



PIPPY HOULDSWORTH GALLERY

Art Basel | Booth A2

Preview Days: 16-17 June 2026 | Public Days: 18-21 June 2026

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PIPPY HOULDSWORTH GALLERY

JENNIFER BARTLETT

KV DUONG

JUDITH GODWIN

JACQUELINE DE JONG

MARY KELLY

SOPHIA LOEB

MARIO MARTINEZ

KATY MORAN

NENGI OMUKU

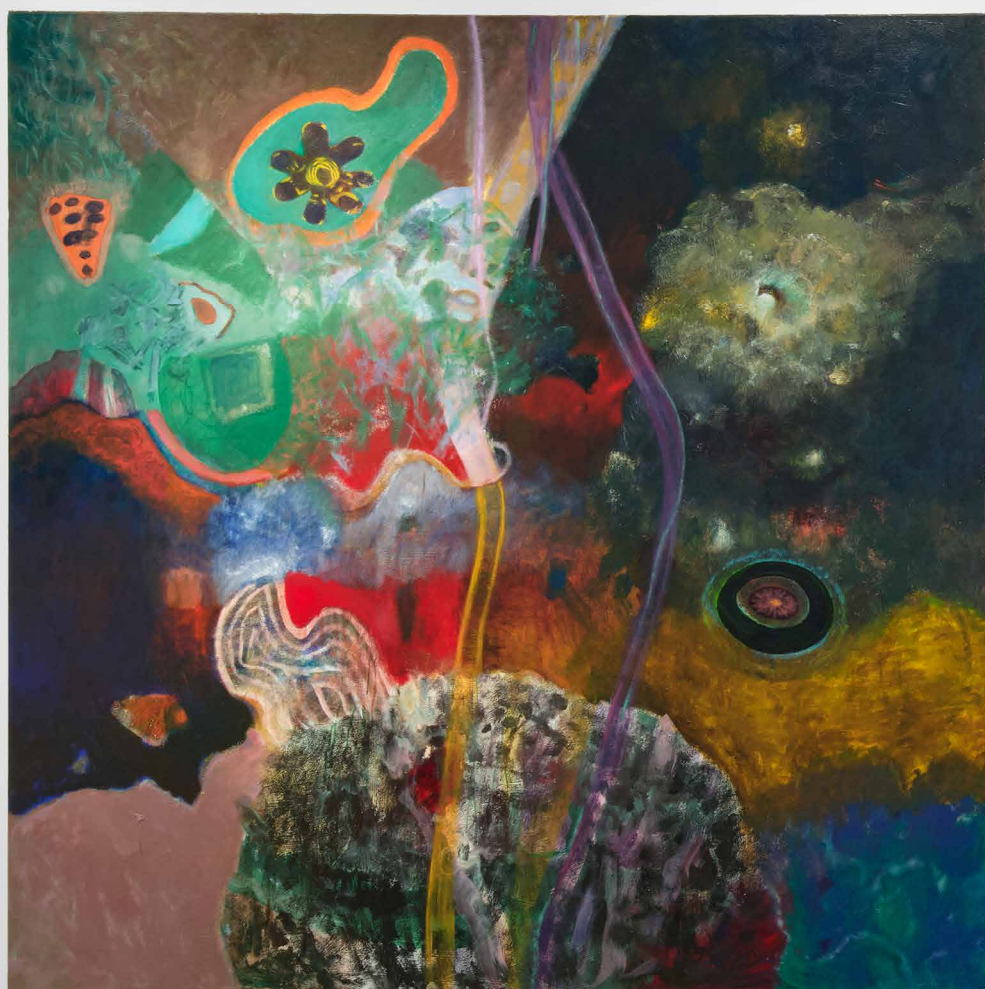
FAITH RINGGOLD

JAUNE QUICK-TO-SEE SMITH

EMMI WHITEHORSE

QUALEASHA WOOD

MARIO MARTINEZ



Mario Martinez, *Celestialscape*, 2001, acrylic on canvas, 183.2 x 183.2 cm, 72 ¼ x 72 ¼ in (PH13232)

\$75,000



Mario Martinez, *Brooklyn Jog*, 2006, charcoal and chalk on paper, 61 x 48.3 cm, 24 x 19 in (PH13227)

\$10,000

PIPPY HOULDSWORTH GALLERY

MARIO MARTINEZ

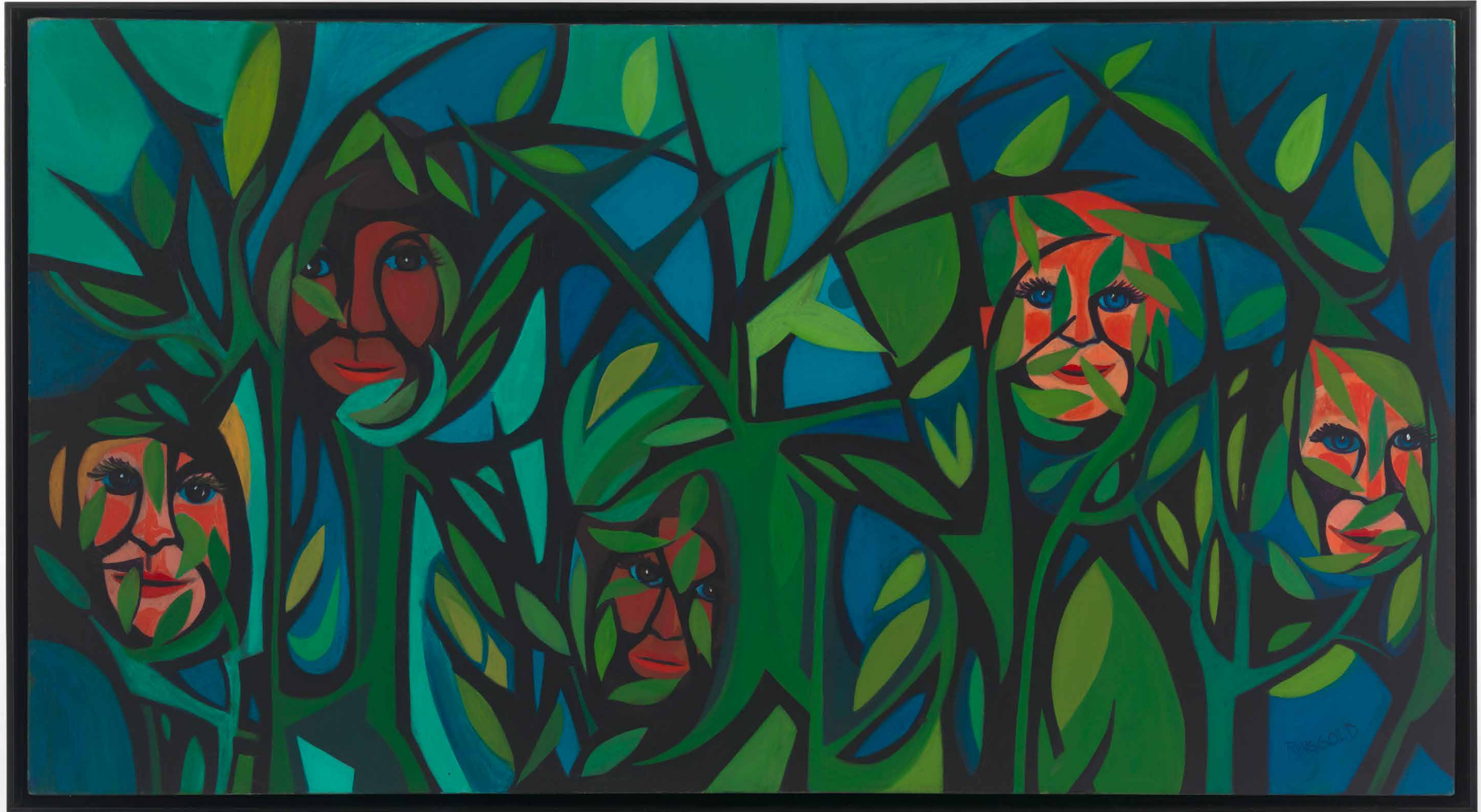
A member of the Pascua Yaqui Tribe of Arizona, Mario Martinez's abstract paintings draw upon the natural world and his Southwestern roots, including cosmic forms, rock formations, plants, and animals. Martinez draws inspiration from the spiritual traditions of the Yaqui people, shaping a practice rooted in reverence for nature and ancestral lands. Rather than adhering to strict representation, his work develops through an associative visual language that evokes symbolic and spiritual connections. *Celestialscape* (2001) is an important early work made the year before Martinez moved to New York, NY, bringing together several recurring motifs from the artist's visual language, such as serpentine forms and flowers. The flower motif in particular relates to the Yaqui ceremonial deer dance, a ritual that symbolizes the tension between good and evil and the importance of maintaining harmony with nature. In *Brooklyn Jog* (2006) Martinez combines the influence of Arizonan landscape alongside the frenetic energy of his new home, the ever-changing nature of the city represented by a tangle of tumbling forms.

Biography

Mario Martinez (b. 1953, Scottsdale, AZ) lives and works in New York, NY. He received his BFA from the School of Art, Arizona State University in 1979, and an MFA from the San Francisco Art Institute in 1985. In 2005 he was the subject of a major mid-career retrospective at the Smithsonian Institution's National Museum of the American Indian, New York, NY. Since 1991, Martinez's work has appeared in almost 50 solo and group exhibitions at prestigious venues across the US, including Denver Art Museum, CO (1995, 1998); Montclair Art Museum, NJ (2018-2020); and Eiteljorg Museum, Indianapolis, IN (2015-2016, 2017-2018). His recent exhibitions include *Indigenous Identities: Here, Now & Always*, Zimmerli Art Museum at Rutgers University, New Brunswick, NJ (2025); *Flow States - LA TRIENAL 2024*, El Museo del Barrio, New York, NY (2024-5); and *The Brooklyn Artists Exhibition*, Brooklyn Museum, New York, NY (2024).

His institutional collections include the Museum of Contemporary Native American Art, Santa Fe, NM; Eiteljorg Museum, IN; Smithsonian National Museum of the American Indian, Washington, D.C.; John D. and Catherine T. MacArthur Foundation, Chicago, IL; Heard Museum, Phoenix, AZ; and Tucson Museum of Art, AZ, among others.

FAITH RINGGOLD



Faith Ringgold, *American People Series #15: Hide Little Children*, 1966, oil on canvas, 66 x 121.9 cm, 26 x 48 in (H8831)

\$850,000



PIPPY HOULDSWORTH GALLERY

FAITH RINGGOLD

Faith Ringgold is renowned as one of the most influential artists, educators and activists of the twentieth and twenty-first centuries, producing politically charged works that shattered the notion of the American dream, highlighting the racial and gender inequalities rife in society. She was instrumental in organising protests that called attention to the lack of opportunities for women of colour in the art world. Focusing her attention on the Whitney Annual, Ringgold demanded that 50% of the artists should be female, and half of those Black women. The following year the Whitney Annual presented three times more women artists. In 1971, she set up *Where We At, Black Women Artists, Inc (WWA)*, a collective of black female artists who felt neglected not only by the mainstream but also by the male dominated Black Arts Movement and the largely white feminist one.

In 1963-67 Ringgold made her eponymous *American People* series of figurative paintings using flattened spaces, linear outlines and muted colours, each work inspired by life in Harlem and the growing Civil Rights movement. In *American People Series #15: Hide Little Children* (1966), Ringgold depicts children concealed within thick jungle foliage, confronting the viewer with wide-open eyes. The work was inspired by her daughters, Michele and Barbara, who had recently begun attending an integrated school in New York. Although the title suggests a playful game, the painting reflects Ringgold's anxiety about the prejudice that could shape her children's futures. Stylistically, the work recalls the jungle scenes of the French post-impressionist painter, Henri Rousseau, and African craft styles such as Congolese 'Kuba' designs and Malian mud cloth from which Ringgold drew inspiration. *Hide Little Children* was a key work in three separate touring retrospectives, each of which opened respectively at Neuberger Museum of Art, New York, NY, in 2010; Serpentine Galleries in London in 2019; and New Museum, New York, NY in 2022.

Biography

Over a six-decade career, Faith Ringgold (b. 1930, Harlem, NY, d. 2024) received more than 75 awards, fellowships, citations and honours, including the Solomon R. Guggenheim Fellowship for painting, two National Endowment for the Arts Awards and 23 honorary doctorates. She has been the subject of over 50 solo exhibitions, with several major institutional retrospectives including *Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts*, New Museum, New York, NY (1998); *American People, Black Light: Faith Ringgold's Paintings of the 1960s*, Neuberger Museum of Art, New York, NY (2010), travelling to Pérez Art Miami Museum, Miami, FL, and National Museum of Women in the Arts, Washington, DC; *Faith Ringgold*, Serpentine Galleries, (2019), travelling to Bildmuseet, Umeå, Sweden and Glenstone Museum, Potomac, MD; and *Faith Ringgold: American People*, New Museum, New York, NY (2022), travelling to de Young Museum, San Francisco, CA, and the Museum of Contemporary Art, Chicago, IL.

In 2016, the Museum of Modern Art in New York acquired Ringgold's mural-scale painting *American People Series #20: Die* (1967). Her work is also included in numerous public collections including The Metropolitan Museum of Art, New York, NY; Brooklyn Museum, New York, NY; Philadelphia Museum of Art, PA; Smithsonian Institute of Art, Washington, DC; Baltimore Museum of Art, MD; and The High Museum of Art, Atlanta, GA, amongst many others.

NENGI OMUKU



Nengi Omuku, *Cloud by Day*, 2026, oil on sanyan, 167 x 122 cm, 65 ¾ x 48 in (PH13242)

£45,000



PIPPY HOULDSWORTH GALLERY

NENGI OMUKU

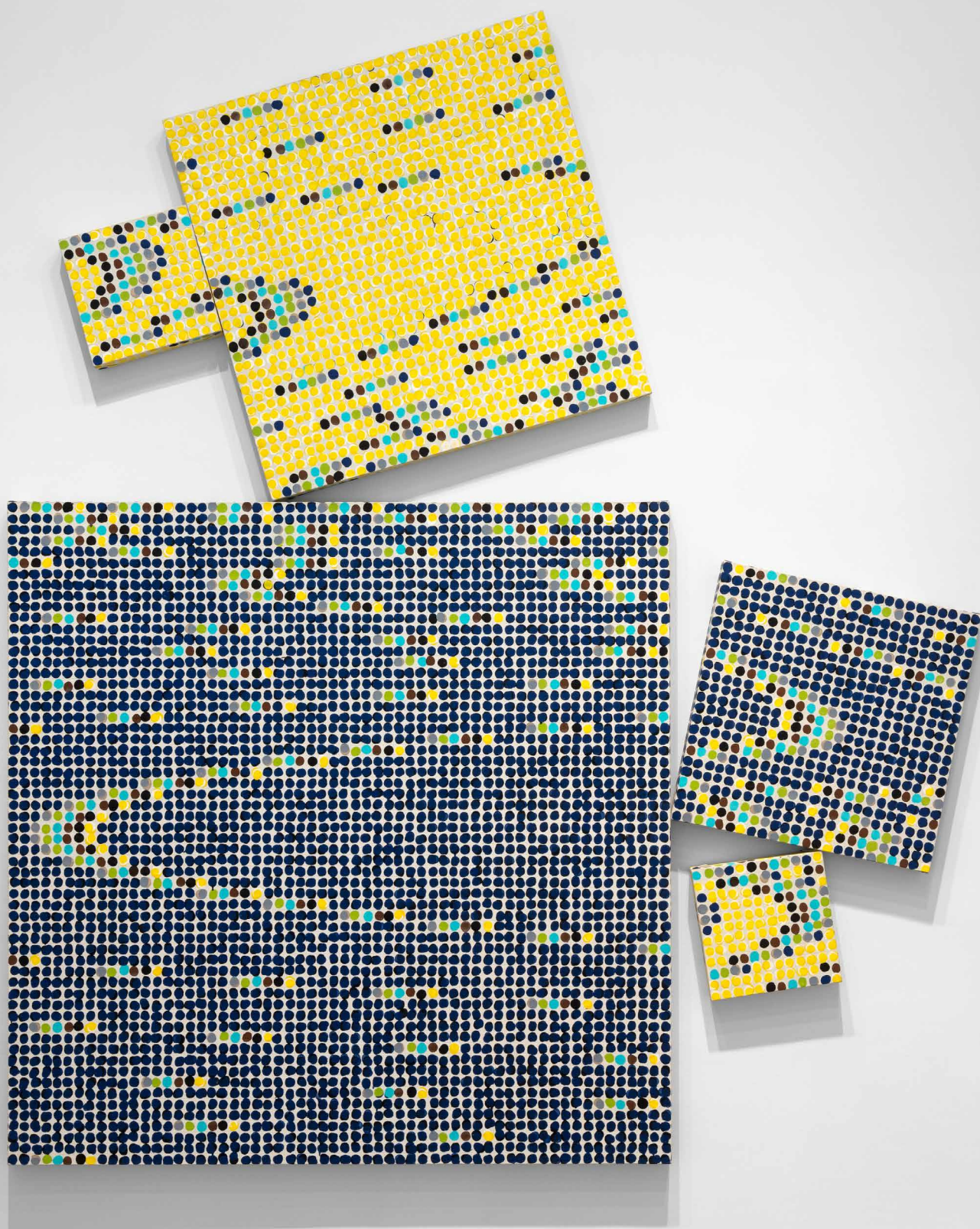
In her painting Nengi Omuku studies nature, heritage and the interior psychological experience, working on sanyan, a woven Aso-oke fabric traditionally crafted by the Yoruba people, and now made by communities in rural Nigeria with locally harvested cotton. In *Cloud by Day* (2026), Nengi Omuku presents a shifting dreamscape, a contrast between harmonious fields of colour and dynamic figures that zoom past one another on motorbikes, or run through billowing clouds. The painting continues themes explored in Omuku's most recent body of work in which she interrogates urban life in her home city Lagos, drawing from local press images of people in protest, as well as the treasured areas of nature found within the sprawling metropolis. She transforms these real-life scenes of unrest into fluid, longing presentations of a utopian possibility, an otherworldly and peaceful cityscape that champions its beauty and energy.

Biography

Nengi Omuku (b. 1987, Nigeria) lives and works in London, UK, and Lagos, Nigeria. She received her BA in 2010 and her MA in 2012 from the Slade School of Art, London. Opening 27 June 2026, Omuku will have her first US institutional solo exhibition at de Young Museum, San Francisco, CA, followed by solo museum exhibitions at SCAD Museum of Art, Savannah, GA, and the Frye Art Museum, Seattle, WA. Later this year she will also be included in *British Art Show 10: A Chorus of Strangers*, which will travel across the UK until 2028. In 2023, the artist's first institutional exhibition in the UK, *The Dance of People and the Natural World*, opened at Hastings Contemporary, before travelling to Arnolfini, Bristol in 2024.

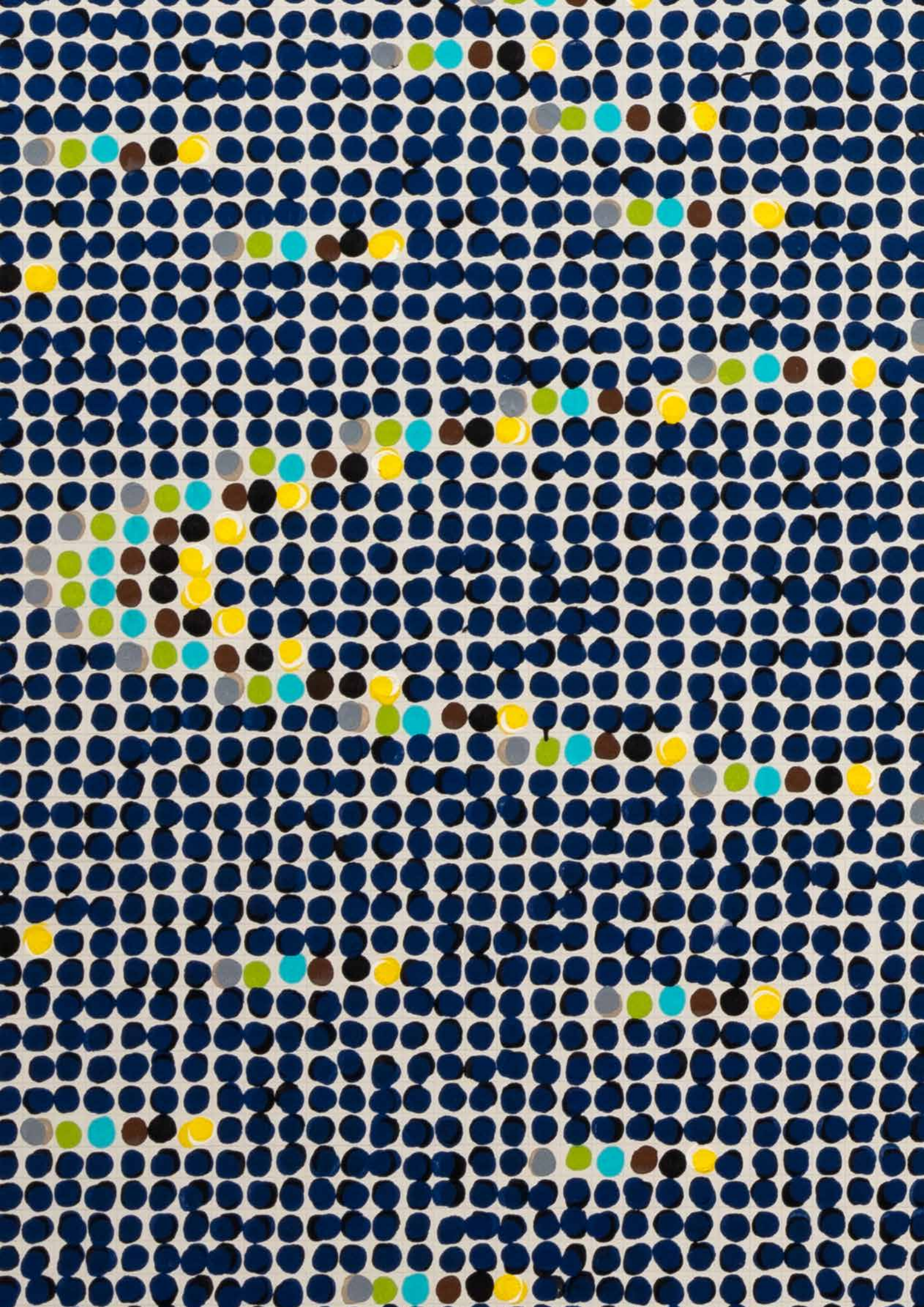
Her institutional collections include Baltimore Museum of Art, MD; The Government Art Collection, UK; The Norton Museum of Art, West Palm Beach, FL; The Whitworth, Manchester; Women's Art Collection, Murray Edwards College, Cambridge; The Newark Museum of Art, NJ; and Institute of Contemporary Art, Miami, FL.

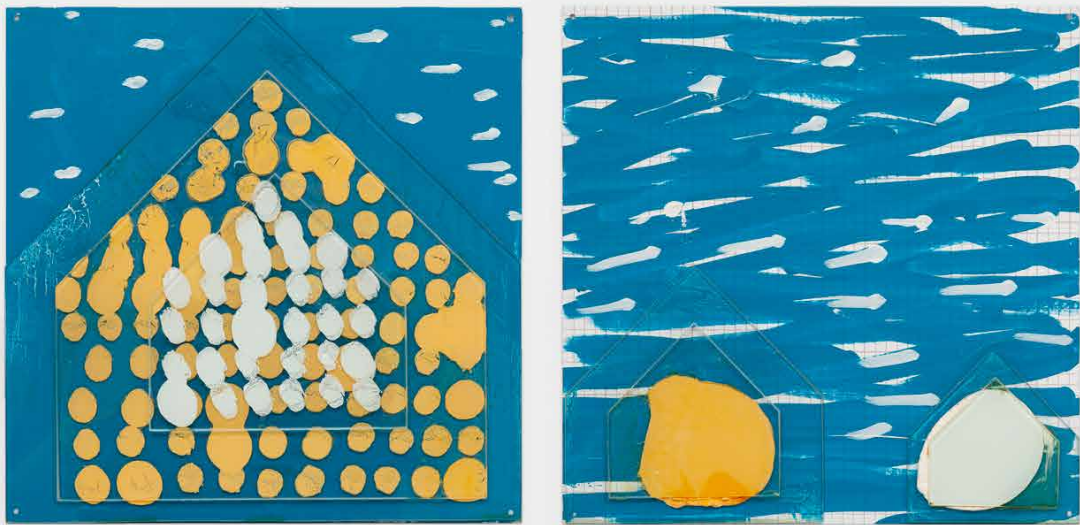
JENNIFER BARTLETT



Jennifer Bartlett, *Leaking Systems*, 2001, oil on 5 canvases, overall: 264.2 x 223.5 cm, 104 x 88 in (PH13259)

\$325,000





Jennifer Bartlett, *Seaside Houses*, 2000, enamel over silkscreen grid on baked enamel, steel plates, 30.5 x 63.5 cm, 12 x 25 in (PH12708)

\$75,000

PIPPY HOULDSWORTH GALLERY

JENNIFER BARTLETT

Jennifer Bartlett emerged out of 1970s New York as one of the leading painters of her generation, despite the artistic milieu of the time being dominated by male artists such as Richard Serra and Chuck Close. Her genre-defying oeuvre draws upon the visual languages of Minimalism and seriality, Conceptual Art, and Expressionism, and encompasses a variety of media, including her signature steel plates, canvas, and sculptural installation. In 1968 Bartlett began working on enamel coated square steel plates inspired by New York City subway signs. The process is exemplified in her 47-metre-long magnum opus *Rhapsody* – consisting of 987 plates – debuted at Paula Cooper Gallery in 1976 and now in the collection of the Museum of Modern Art, New York.

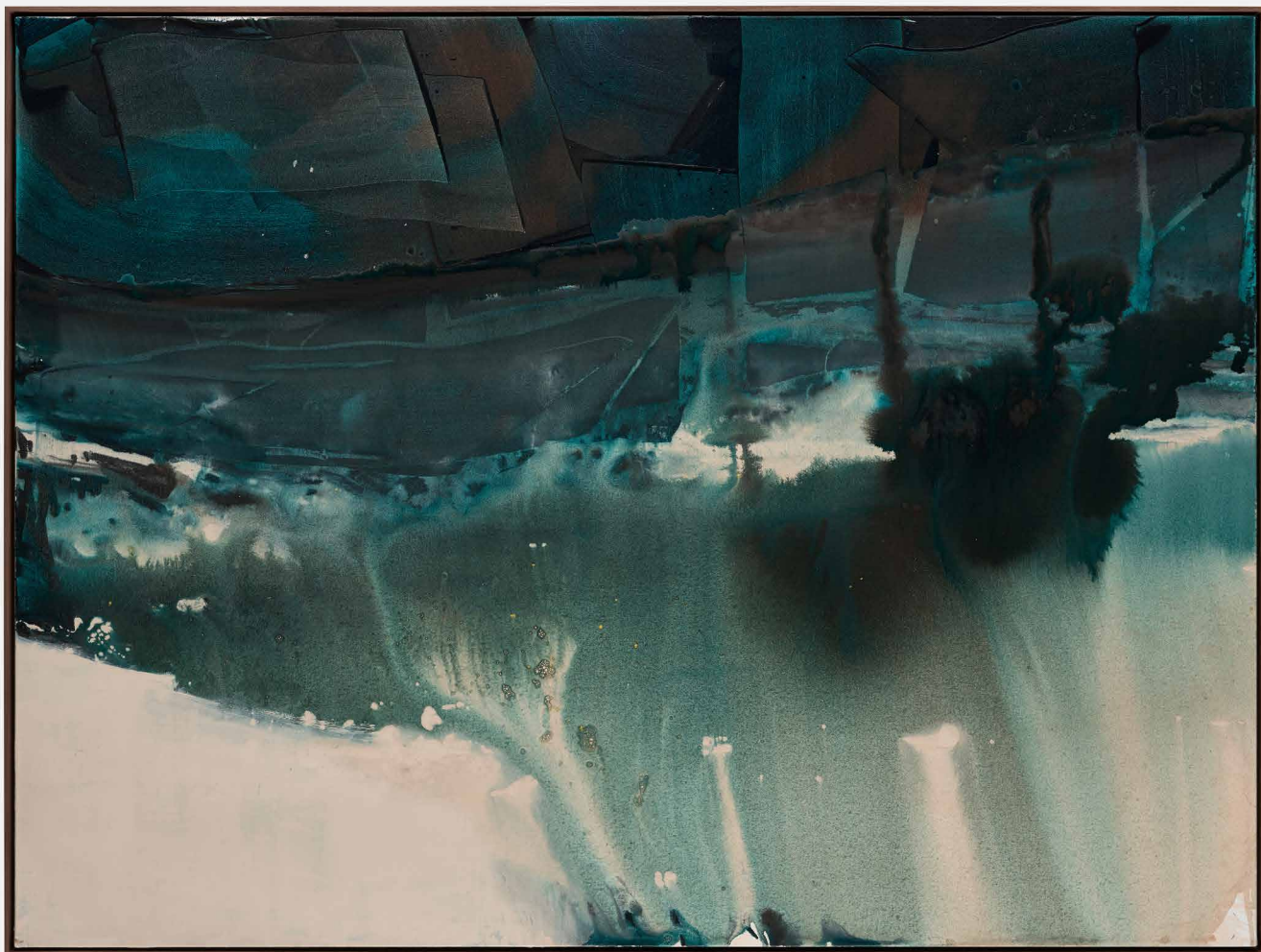
In *Leaking Systems* (2001) Bartlett paints hundreds of individual dots across five square canvases. The work presents a dialogue between the formal grid-based works of her early career and the increasingly playful and sculptural modular compositions, embraced as she settled into success. *Leaking Systems* sees the artist switch steel for canvas and enamel for oil paint as she explores the pleasure of painting alongside the formal constraints of the grid, her title alluding to this rupture of order, a free-falling and toppling of system and rule. In *Seaside Houses* (2000), Bartlett presents two of her plates, the seriality of the grid partially concealed beneath enamel paint as she presents three rudimentary houses, one of four core motifs in her practice alongside the tree, the mountain, and the ocean. The house as a form evokes notions of home, stability and domesticity, particularly as they pertain to ideas of traditionally women's labour.

Biography

Jennifer Bartlett (1941-2022) was born in Long Beach, CA and studied at Mills College, Oakland, CA and the Yale School of Art, New Haven, CT. The first major museum survey exhibition of Bartlett's work was organised in 1985 – it travelled from Walker Art Center, Minneapolis, MN to Brooklyn Museum, NY and Carnegie Museum of Art, Pittsburgh, PA. Bartlett's first institutional solo exhibition in the UK was mounted at Tate, London in 1982. In 2006, her early enamelled steel plate paintings were surveyed at the Addison Gallery of American Art, Andover, MA. In 2013 and 2014, a second survey of Bartlett's work—*Jennifer Bartlett: History of the Universe*, curated by Klaus Ottmann – travelled to Pennsylvania Academy of the Fine Arts, PA and Parrish Art Museum, Water Mill, NY.

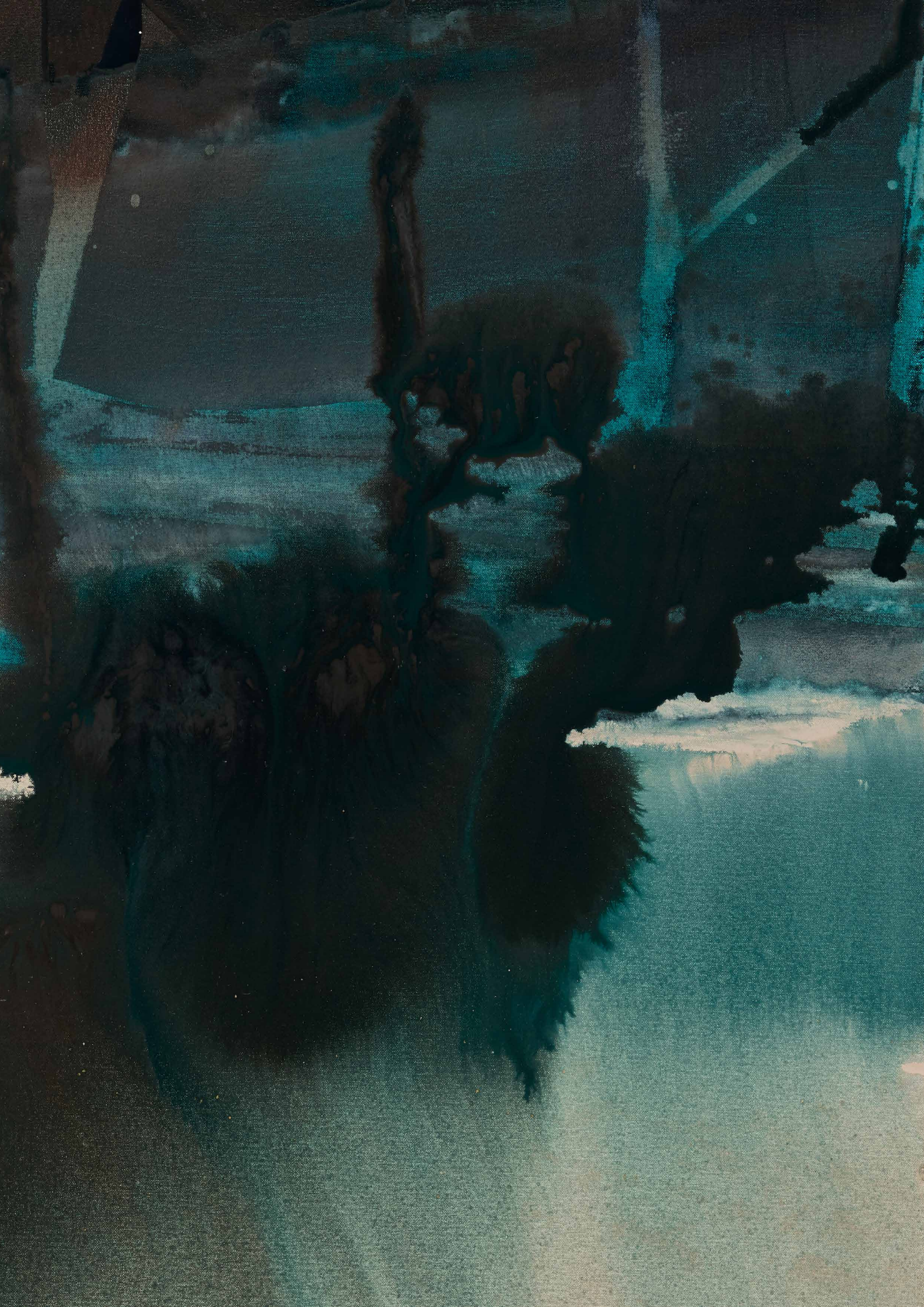
Her work is featured in numerous institutional collections, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Dallas Museum of Art, TX; Los Angeles County Museum of Art, CA; Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Houston, TX; Philadelphia Museum of Art, PA; San Francisco Museum of Modern Art, CA; Tate, London; Bennese House Museum, Naoshima; and Whitney Museum of American Art, New York, NY, amongst many others.

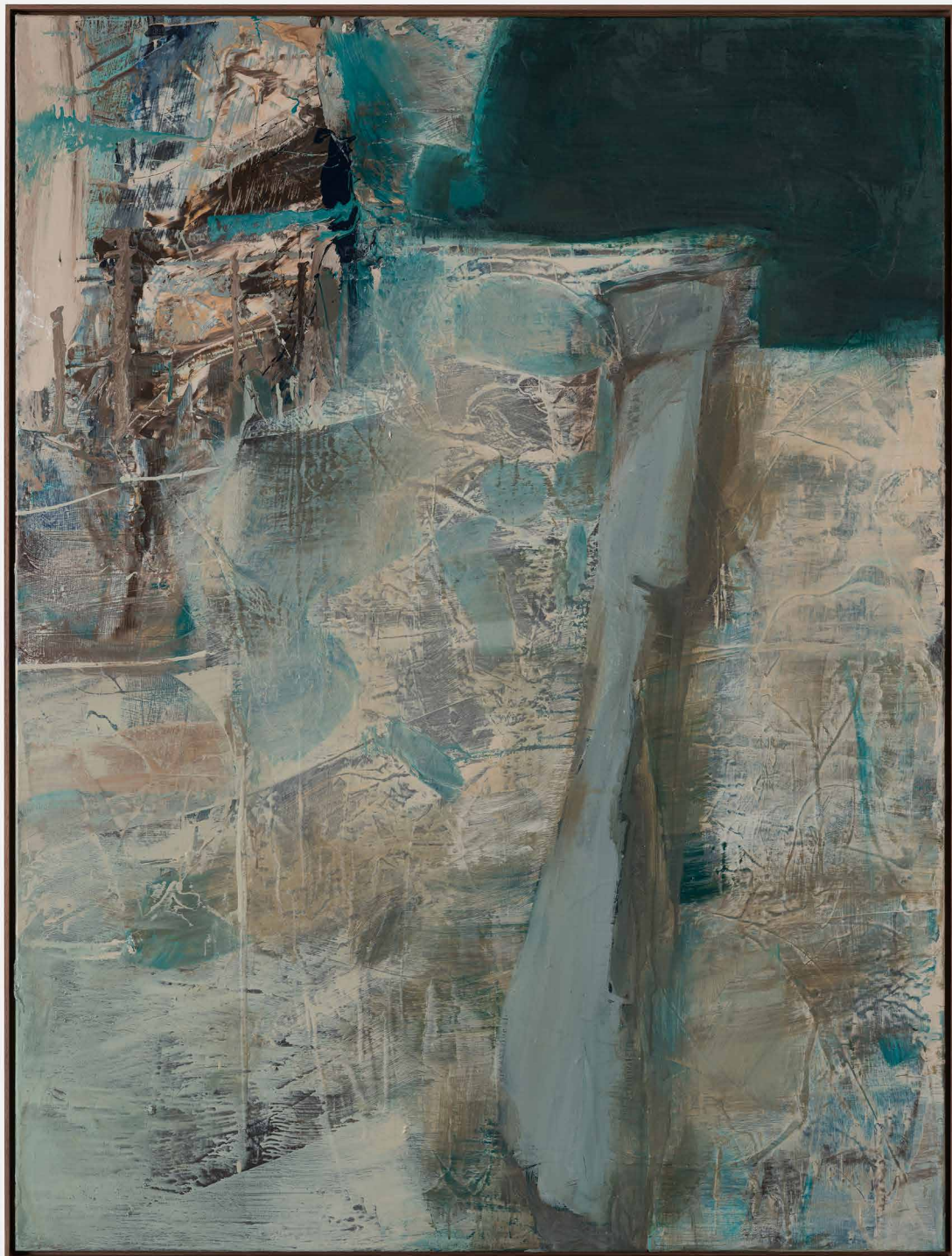
KATY MORAN



Katy Moran, *Healing 1*, 2026, acrylic on canvas, 120 x 160 cm, 47 ¼ x 63 in (PH13287)

£50,000





Katy Moran, *Healing 2*, 2026, acrylic on canvas, 160 x 120 cm, 63 x 47 ¼ in (PH13250)

£50,000

PIPPY HOULDSWORTH GALLERY

KATY MORAN

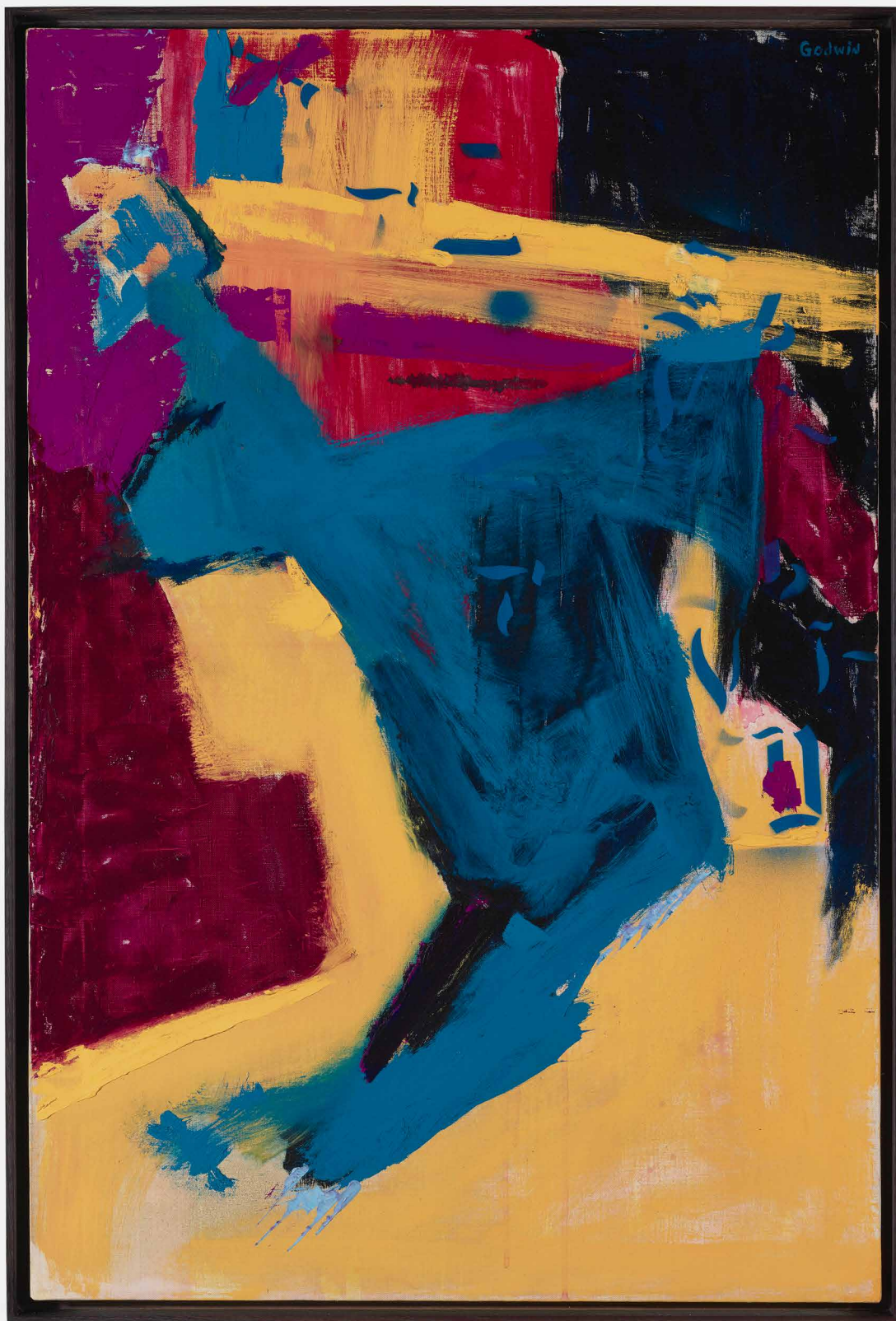
Katy Moran is celebrated for her abstract works that delve into the interplay of form, colour, and texture. Her paintings encompass a wide range of mark-making techniques to evoke varied atmospheres. Although some works hint at traditional landscapes or figurative elements, her painting avoids narrative, focusing on sensation rather than representation. *Healing 1* and *Healing 2* favour a verdant, inky palette, driven in part by the colour's association in feng shui to the wood element, promoting renewal, physical restoration and abundance in times of recovery. Here *Healing* is also a mimetic allusion, relating to subconscious themes of catharsis and contemplation as Moran often begins her painting with transcendental meditation. She encourages chance encounters in her painting, using non-traditional objects and squeegees to drag paint across the surface, allowing pouring mediums to pool and drip, governed by external forces. By allowing the nature of paint to inform the painting process, Moran is liberated from the bonds of materiality.

Biography

Katy Moran (b. 1975, Manchester) lives and works in Hertfordshire. She completed an MA Fine Art in painting at the Royal College of Art, London in 2005. Solo exhibitions include Parasol Unit for Contemporary Art, London (2015); Douglas Hyde Gallery, Dublin (2013); Wexner Center for the Arts, Columbus, OH (2010); Tate St. Ives (2009); and Middlesbrough Institute of Modern Art (2008). Her work has been included in exhibitions at Aspen Art Museum, CO (2015); Walker Art Center, Minneapolis, MN (2013); SFMOMA, CA (2012); and Tate Britain, London (2008). In 2023 she produced a limited edition artwork for Tate as part of their celebration of 30 years of Tate St Ives, available at Tate Modern, London.

Her public and private collections include Arts Council Collection, London; David Roberts Art Foundation; Government Art Collection, London; The Rachofsky Collection, Dallas, TX; Royal College of Art, London; Tate, London; San Francisco Museum of Modern Art, CA; Walker Art Center, Minneapolis, MN; and Yale Center for British Art, New Haven, CT.

JUDITH GODWIN



Judith Godwin, *Blue Reindeer*, 1981, oil on canvas, 91.4 x 61 cm, 36 x 24 inches (PH13265)

\$95,000



Judith Godwin, *Red Rose*, c. 1980, oil on canvas, 61 x 106.7 cm, 24 x 42 inches (PH13266)

\$110,000



PIPPY HOULDSWORTH GALLERY

JUDITH GODWIN

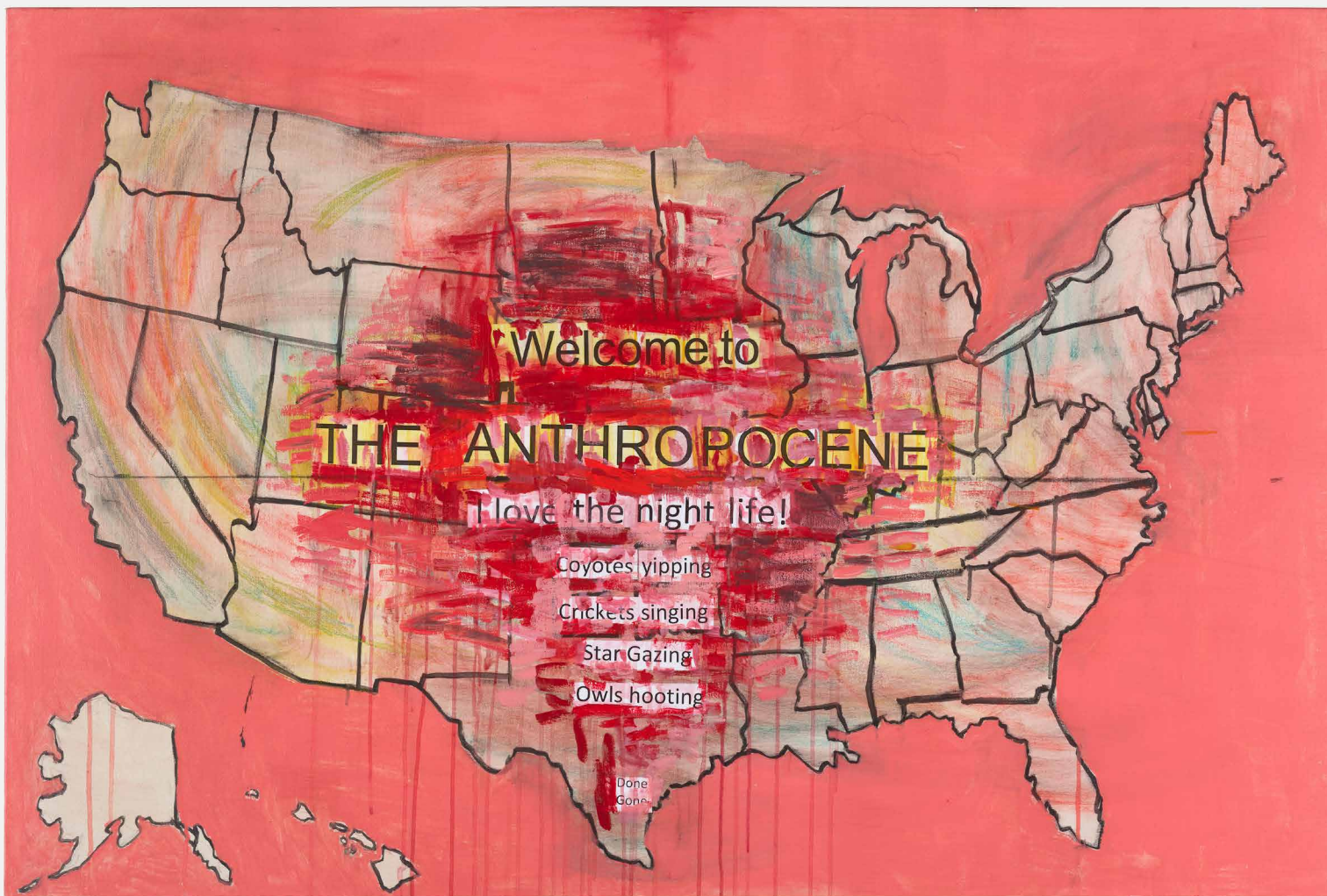
Judith Godwin's association with the Abstract Expressionist movement during the 1950s catapulted her to the heart of New York's avant-garde at this time, when she mixed with the likes of Franz Kline and Mark Rothko at the infamous Cedar Tavern. Yet despite her close relationships to such artists, she forged a visual language uniquely her own. In the early 1950s she studied under Hans Hofmann in Provincetown, MA, establishing a dynamic approach to composition and colour. By the late 1950s she undertook a darker, more monochrome palette, with larger proportions and striking forms. Throughout the 1960s Godwin retreated to Connecticut, training in masonry, carpentry, and landscape architecture, and on her return to her New York studio in the 1970s, her works developed a striking architectonic quality, emboldened by muscular gestures inspired by her time spent outdoors. Reflecting upon this time, *Red Rose* (1980) depicts brown and red overlapping bars, evoking structural elements such as beams or timber girders. Painted the following year, *Blue Reindeer* (1981) combines this angular display of physicality and strength with the bold, warm palette that Godwin developed throughout the 1980s. It was during this period she began working with an unapologetic vibrancy, a return to the striking palette she favoured during her tutelage under Hofmann.

Biography

Judith Godwin (b. 1930, Suffolk, VA, d. 2021) studied at Mary Baldwin College, VA; College of William and Mary, VA; Art Students League, NY; and the Hans Hofmann School, NY. Her work was brought to international recognition following the exhibition *Women of Abstract Expressionism* at The Denver Art Museum, CO, in 2016, in which she was one of the few living artists celebrated. Following this Whitechapel Gallery, London, mounted *Action/Gesture/Paint: A Global Story of the Women of Abstraction 1940 - 1970* in 2023, which travelled to Fondation Vincent van Gogh, Arles, and Kunsthalle Bielefeld. Godwin's work is also currently included in *Abstract Expressionists: The Women*, a touring exhibition currently at Muscarelle Museum of Art, Williamsburg, VA, and a collection presentation at Sheldon Museum of Art, Lincoln, NE. Godwin has also had solo exhibitions at Virginia Museum of Fine Art, Richmond, VA; McNay Art Museum, San Antonio, TX; Delaware Center for Contemporary Art, Maryland, MD; Albany Museum of Art, NY; and Amarillo Museum of Art, TX.

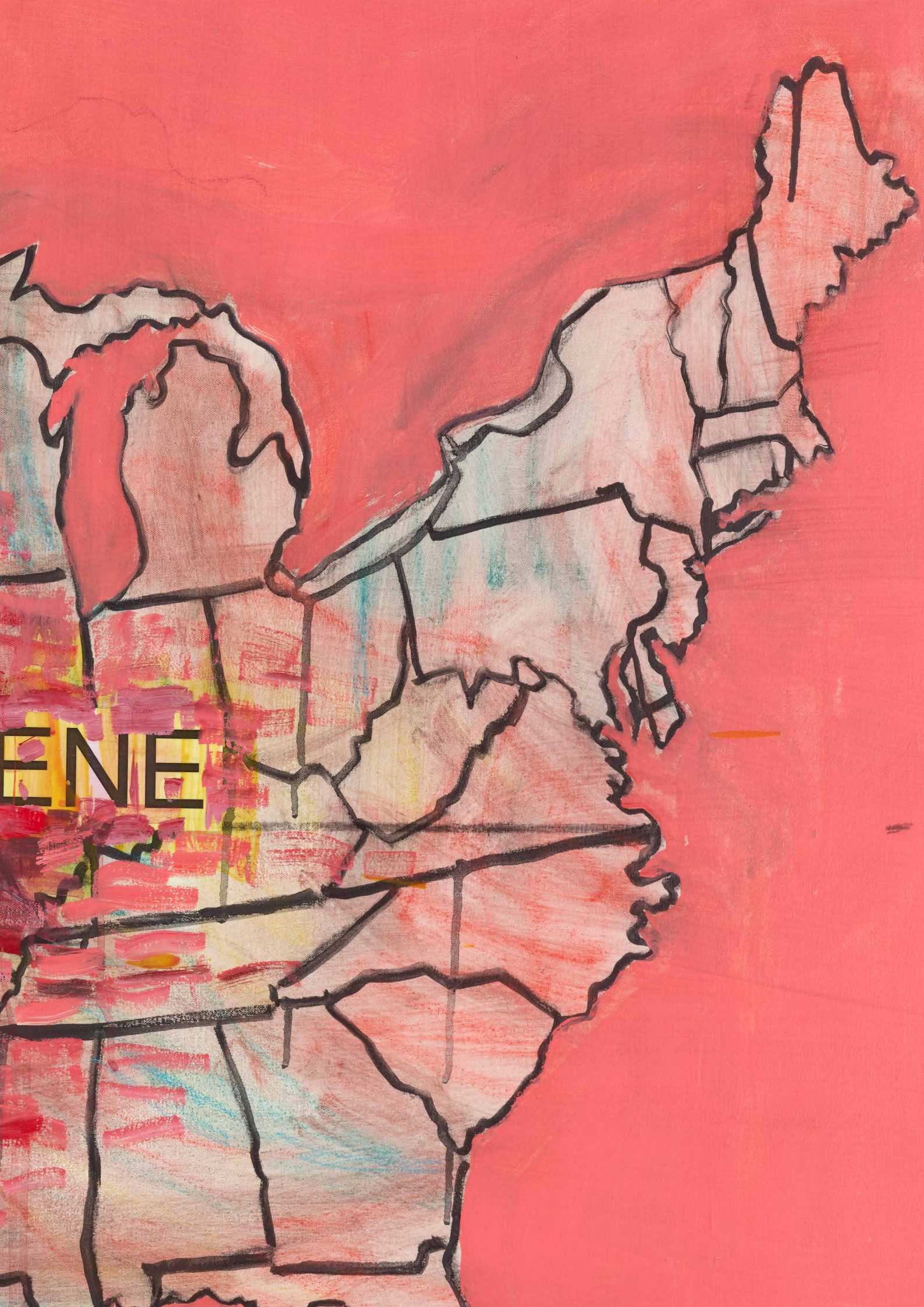
Her museum collections include the Art Institute of Chicago, IL; The Metropolitan Museum of Art, New York, NY; The Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art, CA; Yale University Art Gallery, CT; National Museum of Women in the Arts, Washington D.C.; National Museum of Art, Osaka; National Museum of Wales, Cardiff; Female Artists of Mougins Museum; and Amarillo Museum of Art, TX, amongst others.

JAUNE QUICK-TO-SEE SMITH



Jaune Quick-to-See Smith, *The Anthropocene*, 2023, mixed media on canvas, 101.6 x 152.4 cm, 40 x 60 in (PH13261)

\$325,000



ENE



Jaune Quick-to-See Smith, *Charlo Series #18*, 1987, graphite and pastel on paper, 56.5 x 76.2 cm, 22 ¼ x 30 in (PH13260)

\$55,000



Jaune Quick-to-See Smith, *Charlo Series #24*, 1987, pastel on paper, 76.2 x 56.5 cm, 30 x 22 ¼ in (PH13262)

\$55,000

PIPPY HOULDSWORTH GALLERY

JAUNE QUICK-TO-SEE SMITH

Throughout her six-decade career, Jaune Quick-to-See Smith advocated for Indigenous American communities, bringing activism and education into her practice to critique the fetishisation and objectification of her Montana born Salish and Kootenai heritage. From 1992, Smith's work became embedded in the political in response to the quincentenary of Christopher Columbus' arrival in the Americas. That year she created her first map painting, a work depicting an outline of the United States without state borders, with collage and text serving as a direct indictment of Native oppression and erasure. Exemplified in *The Anthropocene* (2023), cartography is a recurring motif throughout Smith's late career, as she sought to challenge the arbitrary and presumptive power of lines drawn across stolen land. Smith's map paintings can be found in the permanent collections of MFA Boston, MA; The National Gallery of Art, Washington, DC; The Smithsonian American Art Museum, Washington, DC; and Baltimore Museum of Art, MD, amongst others.

In her *Charlo* series and works on paper from the late 70s and 80s, Jaune demonstrated the influence of traditional petroglyph forms and the colours of Native American stone carving and beadwork. These elements were combined with strategies drawn from the Pop canon, such as the radical embrace of commercial symbols. Works on paper from this period are held in the collection of the National Museum of Women in the Arts, Washington, DC, and The Whitney Museum of American Art, New York, NY, amongst others.

Biography

Jaune Quick-to-See Smith (b. 1940, St. Ignatius Indian Mission, Flathead Indian Reservation, MT, d. 2025, Corrales, NM) received her Associate of Arts Degree at Olympic College in Bremerton, WA in 1960, her BA in Art Education from Framingham State College, MA, in 1976, and her MA in Visual Arts from the University of New Mexico in 1980. In 2020, Smith's 1992 painting *Target* became the first by a Native American artist to join the permanent collection of the National Gallery of Art, Washington, DC, and in 2023 she became the first artist to curate an exhibition there, presenting *The Land Carries Our Ancestors: Contemporary Art by Native Americans*. In 2023 she was the first Indigenous Artist to have a retrospective at The Whitney Museum of American Art, New York, NY, travelling to The Modern Art Museum of Fort Worth, TX (2023-4) and Seattle Art Museum, WA (2024). Her other recent institutional solo exhibitions include Fruitmarket, Edinburgh (2025-6); Zimmerli Art Museum, Rutgers University, NJ (2025); and Saint Louis Art Museum, MO (2024-5). Her work is currently included in a presentation of the Tia Collection at Yorkshire Sculpture Park, West Bretton.

Her work is included in over 90 permanent institutional collections, including Walker Art Center, Minneapolis, MN; Museum of Modern Art, New York, NY; Brooklyn Museum, New York, NY; Metropolitan Museum of Art, New York, NY; Museum of Modern Art, Quito, Ecuador; and The Victoria and Albert Museum, London.

JACQUELINE DE JONG



Jacqueline de Jong, *Accident banale*, 1964, oil on canvas, 69.5 x 93.5 cm, 27 ¼ x 36 ¾ in (PH11150)

€120,000



Jacqueline de Jong, *Untitled (TV Drawing)*, 1970, ink on paper, 47 x 65 cm, 18 ½ x 25 ½ in (PH10733)

€35,000



Jacqueline de Jong, *Polar Bear...?*, 2024, acrylic and oil pastel on canvas, 178 x 221 cm, 70 x 87 in (PH11287)

€85,000

PIPPY HOULDSWORTH GALLERY

JACQUELINE DE JONG

Dutch artist Jacqueline de Jong is widely known for her contribution to the European avant-garde of the 1960s, particularly her involvement with Guy Debord's Situationist International (SI). Her painting practice is diverse: choosing to progress in a non-linear fashion, she often doubled back and revisited formal and conceptual concerns. Themes of eroticism, war and violence are prevalent throughout, as exemplified in *Accident Banale* (1964), a key work from her *Accidental Paintings* series of 1963-65. Living in Paris, the early 1960s was marked by a series of traumatic events for de Jong, both on the global stage in the culmination of the bloody Algerian War, and closer to home. These experiences infused her paintings with grotesque and monstrous forms engaged in violent altercations, tumbling masses of car crashes and skeletal figures. Her latest works are a re-examination of these early themes that take on a new resonance in the present day. In *Polar Bear...?* (2024) - one of de Jong's final works - she depicts a coterie of vibrant animals, entwined lovers, burning planes and ghoulish figures, referencing both the war in Ukraine and the looming threat of climate change.

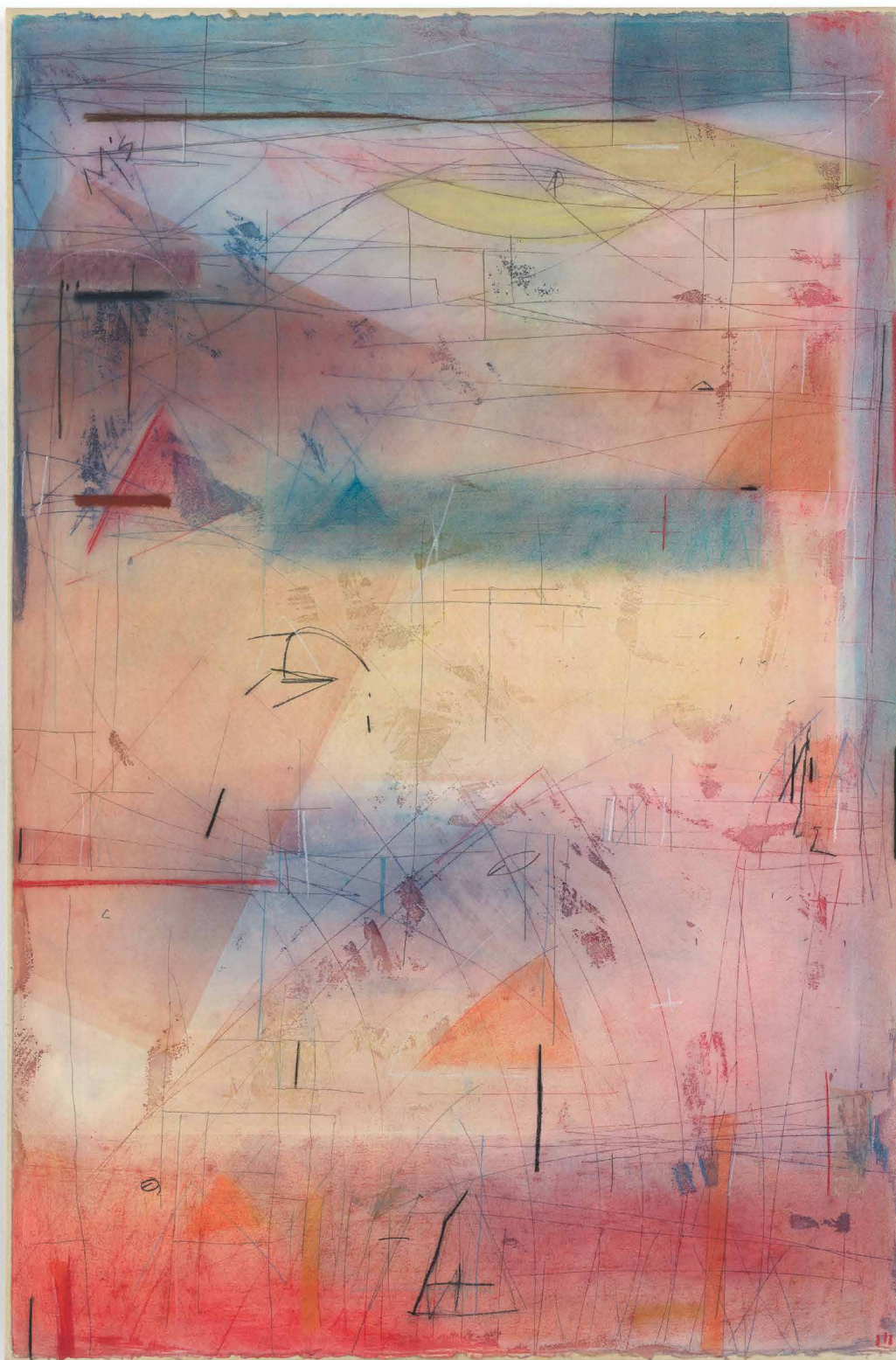
Biography

Jacqueline de Jong was born in Hengelo, The Netherlands, in 1939 and died in Amsterdam in 2024. When de Jong was excluded from the SI in 1961, along with the other visual artists living in Paris, she founded *The Situationist Times*, one of the most important and experimental journals of its time, running between 1962 and 1967. In 2019 *These are Situationist Times!* (Torpedo Press, Oslo), an in-depth history of the publication, was launched at Stedelijk Museum, Amsterdam, and MoMA PS1, New York, NY. Her archive, Jacqueline de Jong Papers, was acquired in 2011 by the Beinecke Library of Rare Books and Manuscripts, Yale University, New Haven, CT.

International interest in de Jong surged from 2018 following retrospectives at Stedelijk Museum, Amsterdam, Malmö Konsthall, and Les Abattoirs, Toulouse. In 2021, a major touring retrospective, *The Ultimate Kiss*, was inaugurated at WIELS, Brussels, before travelling to MOSTYN, Wales, and Kunstmuseum Ravensburg, Germany. Subsequent exhibitions were mounted at NSU Art Museum, Fort Lauderdale (2024), de Jong's first US retrospective, and Kunstmuseum St. Gallen (2025-2026). De Jong's work is currently included in *New Humans: Memories of the Future*, curated by Massimiliano Gioni, the inaugural exhibition at the newly expanded New Museum in New York.

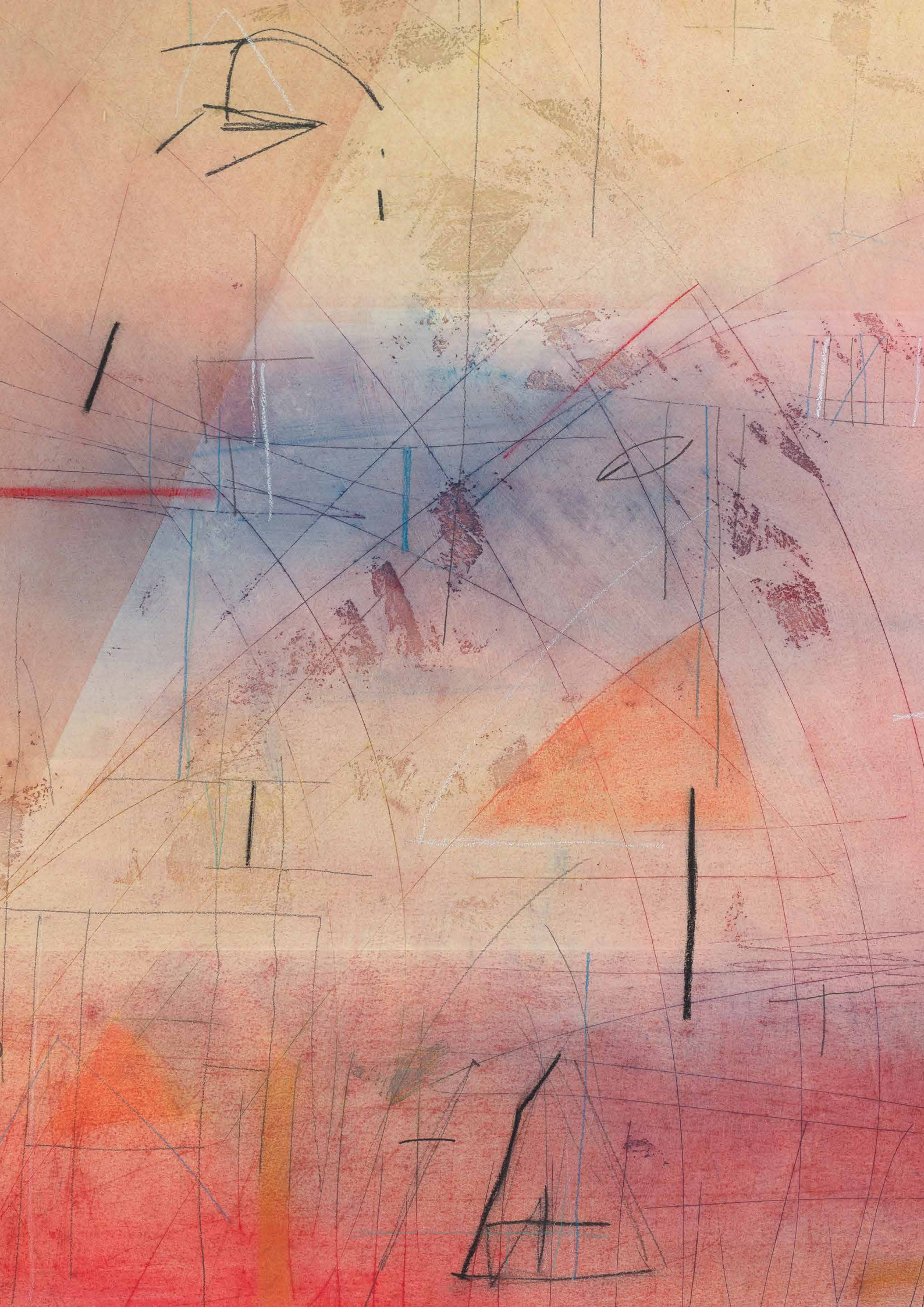
Her institutional collections include Centre Pompidou, Paris; SFMOMA, CA; Stedelijk Museum, Amsterdam; Moderna Museet, Stockholm; Le Centre national des arts plastiques (Cnap), Paris; Kunstmuseum St. Gallen; Museum Jorn, Silkeborg; Henie Onstad Kunstsenter, Oslo; Amsterdam Museum; Cobra Museum for Modern Art, Amsterdam; and Musée d'Art Moderne de Paris, amongst many others.

EMMI WHITEHORSE



Emmi Whitehorse, *Kin Nah Zin #296 (Another Blanket)*, 1983, mixed media on paper mounted to canvas, 121.9 x 81.3 cm, 48 x 32 in (PH13061)

\$200,000



PIPPY HOULDSWORTH GALLERY

EMMI WHITEHORSE

Emmi Whitehorse's mixed media works are meditative and layered, inspired by the artist's time spent in the American Southwest and her Navajo upbringing. Choosing to forgo the expectation of The Studio Style of figurative painting, a stylistic constraint that had been placed on many Native American artists of her generation, stemming from the Santa Fe Indian School's painting programme, Whitehorse instead embraced abstraction. In *Kin Nah Zin #296 (Another Blanket)* (1983) abstract geometric forms in vaporous fields of pastel colour are evocative of the subtle shifts in light across the desert and plains. Whitehorse works in a multi-stage meditative process, using with her hands to saturate the paper with pastel and ground chalk, over which a fixative is cast, a turpentine wash is applied, and final drawings are rendered in graphite, pencil and conté crayon. Whitehorse's life-long reverence for nature is drawn from the Navajo philosophy Hózhó, an understanding of the harmonious balance of the soul, the mind and the body with the natural world. Her works demand patient observation, allowing the viewer to consider rhythms of light, space and colour as a unified, tactile mass.

Biography

Emmi Whitehorse (b. 1957, Crownpoint, NM) lives and works in Santa Fe, NM. She is an enrolled member of the Navajo Nation. The Wheelwright Museum of the American Indian is currently presenting *Intimate Landscapes*, a two-part retrospective of her work held 25 years after her first solo exhibition at the museum. Across a six-decade career, solo institutional exhibitions have also been held at Boulder Museum of Contemporary Art, CO (2006); Joslyn Art Museum, Omaha, NE (2001); and Tucson Museum of Art, AZ (1997), amongst others.

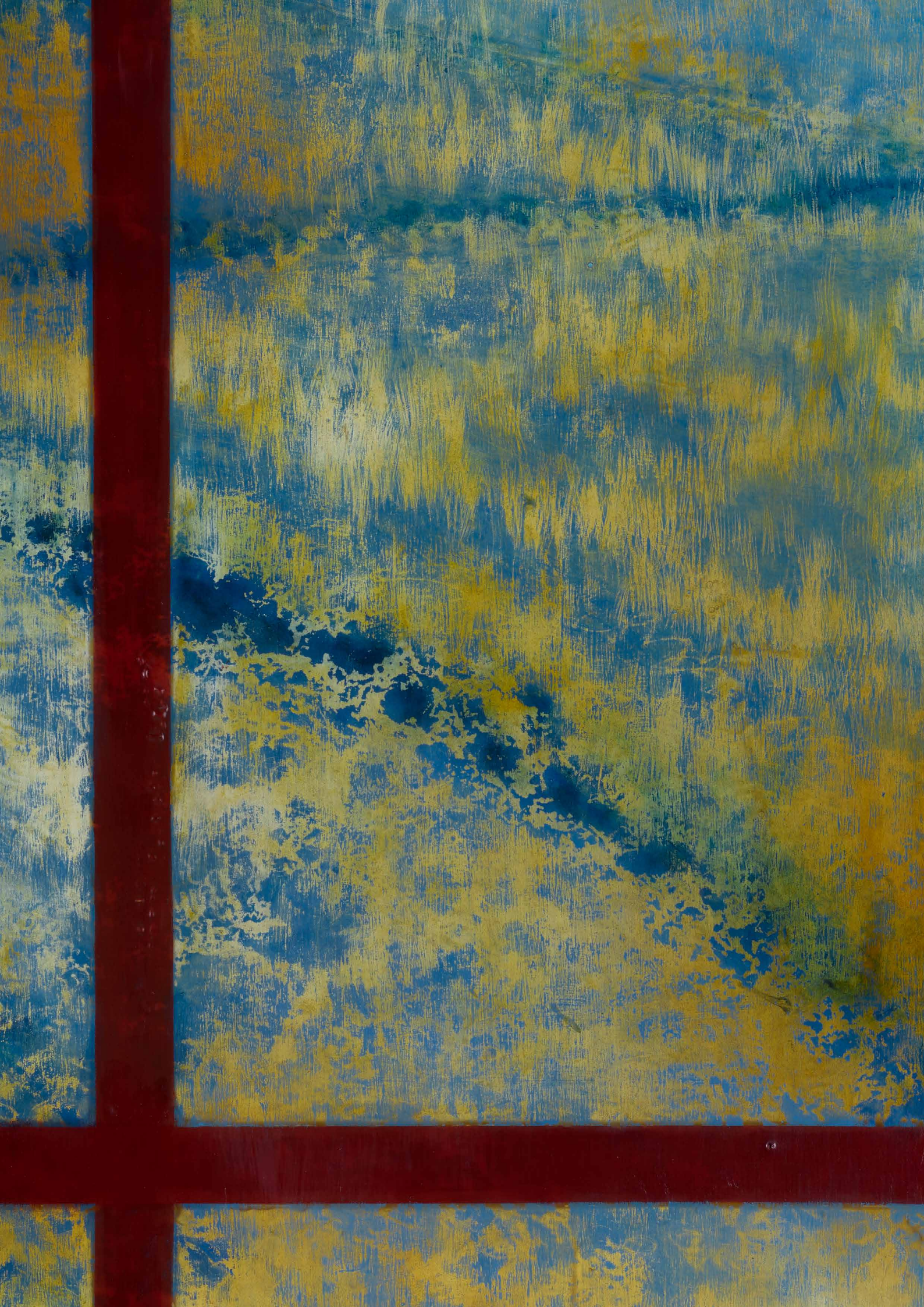
She is included in the permanent collection of over 55 institutions, including Brooklyn Museum of Art, New York, NY; Crystal Bridges Museum of American Art, Bentonville, AR; Denver Art Museum, CO; Eiteljorg Museum, Indianapolis, IN; Heard Museum, Phoenix, AZ; Montclair Art Museum, NJ; Museum of Fine Arts, Santa Fe, NM; Peabody Essex Museum, Salem, MA; Tucson Museum of Art, AZ; Westfälisches Museum, Munster; The Wheelwright Museum, Santa Fe, NM; and The Whitney Museum of American Art, New York, NY.

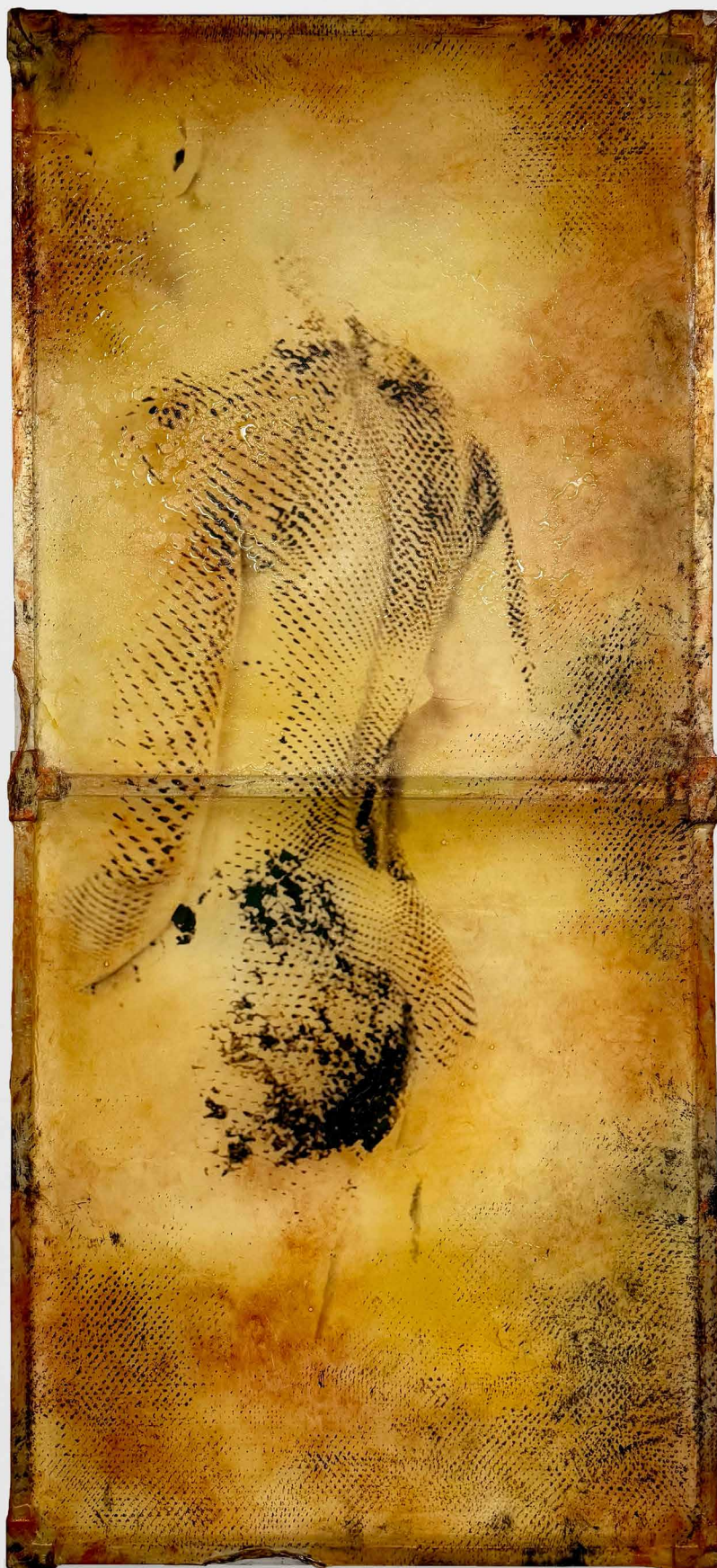
KV DUONG



KV Duong, *HCM Trail (Đông Hà)*, 2026, acrylic on latex (resin-fibreglass backing), two parts, 198 x 100 cm, 78 x 39 ¼ in (each) (PH13288)

£28,000





KV Duong, *Warrior no. 1*, 2026, acrylic and ink on latex (resin-fibreglass backing), aluminium and steel frame, 198 x 90 cm, 78 x 35 ½ in (PH13172)

£14,000

PIPPY HOULDSWORTH GALLERY

KV DUONG

KV Duong is an ethnically Chinese artist with a transnational background - born in Vietnam, raised in Canada, and now living and working in the UK - whose works on latex consider notions of home and heritage, and methods of sexual expression. The material of latex carries fetishistic and sensual associations, particularly in relation to queer identity politics, evoking desire, fantasy, and intimacy. Yet it also connects to the rubber industry, recalling the exploitative plantations that operated during French colonial rule in Vietnam from 1887 until 1954.

In *HCM Trail (Đông Hà)* (2026), KV Duong reinterprets historic images of the Ho Chi Minh (HCM) Trail, an important route used by Northern Vietnamese soldiers to move artillery to the South during the Vietnam War. Formed of paths, dirt roads, and, later, gravel-paved roads, it circumnavigated the demilitarised zone and was relied upon between 1959 and 1975. Duong uses found images as inspiration points for his composition, referencing the topography near Dong Ha, a city in central Vietnam along the HCM trail.

In *Warrior no. 1* (2026), Duong presents a commentary on queer expression within spaces deemed as 'safe' versus those that are hostile. He fabricates an aluminium and steel mount, a frame with legs that alludes to a hospital or camp bed, the latex canvas pulled at the sides to reveal a cold, harsh metal beneath. Duong highlights the skin-like texture of the latex, with red hues lending a fleshy corporeality to the work. His central figure, printed in UV ink and hand painted, is conspicuously sensual and nude though they bear the gridded impression of the imagined mesh bed. They stand undaunted in the pictorial frame, imagining a world in which these metal bars are the scaffolding and platforms in a queer nightclub, and not emblems of institutional constraint.

Biography

KV Duong (b. 1980, Ho Chi Minh City, Vietnam) lives and works in London. He received his MA in Painting from the Royal College of Art, London, in 2024. Earlier this year The Nasher Museum, NC, acquired a work from his first solo exhibition with the gallery, and later this year he will be included in exhibitions at Ford Foundation Gallery, NY; The Brompton Museum, Stoke-on-Trent, UK; Nicoletta Fiorucci Foundation, London; and SLQS Gallery for Whitechapel Gallery's Backyard Biennial. In 2025 he was included in *An Uncommon Thread* at Hauser & Wirth, Somerset, and took part in a residency with Vietnam Art Collection, Hanoi. He has presented solo exhibitions with Harlesden High Street, London in 2024, and The Migration Museum, London in 2022.



Mary Kelly, *Beirut, 1970, 2017*, compressed lint, 105.7 x 150.8 x 5.1 cm, 41.6 x 59.4 x 2 in (H10065)



Mary Kelly, *Detail number 1, "Circa 1968" (young man with beautiful hair en route to the Bastille, May 13)*, 2004, compressed lint on foam board
76.2 x 58.4 cm, 30 x 23 in (PH12540)

\$50,000

PIPPY HOULDSWORTH GALLERY

MARY KELLY

Regarded as one of the most important figures associated with second wave feminism, Mary Kelly has had a profound influence on postmodernism and cultural politics, as well as the development and critique of conceptual art. She came to prominence with *Post-Partum Document* (1973-79), a sociological study of the intersubjective relationship between mother and child. The work was first exhibited at the ICA, London in 1976.

Beirut, 1970 (2017) is part of a trio of works jointly titled *News from Home* featuring personal letters Mary Kelly exchanged in the early 1970s while living in a commune in London. This piece was recently included in *ECHO DELAY REVERB: American Art and Francophone Thought* at Palais de Tokyo, Paris, curated by Naomi Beckwith. In this work, the narratives fuse the private and the historical: relationship advice and childcare woes become interspersed with descriptions of communal living arrangements and protests against the Vietnam War. *Beirut, 1970* grapples with sexual politics, in particular the difficulty of putting French philosophers Jean-Paul Sartre and Simone De Beauvoir's critique of monogamy into practice. Directly reproducing Kelly's friend's handwriting in compressed lint creates issues of legibility, due to the medium's soft edges, adding to the impression of eavesdropping on a private conversation.

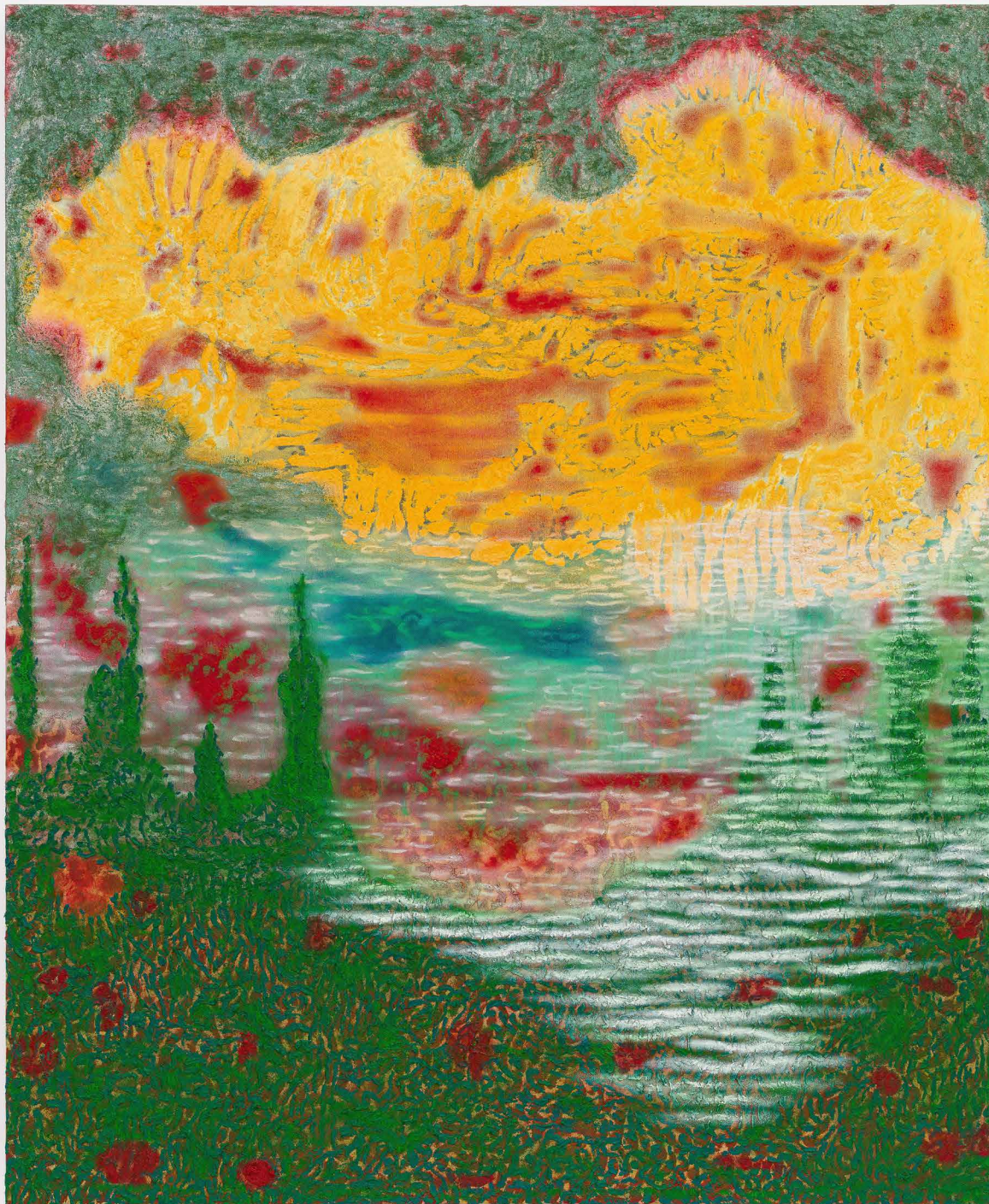
In *Detail number 1, "Circa 1968" (young man with beautiful hair en route to the Bastille, May 13)* (2004), the portrait of a man held tightly in a crowd mirrors a section of Kelly's *Circa 1968* (2004), in which she reinterprets Jean-Pierre Rey's iconic photograph of Paris during May 1968, shortly before the nationwide general strike. A centrepiece of the 2004 Whitney Biennial, *Circa 1968* deliberately echoes Delacroix's *Liberty Leading the People*, featuring a young woman raising a flag alongside a male companion. Kelly's *Circa* trilogy (2004-16) explores the documentation of events in Western history via mediated imagery.

Biography

Mary Kelly (b. 1941, Fort Dodge, Iowa) lives and works in Los Angeles. During Art Basel 2026 she will be included in *Labouring Bodies* at Museum Tinguely, Basel. In 2024, she premiered *Lacunae* (2023), the first section of a new, six-part body of work entitled *Addendum* (2023) in the 2024 Whitney Biennial, New York, NY; it has since been acquired by The Whitney Museum. In 2025 Walker Art Center, Minneapolis, MN, acquired the second part of *Addendum*, *Calculus* (2024). Kelly's work has been the subject of major exhibitions at ICA, London (1976 and 1993); Museum of Modern Art, Oxford (1977); Kettle's Yard, Cambridge (1986); New Museum of Contemporary Art, New York, NY (1990); Vancouver Art Gallery (1991); Generali Foundation, Vienna (1998); Santa Monica Museum of Art, CA (2001); Center for Contemporary Art, Ujazdowski Castle, Warsaw (2008); Moderna Museet, Stockholm (2010); and the Whitworth, Manchester (2011). Kelly was represented in the 1991, 2004, and 2024 Whitney Biennials, Whitney Museum, NY; Documenta 12, Kassel, 2007; and 2008 Biennale of Sydney.

Kelly's work is included in numerous public collections, including Tate, London; The Museum of Modern Art, New York, NY; Centre Pompidou, Paris; Hammer Museum, Los Angeles, CA; Moderna Museet, Stockholm; MOCA, Los Angeles, CA; Arts Council England; among many others.

SOPHIA LOEB



Sophia Loeb, *O avistar do Apogeu*, 2026, oil, oil stick and pigment on canvas, 171 x 140 cm, 67 ¼ x 55 in (PH13208)

£40,000



PIPPY HOULDSWORTH GALLERY

SOPHIA LOEB

Sophia Loeb is a Brazilian painter whose luminous abstractions extend her engagement with sensation and ecological systems. She approaches painting as a sculptural process, constructing immersive expanses of colour through expressive brushwork, oil stick markings, and hand-applied pigments. These layers are repeatedly scraped back, reworked, and rebuilt, resulting in richly textured, tactile surfaces. While abstract in form, Loeb's compositions remain deeply connected to a sense of place, one imagined rather than observed, evoking the depths of the ocean, shimmering cosmic landscapes, and the mist-laden forests of her native Brazil. In *O avistar do Apogeu* (2026) she uses oil sticks in shimmering, iridescent hues to create a pearlescent veil that drifts across the canvas, softening forms and obscuring depth. This atmospheric radiance reflects the influence of the Neo-Impressionists, echoing their use of pure colour, divisionist techniques, and optical effects to generate shifting visual experiences.

Biography

Sophia Loeb (b. 1997, São 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. She has been included in exhibitions at numerous public and private institutions, including X Museum, Beijing, travelled from Le Consortium, Dijon, France (2024-2025); Museu Inimá de Paula, Belo Horizonte (2025); ABERTO Maison La Roche, Paris and São Paulo (2025; 2023); Pond Society, Shanghai (2024); Olivia Foundation, Mexico City (2024); and The Green Family Foundation, Dallas, TX (2024), amongst others.

Her collections include The Albertina, Vienna; Modern Art Museum of Fort Worth, TX; Museu Inimá de Paula, Belo Horizonte; Olivia Foundation, Mexico City; Pond Society, Shanghai; Green Family Art Foundation, Dallas, TX; The Rachofsky Collection, Dallas, TX; and The Shah Garg Foundation, CA.

QUALEASHA WOOD



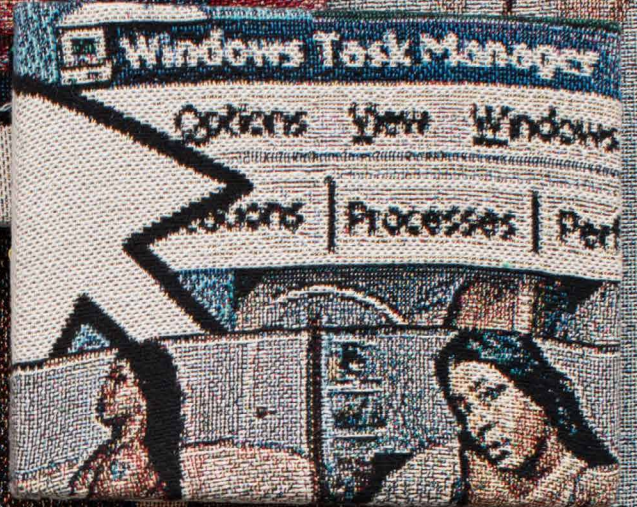
Qualeasha Wood, *Roughhouse*, 2025, tufted wool and acrylic, 160 x 124.5 cm, 63 x 49 in (PH13125)

\$25,000



Qualeasha Wood, *smart objects*, 2024, woven jacquard, glass seed beads, machine embroidery, wood panel, 203 x 142 cm, 80 x 56 in (PH13099)

\$35,000



PIPPY HOULDSWORTH GALLERY

QUALEASHA WOOD

In her textile practice, Wood brings together traditional craft techniques and digital technology. Her own image acts as a point of departure for works that explore racial, sexual and gender identity as they relate to the Black femme body. *smart objects* (2024) demonstrates Wood's first exploration of new spatial dynamics, displaying four smaller textile vignettes on projecting canvases, scattered across the composition like pop-out windows on a desktop screen. In this sculptural twist, Wood references the digital collage process of her preparatory work, with the final textile referencing the interactivity and click-and-drag nature of her process.

While Wood's tapestries blend digital and personal iconography, her tuftings represent cartoon-like figures that recall the racist caricatures widespread in popular family programmes of the early-mid-20th century and beyond. In them, Wood adopts a naïve aesthetic that calls on the nostalgia of cartoon animations and their association with racial stereotyping to unpack notions of Black girlhood. *Roughhouse* (2025) presents a crying figure surrounded by broken toys, the legs of a Black barbie strewn on the ground as the child clutches on to a blonde, white barbie in their hand. Since 2023, the artist has worked with dolls as a reoccurring motif, recognising a need for intersectionality in media relating to childhood. The work has recently been exhibited in *In Character* at SCAD Museum of Art, Savannah, GA.

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 2021 Qualeasha undertook a residency at The Studio Museum in Harlem, New York, NY, following which she presented a series of works at MoMA PS1, New York, NY in 2022. During this time her work was acquired by The Metropolitan Museum of Art, New York, NY, making her the youngest artist in the collection. Since then, she has been included in exhibitions at numerous institutions including Art Institute of Chicago, IL; The Brooklyn Museum, New York, NY; The High Museum, Atlanta, GA; Minneapolis Institute of Art, MN; Somerset House, London; Autograph, London; and The Victoria and Albert Museum, London, amongst many others. In 2024 she presented her first institutional solo exhibition *code_anima*, which travelled to Rowan University Art Gallery & Museum, Glassboro, NJ, in 2025.

Her collections include Art Institute of Chicago, IL; The Rennie Collection, Vancouver; RISD Museum, Providence, RI; The Studio Museum in Harlem, NY; Fine Arts Museums of San Francisco, CA; Cranbrook Art Museum, MI; and The Museum of Fine Arts, Houston, TX.

PIPPY HOULDSWORTH GALLERY