

# Whitechapel Gallery Art Icon Charity Auction

Online Auction / 12 - 20 January 2023

Sale Interest: 16 Lots



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PHILLIPS

# Whitechapel Gallery Art Icon Charity Auction

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## Online Auction

12 - 20 January 2023

**Opening:** 12pm GMT 12 January 2023

**Closing:** 2pm GMT 20 January 2023

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK090223 or Whitechapel Gallery Art Icon Charity Auction.

## Bids and Registration

tel +44 20 7318 4045

[bidslondon@phillips.com](mailto:bidslondon@phillips.com)

## Contemporary Art Department

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# Whitechapel Gallery Art Icon Charity Auction

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Sale Interest: 16 Lots



1  
**George Rouy**  
*Fear of my own oblivion*  
Estimate £18,000 — 25,000



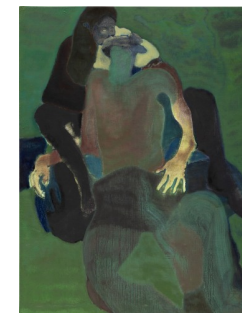
2  
**Harminster Judge**  
*Untitled (eye in eye rising)*  
Estimate £5,000 — 7,000



3  
**Jessie Stevenson**  
*Far in-between*  
Estimate £6,000 — 8,000



4  
**Lydia Pettit**  
*Presentation*  
Estimate £6,000 — 8,000



5  
**Tim Breuer**  
*Seventh Heaven*  
Estimate £8,000 — 12,000



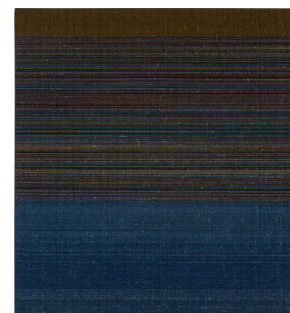
6  
**Jenny Holzer**  
*TOP SECRET//STLW//HCS/CO...*  
Estimate £35,000 — 50,000



7  
**Zoë Buckman**  
*you make me loud*  
Estimate £8,000 — 12,000



8  
**Haroun Hayward**  
*Composition with Mid Blue, Light...*  
Estimate £2,000 — 3,000



9  
**Ari Bayuaji**  
*The Sky and the Ocean*  
Estimate £8,000 — 12,000



10  
*Tour of Whitechapel Gallery led ...*  
Estimate £1,000 — 2,000

# Whitechapel Gallery Art Icon Charity Auction

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11  
**Nick Goss**  
*Aloe Vera*  
Estimate £25,000 — 35,000



12  
**Alfie Caine**  
*Pear and Lilies*  
Estimate £12,000 — 18,000



13  
**Andrew Pierre Hart**  
*Study for a polyptych - panel 2 -...*  
Estimate £8,000 — 12,000



14  
**Nengi Omuku**  
*Naomi*  
Estimate £800 — 1,200



15  
**Sola Olulode**  
*Triangles*  
Estimate £4,000 — 6,000



16  
**JR**  
*Inside Out, Haiti*  
Estimate £1,000 — 1,200



# Whitechapel Gallery Art Icon Charity Auction

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1

## George Rouy

*Fear of my own oblivion*

signed with the artist's initials and dated 'GR22' on the turnover edge

acrylic and oil on canvas

56 x 46 cm (22 x 18 1/8 in.)

Painted in 2022.

### Estimate

£18,000 — 25,000

[Go to Lot](#)



George Rouy is one of the most exciting figurative painters working today. With a range of styles, processes and visual effects in acrylic and oil paint, his paintings are intense and expressive depictions of complicated psychological states that render an internal experience external. Bodies are variously nude, distorted, stretched, contorted, classical, fluid – revealing an artist with extraordinary technical dexterity and range. Bodies are often placed together, either literally connected by paint and brushstroke, or in close proximity to one another, hinting at the connectedness of people's being and states. In this exemplary work, *Fear of my own oblivion*, Rouy continues his investigation of body and psyche, creating a symbolic work that resists a straightforward or linear narrative.

*“A lot of the works are very personal, but they’re also not at the same time...I think it’s important that they’re not autobiographical. There needs to be enough space so that the viewer can enter it and not just assess it as these stories, because they’re not stories. They’re almost like symbols.” — George Rouy*

George Rouy (b. 1994) lives and works in Faversham, Kent, UK. Since graduating from Camberwell College of Arts, he has exhibited internationally, including *Belly Ache*, Almine Rech, Paris, France (2022, solo); *Real Corporeal*, Gladstone Gallery, New York, USA (2022); *A Thing for the Mind*, Timothy Taylor Gallery, London, UK (2022); *Shit Mirror*, Peres Projects, Berlin, Germany (2022, solo); *Rested*, Nicola Vassell, New York, USA (2021); and *Clot*, Hannah Barry Gallery, London (2020). His work is represented in the collections of the ICA, Miami, USA; Fondation Cartier and Lafayette Anticipations, Paris; Ståhl Collection, Norrköping, Sweden; M Woods, X Museum and 69 Art Campus, Beijing, China; and Sifang Art Museum, Nanjing, China.

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#### Provenance

Donated by the artist and Hannah Barry Gallery, London



2

**Harminder Judge**

*Untitled (eye in eye rising)*

signed with the artist's initials and dated 'HJ '22' on the reverse

plaster, polymer, pigment, scrim and oil

71 x 47 cm (27 7/8 x 18 1/2 in.)

Executed in 2022.

**Estimate**

£5,000 — 7,000

[Go to Lot](#)



## Harminder Judge

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Harminder Judge is one of the UK's most exciting artists working today. Combining a sensitivity to colour, form, the history of abstract painting and his own personal experience, he creates richly layered, transportive and poetic works that glow and shine.

Judge's work is abstract in expression but deeply personal in origin. In this exemplary work, *Untitled (eye in eye rising)*, black pigment, floating throughout the surface, recalls Judge's experience of witnessing funeral rites in Punjab. Here, the bodies of those who have transitioned into death are washed, prepared, and cremated on a pyre; the body becomes ash, the material becomes immaterial. The black pigment in this instance evokes a landscape, as well as ash, body, and spirit in one.

The capacity of colour and form to evoke and signify many things at once is at the heart of the work's transformative potential. Glowing above the black field below, the red dot suggests a burning sun over a landscape, while also recalling the circle, dot and spiral used in Neo-Tantric painting and the work of other artists Judge admires, including Forrest Bess and Louise Bourgeois.

Harminder Judge (b. 1982 in Rotherham, UK) lives and works in London, UK. He graduated from the Royal Academy Schools, London in 2021. His work is currently on display in the exhibition *Love Letter* at Pace Gallery, New York, which he co-curated with artist Loie Hollowell. Recent exhibitions include a solo presentation at The Sunday Painter's booth at Frieze London (2022); *The Horror Show*, Somerset House, London (2022); *Rising Skin from Rock & Chin*, The Sunday Painter, London (2022); *Ankles Absorbing Ash*, Humber Street Gallery, Hull, UK (2022); *Harminder Judge: mountain and mercies*, galeriepcp, Paris, France (2021); *Am I Human To You?*, Jugendstilsenteret & Kube Museum, Ålesund, Norway (2021); *Tomorrow: London*, White Cube, London (2020); *Our Ashes Make Great Fertilizer* (co-curated group), Public Gallery, London (2020); and *At Home In The Universe*, alongside Mahriwan Mamtani, Jhaveri Contemporary, Mumbai, India (2019).

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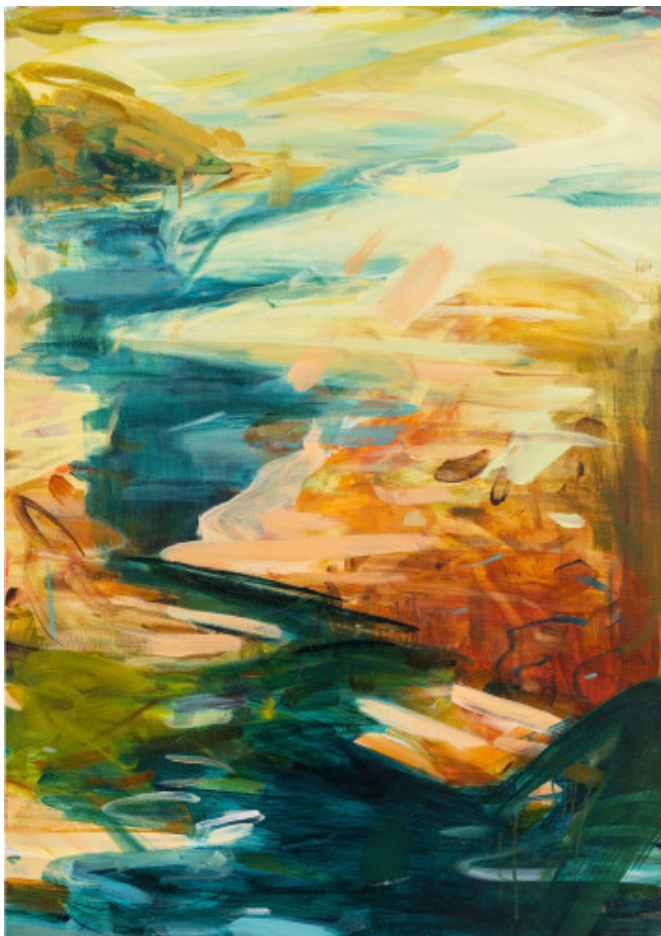
### Provenance

Donated by the artist



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3

## Jessie Stevenson

*Far in-between*

signed, titled and dated 'Far in-between, 2022 Jessie Stevenson' on the reverse

oil on linen

120 x 85 cm (47 1/4 x 33 1/2 in.)

Painted in 2022.

**Estimate**

£6,000 — 8,000

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Jessie Stevenson uses the landscape as a way to explore physical and emotional energies. Built of shifting, bright colour dynamics, her work investigates a sense of place as a poetic and philosophical gesture using historical, autobiographical, spiritual, and literary sources.

Stevenson's interplay between the edges of representation and abstraction are based on experiences, memory, writing, and 'colour beginnings', creating a feeling of sensory pleasure and spatial uncertainty in the work. In this exemplary painting, *Far in-between*, the vastness of the Norfolk marsh and light are suggested by the interconnected brushwork; the horizon is hazy and land and cloud bleed into one another, as if joined by an ethereal atmosphere.

In her work, Stevenson captures a sense of ideal beauty whilst simultaneously depicting the subtler, harsher realities that lie beneath. Shocks and surprises unfold, which she replicates through the act of painting. There is both a sense of pandemonium and paradise, the euphoric and the dark, the public and the private. It is a paradox which represents the experiential duality in life, and it is in the handling of paint itself where she tries to find them.

*"I go with my gut reaction, a download of physical energy, manoeuvring my way, in a variety of actions, creating a visceral landscape at the end. Slashing, smudging, embedding, blurring, so as to create layers from the deep to the surface at the top."*  
—Jessie Stevenson

Jessie Stevenson (b. 1993) is a British artist based between London and North Norfolk. She studied at Central Saint Martins and the Slade School of Fine Art, where she received The Bartolomeu Dos Santos Graduate Award in 2022. She was winner of the Cass Art Prize in 2017, recipient of the 2021 Col Art Residency and The Richard Ford Award at The Prado Museum, Madrid in November 2022, for which she was awarded the prize for the best work 2022. Recent exhibitions include *Broken Gleam*, solo show with Berntson Bhattacharjee, Stockholm, Sweden (2022); *Dreaming in Colour*, group show with Bonhams, London, UK (2022); and *Way Out East*, solo show with Sapling Gallery, London (2021).

#### Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

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4

## Lydia Pettit

### *Presentation*

signed, titled and dated "'Presentation" 2022 Lydia Pettit' on the reverse

oil on linen

70 x 50 cm (27 1/2 x 19 5/8 in.)

Painted in 2022.

### **Estimate**

£6,000 — 8,000

[Go to Lot](#)



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In *Presentation*, Lydia Pettit presents a cropped view of her squeezed abdomen. She characterises her figurative work as a 'survey of the self', including the 'ugly, traumatised' side of ourselves.<sup>i</sup> Using herself as the subject and model, here we see Pettit exploring ambivalent feelings towards the body – squeezing and distorting the stomach as though to scrutinise its size, shape, and appearance. With typical flair, the work is in equal measure confrontational and deeply affecting, tackling head-on her self-perception and the perception of others.

Painted with loose brushwork that coheres to create an almost photorealistic effect, Pettit is interested in exposing herself physically and emotionally to portray the facts of her lived experience. In *Presentation*, she shows her body as it is, bravely and defiantly declaring: 'This is what I look like. This is what I have been through'.<sup>ii</sup> As such, her painting is as much about healing, recovery, and broader issues of mental health and resilience as it is about paint, brushwork, colour and light.

This is an exemplary work by the award-winning painter. In 2020, Pettit was awarded the Jealous Prize. Pettit is also a two-time recipient of the Elizabeth Greenshields Foundation Grant. She attained her BFA in Painting and Photography at the Maryland Institute College of Art. She graduated with an MA from Royal College of Art, London in 2020 and has an upcoming solo exhibition at Galerie Judin in Berlin in April 2023.

<sup>i</sup> Correspondence with Wells Fray-Smith, Assistant Curator: Special Projects at Whitechapel Gallery, November 2022.

<sup>ii</sup> *Ibid.*

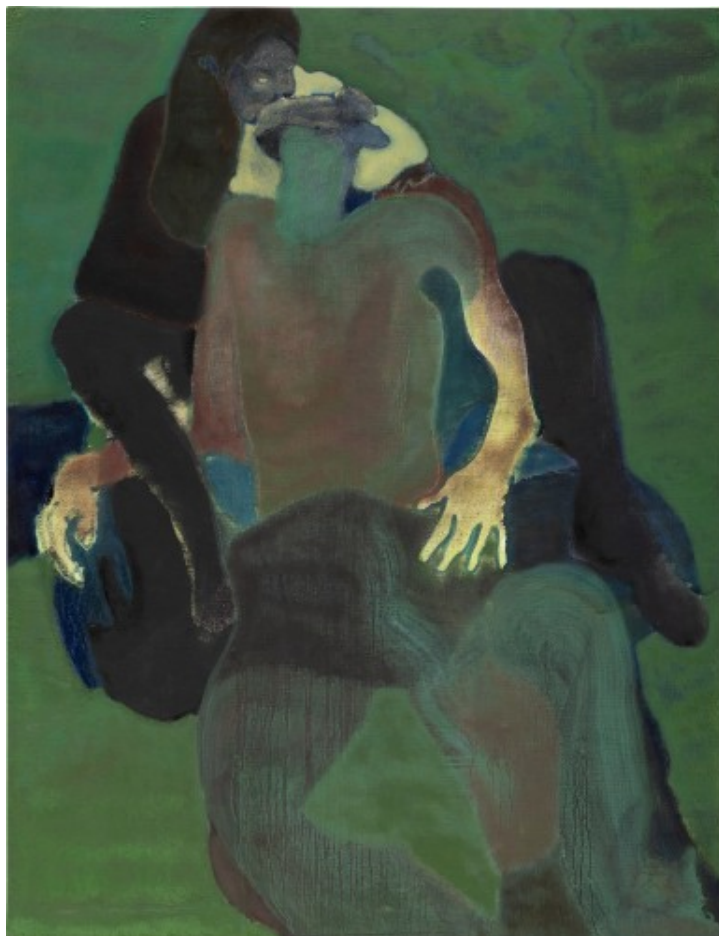
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#### Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

Online Auction / 12 - 20 January 2023



5

**Tim Breuer**

*Seventh Heaven*

signed, titled and dated 'SEVENTH HEAVEN Tim Breuer 2022' on the reverse

oil on linen paper, mounted on aluminium

64.5 x 49.5 cm (25 3/8 x 19 1/2 in.)

Executed in 2022.

**Estimate**

£8,000 — 12,000

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The works of Berlin-based painter Tim Breuer disclose as much as they hold. They are interstitial spaces, figures in transit, both present and on the edge of absence. His narratives are open, disarming, rendered with the utmost delicacy. The densest palettes reveal subtle tones that are sometimes almost aquatic. His influences are multiple - from Ad Reinhardt, Terry Winters, Vuillard, Hammershøi, Munch, to Hito Steyerl and Karl Ove Knausgård.

This luscious, ethereal painting, *Seventh Heaven*, 2022, depicts an intimate scene between two figures. Startling and beautiful, thin washes of oil paint appear as velvety greens, yellows and earth tones. A half-dressed, shirtless figure is cradled by a black shadow figure, embracing in an upside-down kiss. As these figures are suspended within the expanse of a murky green void, we are presented with an erotic dream space of unclear forms and hazy impressions. There is a story here, the exact details and outcome unknown.

Tim Breuer (b. 1990) graduated from the Kunstakademie Düsseldorf (Meisterschüler of Peter Doig) in 2017 and received his MA in Painting in 2019 from the Royal College of Art, London. He lives and works in Berlin. Recent exhibitions include *Tim Breuer*, solo show with Champ Lacombe, Biarritz, France (2022); *lover's absent hours* with Satoshi Kojima at TRAMPS, London, UK (2022); and *Wild Dogs*, group show with Michael Werner Gallery, East Hampton, USA (2021).

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#### Provenance

Donated by the artist



# Whitechapel Gallery Art Icon Charity Auction

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6

**Jenny Holzer**

*TOP SECRET//STLW//HCS/COMINT//ORCON/  
NOFORN*

graphite and watercolor on vellum, in artist's frame  
unframed 147.3 x 111.8 cm (57 7/8 x 44 in.)  
Executed in 2017.

**Estimate**

£35,000 — 50,000

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*TOP SECRET//STLW//HCS/COMINT//ORCON/NOFORN*, 2017, is a graphite and watercolour work on paper by Jenny Holzer, the tenth recipient of Whitechapel Gallery's Art Icon Award.

In this seductive, unique work, which references the aesthetic of minimalism, Holzer reproduces a redacted, declassified page from an internal US government report on the President's Surveillance Program, which allowed the National Security Agency to monitor Americans' international phone calls and emails, and to collect bulk metadata on those communications.

Holzer's replication of the source document is invigorated with red pigment that grows muddy as it runs down the vellum surface. This painterly dialogue between colour, surface, and texture materialises the quiet violence of bureaucratic censorship and obfuscation. We are left to fill in the blanks and try to arrive at a moment of clarity, but questions around secrecy, opacity, protection, and subterfuge remain.

This work was previously displayed in Holzer's solo exhibition *SOFTER: Jenny Holzer* at Blenheim Palace in Woodstock, England, in 2017.

Jenny Holzer (b. 1950) has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Guggenheim Museums in New York and Bilbao, the Tate Modern, the Whitney Museum of American Art, and the Louvre Abu Dhabi. Her medium, whether a T-shirt, plaque, or LED sign, is writing, and the public dimension is integral to the work. Starting in the 1970s with her New York City street posters and continuing through her light projections on landscape and architecture, her practice has rivalled ignorance and violence with humour and kindness.

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#### Provenance

Donated by the artist and Sprüth Magers, Berlin | London | Los Angeles | New York

#### Exhibited

Woodstock, Blenheim Palace, Blenheim Art Foundation, *SOFTER: Jenny Holzer*, 28 September – 31 December 2017



7

**Zoë Buckman**

*you make me loud*

embroidery on vintage textile

49.9 x 49.8 cm (19 5/8 x 19 5/8 in.)

Executed in 2022.

**Estimate**

£8,000 — 12,000

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Zoë Buckman's *you make me loud*, 2022, emerges from her latest body of work *BLOODWORK*, exhibited at Pippy Houldsworth Gallery, London, in September 2022, focusing on portraits of survivors of domestic abuse, illness, or other hardships, and their radical embracement of joy in the face of such adversity.

Embroidered onto vintage textile, the survivor is seen in a moment of ecstatic exaltation; with scars visible from surgeries, she has a beaming smile, and her arms are thrown up in the air in joy. Rendered in a state of dynamism, she is dancing across the fabric. Wearing a bold red lip, chunky gold Chanel necklace and red bikini, the influence of rave culture and the freedom and transformative qualities of music is visceral.

Buckman uses embroidery as a celebration of female labour and the personal domestic sphere, operating in resistance to the craft's historical under-appreciation as a feminine artform. The physical piercing of the fabric skin with needle and thread unites a quiet violence, a disruption to the statuesque, with a decorative, if not defiant, beauty.

The images used across the *BLOODWORK* series are primarily drawn from photographs of people in Buckman's close circle. By representing her peers, Buckman invokes the sociality and solidarity of women's knitting circles and quilting groups as spaces to process and do life together. In doing so, she asks: 'What it is to be in bodies that are... left to pick up the pieces – physical, emotional, spiritual, financial... and do the healing... In spite of these experiences... we can still exude so much joy and resilience... throw down at a dance party, and rave with our gals or our gays'.<sup>i</sup>



Zoë Buckman's studio. Photo: Zoë Buckman

Zoë Buckman (b. 1985, Hackney, London) is a multi-disciplinary artist whose practice incorporates sculpture, textiles, installation and film. Her work is currently on display in *How Do We Know the World?*, Baltimore Museum of Art (2021-23). Recent exhibitions include *Another Justice: Us is Them*, curated by Hank Willis Thomas and For Freedoms, at Parrish Art Museum, New York (2022); *Garmenting: Costume as Contemporary Art*, Museum of Arts and Design, New York (2022); and *She Says: Women, Words and Power*, Virginia Museum of Contemporary Art (2021). Her work is held in collections at the Baltimore Museum of Art, The Studio Museum in Harlem, New York, and Chrysler Museum of Art, Norfolk.

<sup>i</sup> Zoë Buckman, quoted in Rima Suqi, 'Zoë Buckman is needling the patriarchy', *Financial Times*, 28 August 2022, [online](#).

#### Provenance

Donated by the artist and Pippy Houldsworth Gallery, London



8

**Haroun Hayward**

*Composition with Mid Blue, Light Blue*

signed, signed with the artist's initials and dated  
'Haroun Hayward HH.2021' on the reverse

oil, oil pastel and gesso on panel, in artist's frame  
38 x 30.4 cm (14 7/8 x 11 7/8 in.)

Executed in 2022.

**Estimate**

£2,000 — 3,000

[Go to Lot](#)



## Haroun Hayward

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Hayward's paintings are a celebration of hybridity, harmoniously converging art historical and musical references with distinct modes of making. The paintings honour what informs Hayward's personal and artistic narrative - rave culture, abstract expressionism, post-war British landscape painting and his mother's textile collection. Growing up in North London in the 1990s, his formative years were spent skateboarding, listening to music with his older sibling and catching the tail end of the English rave scene.

Hayward explores visually communicate sound, specifically the interconnectedness of repetition in music and pattern in textiles. Repetition and remixing, to borrow from music terminology, are key to the artist's painting process. Often working in pairs, the 'siblings' or 'companions' create a visual tempo between the two. Here, one light blue and one royal blue ellipse sit side-by-side, as though they were a cropped image in an otherwise repeating, rhythmic pattern. The colour is bright, uplifting, and there is a delight in the various textures of the oil paint, oil pastel and scratched gesso.

*"I want these works to make you feel good. To remind you of the beauty and hope of dancing in a field with your friends." —Haroun Hayward*

Haroun Hayward (b. 1983) lives and works in London. Following his MFA from Goldsmiths University and his BA in Fine Art and Painting from Brighton University, he has been included in international exhibitions, including *Too Nice, Play It Twice*, indigo+madder, London (2021); *Drawing Room Biennial*, Drawing Room, London (2021); *Dance Mania*, Wellington Club, London (2020); *All the Days and Nights*, Kristin Hjellegjerde Gallery, London (2020); *Gadfly*, indigo+madder, London (2019); and *While Supplies Last*, Mount Analogue, Seattle (2019), amongst others. Hayward is currently an Associate Lecturer in the Fine Art Painting Department at Brighton University.

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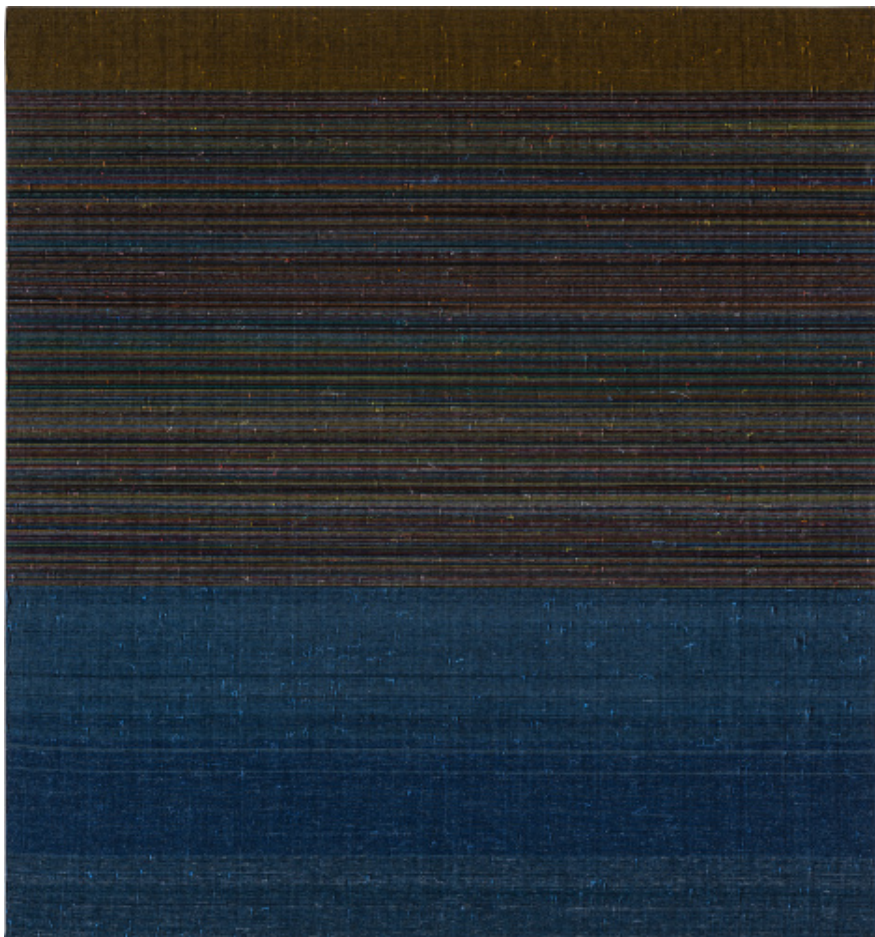
### Provenance

Donated by the artist and Hales, London | New York



# Whitechapel Gallery Art Icon Charity Auction

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9

## Ari Bayuaji

*The Sky and the Ocean*

signed and dated 'Ari Bayuaji. '22' on the reverse  
woven plastic and cotton, mounted on plywood  
92 x 86 cm (36 1/4 x 33 7/8 in.)  
Executed in 2022.

### Estimate

£8,000 — 12,000

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Ari Bayuaji is an Indonesian-born artist based in Montreal and Bali whose work reveals unseen aspects of everyday life. Often using readymade or found objects, he seeks to show the artistic merit embedded in the texture of life. In this jewel-coloured work, *The Sky and the Ocean*, Bayuaji continues his investment in found materials, re-purposing found plastic rope used in fishing and boating he encountered wrapped around mangrove trees along the Balinese Coast. Spun into the thread and woven into this gorgeous tapestry, the plastic thread speaks to questions of labour, the economy and environmental concerns.

This work is part of Bayuaji's larger project, *Weaving the Ocean*, which he began during the pandemic in 2020. Noticing the abundance of plastic on the Balinese shorelines and the decimation of the tourist industry, Bayuaji wanted to create a sense of hope and connection. *Weaving the Ocean* is a community project in which local artisans, weavers and those affected by the pandemic were employed to spool plastic thread and help in the weaving process.

Hope too is embedded in the form of this work. While the horizontal lines reflect the cool aesthetic of minimalist abstract painting, they also reference the horizon lines that connect sky and sea in Bali.

Ari Bayuaji has been the subject of numerous solo and group exhibitions internationally, including in Singapore, Taipei, Sainte-Alvère, Düsseldorf, Rotterdam, The Hague and Jogjakarta. Most recently, his *Weaving the Ocean* project was shown at Warim Lab Contemporary in Bangkok, Thailand (2022). His large-scale sculptural installation *Silence* (2014-18) has been on permanent display at the Musée des Beaux-Arts de Montréal, Canada, where he was the artist in residence in 2017. His work is in the collections of the Musée National des Beaux-Arts du Québec, Hydro-Québec and Royal Bank of Canada (RBC).

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#### Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

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10

*Tour of Whitechapel Gallery led by Gilane Tawadros, followed by a multi-course lunch with both Gilane Tawadros and Zineb Sedira in a private dining room at Townsend, Whitechapel Gallery's critically acclaimed restaurant*

Estimate  
£1,000 — 2,000

[Go to Lot](#)





A rare opportunity to dine with Gilane Tawadros and Zineb Sedira, a leading figure in British Conceptual Art.

The winning bidder and three guests will get the chance to enjoy a tour of Whitechapel Gallery led by Gilane Tawadros, followed by a multi-course lunch with both Gilane Tawadros and Zineb Sedira in a private dining room at Townsend, Whitechapel Gallery's critically acclaimed restaurant.

Zineb Sedira recently represented France at the 59<sup>th</sup> Venice Biennale, for which her pavilion *Dreams Have No Titles* was awarded special mention by the jury. Over the past fifteen years, Sedira's work has enriched the debate around the concepts of modernism, modernity and its manifestations, and has raised the awareness of artistic expression in North Africa. Her work draws upon her personal history and close connection to Algeria, France and the UK to explore ideas of identity, gender, environment and collective memory. Sedira's work was on view at the De La Warr Pavilion, Bexhill on Sea, UK, until 8<sup>th</sup> January 2023 and has been exhibited around the world.

Townsend restaurant has a modern British dining room with an evolving menu of creatively constructed seasonal dishes, as well as freshly baked bread and pastries, and wines by the glass. The restaurant is named for Charles Harrison Townsend, the architect of the Grade II listed gallery.

In January 2021, the restaurant was awarded a Michelin plate, recognising the quality of their cooking when the restaurant managed to open during 2020.

**Terms and conditions:** The winning bidder is entitled to bring three guests to lunch, which includes a cocktail of your choice, a three course meal and wine for the table. The meal is redeemable between January 2023 and January 2024, to be arranged at a mutually convenient time via Whitechapel Gallery.

# Whitechapel Gallery Art Icon Charity Auction

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11

## Nick Goss

*Aloe Vera*

signed, titled and dated 'Aloe Vera 2022 Nick Goss' on the reverse

distemper, oil and silkscreen on linen

210 x 140 cm (82 5/8 x 55 1/8 in.)

Executed in 2022.

**Estimate**

£25,000 — 35,000

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Nick Goss's mysterious and ethereal paintings layer images from contemporary culture, personal memories and historical events to collapse a sense of time, space and place.

Drawing on themes in his solo exhibition at Pallant House Gallery in 2019, this work *Aloe Vera* continues Goss' investigation of the city and his observations of everyday life. Brightly coloured details of a food stall in Ridley Road Market, close to the artist's studio in East London, feast the eyes in sharp focus. The objects from the contemporary market in the foreground are in collision with shards of a shattered landscape laden with water, conveying the sense that the image - and time - are slipping away from its mooring and us.

Goss is known for developing silkscreen compositions from photographic collages, which are created from his own snapshots and archive of found images. For *Aloe Vera*, a series of vintage images of a flood that devastated Florence in 1966 proved generative for Goss, who layers the submerged Italian city with London. *Aloe Vera* is powerful image that captures the essence of time and place - of where we are today and what we have lost, remembered, imagined and re-imagined.

Nick Goss (b. 1981, Bristol) is an Anglo-Dutch painter who lives and works in London. Goss studied at the Slade School of Fine Art and the Royal Academy. He was featured in The Drawing Room Biennial in 2013 and The Drawing Room exhibition *Tan Lines* in 2014. Goss has exhibited widely in Europe and America and his work is held in many distinguished collections, including the Metropolitan Museum of Art; Dallas Museum of Art; Cleveland Museum of Art; and the Zabłudowicz Collection, London. Recent exhibitions include *The Undercurrents* at Mathew Brown, Los Angeles; *Margaritas at the Mall*, Contemporary Fine Arts, Berlin; *Nine Mile Burn* at Josh Lilley, London; and *Morley's Mirror* at Pallant House Gallery, Chichester.

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#### Provenance

Donated by the artist and Josh Lilley Gallery, London



# Whitechapel Gallery Art Icon Charity Auction

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12

## Alfie Caine

*Pear and Lilies*

signed, titled and dated 'Pear and Lilies' 2022 Alfie Caine' on the reverse

vinyl paint on canvas

140 x 100 cm (55 1/8 x 39 3/8 in.)

Painted in 2022.

### Estimate

£12,000 — 18,000

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Alfie Caine's painting, *Pear and Lilies*, 2022, is a serene architectural dreamscape guiding us to peer into the East Sussex landscape through an opened door in an intimate domestic scene.

Caine creates a meticulously detailed domestic scene which draws attention to the minutiae of cutlery, containers, chopped pears and freshly picked wildflowers. A pulled-out chair and mirror reflection of a door swung open in the background hint towards a missing inhabitant, whilst also offering us places to sit, stand and rest in their place. Another door left temptingly ajar reveals the surrounding expanses of a fantasized countryside inspired by the marshes, cliffs, valleys and rivers of the East Sussex coastline.

The paintings are informed by Caine's daily experiences: cycling to and from his studio, he travels along the vast expanse of river in Rye, which he catches glimpses through windows and doors into people's homes. Following his relocation from London, Caine particularly noticed the different levels present in the landscape: 'It reveals so much, flat land meets hillside and from their peaks you see panoramic views of the changing skies, the horizon and waterways and from the flat plains below you can look up at the hills and their layers of houses'.<sup>i</sup>

The incorporation of these topographical features, details from existing houses in Rye, as well as the design objects Caine keeps in his house and his studio, all merged with the dreamed-up elements, create the feeling of familiarity tinged with escapism in the works. The real and the imagined seamlessly collide within the artist's idealised worlds.



Alfie Caine in his studio. Photo: Lucy Emms

Alfie Caine (b. 1996) is a British artist who lives and works in Rye, East Sussex. Caine creates intricately constructed architectural dreamscapes that merge domestic scenes with striking natural landscapes. The former Cambridge architecture student has been featured in gallery exhibitions internationally, including his inaugural solo exhibition *What Lies Beyond*, Union Gallery, London, UK (2021); *High Humanity*, Jack Siebert Projects, Paris, France (2022); and *Moments of Calm*, JARILAGER Gallery, Seoul, South Korea (2022).

<sup>i</sup> Alfie Caine, 'Alfie Caine: What Lies Beyond, UNION Gallery', *ArtRabbit*, [online](https://www.artrabbit.com/exhibitions/alfie-caine-what-lies-beyond).

Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

Online Auction / 12 - 20 January 2023



13

## Andrew Pierre Hart

*Study for a polyptych - panel 2 - for AAC*

signed with the artist's initials, partially titled,  
inscribed and dated 'A Study for a polyptych 22' AH 22  
THANK YOU FOR SUPPORTING A WORTHY CAUSE!  
on the reverse

oil on canvas

80 x 50 cm (31 1/2 x 19 5/8 in.)

Painted in 2022.

### Estimate

£8,000 — 12,000

[Go to Lot](#)



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*"I think of [the canvas] as a drum skin... The music's playing and the marks are being made as I'm going." —Andrew Pierre Hart*

Andrew Pierre Hart's expansive practice explores the relationship between painting and sound, using processes found in music such as improvisation, play and spontaneity to make scenes that represent sound in action.

Here, we see a figure dressed in a glowing orange jumper, sitting with a mysterious device (a signifier or experimentation) in front of a massive sound system. As in much of Hart's work, sound is suggested and invoked, playing at the edges of different sensations, probing questions about the sitter's experience inside the scene; is he quiet, in the solitary act of reading, or is the scene in fact loud, speakers blazing and reverberating around the room?

This work is characteristically luscious and poetic. Using Hart's typical palette of velvety blue and indigo hues, the scene evokes the nighttime – and the mysterious activities that might happen once the sun disappears and the music starts playing.

Hart is a recipient of the Artangel Thinking Time Award (2020) and the Tiffany & Co. x Outset Studiomaekers Prize (2019). His solo booth with Tiwani Contemporary at Frieze London in 2021 was named best booth by ArtNews. Recent exhibitions include *Secret of Lightness*, Parafin, London (2022); *ICF's Diaspora Pavillon 2: London*, Block 336, London (2022); *Mixing It Up: Painting Today*, Hayward Gallery, London (2021); *The Listening Sweet*, Tiwani Contemporary, London (2021); *The Abstract Truth of Things*, Tiwani Contemporary, London (2020); *Collective Intimacies* at Theaster Gates' Black Image Corporation, 180 The Strand, London (2019); and the Royal College of Art Graduate Show, London (2019). He is represented by Tiwani Gallery.

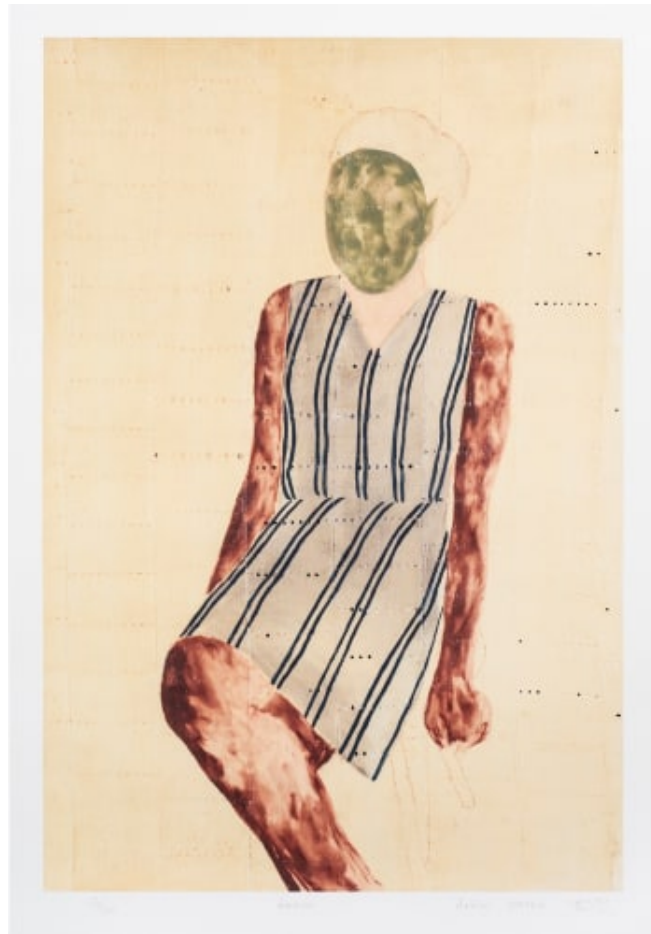
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#### Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

Online Auction / 12 - 20 January 2023



14

## Nengi Omuku

*Naomi*

signed, titled and numbered '5/30 NAOMI NENGI OMUKU Nengi Omuku' lower margin

Giclée print on paper

image 72.5 x 42.5 cm (28 1/2 x 16 3/4 in.)

sheet 80 x 55 cm (31 1/2 x 21 5/8 in.)

Executed in 2021, this work is number 5 from an edition of 30.

**Estimate**

£800 — 1,200

[Go to Lot](#)





In this stunning print by Nengi Omuku, the face of a spectral figure is deliberately blurred. The figure appears to be floating, a dislocation of a scene that suspends it without context. The faintest demarcation of a stool invokes the physicality of sitting.

Omuku is primarily a painter, known for ethereal scenes of oil paint on stitched together strips of *sanyan*, a Nigerian dress fabric made from wild silk. Here, the material is suggested – the figure's dress recalls the striped patterns of *sanyan*.

With every work, Omuku considers 'how the body is constantly selecting and gathering its identity; mentally, physically and emotionally'.<sup>i</sup> She uses source material taken from current and archival images from the Nigerian press and media to explore the politics of the body and the complexities surrounding cultural heritage, race, and personal identity.

In *Naomi*, her signature command of ambiguity and liminality brings focus to interior psychological spaces and how they manifest within the physical world. The figure is both someone and no one, resisting a singularity that instead embraces the collective experience.

An edition of this print is in the collection of the Women's Art Collection, Murray Edwards College, Cambridge, and is currently on display there.

Omuku is the founder of TAOH, a charity in Nigeria that sees art as a pathway to mental wellness and renovates hospital rooms with art, in order to provide hope and improve the living conditions of patients.

Nengi Omuku (b. 1987, Nigeria) lives and works in Lagos, Nigeria. She is currently an artist in residence at Kehinde Wiley's Black Rock Residency in Dakar, Senegal, and has been championed by Katy Hessel in The Great Women Artists. Omuku received her BA (2010) and MA (2012) from the Slade School of Art, University College London. Recent solo exhibitions include those at the Kristin Hjellegjerde Gallery, London and Berlin (2020-21); *Stages of Collapse*, September Gray, Atlanta (2017); and *A State of Mind*, Omenka Gallery, Lagos (2015). Recent group exhibitions include *Dissolving Realms*, curated by Katy Hessel, at Kasmin Gallery, New York (2022); *Self-Addressed*, curated by Kehinde Wiley at Jeffrey Deitch, Los Angeles (2021); *The Invincible Hands*, Yemisi Shyllon Museum of Art, Lagos (2021); *Karim Kal and Nengi Omuku*, La Galerie, Contemporary Art Center, Noisy-le-Sec (2021); and *Dancing in Dark Times*, Pippy Houldsworth Gallery, London (2021).

<sup>i</sup> Nengi Omuku, quoted in Georgina Evans, 'INTERVIEW: NENGI OMUKU ON HOSPITAL ROOMS', *SHOWstudio*, 25 April 2018, [online](#).

#### Provenance

Donated by the artist and Kristin Hjellegjerde Gallery, London

# Whitechapel Gallery Art Icon Charity Auction

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15

**Sola Olulode**

*Triangles*

indigo, dye, batik and oil on canvas

90 x 70 cm (35 3/8 x 27 1/2 in.)

Executed in 2022.

**Estimate**

£4,000 — 6,000

[Go to Lot](#)



## Sola Olulode

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Sola Olulode's paintings are tender depictions of intimacy, connectedness, love, and community. Across canvases and works on paper, she explores queer visions of Black British Womxn and non-binary Folx, drawing on her own lived experience to present the beauty of love.

Working with various mediums and processes, including natural dyeing, batik, wax, ink, pastel, oil bar, and impasto, Olulode often depicts couples together in bed or in leisure activities outside. This exemplary work, *Triangles*, displays the hallmarks of her poetic work: two bodies in repose beneath a gloriously patterned cover. Made by drawing the figures in wax before dyeing the fabric in indigo, the bodies appear almost as faint silhouettes, attending to the positive lightness and groundlessness one can feel when embraced in love.

Sola Olulode (b. 1996) is one of the most exciting painters working in the UK today. Recent notable exhibitions include *Could You Be Loved*, Sapar Contemporary, New York (2022); *An Infinity of Traces*, Lisson Gallery, London (2021); *Breakfast Under The Tree*, Carl Freedman Gallery, Margate (2021); *In Heavenly Blue*, Pacers Gallery, Lagos (2021); and *Victoria Miro X OUT Collective*, Vortic (2021). In 2021, she was also selected by curator and art historian Aindrea Emelife for a limited-edition print for Avant Arte and the exhibition *Bold, Black, British* at Christie's in London.

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### Provenance

Donated by the artist

# Whitechapel Gallery Art Icon Charity Auction

Online Auction / 12 - 20 January 2023



16

JR

*Inside Out, Haiti*

numbered 'AP 18/30' lower left; signed, signed with the artist's stamp and dated 'JR JR 20' lower right  
color lithograph on paper

image 60.3 x 92 cm (23 3/4 x 36 1/4 in.)

sheet 70 x 100 cm (27 1/2 x 39 3/8 in.)

Executed in 2020, this work is artist's proof number 18 from an edition of 180 plus 30 artist's proofs.

**Estimate**

£1,000 — 1,200

[Go to Lot](#)



This work is a photographic print of a street scene in Port-au-Prince, Haiti, in 2021, documenting a large-format, black-and-white pasting installed onto a building wall as part of the artist's *Inside Out* Project. The photograph depicts two eyes looking outwards into the local surroundings, with the subject's unflinching eye contact bringing an aura of challenge and triumphant visibility.

The *Inside Out* Project is a large-scale participatory art project that allows people from around the world to receive a print of their portrait and to billboard it as a support for an idea, a project, an action and to share that experience. The public visibility of large-format, black-and-white photographic portraits of community members deliver messages of personal identity, empowering the community to stand up for what they care about and turn the world 'inside out'.

In the first eight years of the project, more than 400,000 people had participated in *Inside Out* in more than 150 countries, through mail or gigantic photoboos, and in 2013 a documentary film, *Inside Out*, premiered at the Tribeca Film Festival, revealing the working process behind the project and its global participation.

The *Inside Out* Project reflects JR's investment into public space, personal expression, and histories of graffiti and flyering. Describing the streets as the largest gallery in the world, JR's work invokes critical questions around ownership, commons, freedom, identity and limits.

JR exhibits freely in the streets of the world, catching the attention of people who are not typical museum visitors, from the suburbs of Paris to the slums of Brazil to the streets of New York, pasting huge portraits of anonymous people, from Kibera to Istanbul, from Los Angeles to Shanghai. In 2011, he received the TED Prize, after which he created *Inside Out*. His recent projects include a large-scale pasting in a maximum security prison in California; a TIME Magazine cover about Guns in America; a video mural including 1,200 people presented at SFMOMA; a collaboration with New York City Ballet; an Academy Award-nominated feature documentary, co-directed with Nouvelle Vague legend Agnès Varda; a huge installation on the Panthéon in Paris; the pasting of a container ship; the Pyramid of the Louvre; a monumental mural in la Diego Rivera in the suburbs of Paris; giant scaffolding installations at the 2016 Rio Olympics; an exhibition on the abandoned hospital of Ellis Island; a social restaurant for the homeless and refugees in Paris; and a gigantic installation at the US-Mexico border fence. As he remains anonymous, JR leaves the space empty for an encounter between the subject/protagonist and the passer-by/interpreter. That is what JR's work is about - raising questions.

#### Provenance

Donated by the artist