



PIPPY HOULDSWORTH GALLERY

Art Basel Miami Beach 2023 | Booth C20

VIP Days: December 6-7, 2023 | Public Days: December 8-10, 2023

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PIPPY HOULDSWORTH GALLERY

KEVIN ABOSCH

ZOË BUCKMAN

FRANCESCA DIMATTIO

VERONICA FERNANDEZ

JUDITH GODWIN

RACHEL GOODYEAR

NASIM HANTEHZADEH

ANGELA HEISCH

JACQUELINE DE JONG

SOPHIA LOEB

TAMAR MASON

WANGARI MATHENGE

DINDGA MCCANNON

NENGI OMUKU

MING SMITH

QUALEASHA WOOD



Judith Godwin, *Polar Zone*, 1978, acrylic on canvas, 106 x 131.8 cm, 41 ¾ x 52 in (PH11134)
\$135,000





Judith Godwin, *Untitled*, c. 1985, acrylic on paper, 61 x 45.1 cm, 24 x 18 in (PH11109)
\$25,000

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JUDITH GODWIN

Although Godwin is known for her association with the Abstract Expressionist movement during the 1950s, her contribution to the New York avant-garde was significant throughout a career that stretched into the twenty-first century. *Polar Zone* is exemplary of Godwin's painting practice of the late 1970s, a period that saw her return to New York after a decade away from the art world. Godwin returned to New York from Connecticut in 1974 and her works in the ensuing years reflect the physicality of her life outside of the city, during which time she worked as a mason and carpenter, restoring historic homes. Through decisive expanses of pure colour and striking linear diagonal forms, *Polar Zone* finds composure within its expression of spontaneity and might.

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 will present *Expressions of Life*, the first European solo exhibition of Godwin's work. The artist's recent exhibitions include *Modern Woman*, a solo exhibition at Berry Campbell, NY (2023); *Action/Gesture/Paint: A Global Story of the Women of Abstraction 1940 - 1970*, travelling from Whitechapel Gallery, London (2022-23), to Foundation Vincent van Gogh, Arles, to Kunsthalle Bielefeld, Bielefeld (2022-23); *Something Wicked*, McNay Art Museum, San Antonio, TX (2022); and *Postwar Women*, Art Students League, 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 the Amarillo Museum of Art, TX. Collections include the Art Institute of Chicago, IL; The Metropolitan Museum of Art, NY; The Museum of Modern Art, 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, Japan; National Museum of Wales, Cardiff; and the Amarillo Museum of Art, Texas, amongst others.



Angela Heisch, *Light Thread*, 2023, oil on linen, 152.4 x 243.8 cm, 60 x 96 in (PH10982)
\$90,000



PIPPY HOULDSWORTH GALLERY

ANGELA HEISCH

Rendered with a luminous application of colour, Angela Heisch's paintings are composed of repeating motifs, spiralling forms, and delicate dark lines. Drawing inspiration from organic bodies, patterns in nature, and architecture, the artist's abstract language seeks to capture the sensation of her observations. In *Light Threat* Heisch's enigmatic forms alternate between the organic and tightly geometric, creating tension or unfurling waves of energy through these spatial relationships. Her work is characterised by a sense of movement, a fluidity reflected in the opposing properties that coexist on the canvas – hard and soft, light and dark, flatness and depth.

Biography

Angela Heisch (b. 1989, Auckland, New Zealand) lives and works in Brooklyn, NY. She received a BA Fine Arts from University at Potsdam, SUNY, NY (2011) and an MFA from University at Albany, SUNY, NY (2014). Her recent solo and two person exhibitions include *As above, so below*, K11 Art Museum, Shanghai (2023); *As above, so below*, GRIMM, 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 *Now*, Museu Inimá de Paula, Brazil (2023); *All Eyes II*, AkzoNobel Art Foundation, Amsterdam (2023); *I Do My Own Stunts*, Spazio Amanita, NY (2022); *Present Generations*, Columbus Museum of Art, OH (2021-2022); and *Romancing the Surface*, GRIMM Gallery, Amsterdam (2021). Collections include the New Orleans Museum of Art, LA; Columbus Museum of Art, OH; the Stedelijk Museum, Amsterdam; ICA Miami, FL; Museu Inimá de Paula, Belo Horizonte; Fundación Medianoche, Granada; Aïshti Foundation, Beirut; AkzoNobel Art Foundation, Amsterdam; and The Whitworth, Manchester.



Francesca DiMattio, *Meissen Potpourri*, 2023, glaze on porcelain, on tile pedestal
sculpture: 87 x 66 x 46 cm, 34 x 26 x 18 in
pedestal: 88 x 43 x 43 cm, 35 x 17 x 17 in
overall: 175 x 66 x 46 cm, 71 x 26 x 18 in
(PH11168)
\$35,000



PIPPY HOULDSWORTH GALLERY

FRANCESCA DIMATTIO

Francesca DiMattio's multidisciplinary practice transcends categories and disrupts preconceived notions of the domestic and decorative. In *Meissen Potpourri*, 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 Reebok 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. 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 (2022); *A Form of Magic*, Morán Morán, Mexico City (2022); *Statues*, Art Omi, Ghent (2019-20); *Caryatid*, Pippy Houldsworth Gallery, London (2019), *Francesca DiMattio: Housewares*, Blaffer Art Museum, Houston (2014), and *Banquet*, ICA Boston, MA (2010-11). Collections include Bass Museum, Miami, FL; SFMoMA (San Francisco Museum of Modern Art); Rose Art Museum at Brandeis University, Waltham; Paisley Museum & Art Galleries, Glasgow; Everson Museum of Art, Syracuse; Frances Young Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs; Perez Art Museum, Miami, amongst others.



Jacqueline de Jong, *Upheaval*, 2023, oil and oil stick on unstretched canvas, 190 x 220 cm, 75 x 86 ½ in (PH11095)
€80,000



Jacqueline de Jong, *Oscar very Wilde*, 2023, oil stick and charcoal on paper, 140 x 170 cm, 55 x 67 in (PH11093)
€60,000

PIPPY HOULDSWORTH GALLERY

JACQUELINE DE JONG

Jacqueline de Jong is widely known for her contribution to the European avant-garde of the 1960s, in particular to the Situationist International (SI) and Gruppe SPUR. Her painting practice is diverse: declining to progress in a linear fashion, she often doubles back and revisits formal and conceptual concerns. Themes of eroticism, war and violence are prevalent throughout. Her most recent work is a re-examination of early themes that take on a new resonance in the present day. In *Upheaval* de Jong responds to ongoing political crises on a global scale, in particular the war in Ukraine. Incorporating the colours of the Ukrainian national flag with imagery including tanks, distorted critters and disembodied limbs, she presents a dizzying montage. Similarly, in *Oscar very Wilde*, the artist's literary interests are combined with her own dramatic storytelling, referencing political events. Skeletal figures and hissing animals come together in a fervid scene of flux and tension.

Biography

Jacqueline De Jong (b. 1939, Hengelo, The Netherlands) lives and works between Amsterdam, the Netherlands, and Bourbonnais, France. In May 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. Also 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, NY. Her archive, the Jacqueline de Jong Papers, was acquired by the Beinecke Library of Rare Books and Manuscripts, Yale University, in 2011. Solo museum exhibitions include WIELS, Brussels (2021), touring to MOSTYN, Wales (2021-22), and Kunstmuseum Ravensburg, Germany (2022); Stedelijk Museum, Amsterdam (2019); Les Abattoirs, Toulouse (2018-19); Malmö Konsthall (2018-19); and Cobra Museum for Contemporary Art, Amstelveen (2003). De Jong is currently included in *Everyday, Someday and Other Stories*, Stedelijk Museum, and a Collection Presentation at the Rijksmuseum, Amsterdam. In 2024 she will have a solo exhibition at the NSU Art Museum Fort Lauderdale, FL.



Nengi Omuku, *Chasing shadows*, 2023, oil on sanyan, 125 x 213 cm, 49 x 84 in (PH11145)
\$70,000



PIPPY HOULDSWORTH GALLERY

NENGI OMUKU

Nengi Omuku paints on sanyan, a tightly woven Aso-oke fabric crafted by the Yoruba people. Although much of Omuku's work responds to the natural world, in exploration of the complexities surrounding her cultural heritage, race and personal identity, she also draws on current and archival images taken from the Nigerian press and media. In *Chasing shadows* Omuku presents a scene of protest, a reference to the prevailing political unrest in her homeland, Nigeria. Scattered figures run towards a break in billowing clouds of smoke, the chaos and disarray of the composition palpable. Yet as in much of Omuku's work, ambiguity reigns and the truth is subjective. A tension between politics and poetry underlies the painting, which offers the same sense of serene contemplation that characterises her representations of the natural world.

Biography

Nengi Omuku (b. 1987, Nigeria) lives and works in Lagos, Nigeria. She received her BA (2010) and MA (2012) from the Slade School of Art, University College London. Omuku is currently the subject of her first institutional solo exhibition at Hastings Contemporary, *The Dance of People and the Natural World*, and is also the only contemporary artist included in *Aso Oke: Prestige Cloth from Nigeria* at the Saint Louis Art Museum, MO. In 2022, Pippy Houldsworth Gallery, London, presented *Parables of Joy*, the artist's first solo exhibition with the gallery. Current and recent exhibitions include *As Water Never Touched*, Kristin Hjellegjerde Gallery, Palm Beach; *Free The Wind, The Spirit, and The Sun*, Stephen Friedman Gallery, London (2023); *Rites of Passage* curated by Péjú Oshin, Gagosian, London (2023); Bangkok Art Biennale (2022-2023); and *Dissolving Realms*, Kasmin Gallery, NY (2022). Collections include Baltimore Museum of Art, MD; Whitworth, Manchester; Loewe Art Collection, London; HSBC Art Collection, London; Azman Museum, Kuala Lumpur; Legacy Arts Foundation; Women's Art Collection, Murray Edwards College, Cambridge; and the Institute of Contemporary Art, Miami, FL, amongst others.



Wangari Mathenge, *The Ascendants XXII (Ambivalence)*, 2023, oil on canvas, 160 x 160 cm, 63 x 63 in (PH11222)
\$85,000



Wangari Mathenge, *The Ascendants XXIII (Oblivion)*, 2023, oil on canvas, 160 x 160 cm, 63 x 63 in (PH11223)
\$85,000

PIPPY HOULDSWORTH GALLERY

WANGARI MATHENGE

In *The Ascendants XXII (Ambivalence)* and *The Ascendants XXIII (Oblivion)*, the artist returns to a series exploring relocation and acculturation in relation to diasporic communities. 'To ascend' is to climb upward, to be elevated, to move from that which is inferior to that which is superior, but ascension may also describe a return to the source and Mathenge considers both definitions to examine what it is to belong. These large scale works present intimate snapshots of domestic life, two figures each reclining and relaxing in a vibrant nest of textures and patterns. Brightly patterned East African kanga fabrics act as reminders of cultural history, symbols of grounding identity but also of the loss and refabrication that occurs during relocation. Appearing at leisure, Mathenge's figures lie sprawled out, distracted midway through reading or slicing bread to find moments of deep contemplation. Amidst a scene of domesticity and relaxation, Mathenge's inclusion of the knife is ambiguous and surreal, a point of tension and storytelling.

Biography

Wangari Mathenge (b. 1973, Nairobi, Kenya) lives and works between London and Chicago, IL. She holds degrees from Howard University and Georgetown University Law Center, Washington DC. In October 2023 Mathenge presented her second solo exhibition, *A Day of Rest*, with Pippy Houldsworth Gallery. She is currently included in *Black American Portraits*, first mounted at LACMA, CA before travelling to Spelman College Museum of Fine Art, GA and Memphis Brooks Museum of Art, TN (2022-2023). Her recent group exhibitions include *The Power of Portraiture*, Nasher Museum of Art, NC (2022); *Stretching the Body*, Fondazione Sandretto Re Rebaudengo, Turin (2021-22); Gaabo Motho, Sakhile&Me, Frankfurt (2021); and *Witness: Afro Perspectives from the Jorge M. Pérez Collection*, Miami (2020-21). Recent solo exhibitions include Roberts Projects, Los Angeles, CA (2023; 2019); Monica de Cardenas, Milan (2021); Pippy Houldsworth Gallery, London (2021); and The Sacristy Gallery, Chicago, IL (2021). Collections include Dallas Museum of Art, TX; Nasher Museum of Art, Durham, NC; Fondazione Sandretto Re Rebaudengo, Turin; Jorge M. Pérez Collection, Miami, FL; Rubell Family Collection, Miami, FL; Weisman Art Museum, Minneapolis, MN; Kistefos Museum, Oslo; Elie Khouri Art Foundation, Dubai; and Crocker Art Museum, Sacramento, CA.



Kevin Abosch, *PERSISTENCE*, 2021, miscellaneous software on USB flash drive, 3.6 x 1.2 x 0.4 cm, 1 $\frac{3}{8}$ x $\frac{1}{2}$ x $\frac{1}{8}$ in (PH1057)
\$100,000

PIPPY HOULDSWORTH GALLERY

KEVIN ABOSCH

On 23 June 2021, Hong Kong based pro-democracy newspaper and website Apple Daily was forced to cease operations after the outlet's founder and several staff were arrested under Hong Kong's 'National Security Law'. Activists quickly backed-up thousands of Apple Daily's articles to a censorship-resistant blockchain called Arweave, allowing the information to persist distributed across thousands of nodes, computers that connect to the decentralised network. Despite the immateriality of digital information, access to it is only possible through a complicated system of physical components: hardware. The persistence of the virtual is predicated upon the existence of the physical.

Persistence is a USB drive storing a number of digital assets, including 11033 news articles censored by the Hong Kong government. It also holds an executable file that can turn a personal computer into a Koi node secured by the Arweave blockchain, as well as an encrypted key that suggests ownership of an NFT (non-fungible token) artwork on the blockchain, but it is unclear how to decrypt it, rendering it inaccessible. Finally, Persistence contains a 'hacker toolkit' that may prove useful under certain circumstances. Decentralised technologies like those upon which blockchains are built are well-adapted to making up for the shortcomings of governments, as well as preserving information that autocracies endeavour to censor or destroy.

— Kevin Abosch

Biography

Kevin Abosch (b. 1969) is an Irish conceptual artist known for his works in photography, sculpture, installation, AI, blockchain and film. Abosch's work addresses the nature of identity and value by posing ontological questions and responding to sociologic dilemmas. Abosch's work has been exhibited throughout the world, often in civic spaces, including The Hermitage Museum, St Petersburg; The National Museum of China; The National Gallery of Ireland, Dublin; Jeu de Paume, Paris; The Irish Museum of Modern Art, Dublin; The Museum of Contemporary Art, Vojvodina, Serbia; The Bogotá Museum of Modern Art, Colombia; and the ZKM: Zentrum für Kunst und Medien, Germany.



Nasim Hantehzadeh, *Flying Over the Rainbow (After Silke)*, 2023, oil and oil stick on linen, 213.5 x 183 cm, 84 x 72 in (PH10990)
\$40,000



Nasim Hantehzadeh, *No borders can separate me and you, a piece of my heart is with you*, 2023, oil and oil stick on linen
200 x 250 cm, 78 ¾ x 98 ¾ in (PH10992)
\$45,000



Nasim Hantehzadeh, *Near Drowning*, 2023, oil and oil stick on linen, 130 x 110 cm, 51 1/8 x 43 1/4 in (PH10991)
\$26,000

PIPPY HOULDSWORTH GALLERY

NASIM HANTEHZADEH

Working in oil, pastel, and graphite across both canvas and paper, Iranian-American artist Nasim Hantehzadeh brings together freewheeling figurative elements in vibrant and arresting compositions that point to a range of references, including Paleolithic cave paintings and indigenous Mesoamerican art, Islamic architecture and ancient Persian rugs. Hantehzadeh's work reflects their particular interest in Mayan and pre-Islamic art and artefacts as evidence of matriarchal and gender-fluid practices that prevailed prior to European colonisation. Embellished orifices and sexual organs populate the artist's compositions, blurring the boundaries around conceptions of identity, personhood, sexuality, and race to evoke a world in which labels are deliberately ambiguous and categories fluid.

Biography

Nasim Hantehzadeh (b. 1988, Stillwater, Oklahoma) lives and works in Los Angeles. 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 *Nasim Hantehzadeh: Mutates and Grows*, Nina Johnson, Miami (2023); *The Moth and The Thunderclap*, Modern Art, London (2023); *Where Cloudy Waters Collide...*, Pippy Houldsworth Gallery (2022); solo booth, The Pit, Frieze Los Angeles (2022); and *Orgasmic*, Nina Johnson, Miami (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, LA; Jorge Perez, Miami; Dieresis Collection, Guadalajara, Mexico; GAIA Collection, Mexico; Isabel and Agustín Coppel Collection, Mexico; and Lynda and Stewart Resnick Collection, USA.



Sophia Loeb, *Útero da flor mãe* (*Uterus of the flower mother*), 2023, acrylic, oil and pigment on canvas, 170 x 130 cm, 67 x 51 in (PH11148)
£14,000



Sophia Loeb, *O Mistério que eu procuro, eu sou* (*The Mystery I seek, I am*), 2023, oil and pigment on canvas, 200 x 160 cm, 78 ½ x 63 in
(PH11147)
£16,000

PIPPY HOULDSWORTH GALLERY

SOPHIA LOEB

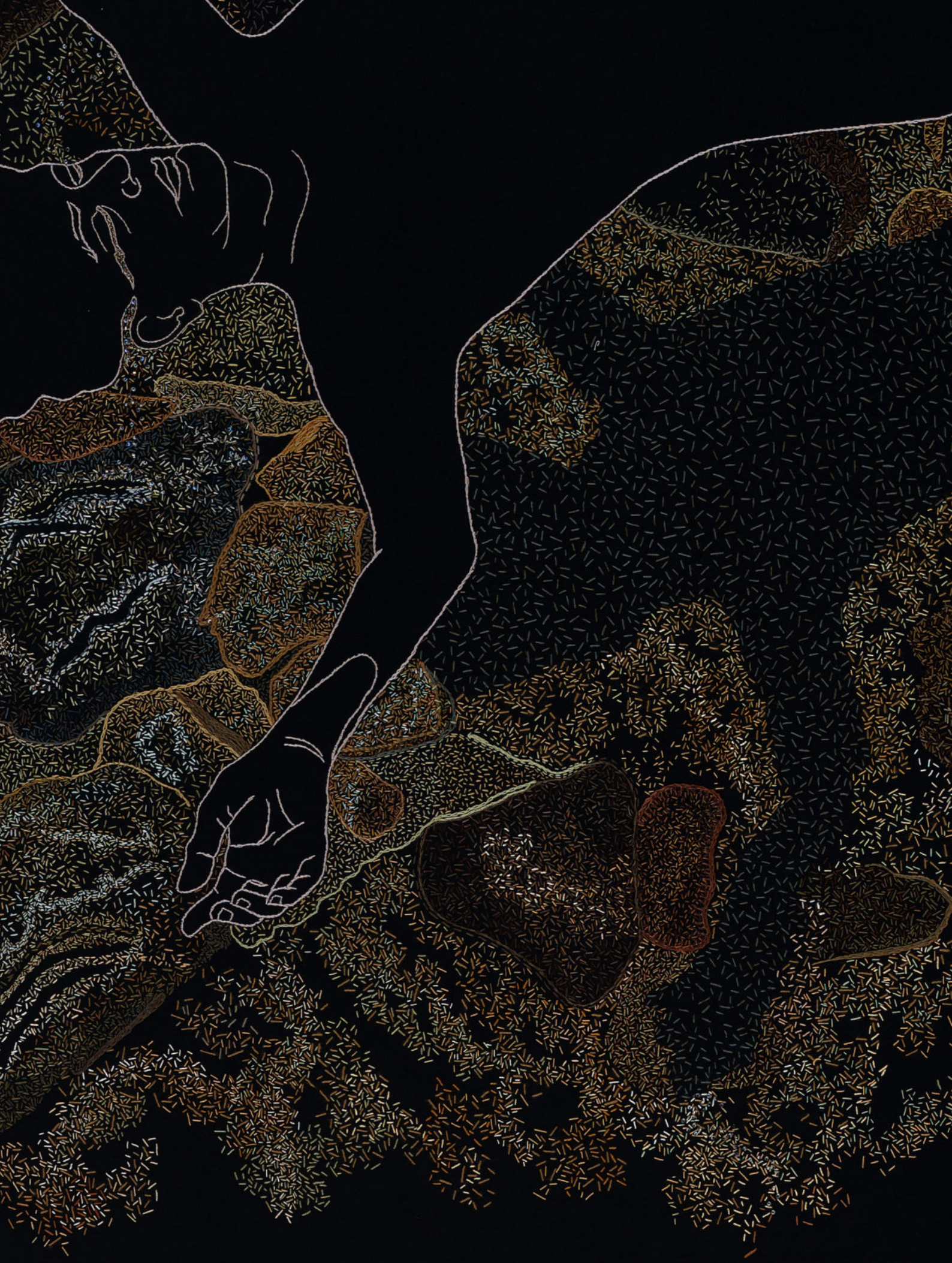
From the heightened sensory experience of her own meditation practice, Loeb's painting materialises sensation, be it internal – our thoughts and feelings, for example – or external – our perception of other life and environments. Suggestive of organic and biomorphic forms, Loeb's sculptures appear to grow, slink, and unfurl through space. She transfers her sculptural approach to her paintings, working both horizontally and vertically, constantly turning the canvas as she works. Loeb evokes natural forms such as streams and pools of colour through layered gestural brushstrokes. Making use of unconventional tools, as well as applying loose pigment and oil stick with her hands, her painting is driven by instinct. Through bold gesture and compositional restraint, Loeb's practice embraces the expansive freedom of organic movement alongside the measured awareness of meditation.

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, Pippy Houldsworth Gallery presented *Todos os Seres são de Todos os Seres (All Beings are of All Beings)*, Loeb's first solo exhibition with the gallery. Loeb has been included in group exhibitions at Pippy Houldsworth Gallery, London (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 and Kaaysa Arte Residência, Brazil. Her collections include The Rachofsky Collection, Dallas, TX, and The Shah Garg Foundation, CA.



Tamar Mason, *Sefogwane/Treur*, 2023, embroidery and beadwork on fabric, 160 x 234 cm, 63 x 92 in (PH11101)
\$21,000



PIPPY HOULDSWORTH GALLERY

TAMAR MASON

Tamar Mason's practice encompasses textiles, sculpture, ceramics, and architecture, frequently drawing on the geography and history of South Africa, where she was born, incorporating personal experience and broader cultural narratives into her work. In *Sefogwane/Treur*, a figure floats in the swirling waters of the Sefogwane/Treur river. Through the river is officially named the Treur, having been named by Boer leader Hendrik Potgieter, a leading figure in the expansion of white settler colonialism, Sefogwane is the Indigenous Bakutswe name for the river. For the artist, the river is personal place of healing, however, Mason acknowledges that within this place of beauty and comfort exists an enduring legacy of exploitation and suffering. Its converging river, the Blyde, also named by Potgieter after an attack on Delagoa Bay, means 'joyful' in Afrikaans. However, this idyllic body of water held encampments for ivory hunting and the enslavement of local peoples. Through these references Mason considers the social memory of the land, honoring tensions that are still felt today.

Biography

Tamar Mason (b. 1966 Johannesburg) lives and works in Mbombela, South Africa. She received a Fine Arts Diploma from the Scuola Lorenzo dei Medici, Florence (1987) and a BA from the University of South Africa (1993). Mason's work has been exhibited at the National Museum of American History, Washington, D.C.; Goodman Gallery, Johannesburg; Rijswijk Textile Biennial, Museum Rijswijk, The Netherlands; Museum Africa, Johannesburg; and Pretoria Art Gallery and Museum, Pretoria. Collections include The Victoria and Albert Museum, London; The Smithsonian Institution, Washington, DC; The Art Institute of Chicago, IL; Institute of Contemporary Art, Miami, FL; Nelson Mandela Metropolitan Art Museum, Port Elizabeth; Wits Art Museum, University of the Witwatersrand, Johannesburg; University of Wisconsin-Madison, Madison, WI; and Mpumalanga Legislature Collection, Mbombela.



Dindga McCannon, *Mother and Child*, 2022-23, acrylic and mixed media on canvas, 116.8 x 96.5 cm, 46 x 38 in (PH10962)
\$50,000

PIPPY HOULDSWORTH GALLERY

DINDGA MCCANNON

For five decades, Dindga McCannon has celebrated the histories of Black women in her multidisciplinary practice, which includes paintings, quilts, prints and sculpture. In recent paintings McCannon captures the joy of intergenerational connection and community. Characterised by bold areas of pure colour, *Florida* is both lively and introspective, presenting two women in repose as they lounge together under the Floridian sun. *Mother and Child*, is McCannon's interpretation of a canonical image, using collaged elements to make it idiosyncratically hers. The words 'unity', 'faith' and 'love' line the figure of the mother's clothing, capturing the intimacy and comfort of the relationship presented. In *A Peek Into The Life of An Elder Black Woman Artist*, McCannon's use of collage takes on a central role, with newspaper excerpts, photography, coins and beads comprising an archival mind-map of what it means to age in America. Anxious headlines, such as 'Do You Have Enough Life Insurance?' and letters from McCannon's physician are mitigated by a striking palette of orange and blue that imbues the work with serenity and warmth.

Biography

Dindga McCannon (b. 1947, New York) lives and works in Philadelphia, PA. Current exhibitions include *Inheritance*, Whitney Museum of American Art, NY (2023-4); and *Afro-Atlantic Histories*, co-organized by Museu de Arte de São Paulo (MASP) and Instituto Tomie Ohtake, São Paulo (2018), touring to Museum of Fine Arts, Houston (MFAH) (2021-2022), National Gallery of Art, Washington, DC (2022), Los Angeles County Museum of Art (LACMA) (2022-23) and Dallas Museum of Art, TX (2023-2024). In 2022, Pippy Houldsworth Gallery presented *Dindga!*, marking her first European solo exhibition. Recent exhibitions include *What That Quilt Knows About Me*, American Folk Art Museum, NY (2023); *It's Pablo-matic: Picasso According to Hannah Gadsby*, Brooklyn Museum, NY (2023); *The Interior Life: Recent Acquisitions*, National Gallery of Art, Washington D.C (2023); *When We See Us*, Zeitz MOCAA, Cape Town, South Africa (2022-3); and *Pour, Tear, Carve*, The Phillips Collection, Washington, DC (2023). Her collections include the Brooklyn Museum, NY; Whitney Museum of American Art, NY; Studio Museum in Harlem, NY; The Phillips Collection, Washington, DC; Schomburg Center for Research in Black Culture, NY; Michigan State University, MA; and Verbund Collection, Vienna.



Rachel Goodyear, *Cave*, 2021, pencil and watercolour on paper, 60 x 40 cm, 23 5/8 x 15 3/4 in (PH10382)
£3,500

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 experience. However uncomfortable or inexplicable their situation, Goodyear's representations of women hold their own space unapologetically. Each engages in specific tasks or movements – whilst the logic of the activity is often unclear, concentration or the exertion of will is demonstrable. Compulsive forces are at play, resulting in struggle, balance or release. Certain images draw on the punishments meted out to those in the underworld of Greek Mythology, relishing a cartoonish sadism – a colony of bats hang from the waist, or a kaleidoscope of butterflies swarm the face. Goodyear's women disregard expected behaviour, embracing and even seeking out new sensations. Forming a response to contemporary feminist surrealism, the artist 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) the 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.



Veronica Fernandez, *Milk*, 2023, oil on canvas, 101.6 x 76.2 cm, 40 x 30 in (PH11162)
\$14,000



Veronica Fernandez, *Walking with Limp*, 2023, oil on canvas, 121.9 x 152.4 cm, 48 x 60 in (PH11161)
\$16,000

PIPPY HOULDSWORTH GALLERY

VERONICA FERNANDEZ

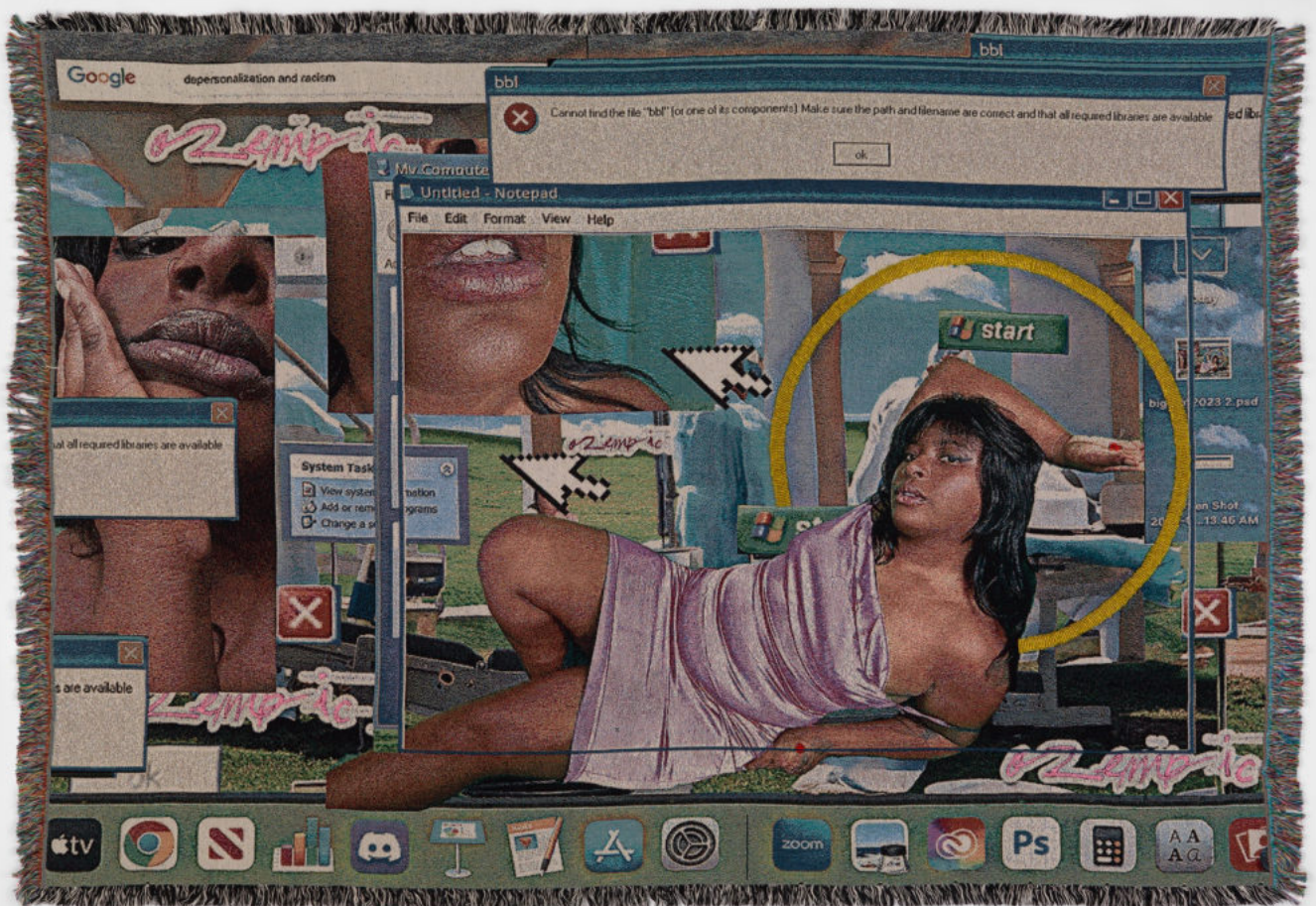
Veronica Fernandez's paintings explore the artist's lived experience, touching on childhood, family hardship and intergenerational healing. Her work invites viewers into a psychological space where memory is translated into sublime tableaux in service of catharsis and understanding. In two new paintings Fernandez recalls living in temporary housing as a child. In *Milk*, she directly references a photograph of her and her sister in a motel room, brushing each other's hair in an act of care that helped to combat feelings of isolation and disconnection. *Milk* represents the artist's tenacity, reflecting on the caretaking role her and her sister had to adopt from a young age. In *Walking with Limp*, Fernandez reworks an image of her brother stepping on a broken CD. In velveteen tones of chestnut brown, the artist explores themes of pressure and escapism, the navigation of hardship and a longing for transformation.

Biography

Veronica Fernandez (b. 1998, Norfolk, VA) completed her BFA at The School of Visual Arts in NYC. Her recent solo exhibitions include *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, NY. Recent group exhibitions include *Horizons*, Sow & Tailor, Hong Kong (2023); *Goddesses*, Jeffrey Deitch Gallery, Miami Beach, 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 (2022); *Visual Unpredictability*, Patrick Parrish Gallery, NY (2021); *Buscando Recuerdos*, Hashimoto Contemporary, NY (2021); and *De Lo Mío*, Jenkins Johnson Gallery, NY (2020).



Qualeasha Wood, K.M.B.A., 2023, woven jacquard and glass seed beads, 213.4 x 182.9 cm, 84 x 72 in (PH10950)
\$37,000



Qualeasha Wood, *Girl Dinner*, 2023, woven jacquard and glass seed beads, 182.9 x 213.4 cm, 72 x 84 in (PH10951)
\$37,000



Qualeasha Wood, *Just a Phase!*, 2023, tufted wool and acrylic, 182.9 x 182.9 cm, 72 x 72 in (PH10952)
\$32,000

PIPPY HOULDSWORTH GALLERY

QUALEASHA WOOD

In her most recent series, Qualeasha Wood tackles themes of shame and societal pressure as they relate to the body, gender, and sexuality. Between rise in use of Ozempic, a weight-loss medication, alongside a de-emphasis on body positivity within the media, Wood responds to feelings of dysphoria and erasure. In *Girl Dinner*, the artist discusses these alarming trends directly, including references to weight loss drugs and cosmetic procedures. The title of the work refers to a viral social media trend in which women display their low effort meals, a quirky pastiche of contemporary eating habits that mask a more pervasive attitude to diet culture.

In *K.M.B.A.*, too, Wood subverts such societal beliefs. Acknowledging the historically racialised Black femme body and the contemporary pressure towards slim curvaceousness, the artist asserts her own subjecthood in resistance to these expectations. Wood questions our canonical assumptions of the ideal female form, staging her body in stylised poses reminiscent of both traditional sculpture and contemporary magazines.

In *Just a Phase!*, Qualeasha Wood navigates sexuality and media representation. In her humorous juxtaposition of childhood toys and sexual acts, the artist playfully references the impact of Barbie dolls on queer women in early developmental stages. Stemming from her disappointment in the lack of LGBTQ+ representation in the highly anticipated 2023 film *Barbie*, the work examines how failures of inclusivity have an inter-generational effect.

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 and her MA in 2021 from Cranbrook Academy of Fine Art, Bloomfield Hills. In 2024 she will have a solo exhibition at the Harvey B. Gantt Center for African-American Arts + Culture, Charlotte, NC. Wood was recently included in *It's Time For Me To Go* at MoMA PS1, an exhibition of works made during her residency at the Studio Museum in Harlem in 2022. In May 2021, her work was featured on the front cover of *Art in America*. Recent exhibitions include The Metropolitan Museum of Art, New York (2022); Hauser & Wirth, New York and travelling to Hauser & Wirth, Los Angeles and Hauser & Wirth, Bruton (2022-2023); Pippy Houldsworth Gallery, London (2021); CANADA, New York (2021); Gaa Gallery, Provincetown (2021); Trout Museum of Art, Appleton (2021); and Kendra Jayne Patrick for Metro Pictures, New York (2020). Her work is included in the collections of The Metropolitan Museum of Art, New York; the Rennie Collection, Vancouver; and The Museum of Fine Arts, Houston.



Zoë Buckman, *somewhere i swear i can hear the siren of a kettle boil*, 2023, embroidery and ink on vintage textiles
167.6 x 132.1 cm, 66 x 52 in (PH10959)
\$38,000



Zoë Buckman, *the dye is cast*, 2022, embroidery on vintage textiles, 55.9 x 45.7 cm, 22 x 18 in (PH10342)
\$9,500

PIPPY HOULDSWORTH GALLERY

ZOË BUCKMAN

In this self-portrait, Buckman responds to a formative period of contemplation, growth, and compassion, navigating self-care, identity and motherhood. In conversation with an earlier work, her 3-channel video installation *Show Me Your Bruises, Then*, Buckman returns to the domestic motif of a cup of tea. Held in the artist's hands, as opposed to earlier imagery of spilling and mopping up, the cup of tea represents all that can be concealed behind a domestic façade: imbalanced labour, gendered violence, censorship and shame. The title, *somewhere I swear I can hear the siren of a kettle boil*, also links this idea of domestic beautification to the artist's current experience of unconditional maternal care as her daughter enters their teenage years. Boiling, spilling tea depicts a time of sudden and scalding outbursts, yet also healing moments of bonding and communion around warm cups of tea. Buckman's choice of traditionally domestic media, including vintage textiles and embroidery, compliments her intimate subject matter.

Biography

Zoë Buckman (b. 1985 Hackney, London) studied at the International Centre of Photography (ICP), NY, and was awarded an Art Matters Grant in 2017. In 2022, Pippy Houldsworth Gallery presented Buckman's first UK solo show, *BLOODWORK*. In 2024, Buckman will be included in a group exhibition at the San Francisco Museum of Modern Art, CA. Her recent exhibitions include *Tended*, a solo exhibition at Lyles & King, NY (2023); *Resistance Training: Arts Sports, and Civil Rights*, MSU Broad Art Museum, MI (2023); *Another Justice: Us Is Them*, curated by Hank Willis Thomas, Parrish Art Museum, NY (2022); *Garmenting: Costume as Contemporary Art*, Museum of Arts and Design, NY (2022); and *How Do We Know the World?*, Baltimore Museum of Art, MD (2021-23). Collections include The National Portrait Gallery, London; Baltimore Museum of Art, MD; The Studio Museum in Harlem, NY; Rose Art Museum at Brandeis University, MA; and Chrysler Museum of Art, Norfolk, VA.



Ming Smith, *Pan Pan Lady (Betty)* (painted), 2006, oil paint on vintage gelatin silver print, unique
paper: 27.8 x 35.3 cm, 11 x 13 7/8 in
image: 23.5 x 34 cm, 9 1/4 x 13 3/8 in
(PH1271)
\$40,000



Ming Smith, *Weeping Time* (*Invisible Man* series), 1988-91, vintage gelatin silver print, unique
paper: 20 x 25 cm, 8 x 10 in
image: 11.5 x 15.8 cm, 4.5 x 6.25 in
(PH1243)
\$35,000

PIPPY HOULDSWORTH GALLERY

MING SMITH

Throughout 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 *Invisible Man* series (1988–91), the title of which is taken from Ralph Ellison's novel of the same name, are works photographed at night without flash, groundbreaking in their experimentations with light, double exposure and blur. In *Weeping Time*, Smith captures her own image, her slow shutter speed obfuscating her self portrait in shadow. Her self-portraits from across her career interrogate themes of femininity, the gaze, race and beauty.

In the hand-painted print *Pan Pan Lady (Betty)* (2006), Smith daubs the hat of a wistful elderly woman standing at a diner counter with jewel-like marks, intimately raising her status and further drawing our attention to a life that has not been easily lived. Smith's technique of hand-painting directly onto her silver gelatin print imbues the images with a heightened emotional resonance.

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 year she was the subject of two major solo exhibitions: *Projects: Ming Smith*, curated by Thelma Golden, The Museum of Modern Art (MoMA), NY (2023) and *Ming Smith: Feeling the Future*, Contemporary Arts Museum Houston, TX (2023). Other recent exhibitions include *Black Venus: Reclaiming Black Women in Visual Culture*, Somerset House, London (2023); *Black American Portraits*, LACMA, Los Angeles, CA and Spelman College Museum of Fine Art, Atlanta, GA (2022-23); and *Working Together: The Photographers of the Kamoinge Workshop*, Virginia Museum of Fine Arts (2020); touring to The Whitney Museum of American Art, NY (2020-21); The J. Paul Getty Museum, LA (2022); Cincinnati Art Museum (2020-22). Collections include the Brooklyn Museum, NY; Detroit Institute of Arts, MICH; J. Paul Getty Museum, LA; Philadelphia Museum of Art, PE; National Gallery of Art, Washington; Art Gallery of Ontario, Toronto; Schomburg Center for Research in Black Culture, NY; Smithsonian Anacostia Community Museum, Washington; Smithsonian National Museum of African American History & Culture, Washington; The Museum of Modern Art (MoMA), NY; Virginia Museum of Fine Arts; Baltimore Museum of Art, and the Whitney Museum of American Art, NY.

PIPPY HOULDSWORTH GALLERY