

**HOLLYBUSH GARDENS**

## **ART BASEL 2023**

**Booth L5, Hall 2.1**

Andrea Büttner

Lubaina Himid

Charlotte Johannesson

Ellen Lesperance

Siobhan Liddell

Charlotte Prodger

Altoon Sultan

Anne Tallentire

## **UNLIMITED**

U9, Hall 1

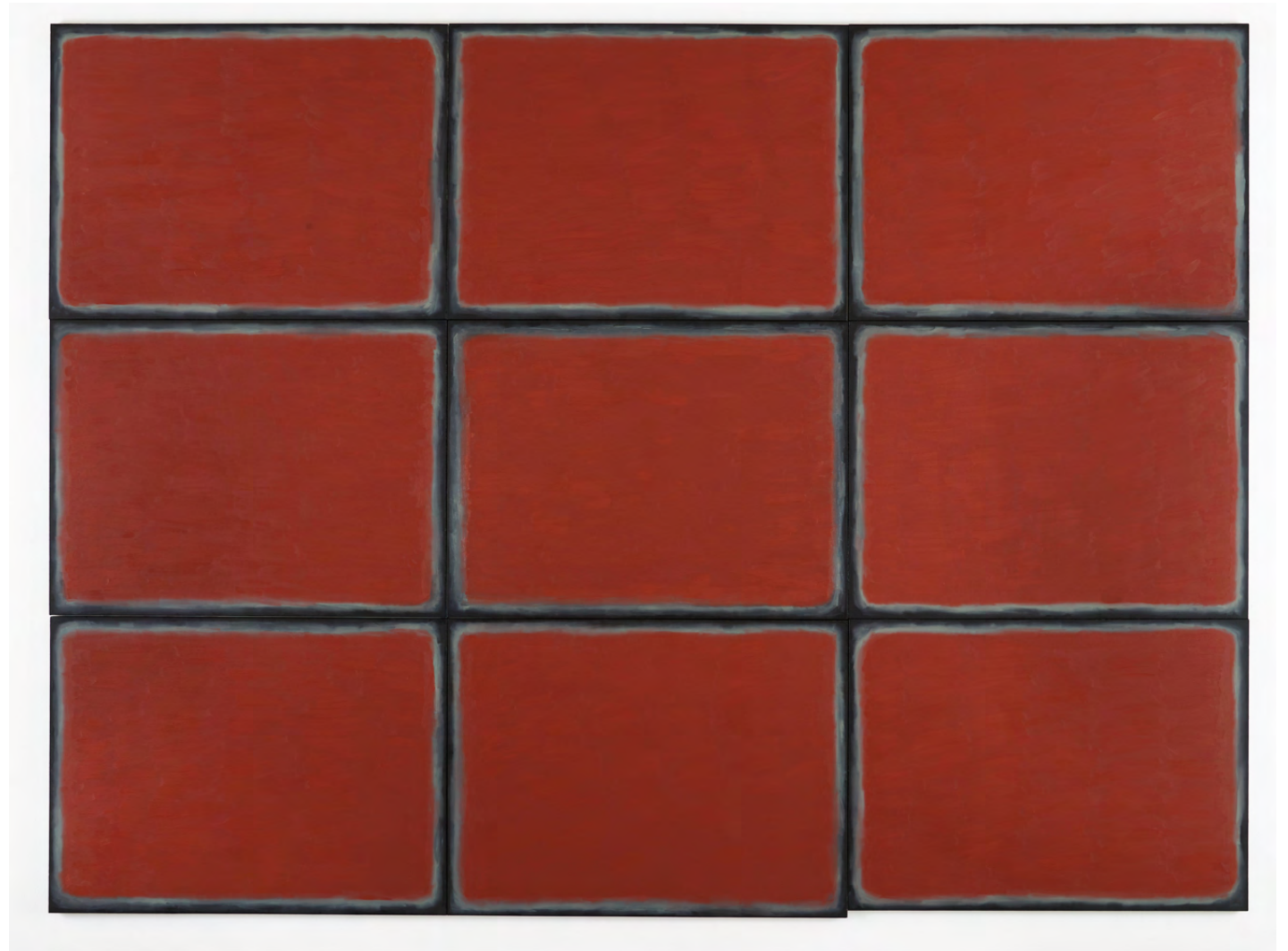
Lubaina Himid

**HOLLYBUSH GARDENS**

ANDREA BÜTTNER

# HOLLYBUSH GARDENS

Andrea Büttner  
*Painted Ceiling*, 2019  
Oil on nine canvases  
300 x 405 cm  
118.11 x 159.45 in



EUR 65,000 (excl. vat)

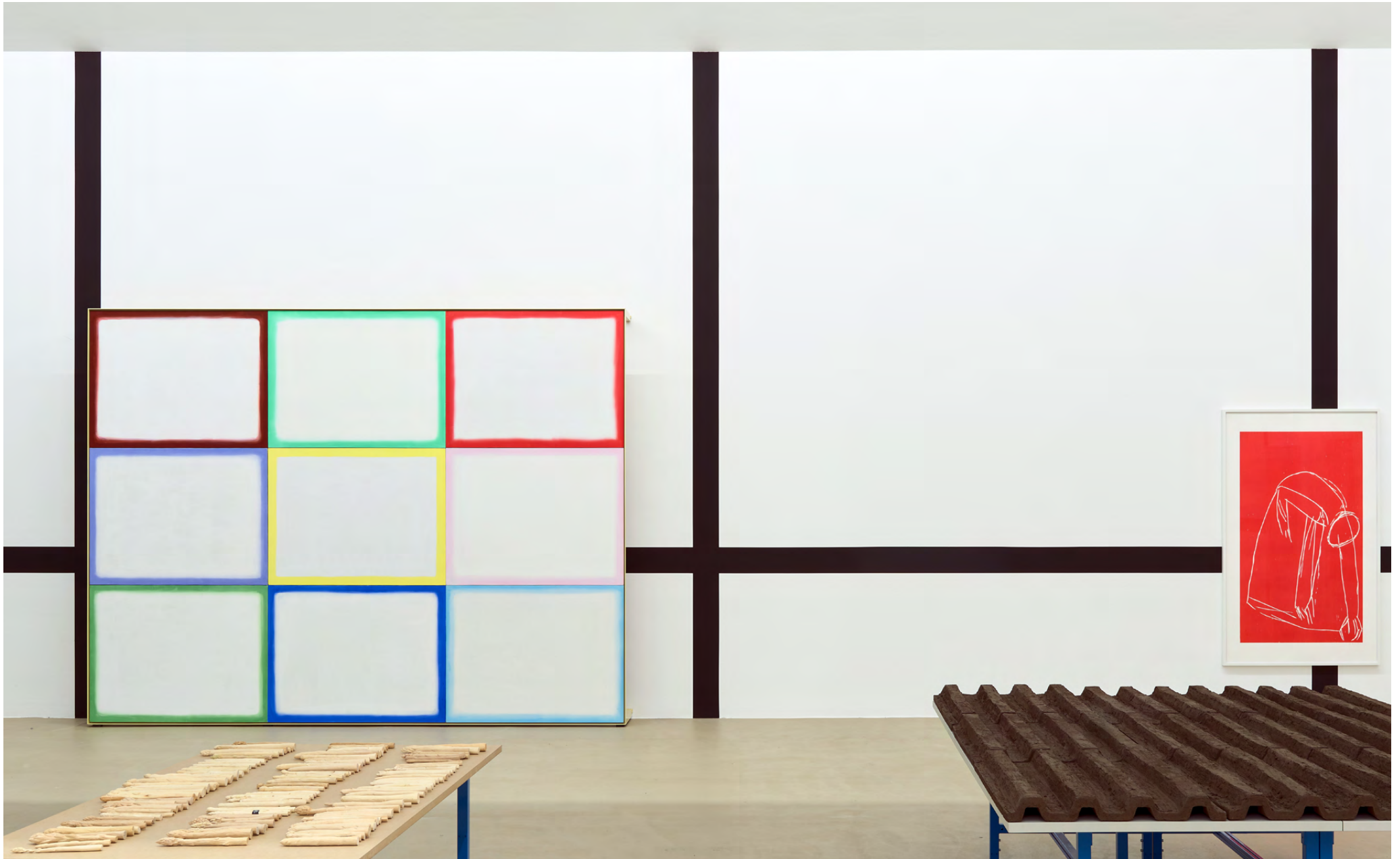
# HOLLYBUSH GARDENS

Andrea Büttner  
*Painted Ceiling*, 2019  
(detail)

EUR 65,000 (excl. vat)



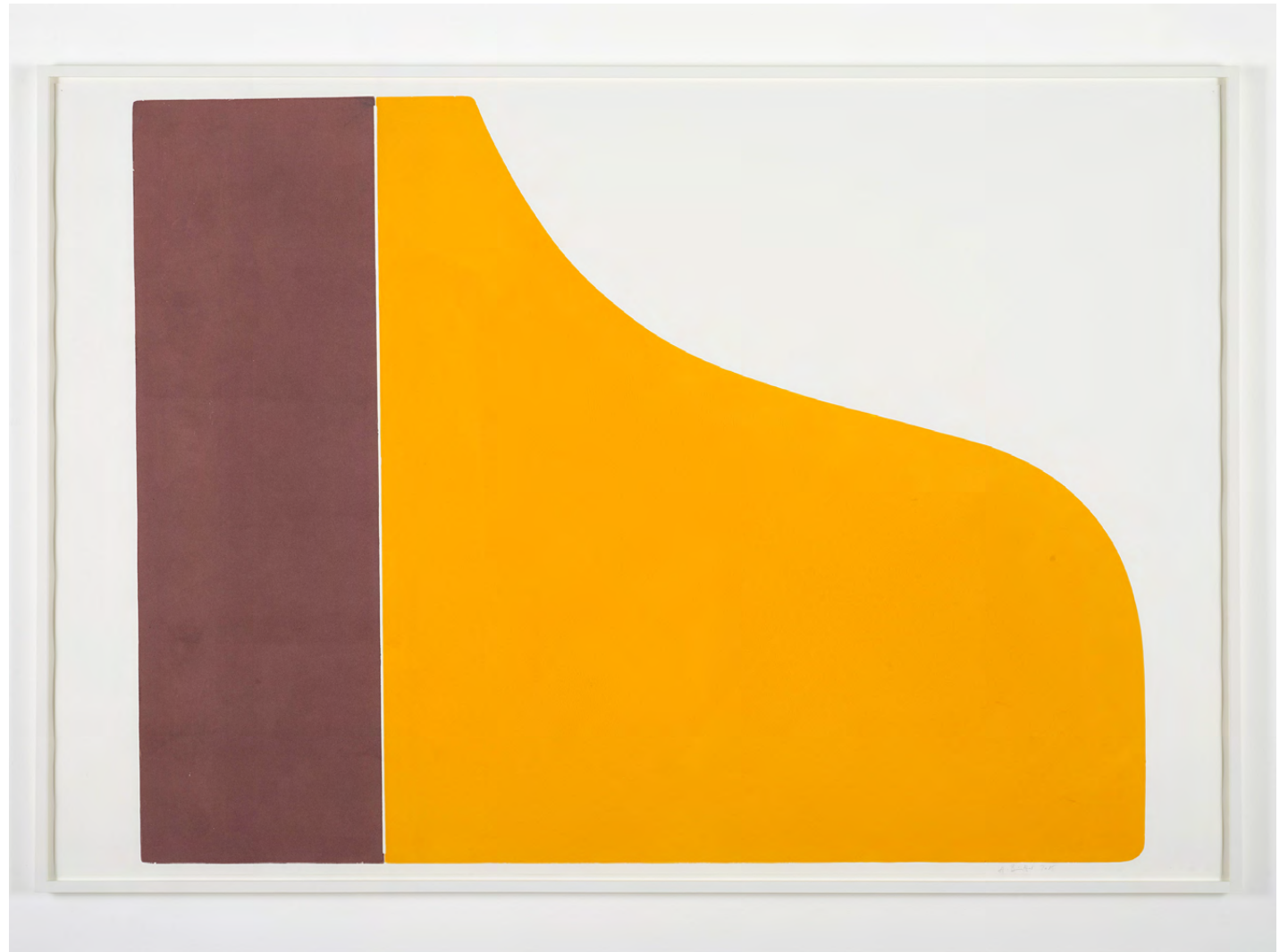




Installation view, *The Heart of Relations*, Kunstmuseum Basel, Switzerland 2023  
Photo: Max Ehrenguber

# HOLLYBUSH GARDENS

Andrea Büttner  
*Piano*, 2015  
Woodcut on paper  
151.50 x 219.50 x 4 cm  
59.65 x 86.42 x 1.57 in  
(framed)



EUR 19,500 (excl. vat)

# HOLLYBUSH GARDENS

Andrea Büttner  
*Phone Etching*, 2015  
Etching on paper  
212 x 113 x 5 cm  
83.46 x 44.49 x 1.97 in  
(framed)

EUR 27,000 (excl. vat)







Installation view, *Beggars and iPhones*, Kunsthalle Wien, Austria, 2016  
Photo: Jorit Aust

# HOLLYBUSH GARDENS

Andrea Büttner's conceptual practice employs different mediums and materials to explore interrelated themes such as shame, poverty, labour and art history. Her work is often characterised by rich colours and formal directness. While her practice emerges from a conceptual starting point, the hand of the artist is omnipresent in her woodcuts, paintings and drawings.

*Painted Ceiling* (2019) is a painting composed of nine smaller oil paintings on canvas. This work results from the artist's ongoing interest in ceiling paintings and the modification of exhibition space through the introduction of colour and pattern. For Büttner, the painted ceiling gestures toward the ambiguous delineation that sets painting and architecture apart. Furthermore, the bodily experience of looking at frescos and the psychological impact of didactic directives that arouse feelings such as shame and guilt is a subject of longstanding research and interest for the artist.

Büttner's *Phone Etching* (2015) series depicts the individual traces made by her finger while googeling the Internet on her iPhone display. These vestiges of interaction are preserved as enlarged graphics onto an etching plate, their smears printed in various colours. These etchings make visible the physical reaction and minor slippages that occur when negotiating virtual space, evidencing our involvement with digital devices as ultimately connected to the body.

*Piano* (2015) takes as its starting point the international Fluxus performances of the 1960s, in which predominantly male artists destroyed pianos as part of their artistic process, notably George Maciunas, Joseph Beuys, Nam June Paik, and Ben Vautier. The burning, dropping, smashing, and hammering of the pianos—an instrument traditionally associated with bourgeois female education—resulted in highly charged and gendered acts. In 2014 the artist orchestrated a performance at the Walter Phillips Gallery (Banff, Canada) of nine female pianists playing in chorus on nine grand pianos, in counterpoint to the framing of this male aggression in art history. An iteration of this performance will be taking place during the Art Basel week at Kunstmuseum Basel.

**Andrea Büttner** (b. 1972, Stuttgart) lives and works Berlin, Germany, and is Professor for Art in the Contemporary Context at Kunsthochschule Kassel. She received a PhD from the Royal College of Art, London, and prior to that studied at the Humboldt University of Berlin and Berlin University of the Arts. Büttner was shortlisted for the 2017 Turner Prize and is a winner of the 2009 Max Mara Art Prize for Women.

Significant solo exhibitions include *The Heart of Relations*, Kunstmuseum Basel (2023); *Shepherds and Kings*, Kunstmuseum Liechtenstein at the Johanniterkirche, Feldkirch, Austria (2022); *Andrea Büttner*, Hollybush Gardens, London (2021); *What is so terrible about craft?*, Kunstverein München, Germany (2019); *The Heart of Relations*, Hollybush Gardens, London (2019); *Shepherds and Kings*, Bergen Kunsthall, Norway (2018); *Hammer Projects: Andrea Büttner*, Hammer Museum, Los Angeles, USA (2017); *Beggars and iPhones*, Kunsthalle Wien, Austria (2015); *Andrea Büttner*, Walker Art Center, Minneapolis, USA (2015), *BP Spotlight: Andrea Büttner*, Tate Britain, London, UK (2014); and *Andrea Büttner*, Museum Ludwig, Cologne, Germany (2014).

Her work is held the collections of art institutions internationally, including Tate, London; Museum of Modern Art, New York; Walker Art Center, Minneapolis; National Museum Cardiff, Wales; MMK Museum für Moderne Kunst, Frankfurt; Museum Ludwig, Cologne; Lenbachhaus, Munich; Kunstmuseum Bonn; Staatsgalerie Stuttgart; Hamburger Kunsthalle, Germany; Julia Stoschek Collection, Düsseldorf; Reina Sofia, Madrid; Kunsthall Zürich; Walter Phillips Gallery, The Banff Centre, Canada; Collezione Maramotti, Reggio Emilia, Italy.

**HOLLYBUSH GARDENS**

LUBAINA HIMID



# HOLLYBUSH GARDENS

Lubaina Himid  
*Strategies for Pointless Heroism*, 2023  
Acrylic on canvas  
183 x 183 x 3.50 cm  
72.05 x 72.05 x 1.38 in



# HOLLYBUSH GARDENS

Lubaina Himid  
*Strategies for Pointless Heroism*, 2023  
(detail)





# HOLLYBUSH GARDENS

Lubaina Himid  
*Strategies for Gyroscopic Motion*, 2023  
Acrylic on canvas  
183 x 183 x 3.50 cm  
72.05 x 72.05 x 1.38 in



# HOLLYBUSH GARDENS

Lubaina Himid  
*Strategies for Gyroscopic Motion*, 2023  
(detail)





# HOLLYBUSH GARDENS

Lubaina Himid  
*Woman in a Creaking Drawer*, 2023  
Acrylic on found wooden drawer  
12.50 x 28 x 41 cm  
4.92 x 11.02 x 16.14 in

GBP 65,000 (excl. vat)



# HOLLYBUSH GARDENS

Lubaina Himid  
*Chopin's Heart*, 2017 - 2018  
Acrylic on piano lid  
125 x 28.50 x 24 cm  
49.21 x 11.22 x 9.45 in

GBP 65,000 (excl. vat)





# HOLLYBUSH GARDENS

Lubaina Himid  
*Chopin's Heart*, 2017 - 2018  
(detail)

GBP 65,000 (excl. vat)



# HOLLYBUSH GARDENS

For more than four decades, Lubaina Himid has created paintings, drawings and installations that uncover and celebrate marginalised histories, figures, and cultural expressions. Her work frequently redresses the art historical canon as a means to probe the (in)visibility of the Black body in the Western pictorial tradition. Countering such selective histories and narratives, her work presents stories, characters and voices through vibrant colours, lively forms, rich imagery, and diverse references from poetry.

Two new paintings titled *Strategies for Gyroscopic Motion* and *Strategies for Pointless Heroism* (both 2023) portray figures sitting around a table amidst debate and deliberations. In both instances, they are proposing a new world order outside of predominant historical and cosmological narratives, shifting the current status quo towards new understandings of heroes and origins.

Himid's painting practice frequently moves beyond the wall-based work onto a variety of surfaces, including newspaper, furniture, and tableware, as well as reclaimed wooden furnishings. Painted on an upturned piano fall-board resembling a totemic column, the patterns and bird figures in *Chopin's Heart* (2017-2018) conjure an immutably powerful mystique. Plants and animals, like patterns, traverse time and register recognitions and assumptions about places of belonging and cultural significance.

Himid's practice of overpainting is further highlighted with a new work titled *Woman in a Creaking Drawer* (2023). Departing from her *Men in Drawers* series (2017-ongoing), this work continues Himid's meditative portraits, integrating the individual within a system of personal and tangible longevity. The drawer is a place of ordinary familiarity, but it is also a source of surprise, as Himid notes, the drawer is 'the epitome of the chance encounter'. By painting such portraits within these vessels, Himid redoubles their use as a repository, providing space for preservation of varied identities and an invitation for the viewer to contemplate life.

**Lubaina Himid** (b. 1954, Zanzibar) lives and works in Preston, UK, and is Emeritus Professor of Contemporary Art at the University of Central Lancashire. She is the winner of the 2017 Turner Prize and the 2024 Suzanne Deal Booth | Flag Art Foundation Prize.

Himid has exhibited extensively in the UK and internationally. Her upcoming solo exhibitions include Sharjah Art Foundation; The Contemporary Austin; Greene Naftali, New York; The FLAG Art Foundation, New York; and Hollybush Gardens, London. Significant solo exhibitions include, *What Does Love Sound Like?*, Glyndebourne, Lewes (2023); *So Many Dreams*, Musée cantonal des Beaux-Arts, Lausanne, (2022); *Water Has a Perfect Memory*, Hollybush Gardens, London (2022); *Lubaina Himid*, Tate Modern, London (2021); *Spotlights*, Tate Britain, London; *The Grab Test*, Frans Hals Museum, Haarlem; *Lubaina Himid*, CAPC Bordeaux; *Work From Underneath*, New Museum, New York (all 2019); *Gifts to Kings*, MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan; *Our Kisses are Petals*, BALTIC Centre for Contemporary Art, Gateshead (all 2018); *The Truth Is Never Watertight*, Badischer Kunstverein, Karlsruhe; *Navigation Charts*, Spike Island, Bristol; and *Invisible Strategies*, Modern Art Oxford (all 2017).

Her work is held in various museum and public collections, including Tate, London; Museum Ludwig, Cologne; Solomon R. Guggenheim Museum, New York; Hammer Museum, Los Angeles; Sharjah Art Foundation; Musée cantonal des Beaux-Arts, Lausanne; Rennie Collection, Vancouver; British Council Collection; Arts Council Collection; UK Government Art Collection; Victoria & Albert Museum, London; National Museums Liverpool; Whitworth Art Gallery, Manchester; and Rhode Island School of Design, Providence.

**HOLLYBUSH GARDENS**

CHARLOTTE JOHANNESSON

# HOLLYBUSH GARDENS



Charlotte Johannesson  
*Joseph Beuys (German artist, 1921-1986)*  
1981-1986  
Computer graphics plotted on paper  
42 x 52 x 3.50 cm  
16.54 x 20.47 x 1.38 in  
(framed)

GBP 12,000 (excl. vat)



# HOLLYBUSH GARDENS



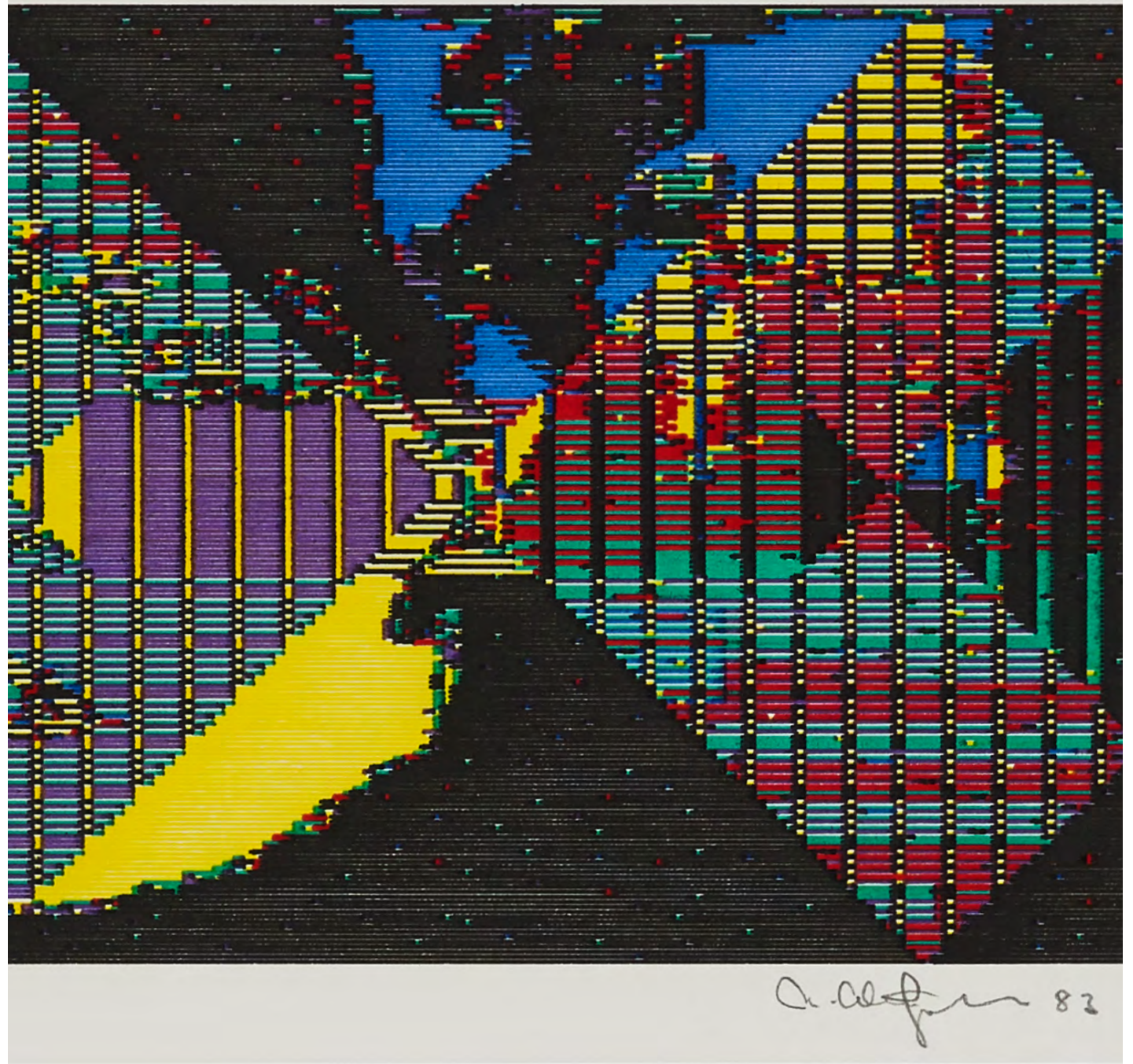
Charlotte Johannesson  
*There*, 1983  
Computer graphics plotted on paper  
42 x 52 x 3.50 cm  
16.54 x 20.47 x 1.38 in  
(framed)

GBP 12,000 (excl. vat)

# HOLLYBUSH GARDENS

Charlotte Johannesson  
*There*, 1983  
(detail)

GBP 12,000 (excl. vat)





# HOLLYBUSH GARDENS

Charlotte Johannesson  
*Black and White*, 1983  
Computer graphics plotted on paper  
52 x 42 x 3.50 cm  
20.47 x 16.54 x 1.38 in  
(framed)

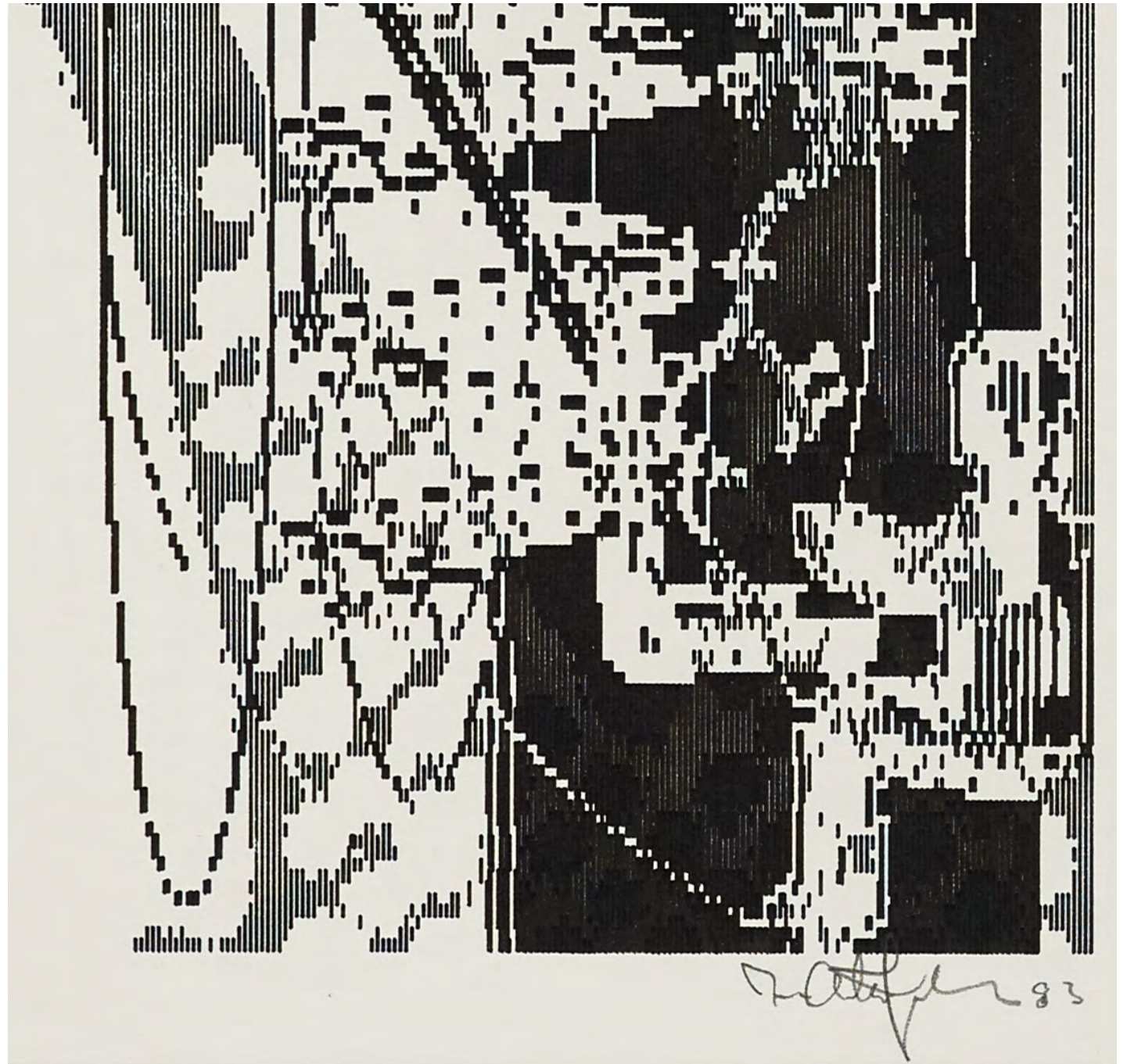
GBP 12,000 (excl. vat)



# HOLLYBUSH GARDENS

Charlotte Johannesson  
*Black and White*, 1983  
Computer graphics plotted on paper  
52 x 42 x 3.50 cm  
20.47 x 16.54 x 1.38 in  
(framed)

GBP 12,000 (excl. vat)



# HOLLYBUSH GARDENS



Charlotte Johannesson  
*Untitled*, 1983  
Computer graphics plotted on paper  
52 x 42 x 3.50 cm  
20.47 x 16.54 x 1.38 in  
(each frame)

GBP 34,000 (excl. vat)



# HOLLYBUSH GARDENS

Charlotte Johannesson is a self-taught artist and pioneer of digital graphics as an artistic medium. Over the past five decades, she has developed a rich oeuvre which combines the craft technology of the loom with the digital technology of computer programming, exploring their formal and conceptual resonances.

Johannesson originally trained as a weaver and began to make tapestries in the 1970s, creating work that often satirised mainstream politics. In the 1980s, after acquiring one of the first generation Apple computers, Johannesson produced a series of plotter prints by coding a programme which had the same pixel dimensions as her loom, a radical experimental technique which can be described as digital weaving. Using the same visual language as the loom, the prints draw on a wide repertoire of motifs: some are strangely ethereal and almost abstract, while others anticipate our new dependence on communication technologies and the networked nature of the Internet.

**Charlotte Johannesson** (b. 1943, Malmö) lives and works in Skanör, Sweden.

In November 2023, Johannesson will present a major monographic exhibition at Kunsthalle Friart Fribourg. Recent solo exhibitions include Charlotte Johannesson, Nottingham Contemporary (2023); ALL LINED UP, Badischer Kunstverein, Karlsruhe, Germany; Circuit, Hollybush Gardens, London (both 2022); Take Me To Another World, curated by Mats Stjernstedt and Lars Bang Larsen, Museo Reina Sofia, Madrid (2021); SOLO, Hollybush Gardens, London; ...Dust and Shadow...Space and Time..., Hollybush Gardens, London (both 2018). Johannesson's work has been exhibited internationally, including The 59th International Art Exhibition of La Biennale di Venezia, The Milk of Dreams, Venice, Italy (2022); Re-materialized: The Stuff That Matters, kaufmann repetto, Milan, New York (2023); the future looms, Emanuel Layr, Vienna, Austria; HEM (HOME), Malmö Konstmuseum, Malmö, Sweden; Unweaving the binary code – Hannah Ryggen Triennale, Kunsthall Trondheim, Trondheim, Norway (all 2022); Our Silver City, 2094, Nottingham Contemporary, UK (2021).

Her work is held in various museum and public collections including Centre Pompidou, Paris; Museum Ludwig, Cologne; Malmö Museum; and Moderna Museet, Malmö.

**HOLLYBUSH GARDENS**

ELLEN LESPERANCE

# HOLLYBUSH GARDENS

Ellen Lesperance  
*YES/PEACE (Obscured)*, 2023  
Gouache and graphite on tea-stained paper  
120.50 x 89 x 4.50 cm  
47.44 x 35.04 x 1.77 in  
(framed – overall dimensions variable)

USD 16,000 (excl. vat)

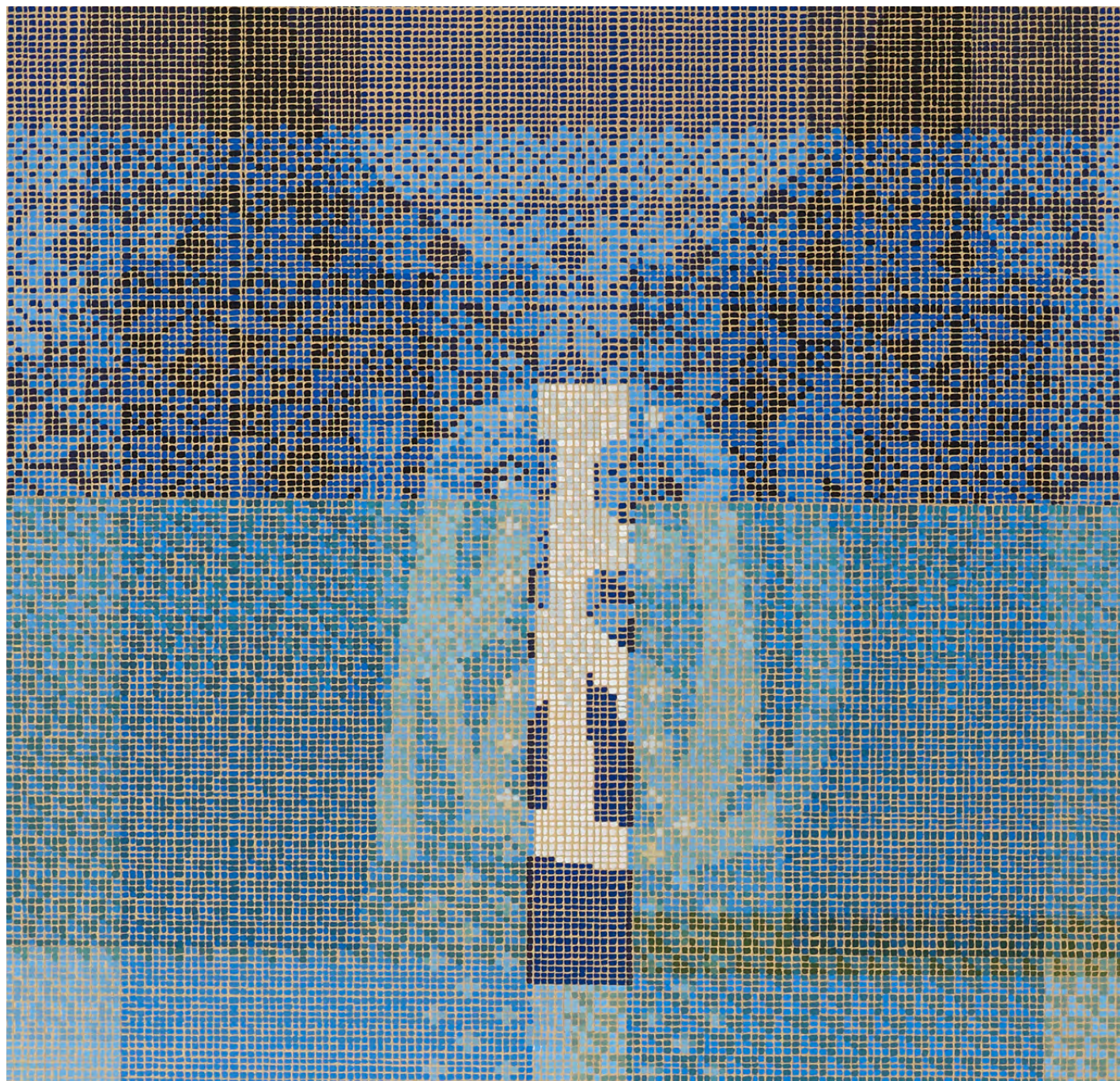




# HOLLYBUSH GARDENS

Ellen Lesperance  
*YES/PEACE (Obscured)*, 2023  
(detail)

USD 16,000 (excl. vat)





# HOLLYBUSH GARDENS

Ellen Lesperance

*Girl, You Don't Look Like a Revolution*, 2023

Gouache and graphite on tea-stained paper,  
wool sweater hand-knit by the artist

120.50 x 89 x 4.50 cm

47.44 x 35.04 x 1.77 in

(framed – overall dimensions variable)

USD 19,500 (excl. vat)



# HOLLYBUSH GARDENS



Ellen Lesperance  
*Girl, You Don't Look Like a Revolution*, 2023  
(detail)

USD 19,500 (excl. vat)

# HOLLYBUSH GARDENS

Ellen Lesperance employs the visual language of knitting patterns in order to examine the often invisible legacies of female activism. Inspired by actions of protest that have shaped the twentieth century such as the Greenham Common Peace camp (1981 - 2000), the artist sources archival images of protesters' hand-knitted garments, which she translates into American Symbolcraft (a standardised language for knitting) before turning them into meticulous gouache paintings on paper. Citing inspiration from the Bauhaus-era female weavers, the Pattern and Decoration movement and feminist practices of the 1970s and 1980s, Lesperance reclaims the language of painting beyond a male-dominated Western tradition in order to interrogate the creative labour and politics of women fighting for social, political and environmental justice.

**Ellen Lesperance** (b.1971, Minneapolis, USA) lives and works in Portland, USA.

She has exhibited widely in the United States and internationally. Solo exhibitions of her work include *Amazonknights*, Institute of Contemporary Art, Miami; *Will There Be Womanly Times?*, Hollybush Gardens, London, (both 2021); *Together we lie in ditches and in front of machines*, Derek Eller Gallery, New York; *Ellen Lesperance: Velvet Fist*, Baltimore Art Museum, Baltimore (both 2020); *W.I.T.C.H. 1985*, Portland Art Museum, Portland (2017); *Run Now Women, XO*, Project Room, Galerie Anne de Villepoix, Paris, France (2016); and *Ellen Lesperance*, Seattle Art Museum, Seattle (2010).

She has participated in significant group exhibitions internationally, including *Long Story Short*, Museum of Contemporary Art, Los Angeles (2023); *Confessions of the Century*, Broodthaers Society of America, New York, USA; *Staying with the Trouble*, Tufts University Gallery, Somerville, USA; *Active Threads*, KAI 10 Arthema Foundation, Dusseldorf, Germany; *Art on Paper 2021*, Weatherspoon Art Museum, University of North Carolina at Greensboro, USA; *The Slipstream: Reflection, Resilience, and Resistance in the Art of Our Time*, Brooklyn Museum, New York, USA (all 2021); *Never Done: 100 Years of Women in Politics and Beyond*, Tang Teaching Museum, Saratoga Springs, New York, USA (2020); *Less Is A Bore: Maximalist Art & Design*, Institute for Contemporary Art, Boston, USA; *Dress Codes: Ellen Lesperance and Diane Simpson*, The Frye Art Museum, Seattle, USA; *Feminist Histories: Artists After 2000*, Museum of Art São Paulo, São Paulo, Brazil; *Still I Rise: Feminisms, Gender, Resistance*, traveling: Nottingham Contemporary, Nottingham, UK, De La Warr Pavilion, Bexhill-on-Sea, UK; *To Make Wrong / Right / Now*, Honolulu Biennial, Honolulu (all 2019); *New Materialism*, Bonniers Konsthall, Stockholm, Sweden; *Nashashibi/Skaer Thinking Through Other Artists*, Tate St. Ives, Cornwall, UK (both 2018); and *Trigger: Gender as a Tool and a Weapon*, The New Museum, New York (2017).



**HOLLYBUSH GARDENS**

SIOBHAN LIDDELL

# HOLLYBUSH GARDENS

Siobhan Liddell  
*Rest*, 2023  
Oil on canvas  
31 x 23 x 2.50 cm  
12.20 x 9.06 x 0.98 in

USD 10,000 (excl. vat)



# HOLLYBUSH GARDENS

Siobhan Liddell  
*Blooming Lovely*, 2023  
Oil on canvas, glazed ceramic, screws  
69 x 51 x 2.70 cm  
27.17 x 20.08 x 1.06 in

USD 14,000 (excl. vat)





# HOLLYBUSH GARDENS

The work of Siobhan Liddell defies categorisation. In her recent series of paintings, she negotiates abstraction and representation often incorporating sculptural elements such as ceramics, found and cast objects. Liddell could be described as a painterly poet, focused on the fleeting and sensory moments in life. *Blooming Lovely* (2023) describes the nervous excitement known as butterflies, a light explosion at the centre of the navel. Elsewhere in *Rest* (2023) a cursory yet endearing view invites the viewer into the intimate dwelling space of the bedroom. Liddell gives form to the inner explosions of emotion, creating a lyrical embodiment of the vicissitudes of life. Rather than looking to achieve a fixed composition, Liddell's works look to translate a feeling, a memory or a meditation on impermanence and change - a perpetual sense of escape.

**Siobhan Liddell** (b. 1965, Worksop) lives and works in New York. She is a graduate of Central Saint Martins, University of Arts, London, and is represented by Gordon Robichaux, New York.

Liddell has presented solo exhibitions at Gordon Robichaux, New York (2022 and 2019); CRG Gallery, New York (2010, 2006, 2002, 1999); Thread Waxing Space, New York (1993); Trial Balloon, New York (1992); Hammer Museum, Los Angeles (2000); Galerie Eric Dupont, Paris (2010, 2005, 2003, 1995); Henry Moore Institute, Leeds, UK (2001); Bob van Orsouw, Zurich (2001, 1998); and CCA Kitakyushu, Fukuoka, Japan (1997).

Her work has been included in notable group exhibitions including *Witness: Against Our Vanishing* (curated by Nan Goldin), Artists Space, New York; and the 1995 Whitney Biennial, Whitney Museum of American Art, New York. Most recently, she has exhibited as part of group exhibitions including *Get Lifted!* (curated by Hilton Als), Karma, New York; *Fragments*, a two-person presentation with Linda Matalon (curated by Ksenia M. Soboleva), Candice Madey, New York; New Museum, New York; White Columns, New York; Sikkema Jenkins & Co., New York; Paula Cooper Gallery, New York; *Nature Cult* (curated by Donald Mofett), McNay Art Museum, San Antonio, Texas; Yokohama Triennale, Japan; Musée d'Art Moderne de la Ville de Paris; the Contemporary Arts Museum, Houston, Texas; Parker Gallery, Los Angeles; and Seoul Museum of Art, South Korea.

Liddell's work is held in the collections of the Hammer Museum, Los Angeles; the Whitney Museum of American Art, New York; and the Dallas Museum of Art. Reviews of her work have appeared in the New York Times, the New Yorker, Frieze, the Brooklyn Rail, the Los Angeles Times, the Village Voice, Art on Paper, and Flash Art.

**HOLLYBUSH GARDENS**

CHARLOTTE PRODGER

# HOLLYBUSH GARDENS



Charlotte Prodger  
*Brett*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)



# HOLLYBUSH GARDENS



Charlotte Prodger  
*Degaussing Loop*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)

# HOLLYBUSH GARDENS



Charlotte Prodger  
*You Burn Me*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)

# HOLLYBUSH GARDENS



Charlotte Prodger  
*Pram Net*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)



# HOLLYBUSH GARDENS



Charlotte Prodger  
*Paisley*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)

# HOLLYBUSH GARDENS



Charlotte Prodger  
*Kappa Raphe*, 2019  
C-type print  
35.50 x 53 cm  
13.98 x 20.87 in  
(framed)  
Edition 1 of 3 + 2AP

GBP 8,000 (excl. vat)

# HOLLYBUSH GARDENS

Charlotte Prodger's practice variously references the intricacies of systems, often including components which are non-human, plant or animal. The artist's interest in structures is reflected in the numerous references to Minimalism and artworks made during the early 1970s: geometric forms such as grids are motifs and aesthetic devices that Prodger continually returns to. This reduced approach to the material components that comprise Prodger's work seemingly counters readings that categorise artworks as an individualised imprint or expressive trace of an artist's hand.

The artist's photographic series draws on material encountered during the making of *SaF05* (2019)—Prodger's single-channel video work commissioned by Scotland + Venice for the 2019 Venice Biennale. The series comprises pages of a book showing 6th Century BC Assyrian stone relief panels, in the process of being cut and collaged. In palace reliefs of this period, the distinction between foreground and background appears flattened, counter to linear perspective's illusionary depth. These spatial systems echo Prodger's ongoing preoccupation with perspective, framing and time in relation to bodies and landscape.

**Charlotte Prodger** (b.1974, United Kingdom) is a Glasgow-based artist working with moving image, writing, sculpture and printmaking. She was the winner of the 2018 Turner Prize and represented Scotland at the 2019 Venice Biennale. She received the 2017 Paul Hamlyn Award and 2014 Margaret Tait Award.

Prodger will present a solo exhibition at Secession, Vienna in November 2023. Recent solo exhibitions include *Blanks and Preforms*, Kunst Museum Winterthur (2021); *SaF05*, Stedelijk Museum, Amsterdam (2021); *SaF05*, Scottish Pavilion, Venice Biennale (2019); *Colon Hyphen Asterix*, Hollybush Gardens, London (2018); *BRIDGIT/Stonemollan Trail*, BergenKunsthall; *Subtotal*, SculptureCenter, New York (2017); *BRIDGIT*, Hollybush Gardens, London; *Charlotte Prodger*, Kunstverein Düsseldorf (both 2016); *8004-8019*, Spike Island, Bristol; *Stonemollan Trail*, Temple Bar Gallery, Dublin (2015); *Markets (with The Block)*, Chelsea Space, London; *Nephatiti*, Glasgow International (2014); *Percussion Biface 1-13*, Studio Voltaire, London; *Colon Hyphen Asterix*, Intermedia CCA, Glasgow (2012) and *Handclap/Punchhole*, Kendall Koppe, Glasgow (2011). Group exhibitions include *Language Is a River*, Monash University Museum of Art, Caulfield East, Australia; *Dislocations: Territories, Landscapes and Other Spaces*, Hunterian Art Gallery, University of Glasgow, Scotland; *Conflicts*, Eugster Belgrade and Drugstore Belgrade (all 2021); *Nine Lives*, The Renaissance Society, University of Chicago; *A Sculpture & Six Videos*, Wesleyan University, Connecticut; *Freedom is Outside the Skin*, Kunsthall 44 Moen, Denmark (all 2020); *Palimpsest*, Lismore Castle (2019), *Ireland*; Turner Prize, Tate Britain, London; *Always Different, Always the Same: An Essay on Art and Systems*, Bunder Kunstmuseum, Chur; *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE*, Chelsea Space, London (2018); British Art Show 8 (2016); *Weight of Data*, Tate Britain, London; *An Interior that Remains an Exterior*, Künstlerhaus Graz (2015); *Annals of The Twentieth Century*, Wysing Arts, Cambridge (2014); *Holes In The Wall*, Kunsthalle Freiburg, and *Frozen Lakes*, Artists Space, New York (2013).

Prodger's work is held in various museum and public collections, including Tate; Arts Council England; Australian Film Television and Radio School Bristol Museums; British Council; Fredericton McMaster University; Glasgow Museum of Modern Art; Hunterian Museum, University of Glasgow; Kunst Museum Winterthur; Scottish National Gallery of Modern Art; University of New Brunswick among others.



**HOLLYBUSH GARDENS**

ALTOON SULTAN

# HOLLYBUSH GARDENS



Altoon Sultan  
*Entwined*, 2022  
Egg tempera on calfskin parchment  
18.40 x 28 x 2 cm  
7.24 x 11.02 x 0.79 in

USD 16,000 (excl. vat)

# HOLLYBUSH GARDENS

Altoon Sultan  
*Red Arc*, 2023  
Egg tempera on calfskin parchment  
21 x 30.50 x 2 cm  
8.27 x 12.01 x 0.79 in



USD 16,000 (excl. vat)



# HOLLYBUSH GARDENS

Altoon Sultan began exhibiting in 1971, shortly after graduating from Brooklyn College, where she studied with Philip Pearlstein and Lois Dodd, artists deeply committed to observational painting at a time when Minimalism, Colour Field abstraction, Conceptual art and Pop art dominated. By the late 1970s, she had gained attention for her meticulously painted, panoramic views of rural New England and New York farms. The focus running through these works was land use and abuse, and different means and methods of extracting from the earth, a content that arose out of an ecological consciousness.

In 1999, after working this way for nearly three decades, Sultan changed her approach. She began painting close-up views of the agricultural implements that viewers first saw in her panoramic landscapes, and ostensibly started pursuing a very different trajectory that to this day remains unlike anyone else's. In 2002, she bought her first digital camera. This inspired her to move even closer to the farm machines, and to take closely cropped views of different sections. In 2010, inspired by an exhibition of 15th-century illuminated manuscripts that she saw at the Morgan Library and Museum in New York, she began painting close ups of machines in egg tempera on parchment stretched over wood. The small sized painting does contain the large scale machinery that has been cropped, curves and lines direct the gaze outwards and beyond the limits of the picture frame.

**Altoon Sultan** (b. 1948, Brooklyn, NY) lives and works in Groton, Vermont. She received her BA and MFA degrees from Brooklyn College, where she studied with Philip Pearlstein and Lois Dodd. Sultan's work advocates a tradition of realism in which capturing perceived reality is second only to its stringent, vivid and precise interpretation.

Recent solo exhibitions include *Altoon Sultan*, Hollybush Gardens, London (2023); *Paintings*, Chris Sharp Gallery, Los Angeles; *Altoon Sultan*, McKenzie Fine Art, New York (all 2021); *Drawings and a Painting*, Feuilleton, Los Angeles (2020); *Altoon Sultan*, McKenzie Fine Art, New York (2017); *Modern Grid and Mystic Forms*, David Hall Fine Art, Wellesley (2015); and *Surface Tension: Lindsay Hook and Altoon Sultan*, Riverside Arts Center (2014). She has participated in numerous significant group exhibitions, including *Still Life and the Poetry of Place*, Pamela Salisbury Gallery, Hudson; *A Minor Constellation*, Chris Sharp Gallery, Los Angeles; *Small Paintings*, Venus Over Manhattan, New York (all 2022); *The Stubborn Influence of Painting*, Boulder Museum of Contemporary Art (2021); *The Heat of the Moment*, McKenzie Fine Art, New York; *For America: Paintings from the National Academy of Design*, travelling exhibition at Dayton Art Institute; New Britain Museum of American Art; The Society of the Four Arts, Palm Beach; Dixon Gallery and Gardens, Memphis; New Mexico Museum of Art; Figge Art Museum, Davenport; Crocker Art Museum, Sacramento (all 2019); *Through Line: Drawing and Weaving by 19 Artists*, Steve Turner, Los Angeles; New England Now, Shelburne Museum, Shelburne (all 2018); *The Ritual of Construction*, Kleinert/James Center for the Arts, Woodstock (2017); *Looking Out, Looking In: Windows in Art*, The Heckscher Museum of Art, Huntington (2016); *Going Big*, Central Booking Gallery, New York (2015); and The Annual 2014: Redefining Tradition, National Academy Museum, New York (2014).

Her work is held in the permanent collections of the Metropolitan Museum of Art in New York; the Museum of Fine Arts, Boston; The National Gallery of Australia, Canberra; Yale University Art Gallery, New Haven; The Library of Congress, Washington, D.C.; and the Fleming Museum at the University of Vermont.

**HOLLYBUSH GARDENS**

ANNE TALLENTIRE

# HOLLYBUSH GARDENS

Anne Tallentire

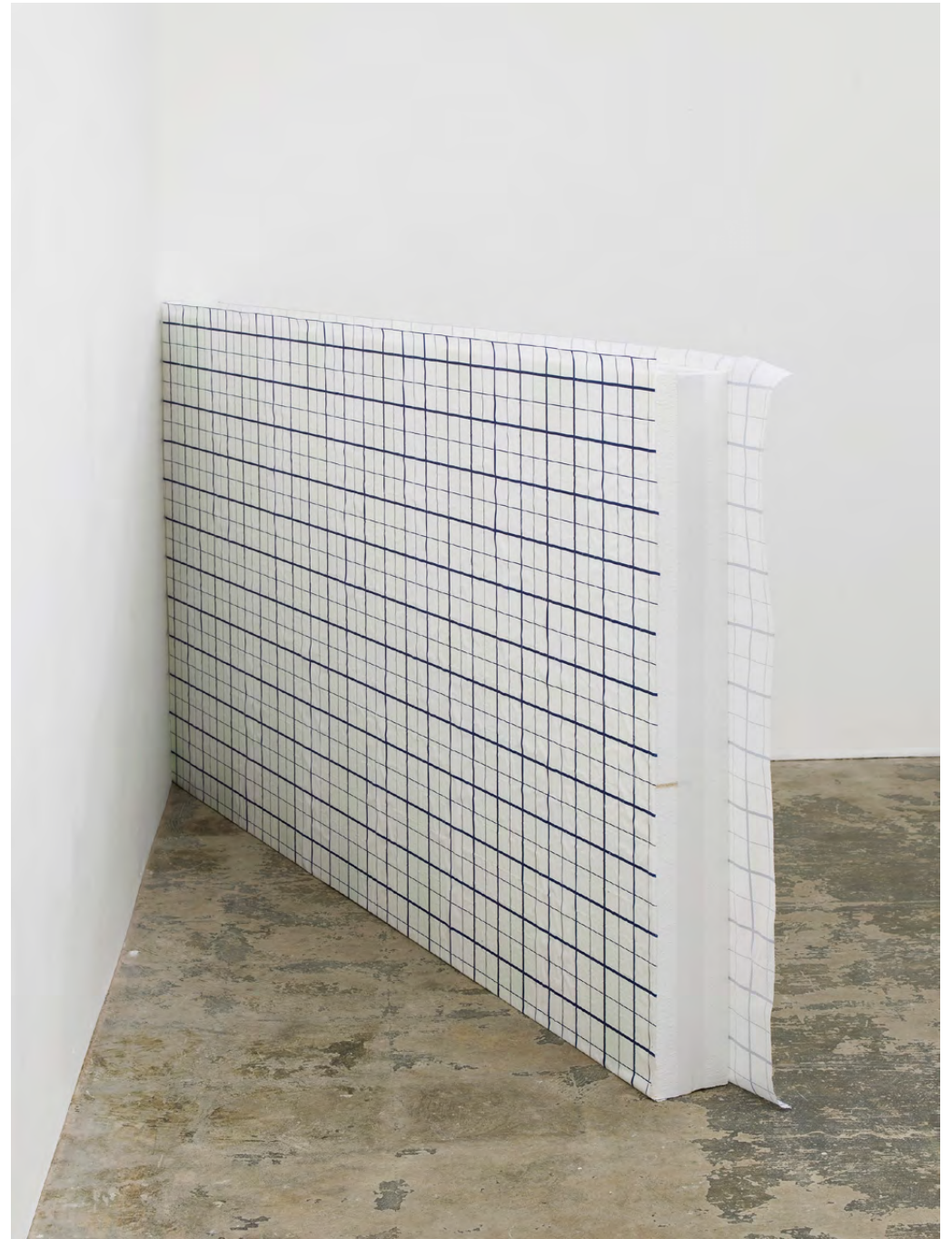
*Lag II*, 2016

Eco screed insulation grid board, insulation tape

120 x 240 x 14 cm

47.24 x 94.49 x 5.51 in

GBP 7,500 (excl. vat)





# HOLLYBUSH GARDENS

Anne Tallentire  
*Lag II*, 2016  
(detail)

GBP 7,500 (excl. vat)



# HOLLYBUSH GARDENS

Anne Tallentire  
*From, in and with: GH1*, 2015  
Archival pigment print on Hahnemühle photo rag paper  
64.50 x 72 x 2.50 cm  
25.39 x 28.35 x 0.98 in  
(framed)  
Edition 1 of 3

GBP 5,000 (excl. vat)



# HOLLYBUSH GARDENS

Anne Tallentire

*From, in and with: AC3*, 2015

Archival pigment print on Hahnemühle photo rag paper

64.50 x 72 x 2.50 cm

25.39 x 28.35 x 0.98 in

(framed)

Edition 1 of 3

GBP 5,000 (excl. vat)

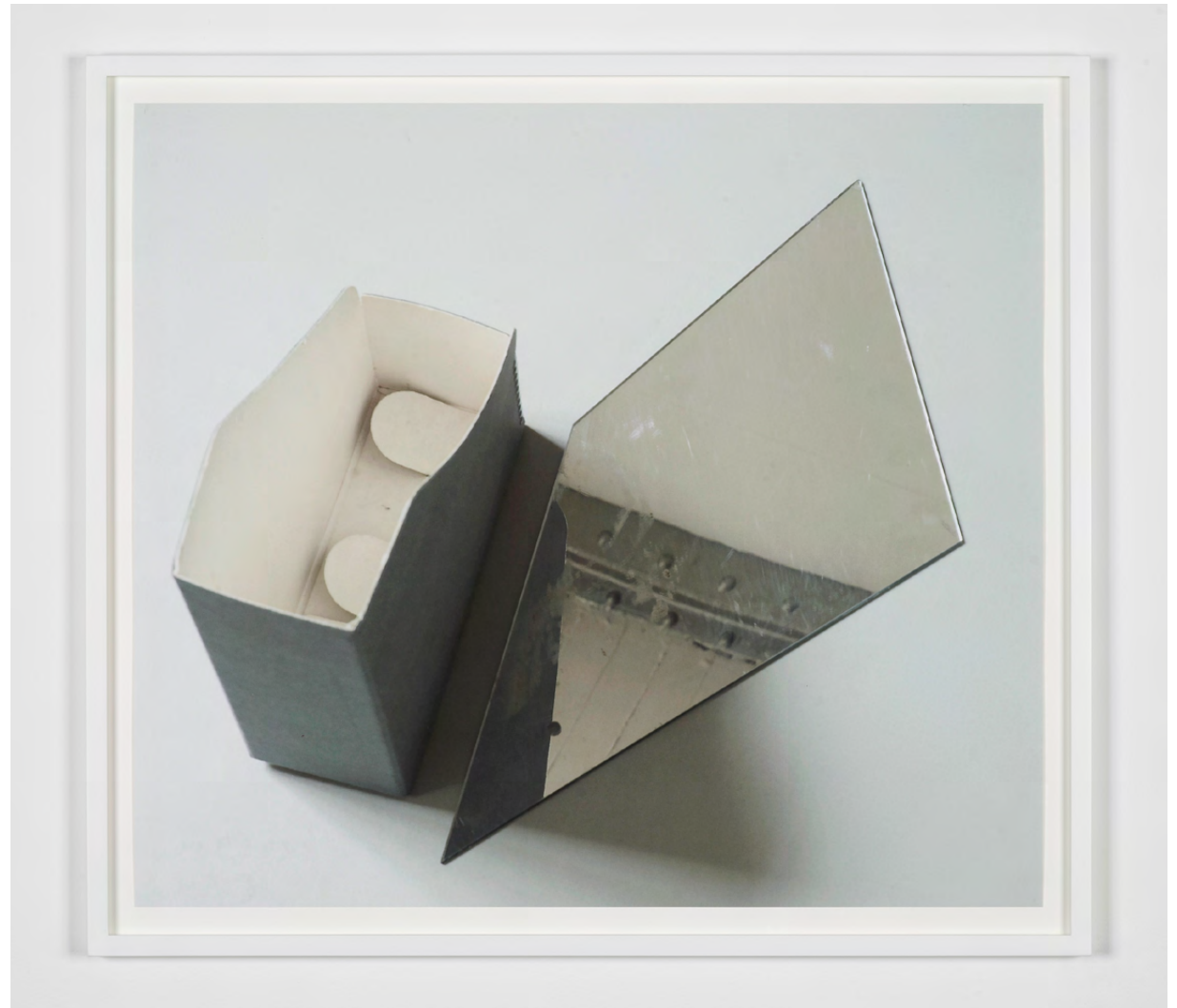




# HOLLYBUSH GARDENS

Anne Tallentire  
*From, in and with: RM1*, 2015  
Archival pigment print on Hahnemühle photo rag paper  
64.50 x 72 x 2.50 cm  
25.39 x 28.35 x 0.98 in  
(framed)  
Edition 2 of 3

GBP 5,000 (excl. vat)



# HOLLYBUSH GARDENS

Anne Tallentire  
*From, in and with: JR - 4a*, 2015  
Archival pigment print on Hahnemühle photo rag paper  
64.50 x 72 x 2.50 cm  
25.39 x 28.35 x 0.98 in  
(framed)  
Edition 2 of 3

GBP 5,000 (excl. vat)



# HOLLYBUSH GARDENS

Anne Tallentire's practice encompasses sculpture, installation, performance, moving image and photography. Through visual and textual interrogation of everyday materials and structures, Tallentire's work seeks to reveal systems that shape the built environment and the economics of labour. Recently she has examined geographical dislocation and demarcation in relation to infrastructure. According to Rachel Spence 'the potency of Tallentire's art lies in what it leaves unsaid, a disparity between her urgent politics and her understated expression.'

*From, in and with* (2015) is a photographic series displaying groups of objects located in the artist's studio—a folder, a pen, a rule, an indiscernible object or souvenir. From these objects, Tallentire creates assemblages that have as their point of departure aural descriptions of buildings in Dublin made by women working in architecture. The assemblage therefore enacts a translation, creating a transition between built environment and making legible the politics and dynamics of the patriarchal history of buildings.

*Lag II* (2016) is a sandwich of gridded insulation boards. Tallentire is interested in the hyper modernity of this material and its delineation as part of our time. Oscillating between a sense of usefulness and uselessness the object proposes itself as a work of art, stripped of function and refusing its potential to be moulded into shape, becoming instead in its own image.

Anne Tallentire (b. County Armagh) lives and works in London, UK.

Recent solo exhibitions include *Material Distance*, John Hansard Gallery, Southampton (2022); *But this material...*, The MAC, Belfast, Ireland (2021); *As happens*, Hollybush Gardens, London (2020); *Plan (...)*, Grazer Kunstverein, Graz, Austria (2019); *Shelter*, commissioned by 14-18 Now, touring at Nerve Centre, Derry; Ulster Museum, Belfast; FabLab, Limerick (all 2016); *This and Other Things*, Irish Museum of Modern Art, Dublin (2010); and Irish Pavilion, 48th Venice Biennale (1999), among others. Group exhibitions include *Found Cities, Lost Objects: Women in the City*, curated by Lubaina Himid, Southampton City Art Gallery (2023); *An Insular Rococo*, Hollybush Gardens, London (2022); *IMMA 30 Setting Out*, Irish Museum of Modern Art, Dublin, Ireland (2021); *REFUGE*, Green on Red Gallery, Dublin, Ireland (2021); *Extrospection*, Pi Artworks, London (2020); *Truth: 24 Frames Per Second*, Dallas Museum of Art, Dallas, USA (2017); *Keywords: Art, Culture and Society in 1980's Britain*, Tate Liverpool, UK (2014); *Publish and be Damned*, ICA, London (2013); and *Anthology - for Lucy Reynolds, Film in Space*, Camden Art Centre, London (2012), among others.

Her work is held in significant public collections, including Irish Museum of Modern Art, Dublin; Government Art Collection, UK; British Council Collection; and Arts Council Ireland Collection. In 2018 Tallentire was the recipient of a Paul Hamlyn Award for Artists. She is Professor Emerita at Central Saint Martins, where she taught from the early 1990s to 2014.



**HOLLYBUSH GARDENS**

**UNLIMITED**

U9, Hall 1  
Lubaina Himid

# HOLLYBUSH GARDENS



Lubaina Himid

*A Fashionable Marriage*, 1986

Wood, rubber gloves, acrylic paint, newspaper, glue, plastic, paper, tissue, foil, wicker basket, books, cardboard, canvas, metal, sound

Overall dimensions variable

POA

[Listen to sound excerpt](#)

# HOLLYBUSH GARDENS

*A Fashionable Marriage* (1986) is an installation of eleven life-size cutouts that satirise and speak back to William Hogarth's caricature *Marriage A-la-Mode: The Toilette* (c.1743, National Gallery, London). Hogarth's painting was a parodic window into an adulterous Countess's boudoir, revealing the cultural practices and hypocritical behaviours of privileged eighteenth-century white Britons when no one was watching. Unusually, Hogarth depicted two Black figures in his scene, and portrayed them as servants of different ages, both supporting the privileged white figures. Lubaina Himid, who trained originally as a theatre designer, has here re-imagined Hogarth's scene to stage responses to the racism and sexism of the 1980s art world, as well as to the repugnant politics and machinations of political power in the 'love affair' that united Margaret Thatcher and Ronald Reagan, who here take the place of Hogarth's Countess and her lover, Silvertongue.

In its first showing at Pentonville Gallery, London, in 1986, which the artist has likened to a theatrical opening, she used this work 'to talk about events and people and circumstances that were absolutely current ... it wasn't made as a great work of art, it was made as a furious caricature of the day.' In the same way as Living Newspapers in the 1930s, in which activist actors staged commentaries on the political issues of the day, Himid used this work to stage her fury. 'And many people who were there were very angry. They were angry with the piece; they were angry with me, because I was appearing to criticise them – which of course I was, but of course I was criticising everybody.'

Most significantly, she recast the two Black figures who played minor servile roles in Hogarth's work into protagonists central to the drama. The figure of the tall Black woman artist stands centre-stage, towering over the other cutouts. In the foreground, a young Black girl is seated on a suitcase adorned with labels from her travels and armed with props of books – tools that allow Black women to resist oppression. The young girl, representing the future, is the most important person in the piece: she is the one who is engaging with the political situation and who therefore understands the similarity between the political situation and the situation facing Black women artists.

From the first exhibition of *A Fashionable Marriage*, Himid said viewers 'were utterly, directly implicated ... that was the point in the piece'. As in a theatre, spectators' viewing positions have shaped their responses. *A Fashionable Marriage* was initially configured in a shallow space, but every subsequent installation has allowed viewers to see the two-dimensional cutouts 'backstage' as well as frontstage. At Tate

Liverpool in 2014 the work was placed in the middle of the gallery, allowing viewers to circle the whole thing. At Ferens Art Gallery, Hull, *A Fashionable Marriage* was tightly grouped on a raised platform, like a stage, reinforcing the theatricality of the work. Speaking of the liveliness and performative potentials inherent when encountering the work, Himid once said, 'It's one of those pieces that, if you let it, it just takes over everything, because it's such a huge caricature ... very extreme, very vulgar, very in-your-face. And so it's quite difficult to calm it down. It won't play.' The artist noted that she 'loved the absolute shoddiness of the backs' which were totally exposed when it was shown at Nottingham Contemporary in 2017, where 'spect-actors' were able to walk through it. That year, Himid won the Turner Prize.

In the 2021 Tate Modern exhibition, the work was contained in a room with two points of entry. From the frontstage view, the viewers saw the Countess's bedroom, as in a stately home. But like actors in the scene, one could also view the work from the side. This dynamic references the excitement of backstage participants who are able to witness the artifice and magic of the performance they engage with from the wings, when audiences are not looking, as well as observing how characters appear onstage from the perspective of an audience. Himid's intentional focus on the backs of the figures implicates viewers to imagine their own 'backstage' behaviour, and to consider what we do when audiences are not looking. \*

\* extract from Lisa Merrill's essay 'The Exhibit as Theatre' from the artist's 2021 monograph published by Tate Modern.



# HOLLYBUSH GARDENS

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