022). Recent group exhibitions include *The Darling of Reflection*, Sid Motion Gallery, London (2024); *Summer Exhibition*, Royal Academy of Arts, London (2023), for which Tchiprouit won the Sunny Dupree Family Award for a Woman Artist; *Face to Face: A Celebration of Portraiture*, Marlborough, London (2023); *Painted Prints*, trio show with Jimmy Merris and Gillian Ayres, Marlborough, London (2023); *New Contemporaries*, South London Gallery, London (2021); and *The Ingram Prize Exhibition*, Unit 1 Gallery, London (2021), amongst others. She has been shortlisted for the Ruth Borchard Self Portrait Prize (2023), selected for Bloomberg New Contemporaries (2021), and shortlisted for the Ingram Prize (2021), The Signature Art Prize (2021), and the Ruth Borchard Self Portrait Prize (2020). Her collections include Government Art Collection, UK; Rachofsky Collection, Dallas, TX; Ruth Borchard Next Generation Collection, London; Soho House Art Collection; and Clifford Chance Collection, London.



Ming Smith, *Judith Jamison, Sophisticated Lady*, 1980, c. 1980, archival gelatin silver print, 25.4 x 20.3 cm, 10 x 8 in
framed: 33.4 x 27.4 cm, 13 ¼ x 10 ¾ in (PH12159)

\$55,000



Ming Smith, *Phyllis Hyman*, 1980, c. 1980, archival gelatin silver print, 25.4 x 20.3 cm, 10 x 8 in, framed: 33.4 x 27.4 cm, 13 ¼ x 10 ¾ in (PH12158)

\$55,000

PIPPY HOULDSWORTH GALLERY

MING SMITH

Over a career spanning almost six decades, Ming Smith has probed and pushed the limits of photography as a medium. Experimenting with blur, double exposure, collage and hand tinting, Smith has forged a distinctive style which lies somewhere between documentation and dreamscape. Smith's portraits of Judith Jamison, an iconic dancer known for her work in Philadelphia and New York in the 1970s and 1980s, and Phyllis Hyman, a singer and songwriter famous for her contributions to Jazz, R&B and Broadway, were taken around 1980 when both women were working on the Broadway musical *Sophisticated Ladies* at the time. The portraits are part of the artist's wider project of celebrating Black musicians, performers and cultural icons. Having worked as a dancer in the late 1970's, Smith met and photographed figures such Tina Turner and Grace Jones at the peak of the careers, her own passion for dance and music strengthening her photography.

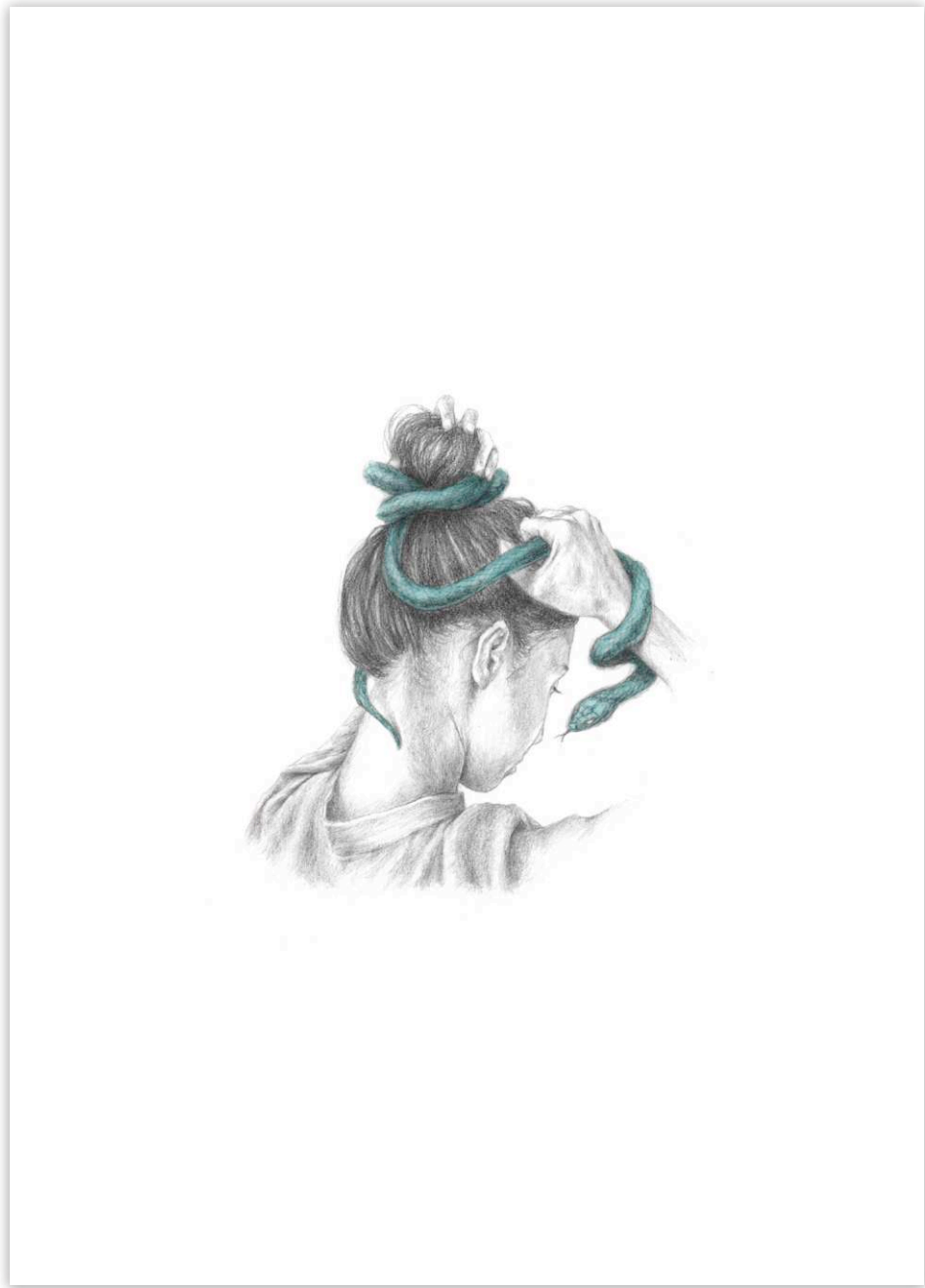
Biography

Ming Smith (b. 1950, Detroit, MI) was honoured with the prestigious Lifetime Achievement Award 2023 by the International Center of Photography (ICP), New York. This autumn Smith will have simultaneous solo exhibitions in three locations across Columbus, OH: *Jazz Requiem - Notations in Blue*, Gund Gallery at Kenyon College; *Transcendence*, Columbus Museum of Art; and *Wind Chime*, Wexner Museum of Art. In 2023 she was the subject of two major solo exhibitions: *Projects: Ming Smith*, curated by Thelma Golden, The Museum of Modern Art, New York, NY and *Ming Smith: Feeling the Future*, Contemporary Arts Museum Houston, TX. Collections include the Brooklyn Museum, New York, NY; Detroit Institute of Arts, MI; J. Paul Getty Museum, Los Angeles, CA; Philadelphia Museum of Art, PA; National Gallery of Art, Washington D.C.; Art Gallery of Ontario, Toronto; Schomburg Center for Research in Black Culture, New York, NY; Smithsonian Anacostia Community Museum, Washington D.C.; Smithsonian National Museum of African American History & Culture, Washington D.C.; The Museum of Modern Art, New York, NY; Virginia Museum of Fine Arts, VA; Baltimore Museum of Art, MD; and Whitney Museum of American Art, New York, NY.



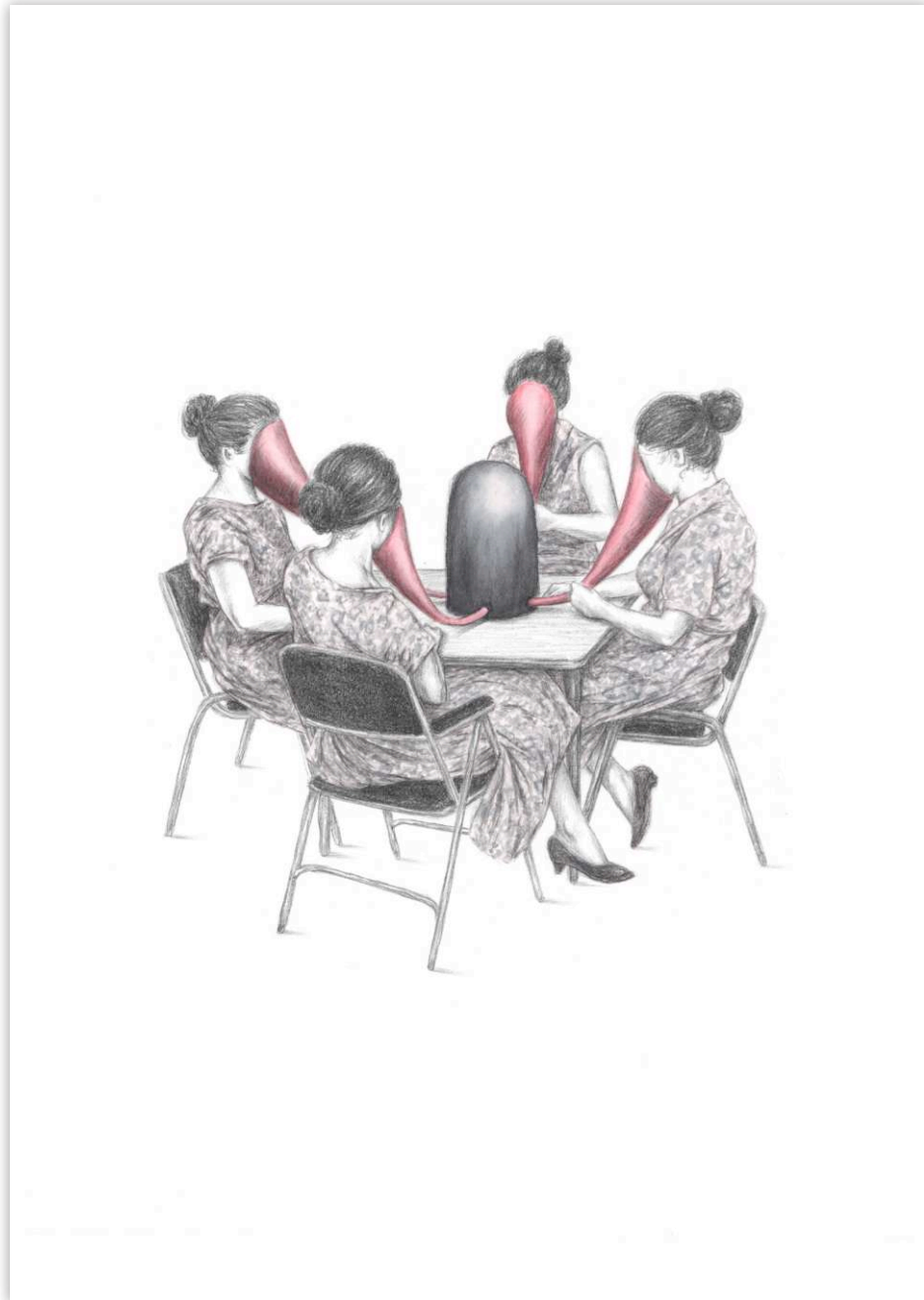
Rachel Goodyear, *Knots*, 2024, pencil and watercolour on paper, framed, 42 x 30 cm, 16 ½ x 11 ¾ in (PH12118)

£2,500



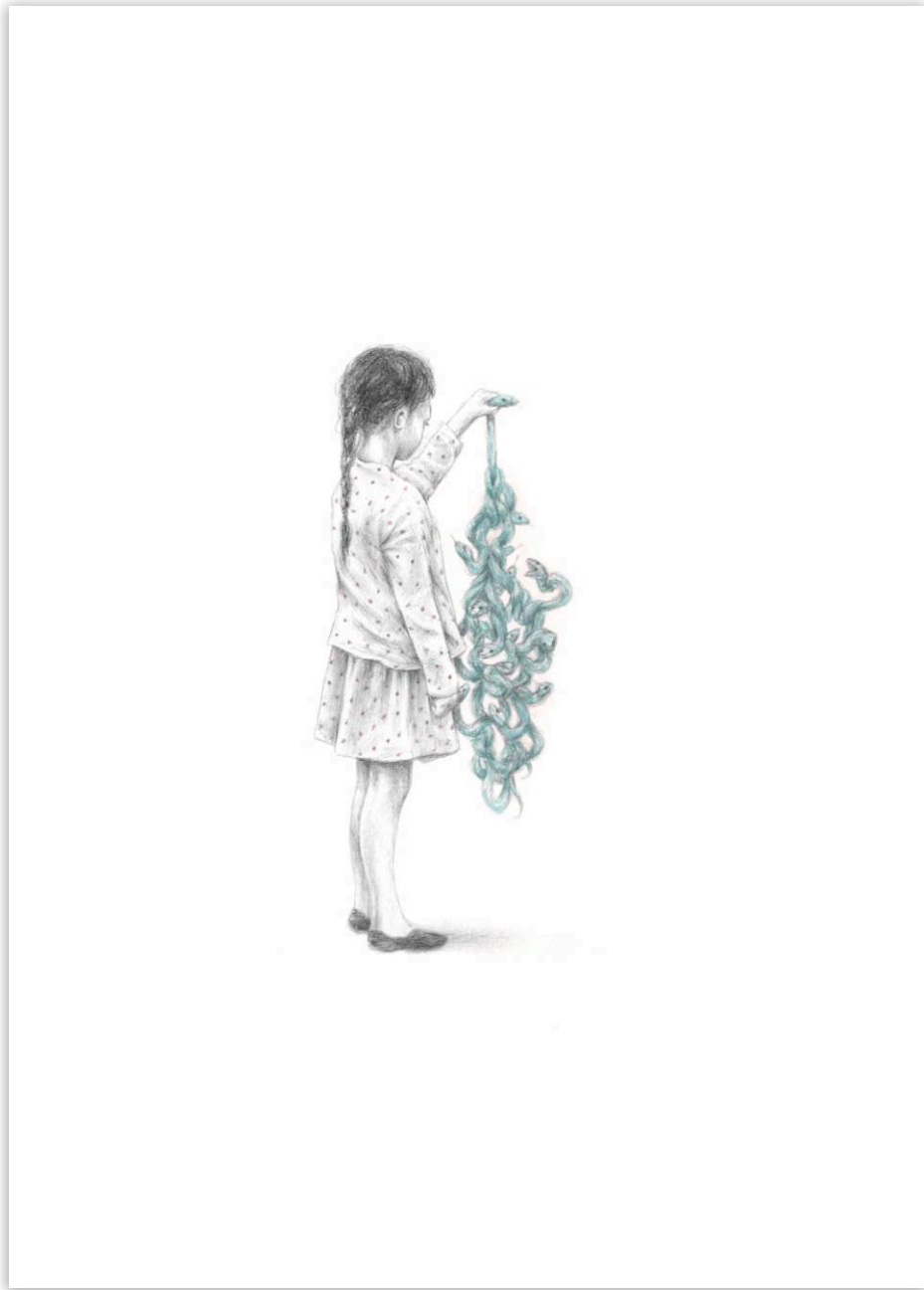
Rachel Goodyear, *Medusa*, 2024, pencil and watercolour on paper, framed, 42 x 30 cm, 16 ½ x 11 ¾ in (PH11655)

£2,500



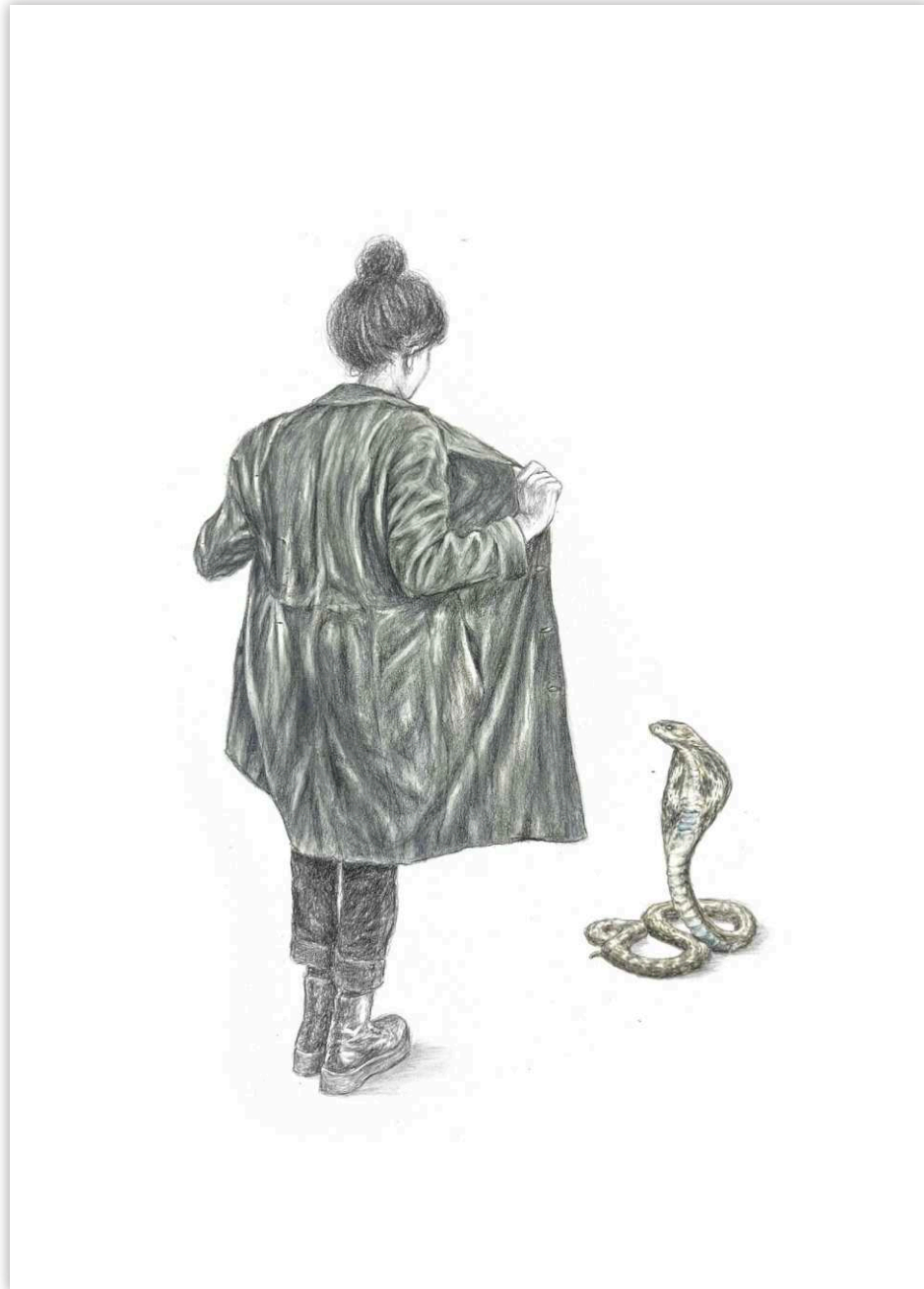
Rachel Goodyear, *Conference*, 2024, pencil and watercolour on paper, framed, 42 x 30 cm, 16 ½ x 11 ¾ in (PH12120)

£2,500



Rachel Goodyear, *Snake Tangle*, 2024, pencil and watercolour on paper, framed, 42 x 30 cm, 16 ½ x 11 ¾ in (PH11656)

£2,500



Rachel Goodyear, *Snake Tangle*, 2024, pencil and watercolour on paper, framed, 42 x 30 cm, 16 ½ x 11 ¾ in (PH11656)

£2,500

PIPPY HOULDSWORTH GALLERY

RACHEL GOODYEAR

Using familiar yet incongruous imagery, Goodyear's intricately rendered drawings and films explore the macabre undertones of the human condition. Referencing dreams, nightmares, the psyche and traditional folklore, her works capture vivid, hallucinatory experiences. However uncomfortable or inexplicable their situation, Goodyear's representations of women hold their own space. Each engages in specific tasks or movements - whilst the logic of the activity is often unclear, concentration or the exertion of will is demonstrable. In *Knots* (2024), two women are focused on unravelling the tangled legs of the octopuses around them, their serenity and quiet focus at odds with their strange, slippery task. In other works Goodyear draws playful details from Greek Mythology, with *Medusa* (2024) incorporating the snakes-as-hair motif within the quotidian image of a woman securing her bun. Forming a response to contemporary feminist surrealism, Goodyear treads a fine line between beauty and terror, playfulness and the macabre.

Biography

Rachel Goodyear (b. 1978, Lancashire, UK) studied at Hopwood Hall, Rochdale, and Leeds Metropolitan University. Her recent solo exhibitions include *Stirrings*, Grundy Art Gallery, Blackpool, travelling to Salford Museum & Art Gallery, Salford (2022-23); *Solitary Acts*, Pippy Houldsworth Gallery, online, London (2021); *Catching Sight*, The New Art Gallery, Walsall (2017); and *Dancing Devils*, Pippy Houldsworth Gallery, The Box, London (2018). Goodyear has been selected for the Innsbruck International Biennale of the Arts, Austria (2016); the Curitiba Biennale, Brazil (2013); Liverpool Biennial (2008); and The Drawing Biennial, The Drawing Room, London (2017, 2015, 2013). Her collections include the Victoria & Albert Museum, London; Rijksmuseum, Amsterdam; Walker Art Gallery, Liverpool; The Whitworth, Manchester; The Olbricht Collection, Berlin; Museum Folkwang, Essen; Bury Art Gallery and Museum, Bury St Edwards; Collection Pennine Arts, UK; and The New Art Gallery, Walsall, among others.

PIPPY HOULDSWORTH GALLERY