

WAR CHILD PRESENTS
SOUND & VISION



CURATED BY ART ON A POSTCARD

Cover Image | Lot 34 - BOO SAVILLE - *Kate on Wogan*, 1985, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

HOW TO BID



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<https://bit.ly/4ny8xsq>



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Once your account has been set up, log in, Register to Bid for the auction.



PLACE BID

Once you've placed your first bid you can place your maximum on your favourite artworks via Givergy during the auction. You will be notified via email if you have been outbid and can raise your high bids at any time.



SCAN TO VISIT THE AUCTION

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FOREWORD

I'm excited to introduce the second edition of War Child Presents: Sound and Vision - *Running Up That Hill*. I'm thrilled to be collaborating with War Child UK once more. I recall when they first began, in the 1990s; I was impressed by their innovative approach to fundraising. I wasn't involved in charity work at that time, but their work reached everyone interested in music, raising awareness and funds for such a critical cause.

I was delighted to become an Art Advisor to War Child a couple of years ago. As the daughter of a war child (my mother spent some of her formative years in a Russian prison camp), I understand how early trauma is passed down through generations and how significant the work the charity does to support children and families in conflict zones process this trauma.

Sound & Vision was created as an homage to David Bowie, who personally hung an art show for War Child in 1995. This new annual exhibition & auction will celebrate a different legendary musical talent each year and invites contemporary artists to interpret a lyric into an original work of art. Collaborating with the creative team at War Child, it's possible to develop an idea from its initial concept into the outstanding show we have this year.

This year's group of 52 artists has created work with the same care as if each piece were part of their own exhibitions. As a collective, the works fit together uncannily, as if they had all conferred. Every piece is made from the same size piece of plywood, 148.5 x 210 mm, and 9 mm thick, providing the uniformity of one of our postcard auctions, but with the feel of a more substantial artwork. Every piece in the auction starts at £100, regardless of the artist's identity, democratising the process and making it accessible to many more people.

The interpretations of Kate Bush's lyric, *and if I only could, I'd make a deal with God*, range from Peter Doig's painting of Jesus on the cross, the original deal with God, to Claire Partington's ceramic fingers crossed behind someone's back. A few of the artists have paid tribute to Kate Bush's other lyrics with great results, like Colin Murphey's *Hounds of Love* and Nick Grindrod's *Army Dreamers*. Boo Saville has painted a remarkable portrait of Kate, titled *Kate on*

Wogan, which immediately imbues the painting with such a sense of nostalgia for those of us who remember Wogan being a three-night-a-week occurrence.

The collective effort of these artists is inspiring, and the dedication to the importance of War Child's work is apparent. No one will come away disappointed from this show; the art represents diverse interpretations across a range of styles that we can't wait to share with the world in this special edition of Sound & Vision.

**GEMMA PEPPÉ, CURATOR OF SOUND & VISION
AND DIRECTOR OF ART ON A POSTCARD**

INTRODUCTION

WAR CHILD PRESENTS SOUND & VISION CURATED BY ART ON A POSTCARD

Each year, Sound & Vision invites artists to respond to an iconic song lyric, creating a diverse collection of original artworks. These are then auctioned in support of War Child's work to protect, educate and stand up for the rights of children whose lives have been torn apart by war.

Sound & Vision 2025 unites 52 of the world's most exciting contemporary artists to interpret a lyric from Kate Bush's 1985 anthem 'Running Up That Hill'.

Personally chosen by Kate, the lyric is: *If I only could, I'd make a deal with God.*

"All wars leave horrific scars; ruined lives, families ripped apart, life-changing injuries, trauma, and loss on a massive scale – but it's the children who suffer the most in so many ways. Their past, present and future melt away into fear and uncertainty. It is more important than ever we support War Child and their invaluable work providing immediate aid to children caught in conflict all over the world including in Ukraine, Gaza, Sudan, and Syria. Projects like Sound & Vision harness the power of art and music to make a real difference to children living through war. Thank you for supporting this project."

KATE BUSH



Every artwork sold supports War Child's work to protect, educate and stand up for children's rights around the world.

At War Child, we are driven by a single goal – ensuring a safe future for every child affected by war. We work in the hardest to reach places to support those who are hardest hit, to protect, educate and stand up for the rights of children, when they need us most.

We understand children's needs, respect and stand up for their rights, and put them at the centre of everything we do. We speak out to ensure that international humanitarian law is upheld, boldly campaigning on the root causes of conflict and helping to amplify children's voices, so that they can advocate for change on the issues that matter to them.

Together with our partners, we deliver our vital work in 14 countries across Africa, Asia, the Middle East, and Latin America.

We will never give up on children affected by conflict.

warchild.org.uk

SUSIE HAMILTON

Susie Hamilton is a contemporary artist whose paintings often depict figures in wilderness. This may be a natural one such as a desert or an ice-sheet or it may be a bleak public space such as a superstore, casino or mall.

The settings are frequently overwhelming in the sense that they dwarf or oppose the figure and they are characterised by glaring light which sets up a violent contrast between brightness and shadow.

Her style of painting, as much as the choice of landscape, challenges the figure and the figurative. She has always inclined towards defacing her images and undoing her figures.

People in her paintings are not only put in testing places but are attacked by the materials used to depict them, to such an extent that both the figure and the figurative are threatened with transformation into matter and abstraction.

Figures and objects become mysterious or menacing, replacing the named, known and identifiable with something enigmatic and uncertain.

Hamilton was educated at St Martins School of Art, London (Dip. AD Fine Art, 1968–72), then Birkbeck, University of London (BA English Literature and Ph.D, 'Negation, Play and Identity in Selected Plays of Shakespeare,' 1978–89), and later Byam Shaw School of Art, London (Dip. Fine Art, 1989–92).



Lot 1 - SUSIE HAMILTON - *And if I only could I'd make a deal with God 1*, 21.0 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

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Lot 2 - SUSIE HAMILTON - *And if I only could I'd make a deal with God 2*, 21.0 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

HANNAH LUPTON

Drawing from her Jewish upbringing and ever-changing relationship to the religion, Hannah Lupton Reinhard brings a contemporary feminine sensibility to ritual and biblical narrative.

Blending portraiture with generalized figuration, Lupton Reinhard's friends and sisters become characters in a play spanning Biblical times, the Renaissance, the modern day, and a possible future.

Tambourines become halos of fallen angels, butterflies become ghosts of those we have lost, and headscarves become tokens of modesty. Rejecting the neutrality of ash, bone, and beige, Lupton Reinhard applies oil paint like watercolor in a buildup of transparent layers, resulting in a hyper-saturated, luminescent coloration.

Finally, the paintings are adorned with a Pointillist application of Swarovski crystals, creating unexpected moments of light and texture that dissolve the boundary between the real and unreal.

Stylized hair, girly dresses, butterflies, and literal sparkles give the work a hyper-feminine impression. But upon further inspection, their sadness, lack of grace, and overwrought qualities become undeniable.

The figures' hair, which feels heavy and overworked, mimics movement, without really depicting it. Their hands and feet are chunky and awkward, calling into question the daintiness we often associate with beauty. And each rhinestone is applied individually, demanding that we acknowledge the absurdity of laborious craft.

The paintings' desire to be seen as beautiful becomes almost obsessive, reflecting a feminine self-consciousness.



Lot 3 - HANNAH LUPTON - *Untitled*, 14.7 x 20.9 x 0.8 cm, Oil and rhinestones on plywood panel, 2025.

JESSE LEROY SMITH

Jesse Leroy Smith (b.1966, London) studied Fine Art at Norwich School of Art, 1985-88 and Painting at the Royal Academy School, London, (1989-92). Since then, he has consistently exhibited internationally in solo and group shows, art fairs and for art residencies.

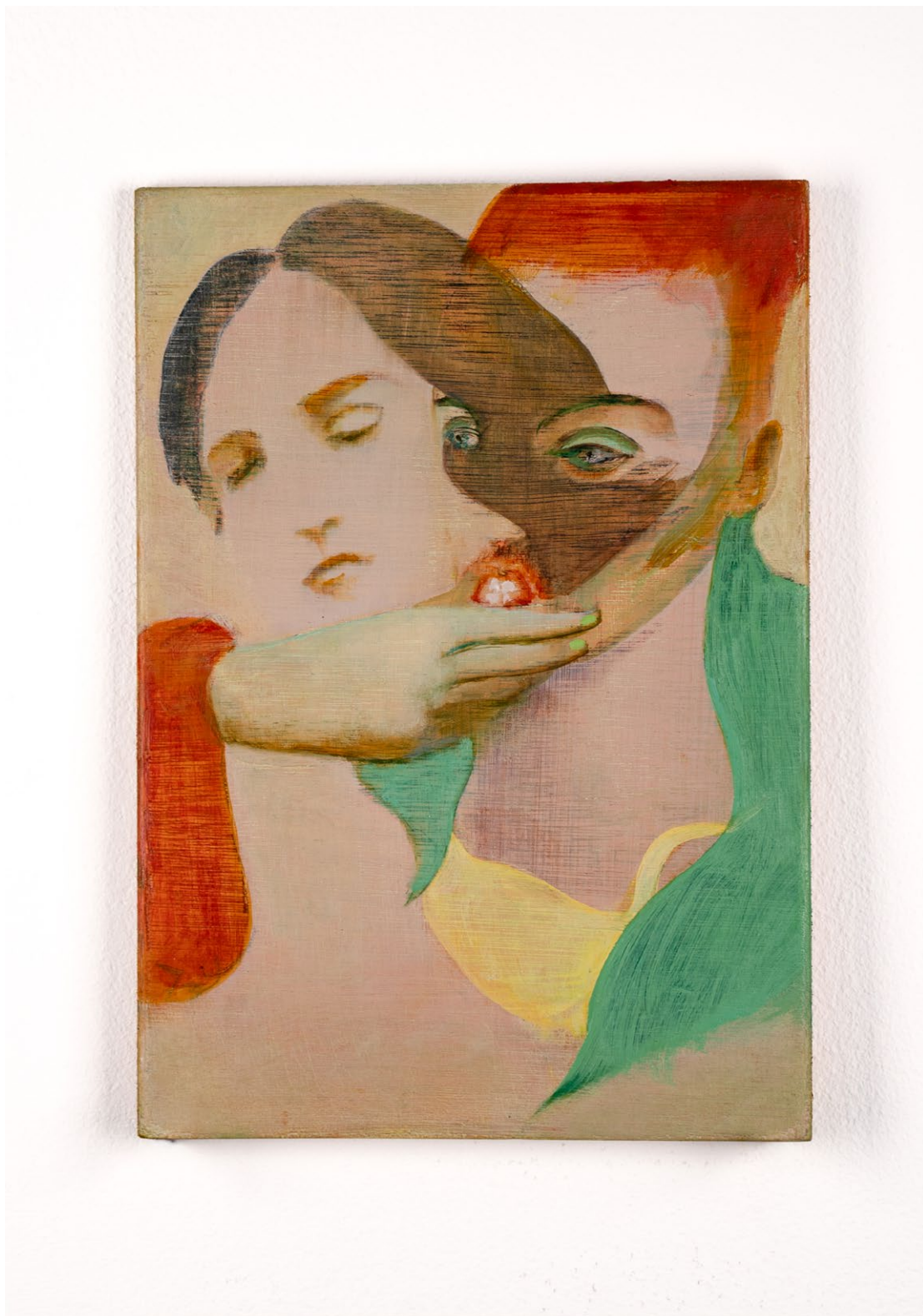
His work is particularly shaped by extensive travels in Greece, with recent residencies in Crete and Paros. He collates scrapbooks in which friends, family and heroes montage with film stills, costumes, creatures and landscapes from his travels alongside contributions from his children and his drawings form religious iconography and ancient art. These collages inspire paintings that explore ancestry and the legacies we resist or embrace.

He is currently exhibiting at 'The alchemy of encounters' at Cycladic Arts, Paros, Greece and last year he made a large body of wall hangings for 'wanderlust / all passports', Schliemann - Melas Mansion, Athens.

In 2024 he created a live painting event for his 12 x 3m frieze 'Prey' at Fabrica Art Centre, Brighton, with a banquet for 100 people and exhibited a large body of paintings for 'Paradise' at Velarde Gallery, Devon. Recent group shows include 'X' at Newcastle Contemporary Art and the Contemporary Painting Prize in London and Huddersfield Art Gallery.

In 2022 he created 'The Pollinators', an immersive painting installation in a monolithic disused courtroom in Bridewell St, Bristol. A solo show 'The Inhabitants' at Wesehalle Gallery, Berlin, Germany, 2020, concluded a residency in the city and the solo show 'Force Majeure' at Tremeneheere Gallery, Penzance, 2019, concluded with 'Sol Force,' his curated event with over 50 artists in aid of 'Freedom from Torture'.

He leads a mentoring programme for emerging artists at Newlyn School of Art, Cornwall, and he has a studio there and in Brighton, where he lives. Collaboration, curating, travelling and invented artists have all allowed film, installation, performance and print making to influence his painting.



Lot 4 - JESSE LEROY SMITH - *The Deal*, 20.8 x 14.7 x 0.7 cm, Oil on plywood panel, 2025.

CHRISTINA DOBBS

My work relates to the fragile nature of our day-to-day existence; one that is constantly shifting and vulnerable to change.

Using the camera as a sketchbook, I capture fleeting moments in time – everyday events that I sense have the potential to be both ordinary and extraordinary and even uncanny when re-examined through painting.

The process of making involves the creation and subtraction of layers of paint. Through this, the source material from which I work is edited and obscured adding elements of uncertainty and ambiguity to these everyday events.

Figures engage in their own activity, seemingly unaware of the viewer, and occupy a liminal space that can appear dreamlike.

The domestic setting, childhood, and scenes of leisurely summer days may be recognizable and have the potential to evoke a sense of nostalgia and even reverie in the viewer.

While these scenes are familiar, they are also treated in a manner that suggests a strange and haunted undercurrent.

This element of unease can destabilize our initial impression of the scene suggesting that what we know in one moment can be undone in the next.



Lot 5 - CHRISTINA DOBBS - *Battleship II*, 14.9 x 22.3 x 0.9 cm (Irregular edges), Gesso, structura paste, acrylic, and oil on plywood panel, 2025.

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Lot 6 - CHRISTINA DOBBS - *Holding the Line II*, 15.2 x 21.8 x 0.9 cm (Irregular edges), Gesso, structura paste, acrylic, and oil on plywood panel, 2025.

GORI MORA

Gori, b. 1992, Spain, currently works and lives in Glasgow, Scotland.

In 2011 Mora moved to Barcelona to study his degree in Fine Arts at Barcelona University. In 2017 he moved to Glasgow to study the Master of Letters in Fine Art Practice at The Glasgow School of Art. After completing his Master's programme he was awarded by the Royal Scottish Academy of Edinburgh with the Scholarship John Kinross, to spend a period of research in Florence.

Mora has exhibited his works with the Royal Scottish Academy, Edinburgh, UK (2021); BEERS London Gallery, London, UK (2021); V2React, Miami, US (2020); AIR Gallery, Manchester, UK (2020); TRAMWAY, Glasgow, UK (2019); AN Contemporary Art Festival, Mallorca, Spain (2019 and 2016); Casa de Cultura, Felanitx, Mallorca, Spain (2019); Museum and Art Collection, Porreres, Mallorca, Spain (2017); Konvent Punt Zero, Cultural Center of Art, Barcelona, Spain (2016) and MUTUO, Cultural Center of Art, Barcelona, Spain (2015). His project 'My Florence Souvenir' is part of the Royal Scottish Academy of Edinburgh collection, UK (2018).



Lot 7 - GORI MORA - *Study of Feathers & Smoke*, 14.7 x 21.0 x 0.8 cm, Acrylic on plywood panel, 2025.

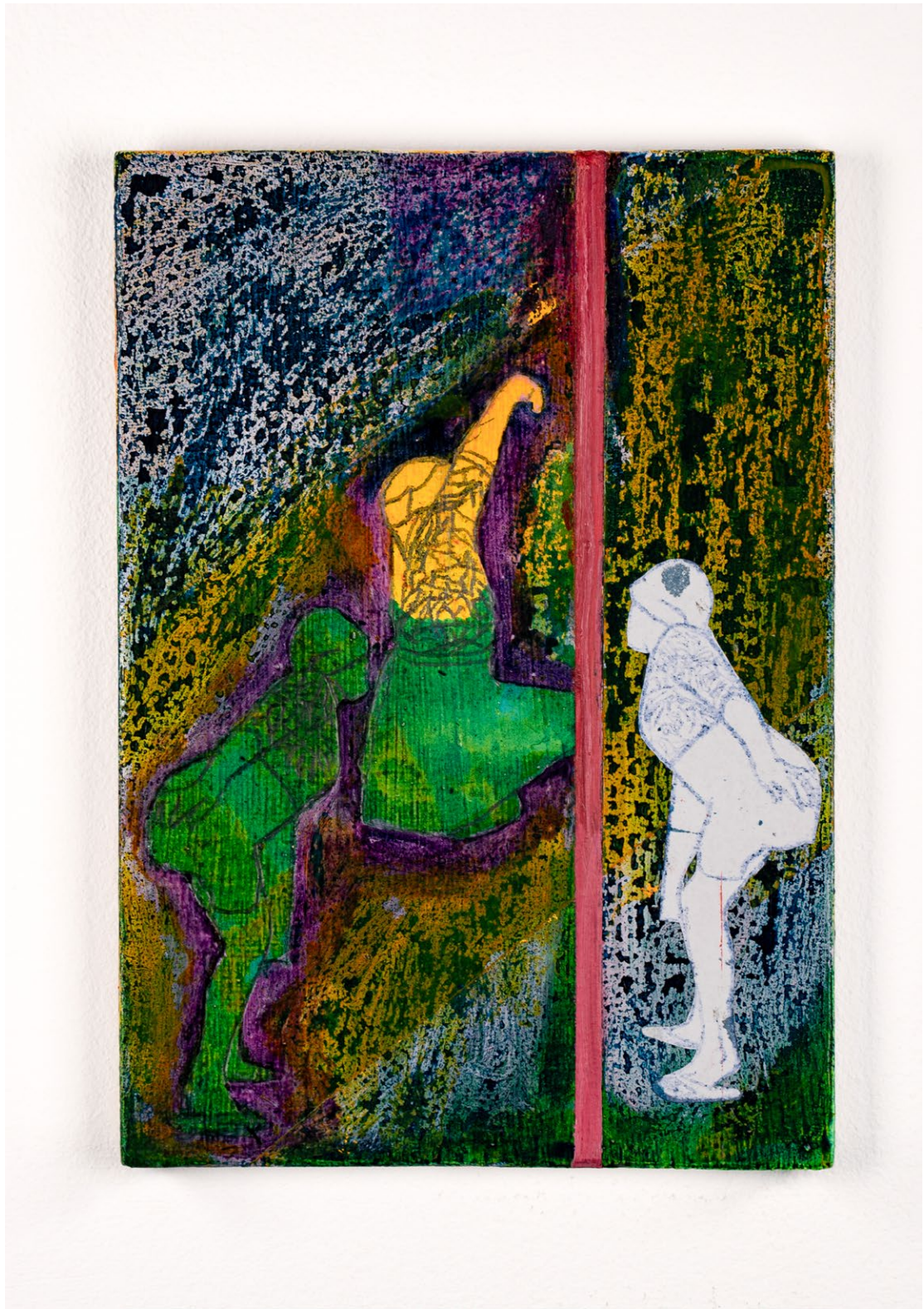
GOTFRIED DONKOR

Donkor completed a Bachelor of Arts in Fine Art at Central Saint Martins, London and a Master of Arts in African Art History at the School of Oriental and African Studies (SOAS), London.

Selected solo and group presentations include: David Adjaye: Making Memory, Design Museum, London (2019); The First Day of the Yam Custom: 1817, Gallery 1957, Accra (2017); Afriques Capitales, Parc de la Villette, Paris (2017); Still the Barbarians, EVA International Ireland's Biennial, Limerick (2016); Conversations: African and African American artworks in Dialogue, Smithsonian National Museum of African Art, Washington, USA (2016-2014); 28 days: Reimagining Black History Month, J M. Barrie gallery and Georgia Scherman projects, Toronto, Canada (2012); Space and Currencies, Museum of Africa, Johannesburg, South Africa (2010) and Pin Up, Tate Modern, London, UK (2004).

In 1998, the artist was awarded the Prix de la Revelation at the Dakar Biennale. Donkor's work is included in international collections such as: Stedelijk Museum, Amsterdam; Smithsonian Museum of African Art, Washington USA; Studio Museum, Harlem; Whitworth Art Gallery, Manchester; Spanish Sports Council Collection; National Collection of Senegal; University of Helsinki; National Gallery of Botswana; The World Bank Collection; Washington D.C and The Unilever Collection.

The artist was commissioned by the Camberwell Society to create a public art piece for Denmark Hill Station, London, which was unveiled in 2022. His work will be featured in the group exhibition titled The Time is Always Now: Artists Reframe the Black Figure curated by Ekow Eshun opening at the National Portrait Gallery, London, in early 2024 and then touring in the USA.



Lot 8 - GOTFRIED DONKOR - *Mountain Memories I*, 20.9 x 14.7 x 0.9 cm, Oil and acrylic on plywood panel, 2025.

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Lot 9 - GOTFRIED DONKOR - *Mountain Memories II*, 20.9 x 14.7 x 0.9 cm, Oil and acrylic on plywood panel, 2025.

CORBIN SHAW

Based in Bethnal Green, Corbin Shaw (b.1998) is a Sheffield-born artist, and Central Saint Martins graduate, exploring themes of personal & national identity, modern day folklore and masculinity through his multimedia practice.

Collaborations include Women's Aid, BBC Sport , Fred Perry & The Pet Shop Boys. His work has been featured on cover's for EXIT, Perfect Magazine and Circle Zero Eight . As well as features in The Guardian, The Face, Dazed, Metal Magazine and the Talk Art Podcast.

Corbin Shaw presented his fifth solo show, 'Eurotrash' at Spazio Maiocchi, Milan as an examination of the nuanced identity of Britain in the wake of Brexit.

His fourth London solo show 'Little Dark Age' at Incubator, Marylebone, explored modern day Britishness through ancient crafts, questioning the meaning of tradition and what it means to be 'English' today. 'The People Fled When The Sun Went Down' showed at Jealous, London in 2023 where he pulped and recycled stolen copies of the sun newspaper to hand-make the paper for 22 original prints.

He uses tabloid headlines against themselves in a mission to expose the hypocrisy of the British tabloids. In 2022 he presented 'Nowt as Queer as Folk', Guts Gallery, London, where he explored Folk Law and tradition in comparison to his South Yorkshire Village. Also in 2022 Corbin showed 'Martin Parr & Corbin Shaw' at OOF in London, where his work was shown in collaboration with legendary British artist Martin Parr to pay a homage to the Football Fan.

Corbin has exhibited at the design Museum as part of 'Designing the Beautiful Game'. As well as at OOF alongside artists Jeremy Deller, Douglas Gordon, Lydia Blakeley and many more.



Lot 10 - CORBIN SHAW - *Untitled (Divine)*, 14.7 x 20.8 x 0.8 cm, Image transfer, acrylic paint on plywood panel, 2025.

HELENA WURZEL

I make paintings to tell stories about the lives of women, rooted in the concept of personal narrative.

Depictions of modern female friendships, my family, and women in singular moments of self-reflection and celebration seek to depict my core values of social connection, time spent outdoors, and finding beauty in the everyday.

Whether capturing a glance, walking a dog, or daydreaming, each figures' actions reveal a narrative, often absorbed in quiet moments of daily living. Scenes from my home, my block, the garden, or a car set the stage. I use clothing, tablecloths, and rugs to emphasize my love of patterns.

Sunglasses, jewelry, and other objects add texture and reference current pop culture. My style tends to be bold and graphic, with formal elements such as light and reflections used to create specific moods. I hope to unlock the extraordinary in everyday scenes.

Recent milestones include being named a 2025 Bennett Prize Finalist, Rising Voices 4 at The Muskegon Museum of Art (2025), Dog Show at The Anchorage Museum (2025), the commission of Clayton Rose's Presidential Portrait for Bowdoin College (2023), a solo show at Praise Shadows Gallery (2023), and participation in group shows at Virginia MOCA (2023) and Saatchi Gallery in London (2024).

My work is in the private collections of the Bowdoin College Museum of Art, Andy Samberg, Emma Straub, Pamela Hornik, and Fidelity Investments. I received Mass Cultural grants in 2010 and 2016. I have taught painting and drawing at many institutions throughout New England after receiving an MFA in painting from Boston University, and a BA from Brown University.



Lot 11 - HELENA WURZEL - *It's You and Me*, 14.7 x 20.9 x 0.8 cm, Acrylic gouache on plywood panel, 2025.

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Lot 12 - HELENA WURZEL - *Be Runnin' Up That Hill*, 14.7 x 20.9 x 0.8 cm, Acrylic gouache on plywood panel, 2025.

NICK GRINDROD

Nick Grindrod is a British artist, based in Sheffield. He studied Fine Art at the University of Derby. Boldly abstract in nature, Grindrod's paintings skilfully layer strict geometric forms with gestural painterly handling.

Working in intense bursts of activity, initial sketches are adapted and reformed in an instinctive, immediate process. Much of the aesthetic decision making is done in the moment – intuitively working with the paintings in 'real time'. Consequentially, removal of paint and erasure of marks play just as important a role as the application of paint and this is abundantly clear when we look at the finished works.

The paintings are often overtly playful, but their immediate aesthetic appeal conceals a subtlety and rigorous commitment to a practice that is deeply important to the artist.

Bold, flat, graphic colour fields sit alongside abraded, distressed surfaces. Swift, gestural marks contrast sharp, measured lines. Grindrod's innate ability to balance a composition and a palette is such that the completed works are undoubtedly humming and vibrating with an excited energy.

Solo Exhibitions include "Variations on a Theme," Art Works Singapore, Singapore, 2025; "Every Which Way," Jonathan Levine Projects (Digital Exhibition), 2024; "Slide," Maddox Gallery, Gstaad, Switzerland, 2023; "Strata," Curated by Smithson Gallery, London, UK, 2022; "Nothing to See Here," The Circle Gallery, Sheffield, UK, 2018; and "Aggressive Passive," Curated by Wilderness Projects, London, UK, 2018.

Group Exhibitions include "Be Nice," Noho Studios, London, UK, 2025; "Colour Rush," Poimena Gallery, Tasmania, Australia, 2025; "A Bell is a Cup Until it is Struck," Bloc Projects, Sheffield, UK, 2025; "Sound & Vision" (in support of War Child & Art on the Postcard), 180 Studios, London, UK, 2024; and "PLAYGROUND," Coastline Art Gallery, Laguna Beach, USA, 2024, among others.

Gallery Representations include Maddox (London, UK) and Art Works Singapore (Singapore).



Lot 13 - NICK GRINDROD - *Army Dreamers*, 20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

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Lot 14 - NICK GRINDROD - *Feel How it Feels*, 20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

LISA WRIGHT

Lisa Wright is a British artist known for her often large-scale figurative paintings and, more recently, life-size sculptures. Over a career spanning more than 30 years, she has received numerous prestigious awards and prizes in recognition of her work. A central theme throughout her practice has been the figure, particularly that of the child, which she explores as a symbol of transition, identity, and psychological complexity. Her evocative and timeless imagery often blurs the boundaries between youth and adulthood, past and present.

Wright's most recent public space project, Future Forest, was commissioned to mark the 2019 centenary of the Forestry Commission England. This immersive installation brought together her life size sculptural figures with the natural landscape to create a powerful reflection on growth, legacy, and the relationship between humans and nature.

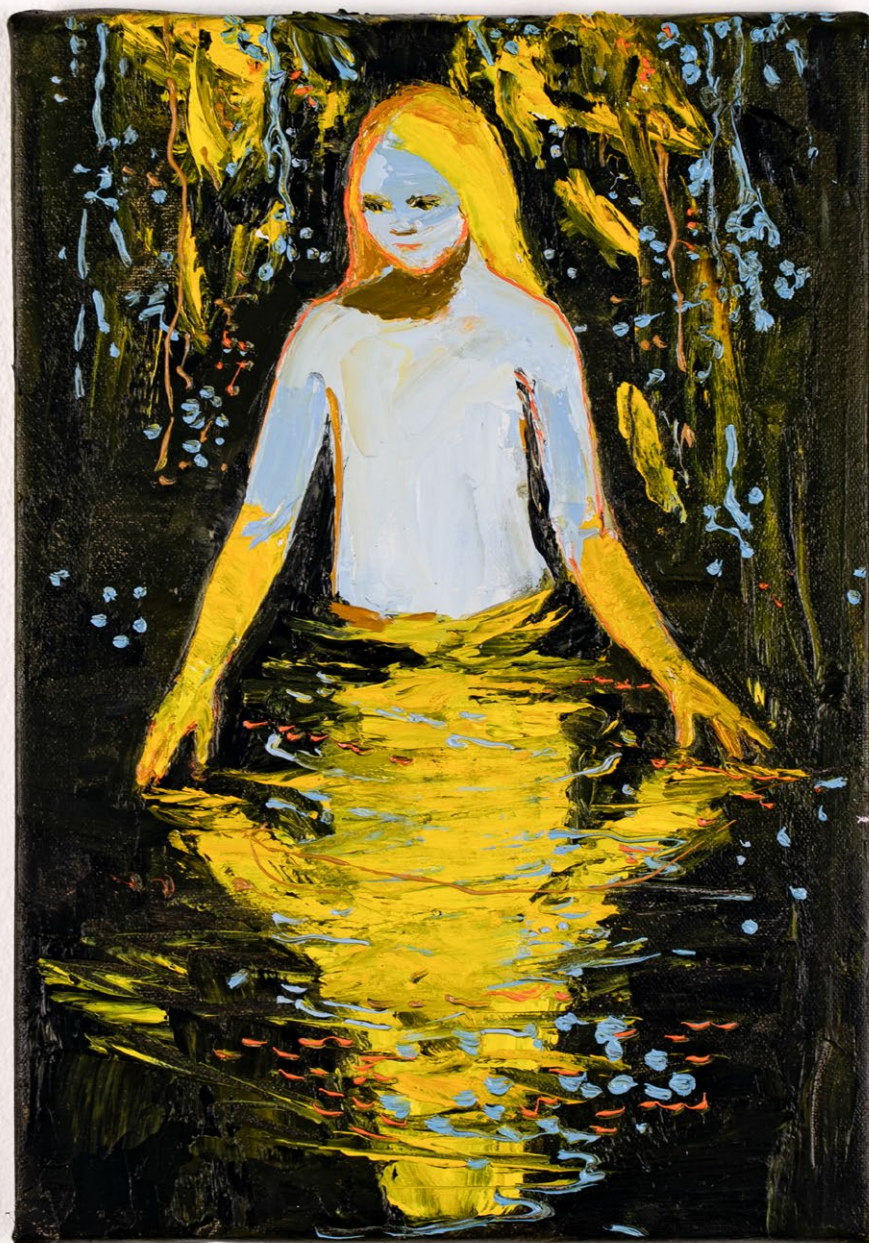
Wright studied at the Royal Academy Schools, London from 1990 to 1993, having previously completed a BA Hons at Maidstone College of Art, Kent between 1983 and 1987, following a foundation year there in 1982–1983.

Solo exhibitions include The Figure in Landscape at Tremenheere Sculpture Gardens & Gallery, Cornwall in 2023, Infinite Forest at Coates and Scarry, London in 2019, and In The Eyes Of Each at Faction Art Projects, New York in 2018, among others.

Group exhibitions include Presence at Projects TwentyTwentyTwo, Reflection on Light at Branch Arts, and the Royal West of England Academy Exhibition in 2024, as well as the Royal Academy Summer Exhibition in 2023, marking the 27th year of exhibiting there, and the RWA Autumn Exhibition, among others.

Awards include the Threadneedle Prize (joint winner) and the Evolver Prize at the Royal West of England Academy in 2013, and the National Open Art Competition (first prize) and the Lynn Painter-Stainers Prize (runner-up) in 2009, among others.

Public collections include Linklaters, the Jerwood Foundation, and Guinness, among others.



Lot 15 - LISA WRIGHT - *Beneath the Light*, 21.4 x 14.8 x 1.0 cm, Oil on canvas, 2025.

LISA WRIGHT

Lisa Wright is a British artist known for her often large-scale figurative paintings and, more recently, life-size sculptures. Over a career spanning more than 30 years, she has received numerous prestigious awards and prizes in recognition of her work. A central theme throughout her practice has been the figure, particularly that of the child, which she explores as a symbol of transition, identity, and psychological complexity. Her evocative and timeless imagery often blurs the boundaries between youth and adulthood, past and present.

Wright's most recent public space project, Future Forest, was commissioned to mark the 2019 centenary of the Forestry Commission England. This immersive installation brought together her life size sculptural figures with the natural landscape to create a powerful reflection on growth, legacy, and the relationship between humans and nature.

Wright studied at the Royal Academy Schools, London from 1990 to 1993, having previously completed a BA Hons at Maidstone College of Art, Kent between 1983 and 1987, following a foundation year there in 1982–1983.

Solo exhibitions include The Figure in Landscape at Tremenheere Sculpture Gardens & Gallery, Cornwall in 2023, Infinite Forest at Coates and Scarry, London in 2019, and In The Eyes Of Each at Faction Art Projects, New York in 2018, among others.

Group exhibitions include Presence at Projects TwentyTwentyTwo, Reflection on Light at Branch Arts, and the Royal West of England Academy Exhibition in 2024, as well as the Royal Academy Summer Exhibition in 2023, marking the 27th year of exhibiting there, and the RWA Autumn Exhibition, among others.

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Public collections include Linklaters, the Jerwood Foundation, and Guinness, among others.



Lot 16 - LISA WRIGHT - *Small Devotions*, 21.3 x 14.8 x 1.0 cm, Oil on canvas, 2025.

NINA SILVERBERG

Silverberg's paintings are marked by their quiet energy, muted palette and often small scale. Characterised by both a solitary stillness and an implied intimacy, she examines ideas of isolation, sickness and the relationship between interior and exterior worlds. Silverberg graduated in 2018 with a BA (Hons) in Fine Art from City and Guilds of London Art School.

Silverberg's solo exhibitions include Homesick at Monti8 Gallery, Rome, and Fittings at Huxley Parlour Gallery, Wiltshire, in 2025; Through a Window at Alzueta Gallery, Madrid, and The Library at Soup Gallery, London, in 2024, among others.

Group exhibitions in 2025 include Artissima Art Fair in Turin, Armory Art Fair in New York, All The Small Things II at Soup Gallery, London, Face to Face at 8 Vine Yard, London, The Milky Way 07 at Galleria Continua, San Gimignano, and Echo at Coulissee Gallery, Stockholm. In 2024 group exhibitions included The Silver Cord at Huxley Parlour Gallery, London, NADA Miami with Alzueta Gallery, Changing The Subject at Annely Juda Gallery, London, A Quiet Room, A Place in Your Heart at WOAW Gallery, Singapore, Nina Silverberg and Plum Cloutman at 1969 Gallery, New York, The Bruise at Long Story Short, New York, and Holders at Coulissee Gallery, Stockholm, among others. Silverberg is represented by Soup Gallery, London.



Lot 17 - NINA SILVERBERG - *Longest Day of the year*, 20.8 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

EMMA BENNETT

Emma Bennett's paintings depict traditional still-life motifs such as fruit and flowers in combination with interior scenes or landscapes often derived from contemporary film and photography.

Imagery is frequently repeated and denotes a specific time and place that is drawn from memory. The intangible aspects of nature including fire and water are also pictured within these compositions that are intended to momentarily hold still the ephemeral.

Bennett studied Fine Art at Central Saint Martins College of Art and Design, London, completing a BA (Hons) in Painting from 1993 to 1996, and later received an MA in Fine Art from Chelsea College of Art and Design, London, in 1997–1998.

Solo exhibitions include Echo at CHARLIE SMITH LONDON @ Gramercy Park Studios, London in 2024, SOLO Contemporary, British Art Fair at Saatchi Gallery, London in 2023, and All Aflame at CHARLIE SMITH LONDON @ Little Britain, London in 2021, among others.

Group exhibitions include Immortal Apples, Eternal Eggs at Hastings Contemporary, Hastings, Unnavigated at Horsebridge Art Centre, Whitstable, and Art Through Time: Contemporary Reflections at Alon Zakaim Fine Art, London, all in 2024, as well as Beyond the Gaze – Reclaiming the Landscape at Saatchi Gallery, London in 2023, among others.

Awards include the Solo Contemporary Artists Award at the British Art Fair, Saatchi Gallery, London in 2023. Bennett is represented by Charlie Smith London.

Public collections include K & K Kollektion, Monaco; Prieskel & Co, London; and Julian & Stephanie Grose, Adelaide, among others.



Lot 18 - EMMA BENNETT - *A Deal*, 14.7 x 20.9 x 0.9 cm, Acrylic and oil on plywood panel, 2025.

CHARLIE CALDER-POTTS

Charlie Calder-Potts is a British artist based in UK. Her work looks at history and its repetitive nature; the value of our heritage and our similarities to previous generations and to each other.

She is a mixed media artist working with aluminium, wasli, wood panel and vellum (calf skin); combining photography, painting and drawing.

Charlie has had many notable awards, exhibitions and commissions both in the UK and abroad. Previous projects include her selection as an Official War Artist with the British Army in Afghanistan 2013/14, private commissions in Iraq in 2015 and Tajikistan in 2016, a collaborative project sponsored by The British Arts Council in Iran, 2017/18 and Russia 2018/19.

In May 2021 she was awarded the QEST scholarship (Queen Elizabeth Scholarship Trust) for her project in Pakistan and in March 2023 she was awarded the Daler-Rowney Prize by the Royal Watercolour Society, London.

She received the Daiwa Foundation Award for her 2024 project in Japan 'Offerings from Nara' and at the beginning of this year her first wallpaper mural 'Lost Lands' was released in collaboration with Zoffany .



Lot 19 - CHARLIE CALDER-POTTS - *To your sister's house*, 21.1 x 29.6 x 0.9 cm, Watercolour, gouache, safeda, ink, pencil, awagami washi paper, and 24ct shell gold on silk papered plywood panel, 2025.

KATE MCCRICKARD

Kate McCrickard is a British painter living in Paris, France. She studied Fine art at the University of Edinburgh, Scotland, obtaining first class honours in the double discipline of History of Art and Painting. Painting, drawing and printmaking are at the heart of her practice.

She has mounted several solo exhibitions in London, New York, Belgium and Tai Pei with Art First Gallery, David Krut Projects, De Queeste Gallery and Ming Dian Gallery; she has also exhibited in the London Royal Academy renowned Summer Exhibition and the Royal Scottish Academy in Edinburgh; Kate's drypoint print 'Ghosted' was exhibited in the new acquisitions section of the British Museum, London, in October 2024.

Future projects include a curated solo display at the British Art Fair in September 2024 at the Saatchi Gallery, London with Julian Page Fine Art, Monomania at Atelier Michael Woolworth in Paris and a group exhibition with Galerie Huang Beli, Paris curated by Karen Tronel in March 2025. Ming Dian Gallery, Tai Pei exhibited a solo stand of Kate's works at Art Central Art Fair in Hong Kong in March 2025 and again at the Art 021 fair in Beijing in May.

Kate's works belong to the collections of the British Museum; De Reede Museum, Antwerp; LACMA; New York Public Library; The Metropolitan Museum of Art; Pallant House Gallery; Royal Scottish Academy and Wesleyan University Davison Collection.

Kate served as juror on the now extant Art in Print journal's Prix de Print and worked as a curator during her 7 years as director and programme coordinator at David Krut Projects NYC where she worked with artists William Kentridge, El Anatsui, Suzanne McClelland and Carrie Moyer. In 2010, she wrote a monograph on Kentridge for Tate Publishing, London. McCrickard was also a regular contributor to the journal Art in Print.



Lot 20 - KATE MCCRICKARD - *Lunatic*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

TOMMY HARRISON

Tommy Harrison's work is preoccupied with the process of constructing and collapsing the painted image. Demonstrating a highly sophisticated range of techniques and influences, the artist's work draws on various painterly traditions from the High Renaissance to the present day.

Each work is ultimately concerned with the technical journey that is taken to arrive at a composition, built up through an unfolding process over several months, beginning with geometric forms that lead to a range of possible outcomes before being resolved into dark, mysterious landscapes and uncanny interiors.

Harrison completed an MFA in Painting at Manchester School of Art between 2020 and 2023.

Solo exhibitions include Iris Art Museum in Suzhou (forthcoming) and Displays at GRIMM, London in 2025, as well as Double Bind at GRIMM, Amsterdam in 2024, among others.

Group exhibitions include A Room Hung With Thoughts: British Painting Now, curated by Tom Morton at the Green Family Art Foundation, Dallas, in 2025, and in 2024 The Silver Cord at Huxley-Parlour, London, Prophetic Dreams at Kutlesa, Goldau, and Self-Portraits at GRIMM, New York, among others. Awards include the Haworth Trust Painting Scholarship at Manchester School of Art in 2020.

Harrison is represented by Grimm Gallery in Amsterdam, London, and New York.



Lot 21 - TOMMY HARRISON - *Door*, 20.8 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

DAVID HARRISON

David Harrison's paintings, drawings and sculptures present a world where the natural and supernatural go hand in hand. Harrison's works expand the languages of contemporary painting and sculpture, drawing into play parts of the culture which are often forgotten, buried, discarded or disregarded.

The artist employs all that has lain outside of the mainstream of modern art – age-old symbols and fanciful myth, irrational beliefs, traditional genres like landscape, exuberant sexuality, barbed wit, and wonder at the natural world – in order to speak vividly about our own time, and to revivify the disciplines of painting and sculpture.

Harrison's paintings give shape to a complete imaginative universe akin to those of earlier Romantic visionaries, ripe with references to the natural world and populated by a cast of animals and figures drawn from myths, legends, modern-day politics and from his own biography. While human presence is often revealed to be ignorant, frivolous or destructive, animal and plant life represents good sense and eternal knowledge.

Born in 1954, David Harrison lives and works in London. Harrison's works have been exhibited at venues including Southwark Park Galleries, London, UK (2019); Royal Academy of Art, London, UK (2019); Lungley Gallery, London, UK (2018); Churchgate Gallery, Somerset, UK (2017); Sargent's Daughters, New York, USA (2016), TRAMPS, London, UK (2017, 2014); VeneKlasen/Werner, Berlin, Germany (2012); Vilma Gold, London, UK (2012, 2003); Daniel Reich Gallery, New York, USA (2008); Galeria OMR, Mexico City (2007); the Arts Centre St. Petersburg, Florida (2005); Northern Gallery for Contemporary Art, Sunderland, UK (2005); The Whitechapel Gallery, London, UK (2006, 2004); Whitechapel Project Space, London, UK (2004, 2003); Bloomberg Space, London, UK (2004), and Cubitt Gallery, London, UK (2001).



Lot 22 - DAVID HARRISON - *Someone to Watch Over Them*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

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Lot 23 - DAVID HARRISON - *I'de Make a Deal with God*, 14.7 x 20.9 x 0.8 cm, Oil on plywood panel, 2025.

CATHERINE REPKO

Catherine Repko's current practice explores sororal bonds, and particularly the relationship between the artist and her three sisters.

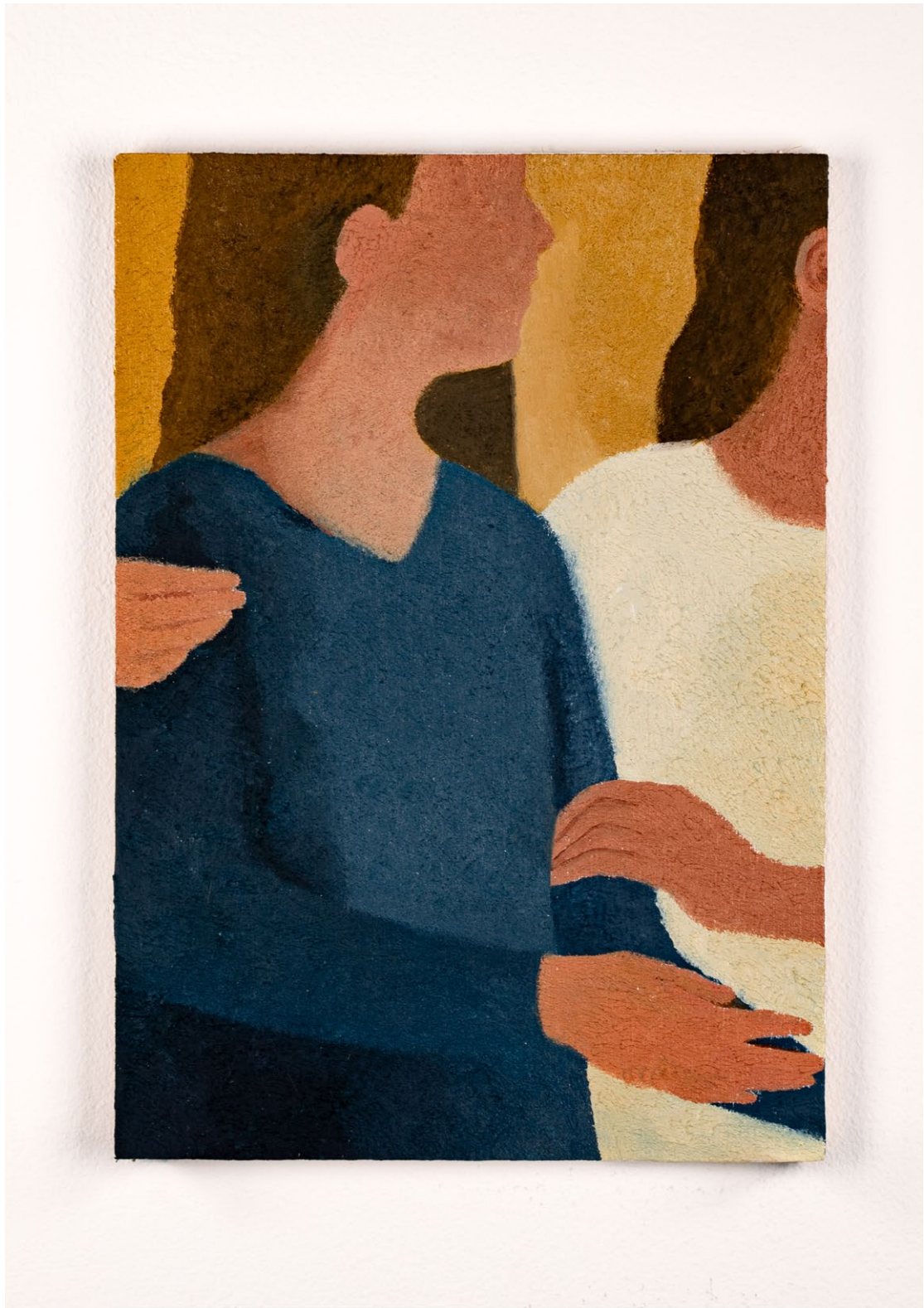
Intimate and poignant, Repko's work examines family, identity, and humanity, examining both the literal and figurative space between sisters – through time and distance, childhood to adulthood.

Repko was born in the United States in 1990. She completed a foundation in Art and Design at Chelsea College of Art, London in 2010 before obtaining a BA in Visual Communication from the University of Brighton in 2013.

She graduated with an MA in Painting at the Royal College of Art in 2021. Since then, her work has been exhibited in New York, Milan, London, Miami, and Hong Kong.

In 2024, Repko completed a residency at The Fores Project, London. Repko was the Valerie Beston Artist's Trust prizewinner in 2021, and the recipient of The Elizabeth Greenshields Foundation in 2020, and the Triangle Network Fellowship from The Arts Council England in 2016.

She lives and works in London.



Lot 24 - CATHERINE REPKO - *A Deal Made*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

NATALIE GONZALEZ MARTIN

Borrowing the formal qualities of icon painting, Natalia Gonzalez Martin's work explores the inscriptions of a cultural heritage on one's physical body and moral codes.

Placed in a bucolic setting, the figures represented are often adorned with detailed elements as delicate as fabrics, ripe tempting fruits and crawling insects. They are filled with historic symbolism, allowing us to pay attention to the traditions, gestures and habits we have inherited.

Natalia's work merges the characters from old fables with the constant supply of images we are subjected to daily aiming to blur the boundaries between divine, secular and earth in order to gesture towards other ways of desiring, feeling or being in the world, attuned to these paradoxes.

Fragmentation suggests anteriority, decay and loss in relation to some superseded whole. As an antidote to this, the German tradition of Weltlandschaft painting (World's Landscape), offers an imaginary panoramic landscape seen from an elevated viewpoint where everything is depicted with hallucinatory detail, allowing the artist to compress the totality of the world in a painting. Natalia creates a synthesis of both these ideas; a totality in the fragment, permitting the viewer to project their own experiences onto these universal gestures.

The artist studied Fine Art Painting at City & Guilds, London Art School in 2017. Solo exhibitions include Solo Show Miart at Sébastien Bertrand, Milan in 2023, and A Change (Would Do You Good) at Hannah Barry Gallery, London in 2022, among others.

Group exhibitions in 2022 include Pounding the Pavement at Galeria Pelaires, Mallorca, KIAF with Steve Turner Gallery, Seoul, and New Mythologies at Huxley Parlour, London, among others.



Lot 25 - NATALIE GONZALEZ MARTIN - *A Little Life*, 20.9 x 14.7 x 0.8 cm, Oil on board, 2025.

GILL ROCCA

Gill Rocca is a British artist recognised for her contemporary landscape paintings.

She works primarily in oil on a variety of surfaces most notably solid birch ply panels and tondos, which she gessoes and repeatedly sands to achieve exceptionally smooth surfaces.

Working in thin oil glazes, with a restricted colour palette, Rocca's imagined landscapes explore a dreamlike tension between reality, fiction and memory.

Rocca completed an MFA in Fine Art at Winchester School of Art, Barcelona, in 1995–1996, following a BA (Hons) in Fine Art at the University of Leeds from 1990 to 1994.

Solo exhibitions include *Within and Without* at GBS Fine Art, Somerset, in 2022, and *Somewhere, Here* at Amelia Johnson Contemporary, Hong Kong, in 2014, among others.

Group exhibitions include *Small Is Beautiful* at Flowers Gallery, London, from 2019 to 2025, London Art Fair with GBS Fine Art, London, from 2012 to 2024, the RA Summer Exhibition at the Royal Academy of Arts, London, in 2024, and *Eye of the Collector* at Temple Place, London, in 2023, among others.

Public collections include The Royal Bank of Canada, London; British Airways, London; and McGraw Hill, London.



Lot 26 - GILL ROCCA - *If Only I Could*, 21.0 x 14.5 x 3.5 cm, Oil on plywood panel mounted on bog oak, 2025.

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Lot 27 - GILL ROCCA - *If Only I Could II*, 21.0 x 14.5 x 3.5 cm, Oil on plywood panel mounted on bog oak, 2025.

ALFIE ROUY

Alfie Rouy adopts forms from the natural world to materialise the flow of versatile, fluid-like energies that exist within our shared field of existence. His free-flowing forms and richly embellished compositions express elements of polarity and unity through figurative imagery. Rouy's works depict a vision of dreamlike divinity and a surreal reality accompanied by warm, hazy colours which aim to transpose feelings of peace, love, wisdom and unity upon the viewer.

Rouy's influences range from historical events and civilisations to alchemy, hermetic symbolism and esoteric beliefs, ultimately offering a romanticised view of the mystery of The Dark Ages combined with ancient Eastern and Western philosophies. Each painting takes its starting point from nature and its repetitive forms. From there, Rouy formulates his own kind of flow in the way the lines move, which, when combined with the natural patterns, juxtapose the rigidity and sharpness of the figures who occupy this space.

Throughout his work and process, Rouy attempts to move closer and closer to the evolution of the soul – a common theme throughout the myriad of philosophical texts he uses as reference points.

Rouy combines such references in a kind of synaesthesia, which is especially apparent in the initial stages of creation. From this, he creates his own visual narrative and symbolism, which requires deciphering by the viewer. The varying narratives communicate the evolution of oneself and are applied to things that aren't necessarily human to connect with an element of mysticism and surrealism. Thus, the work becomes a celebration of the reflective properties of meditation, spiritualism and the subconscious.

Alfie Rouy was born in Sittingbourne, and is based in London, UK. He received his BA in Fine Art at University of the Arts London, Camberwell in 2021.

Recent selected exhibitions include Tree and Leaf, Hannah Barry Gallery, London (2021); Hopscotch, Safehouse One, London (2021); and Caught in the Cave, Kupfer Projects 213, London (2021). The artist has been featured in publications such as Another Magazine and completed a residency at The Changing Room Gallery earlier this year.



Lot 28 - ALFIE ROUY - *Reflections III*, 20.9 x 14.7 x 0.8 cm, Acrylic and oil on plywood panel, 2025.

STEPHEN LOUGHMAN

Stephen Loughman uses appropriation of film imagery, photography and found images in his paintings. Often using imagery sourced from science fiction and horror films, paused on his TV screen and meticulously copied and distilled into paintings, Loughman appropriates commercial media images to create a new meaning. This approach lends his works an uncanny and unsettling atmosphere. The images he paints are charged with a strange energy; the feeling that something is about to happen or has already happened, and, as Hugo Hamilton has noted exists as “fictionalised somewhere in the past by culture and commerce”.

Loughman deliberately leaves the interpretation of his paintings open-ended for the viewer. For example in the diptych “Wolf/Walking” (2019) a repeated image of a chair barricading a door could be considered stock images which could have been taken from any number of thriller or suspense films. In this case, the two images have been appropriated from *The Babadook* and *It Follows* two recent commercially successful horror films. Loughman’s distillation of these images in painting creates a potential space for the viewer to consider other ideas alluding to barricading or fortification.

Loughman studied at the National College of Art & Design, Dublin, from 1982 to 1987. Solo and two-person exhibitions include *Our Elaborate Plans* at Kevin Kavanagh, Dublin, in 2024, and *Three Years Later* at Kevin Kavanagh, Dublin, in 2018, among others. Group exhibitions include *Dubliners* at the 6th Biennial of Painting, Zagreb, in 2021, *NÖ KulturpreisträgerInnen 2019* at NOEDOK, St Pölten, Austria, in 2019, and *Legacies* at VISUAL Carlow, Ireland, in 2018, among others. Awards include Arts Council Bursaries in 2019, 2018, 2011, 2006, and 2003, as well as an Arts Council Travel Award in 2000.

Collections include the Irish Museum of Modern Art, the Arts Council of Ireland, the Office of Public Works, and Dublin City University, along with private collections in Ireland, the UK, Spain, and the USA. Residencies include Atelierhaus Hannover for Expo 2000 and AIR – Artist in Residence Krems, Austria, in 2019.



Lot 29 - STEPHEN LOUGHMAN - *Age of Darkness*, 14.7 x 20.9 x 0.8 cm, Acrylic and oil on plywood panel, 2025.

BEN WALKER

Ben Walker's paintings conjure residual hauntings, exploring the recurring dreams the figures inhabit. The layers of pigment build surreal dreamscapes, rejecting definition in favor of fluctuating densities of color and shadow.

His works are lamentations– for lost time, experience, aesthetics morphed beyond comprehension and locked in an increasingly inaccessible past.

Far beyond simply conjuring ghosts of our past, the paintings speak to the phenomenological experience of nostalgia as a device for positioning ourselves within the world, building microcosmic realities in the surfaces of the work, with their own circumstances playing out in allegorical narratives scrubbed in hazy pigment.

Ben Walker (b. 1974, Cheshire, UK) received his MA in Fine Art from Wimbledon School of Art, London and BA in Fine Art from Sheffield Hallam University, Sheffield, UK.

He has recently exhibited at Sto Lat, New York, NY; One Wall Gallery, Eugene, OR; Jack House Gallery, Portsmouth, UK; and CIMCOT, London, UK.

His group exhibition venues include the Barbican Arts Trust, London; Zabłudowicz Collection, London; The Art Pavilion, Mile End, London, UK; Terrace Gallery, London; and The ARB, University of Cambridge.

In 2012, he was the recipient of the Jack Goldsmith Painting Prize. Walker lives and works in Kent, UK.



Lot 30 - BEN WALKER - *A rhythmic backing for the fool's gymnast I*, 14.7 x 20.8 x 0.8 cm, Oil on plywood panel , 2025.

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Lot 31 - BEN WALKER - *A rhythmic backing for the fool's gymnast II*, 14.7 x 20.8 x 0.8 cm, Oil on plywood panel , 2025.

ORLANDA BROOM

Orlanda Broom is a painter whose work depicts strange flora in an imagined landscape. She works in acrylic paint which lends to her intense colour palette and layered, organic approach to finding her composition.

Broom studied at Cheltenham & Gloucester School of Art, completing a BA (Hons) between 1992 and 1995, followed by an MA at Winchester School of Art in 1995–1996.

Group exhibitions include Flowers; Flora in Contemporary Art and Culture at Saatchi, London, in 2025, the Cass Art Prize at Copeland Gallery, London, and the Summer Exhibition at the Royal Academy, London, in 2024.



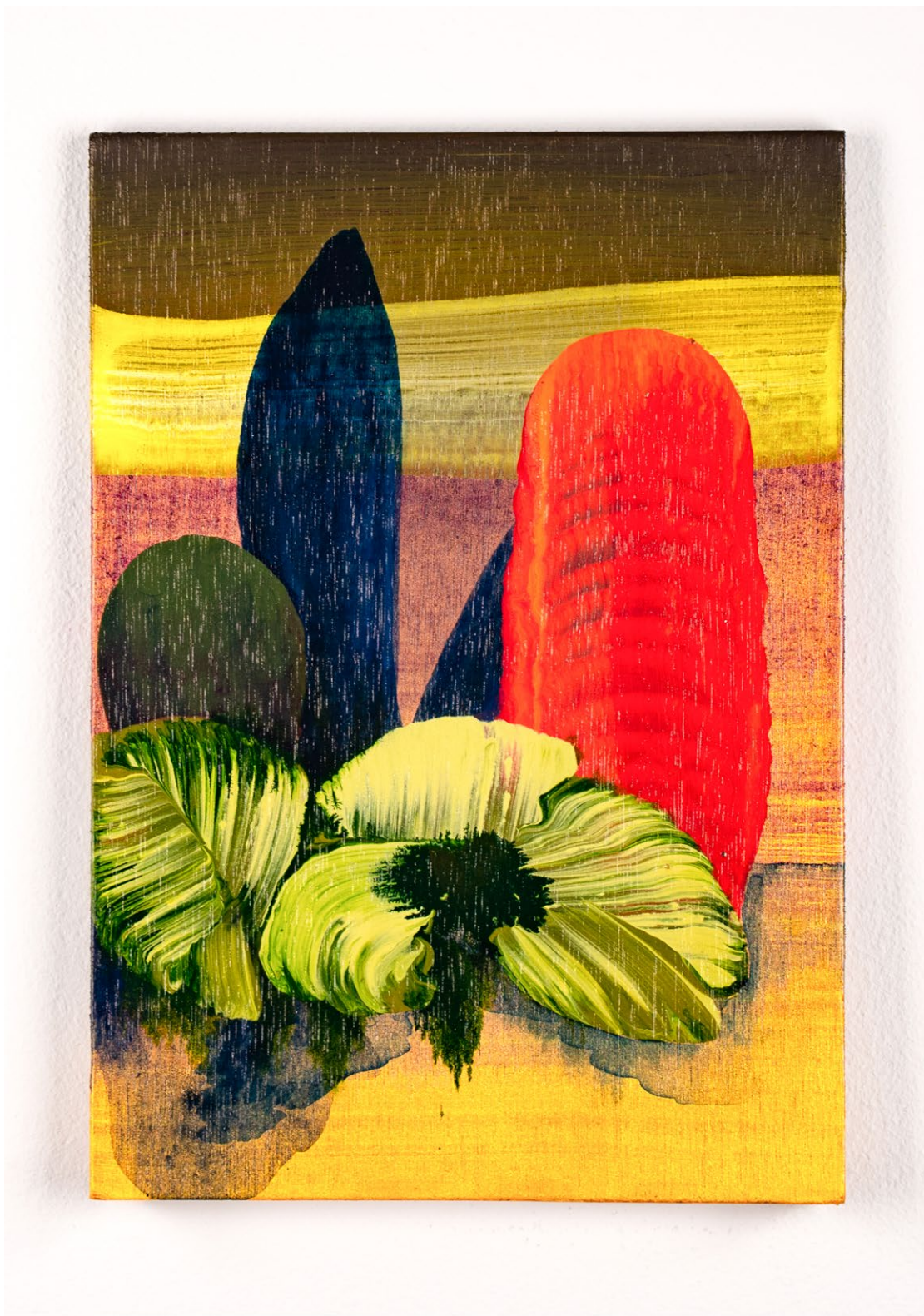
Lot 32 - ORLANDA BROOM - *Prelude*, 20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

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Lot 33 - ORLANDA BROOM - *Prologue*, 20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

BOO SAVILLE

British artist Boo Saville (B.1980, Norwich) is known for making large-scale abstract paintings alongside small-scale figurative works.

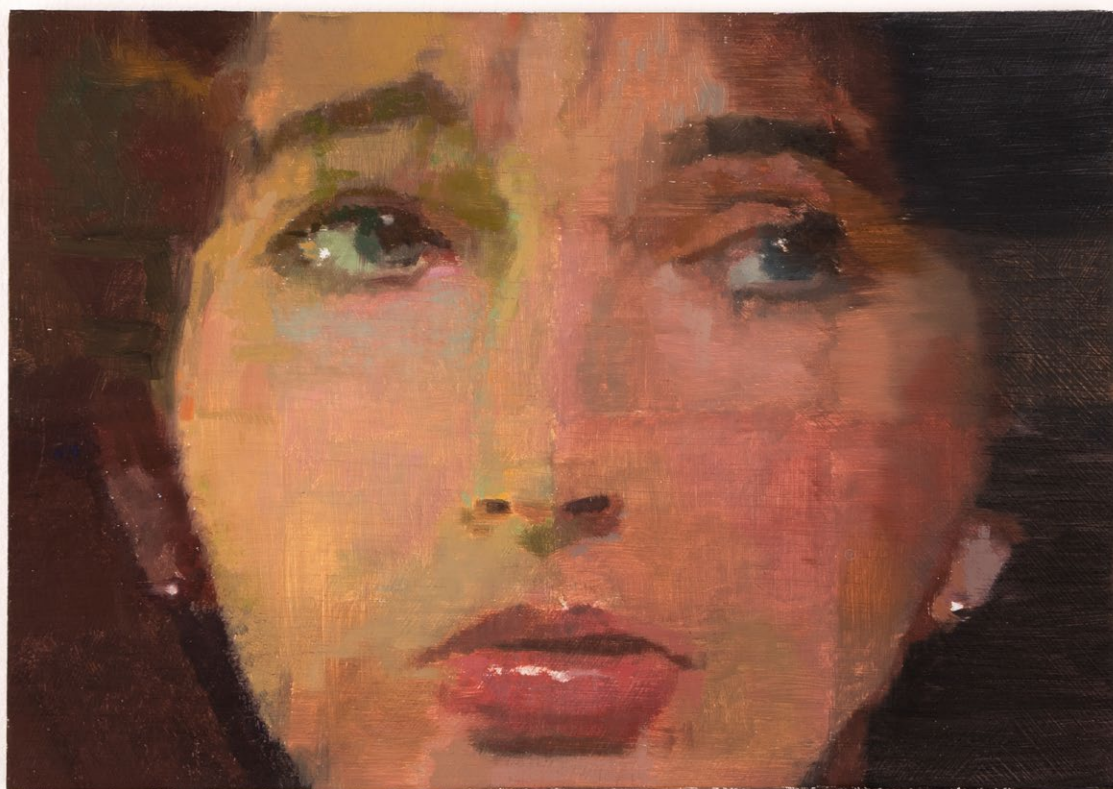
Saville grew up in Somerset until she moved to London where she studied at the Slade School of Fine Art (2000-2004).

Known for her multifaceted practice, Saville's abstract paintings reflect a deep commitment to colour as a contemplative and perceptual experience. Built through multiple layers of oil paint, the interactions and composition of this colour, explore how surface and colour can tell a story.

In contrast, Saville adopts a non-narrative approach to figurative painting. Sourced from online materials, these works arise as quiet reflections. Filtered and detached, they explore fleeting thoughts that surface during the process of making abstract paintings.

Saville's practice investigates the phenomenology of memory and perception. Through the surface of painting, she explores the stories we tell ourselves, and the ones we inherit.

Saville's work has been featured in Frieze, Time Out, The Art Newspaper, and Vogue and was recently included in the 3rd edition of The Anomie Review of Contemporary British Painting. Her work is held in significant public and private collections worldwide. She has published five print editions, the latest being Palindrome (2024) with Manifold Editions, London. She lives and works in Kent, UK.



Lot 34 - BOO SAVILLE - *Kate on Wogan*, 1985, 14.7 x 20.9 x 0.8 cm, Oil on plywood panel, 2025.

COLIN MURPHY

Murphy is a Belfast based painter making small and medium sized realistic figurative work on a wide range of subjects capturing fragments of familiar, often unremarkable, everyday spaces and objects.

Murphy studied Painting Resolution at the Royal Hibernian Academy, Dublin, in 2024–2025, having previously completed a BA in Design (Illustration) at the University of Ulster, Belfast, from 1987 to 1990, following a Foundation Studies Diploma at Bristol Polytechnic in 1986–1987.

Solo exhibitions include Realist at Cnoc Buí Arts, Union Hall, Cork, in 2025, among others.

Group exhibitions include Resolve 25 at the RHA School, Dublin, and the 195th RHA Annual at the RHA Gallery, Dublin, in 2025, as well as Emerge at TUD, Dublin, the 143rd RUA Annual at the Ulster Museum, Belfast, the Boyle Arts Festival at King House, Boyle, and the 194th RHA Annual at the RHA Gallery, Dublin, in 2024.

Awards include the Outstanding Artist Award at the 141st Annual Exhibition of the Royal Ulster Academy in 2021. Public collections include the Office of Public Works State Collection, Ireland.



Lot 35 - COLIN MURPHY - *Hounds of Love*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

MAGGI HAMBLING CBE

Maggi Hambling studied at the East Anglian School of Painting and Drawing from 1960 under Cedric Morris, then at Ipswich School of Art (1962–4), Camberwell (1964–7), and finally the Slade School of Art graduating in 1969. In 1980, she became the first Artist in Residence at the National Gallery, London.

Hambling's style tends towards the expressionistic, with her portraits often completed during live sittings and others painted later, partly from memory. In the 1980s, she turned more to painting landscapes, most especially of the area around Suffolk where she lives. More recently her canvases have been more abstract, often including highlights of vivid colour, in particular her dramatic Seascapes of the North Sea.

In 1995, she was awarded the Jerwood Painting Prize along with Patrick Caulfield. and, in the same year, she was awarded an OBE for her services to painting.

In 1998 and in 2006, she collaborated with IAP Fine Art, London, to publish editions of silk-screen prints of her portraits of Jarman, Melly and Fry (launched by Stephen Fry and George Melly) to raise money for the Terrence Higgins Trust, helping people with HIV and AIDS.

In 2003 Hambling was commissioned to produce a sculpture to commemorate Benjamin Britten. The result was Scallop, a pair of oversized, 12 ft (3.7 m) high, steel scallop shells installed on Aldeburgh beach. Hambling describes the piece as a conversation with the sea.

Hambling was appointed Commander of the Order of the British Empire (CBE) in the 2010 New Year Honours.

She has painted the portraits of former Presidents, Dr Valerie Pearl and Mrs Anne Lonsdale.



Lot 36 - MAGGI HAMBLING CBE - *Wave for Kate Bush*, 26.3 x 34.2 x 3.1 cm (Framed), Oil on plywood panel, 2025.

AYOBOLA KEKERE EKUN

Ayobola Kekere-Ekun (b. 1993) is a contemporary visual artist living and working in South Africa. She was born and raised in Lagos, Nigeria. Her B.A. and M.A. in Visual Arts were received from the Department of Creative Arts, University of Lagos, where she majored in Graphic Design. She completed her PhD in Art and Design at the University of Johannesburg, South Africa.

Kekere-Ekun works predominantly with a technique known as quilling, in which strips of paper are individually shaped to create forms. Her work is heavily informed by personal experiences and observations.

Kekere-Ekun is particularly interested in subjects connected to gender, mythology, memory, and trauma. She views the intricacy of her work as a visual metaphor for the weightiness and complexity of the subject matter she deals with.

Kekere-Ekun's work has been exhibited in several fairs and galleries all over the world, including House of Fine Art (HOFA), London (2024), Japan-Africa Contemporary Art Association (JACAA), Yokohama (2024), Art021, Shanghai (2024), UTA Artist Space, Los Angeles (2023), Arte Fiera, Bologna (2023), and ABSA Gallery, Johannesburg (2022).

Her first solo exhibition in 2019, "Resilient Lines" at Rele Gallery, Lagos, was supported by a grant awarded by the Dean Collection, a contemporary art collection created by Alicia Keys and Swizz Beatz (Kasseem Dean).

Kekere-Ekun was also a recipient of the ABSA L'Atelier Award in 2021 and the Future Awards Prize for Creativity in 2018.



Lot 37 - AYOBOLA KEKERE EKUN - *Bubble VI*, 14.7 x 20.9 x 1.8 cm, Paper strips and acrylic on plywood panel, 2025.

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Lot 38 - AYOBOLA KEKERE EKUN - *Bubble VII*, 14.7 x 20.9 x 1.7 cm, Paper strips and acrylic on plywood panel, 2025.

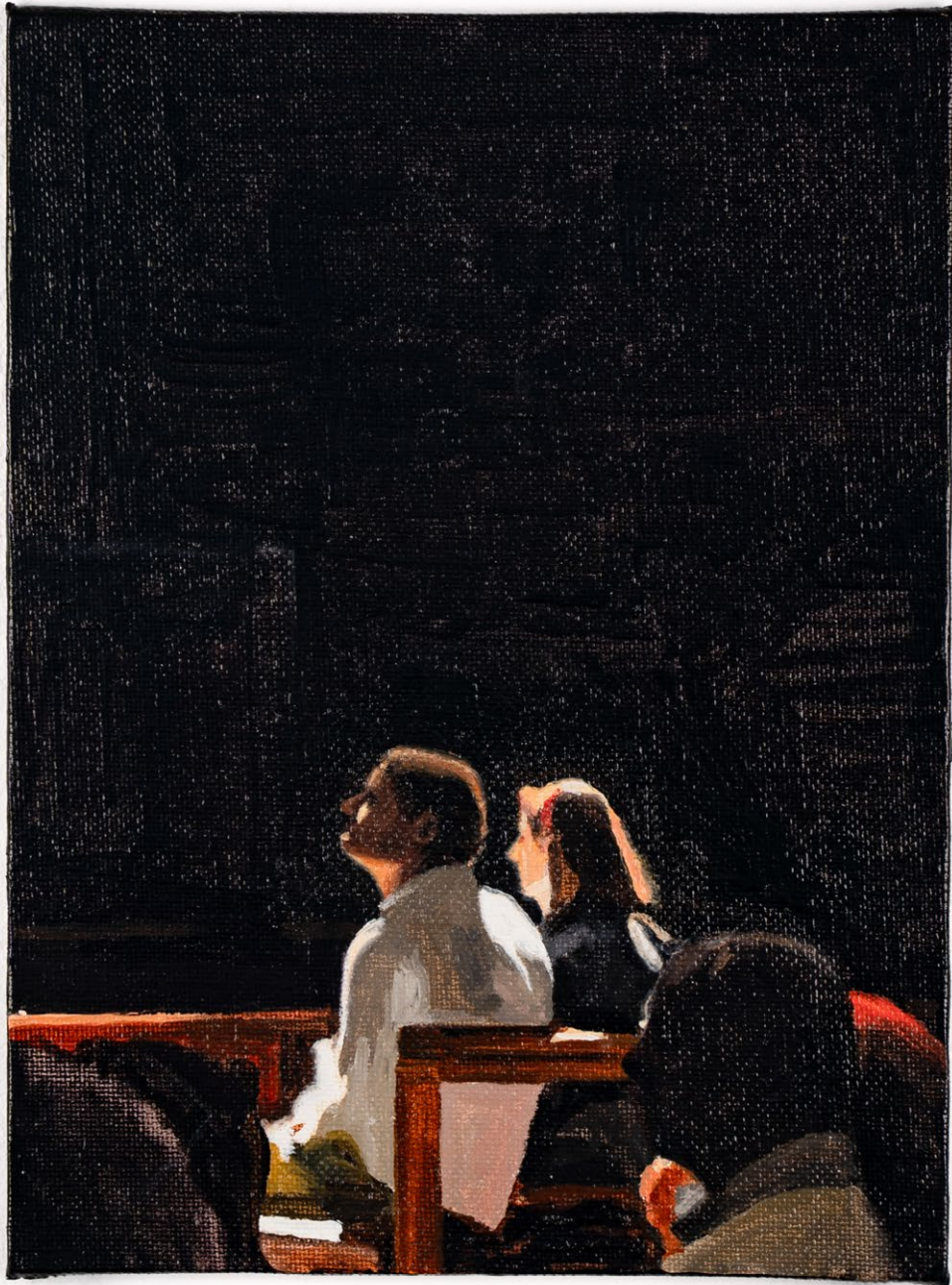
GEORGIE HUXLEY

Georgie Huxley is a London-based painter exploring the tension between connection and solitude. Rooted in emotional memory, her work captures overlooked moments, anchored by found fragments.

Through layered mark-making and tonal subtlety, she creates liminal spaces where presence and absence blur, reflecting the balance between feeling both infinitesimally small yet simultaneously very significant.

Huxley completed a BA in Fine Art at The Slade School of Fine Art, London, from 2019 to 2023, following a Diploma in Art and Design at Warwickshire College, Leamington Spa, in 2018–2019.

Group exhibitions include Art on a Postcard International Women's Day Auction at The Bomb Factory, London, and In Plain Sight at Hurst Gallery, London, in 2025; Sky Portrait Artist of the Year Contestant at Battersea Arts Centre, London, and Alone Together at 2 Hoxton Street, London, in 2024; and in 2023, Canyon at RuptureXIBIT, Kingston, Bedrock at The Crypt Gallery, London, the Slade UG Degree Show at The Slade School of Fine Art, London, Art on a Postcard Winter Auction at Gathering Gallery, London, and Filthy Fox Auction Club at Greatorex Street Gallery, London. Awards include the Stanbury Prize at The Slade School of Fine Art in 2023.



Lot 39 - GEORGIE HUXLEY - *Celestial Light*, 20.4 x 15.0 x 0.8 cm, Oil on board, 2025.

GILL BUTTON

Gill Button is a painter based in London, UK. Her paintings draw from the constant stream of images that flash before us in the media. Gill's muses are often fashion icons or fleeting glimpses of models which she then interprets with a fluid, gestural style.

Echoes of recognition and subtle studies of patterns hint back to her source material, but there is something much more personal in Gill's work.

Appropriated images become invested with feelings; portraits of strong identities are tempered with the fragility of fame. Gill uses the public eye as a frame through which to channel emotional identification so that her works become less about the subject, and more a question of the emotional makeup of the image, and of how the viewer gives them meaning.

Monochrome works reminiscent of old photos echo childhood trips, screen icons, or faces flashed in the media. Large paintings act like poignant moments, coated with the glamour of the silver screen or the languid intimacy of old Impressionist interiors.

Button's work looks not just at how we make the mass-produced image personal, but also how influences from media glamour overlay onto our own recollection of the real. As such, her works float between these two realities: the seemingly timeless dramatic narratives that abound in the media world, and the fragility of the physical relationships that make up our lives.



Lot 40 - GILL BUTTON - *Dorothy*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

UNSKILLED WORKER

Helen Downie is a London based critically-acclaimed artist, best known for her idiosyncratic and expressive style of painting.

Working under the moniker of UnskilledWorker, her paintings are both intimate and evocative, mixing characters and nature with the ephemeral and fantastical.

Her work has been chronicled extensively and has attracted a large audience worldwide. Her paintings have appeared in many publications, including Artnet, The New York Times, Vanity Fair, Vogue, Dazed, Harper's Bazaar and i-D. Her paintings are collected nationally and internationally and have been exhibited at galleries across the world including London, Hong Kong, Seoul, Madrid, Tokyo and Shanghai.

In 2018 Downie's work was exhibited by Aki Atelier Gallery in Seoul and Hong Kong and in Mark Shand's Adventures and Curiosities at Hauser & Wirth. In 2019, Downie exhibited at D Museum in Seoul and the Museo ABC de Dibujo e Ilustración in Madrid, and in 2020 at Hauser & Wirth alongside works by Anish Kapoor, Antony Gormley and Richard Wentworth, with a subsequent auction in aid of the pioneering 'Hospital Rooms' charity.

In 2021, to celebrate international women's month, a public exhibition of the artists' work was displayed by W1 Curates across one of the world's biggest permanent digital public art installations in London. In the same year her work was on display at Institut's inaugural exhibition and physical showcase presented by Unit London.

Downie's paintings are currently included in the 39th edition of the annual Small is Beautiful exhibition at Flowers Gallery in London.

Downie is a strong voice for women, and through her exploration of gender enjoys testing new frontiers with her art. She is passionate about inclusion and through her work hopes to develop a narrative on the importance of diversity and freedom of expression, that speaks to everyone.



Lot 41 - UNSKILLED WORKER - *My Imaginary Grandmother*, 20.9 x 14.7 x 0.8 cm, Fabriano paper and acrylic gouache on plywood panel, 2025.

ELEANOR JOHNSON

I recently learned that due to a binocular vision condition, I don't naturally perceive the world in three dimensions—I see more in 2D, in layered planes. It's something I'd intuitively worked around, learning to draw and paint through close observation of light, tone, and contour. But the discovery helped me understand a deeper current in my work: a persistent interest in distorted perception—where the world appears fragmented, layered, or slightly unreal.

That altered way of seeing resonates, for me, with the hypnagogic state, which has long been a central influence in my work. In that threshold between waking and sleep, reality feels both vivid and unstable—forms waver, dissolve, or recombine in unfamiliar ways. Both of these ways of seeing—neurological and psychological—reflect how perception is never fixed, and how each person experiences the world through a different, shifting lens.

My paintings try to hold something of that dreamlike ambiguity: the sense of an image flickering between coherence and collapse. The flatness of space in many of my compositions—where figures sit on a single plane—has become something I now recognise as part of how I see. It's not only a style, but a deeper instinct—one that also connects to the layered, frontal quality of medieval tapestries, which I've always loved.

I hold a BA in History of Art from UCL and an MA in Fine Art from City & Guilds of London Art School. I was awarded First Prize in Jackson's Art Prize (2025) and previously completed a two-month residency at Palazzo Monti in Brescia, Italy in 2019. My work is held in private collections and institutions across the UK, US, Europe, Africa, Asia, and South America. I currently live and work in Oxfordshire, UK.



Lot 42 - ELEANOR JOHNSON - *Strawberry Moon* (Diptych), 20.9 x 29.4 x 1.9 cm, Oil on board, 2025.

LUAP

LUAP (Paul Robinson) is a British multidisciplinary artist working across painting, photography, installation, and performance. Born in Grimsby in 1982 and based in London, he is internationally recognised for a body of work centred on The Pink Bear — a costumed figure used to explore contemporary questions of identity, visibility, and psychological presence.

LUAP's work has been exhibited at galleries, museums, and art fairs across Europe, North America, the Middle East, and Asia, and is held in numerous private and institutional collections. Alongside his studio practice, he supports mental health awareness and creative access initiatives. In 2024, he launched The Pink Bear Scholarship — a one-off €250,000 award created to support 17 emerging artists facing barriers to entry in the arts. These commitments reflect LUAP's belief in art as a vehicle for connection, care, and social change.

LUAP's practice explores how psychological states shaped by memory, personal history, and internal contradiction can be made visible through symbolic image-making. At its centre is a recurring figure: The Pink Bear. Bold and surreal, the character functions as both alter ego and emotional cipher, a tool for investigating identity, visibility, and vulnerability. It reflects the tension between how we are seen and what we carry beneath the surface.

The process begins in real environments. LUAP photographs The Pink Bear in remote or physically demanding locations such as mountains, forests, deserts, and abandoned buildings. These settings are chosen for their visual impact but also for the solitude, dislocation, and endurance they demand. The work incorporates a performative element, with the artist placing himself inside the costume and into often uncomfortable conditions. The images are captured without digital manipulation and later serve as references for large-scale oil paintings.



Lot 43 - LUAP - *Whispers from the Crimson Meadow*, 20.9 x 14.7 x 0.8 cm, Oil and acrylic on plywood panel, 2025.

ELSA ROUY

Solo exhibitions include Museum Elektrownia in Radom (upcoming, 2026); Sleeping Beauties at Patricia Low Contemporary, Venice (upcoming, 2025); I Pictured Skin at GNYP Gallery, Berlin (2025); A Screaming Object at Guts Gallery, London, and Ephialtes at GNYP Gallery, Antwerp (2024); The Only Daughter at Steve Turner, Los Angeles (2023); I Could Always Crack a Joke at Guts Gallery, London (2022); A Demon in a Sundress at Guts Gallery, London (2021); and Plastic Doesn't Sweat at Guts Gallery, London, along with Platform Elsa Rouy at Unit London (2020).

Group exhibitions include HIGH FIVE at EIGEN + ART, Leipzig, The Cloak of Dreams at SWCAC, Shenzhen, and The Body Speaks at Guts Gallery, London (2025). In 2024, exhibitions included Mary With(out) Child at GNYP Gallery, Antwerp, Obsidian Upset at Des Bains, London, JITTERS at Nathalie Kari Gallery, New York, Aperitif at Palazzo Monti, Brescia, Softer, Softest and NEW NOW: Part 2 at Guts Gallery, London, and The Body Electric at Larsen Warner, Stockholm. In 2023, the artist showed in Bye Bye Cowboy at Arusha Gallery, London, Saints and Sinners at Guts Gallery, London, Elsa Rouy & Emil Urbanek at EIGEN + ART Lab, Berlin, The Artist Is Present and (It's My Party) I Can Cry if I Want To at Guts Gallery, London. In 2022, group exhibitions included The Sound of a Falling Tree at Tuesday to Friday, Valencia, There Goes the Neighbourhood at Castor Gallery, London, ... and kneeling at the edge of the transparent sea I shall shape for myself a new heart from salt and mud at Kupfer Projects, London, Out of Nowhere at Soho Revue, London, Two Sisters at Roman Road Gallery, London, Damned If I Do at Gallery 46 Whitechapel, London, and CACOTOPIA 06 at Annka Kultys, London, among others.



Lot 44 - ELSA ROUY - *It's You and Me*, 14.8 x 21.0 x 0.8 cm, Acrylic on plywood panel, 2025.

ERIN LAWLOR

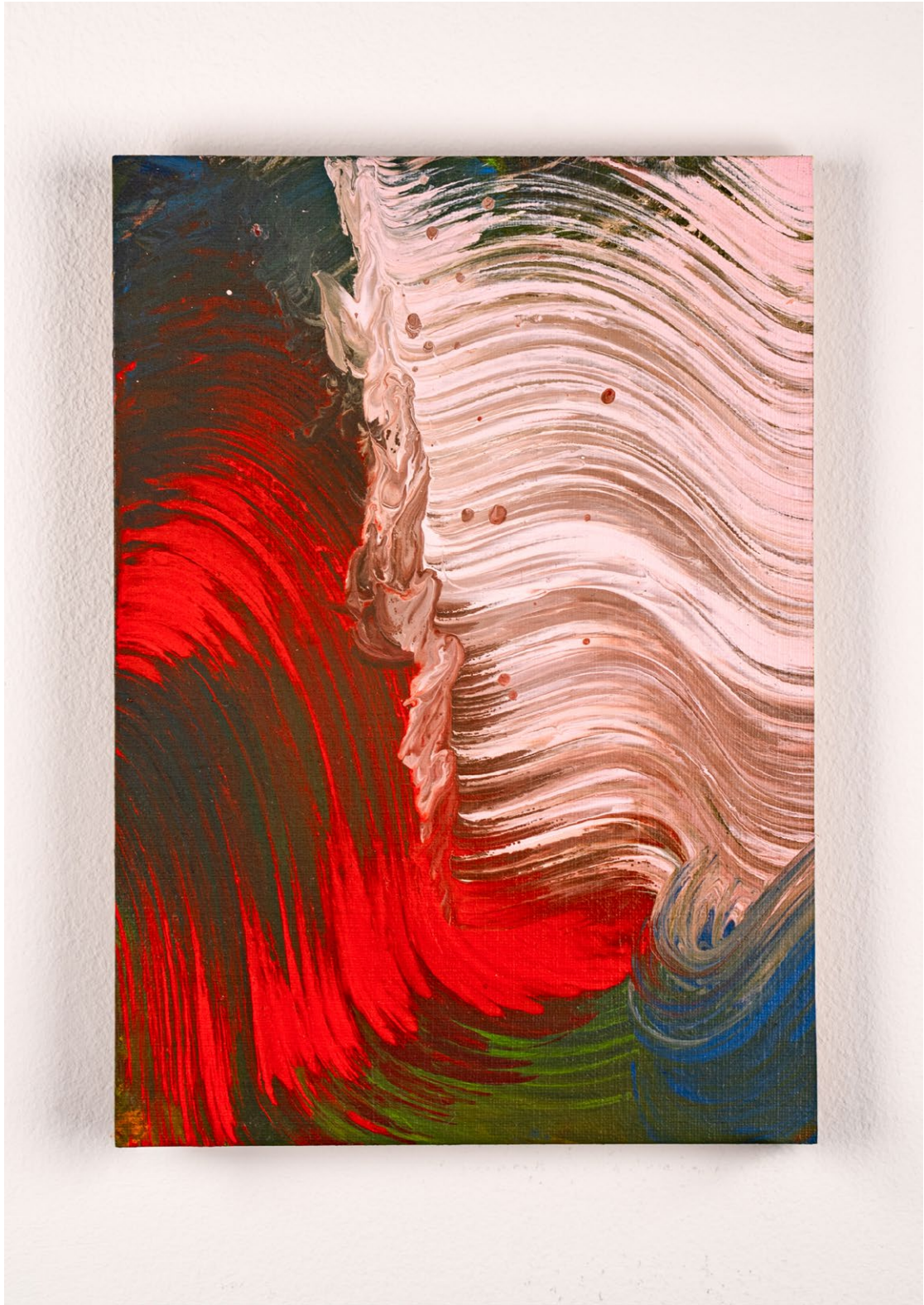
Erin Lawlor is a contemporary painter who has been working exclusively in oil paint for some thirty years, in work that if abstract is highly evocative of the natural world, and often immersive in scope. Her occasional works on paper tend to a relative chromatic reduction; they constitute works in their own right that aim to go to the essence of her spatial explorations through a sensual if relatively sparse graphic.

Lawlor studied Art History and Archaeology at Paris IV–La Sorbonne, Paris, from 1989 to 1992.

Solo exhibitions include Erin Lawlor: divining, a Highlanes national tour with support from the Irish Arts Council at Highlanes Gallery, Drogheda; The Printworks Gallery, Galway; and The Source, Thurles, Ireland, in 2025, as well as Erin Lawlor: inscape at Vigo Gallery, London, in 2025, and Hyper Baroque, a duo exhibition with Ubaldo Bartolini at Luca Tommasi Arte Contemporanea, Milan, in 2024, among others.

Group exhibitions in 2025 include True Colour at Kevin Kavanagh Gallery, Dublin, and DET MALERISKE I KOBBERTRYKKET, a presentation of etchings by Printer's Proof at Kastrupgårdsamlingen, Denmark, among others.

Lawlor is represented by Vigo Gallery, London; Miles McEnery Gallery, New York; Fox/Jensen Gallery, Sydney; Fox/Jensen/McCrory, Auckland; and Luca Tommasi Arte Contemporanea, Milan. Public collections include The Women's Art Collection, Cambridge; the Rothko Museum, Daugavpils; the Nordstrom Collection, New York; and the Kolon Museum, Seoul.



Lot 45 - ERIN LAWLOR - *A Deal with God*, 20.8 x 14.8 x 0.8 cm, Oil on paper mounted on plywood panel, 2025.

HANNAH LIM

My work responds to my cultural identity and experience. As a person of mixed Singaporean and British heritage both my research and practice has come to engage with the colonial connotations of the relationship between the East and the West. These connotations are most evident in themes such as Orientalism and its relationship to Chinoiserie; an 18th-century aesthetic trend in which elements of Chinese design were recreated in relation to European aesthetics and tastes. I attempt to re-imagine and reclaim ideas and designs associated with the Chinoiserie, which have in the past had problematic colonial undertones. Cultural designs are shared as opposed to appropriated, it is no longer about one culture being moulded to the demands of another.

I create furniture-like structures that are ornamental but also functional. These are usually flat-packable and when assembled are often anthropomorphic in stature and shape. These objects are culturally coded, they reference an aesthetic trend that saw the appropriation of Chinese design as a result of Britain's colonial conquests however they are also playful and peculiar, their creature-like bodies depict them as having a life of their own.

Lim completed a Foundation Diploma in Art and Design at Central Saint Martins, a BA (Hons) in Sculpture at Edinburgh College of Art, University of Edinburgh, and an MFA at the Ruskin School of Art, University of Oxford. Solo and duo projects include a public sculpture commission and landscape design for West Middlesex Hospital, Isleworth (2025), a public sculpture trail for Hounslow Borough (2025), Hannah Lim x Bvlgari Hotel London (2024), and The Enchanted Orchid, a Pangolin Artist in Residence solo exhibition at Pangolin London (2024), among others. Group shows include Material Girls and Their Muses at Vitrine Gallery, curated by Marcelle Joseph (upcoming, 2024), and Art Toronto with Duran Marshall Gallery (2023), among others. Awards include the Pangolin London Artist in Residence (2022–2023), selection for Bloomberg New Contemporaries (2021), and selection for RSA New Contemporaries (2022), among others.



Lot 46 - HANNAH LIM - *The Soaring Phoenix*, 20.9 x 14.7 x 1.6 cm, Acrylic, polymer clay, chalk, and gloss on plywood panel, 2025.

ELAINE WOO MACGREGOR

Elaine Woo MacGregor's artistry offers a unique perspective, encompassing a fusion of cultures. Through her eclectic use of mark making and imagery, she weaves together atmospheric and theatrical narratives. While her painted stories may often be fictitious, they are rooted in real people, places, and objects.

MacGregor studied Drawing and Painting at the Glasgow School of Art, completing a BA (Hons) from 1999 to 2003. Solo exhibitions include *Maman et Muses* at Patriothall Gallery, Edinburgh (2023), *Pen and Portraits: 20th Century Writers* at Cass Art Art Space, Glasgow (2022), and *Little Tales* at Projectroom2020, ArtNorth, Scotland (2020), among others. Group exhibitions in 2025 include *Palm Beach Modern + Contemporary Art Fair*, Florida, and *Young Masters – Focus on the Female* with Cynthia Corbett Gallery, London.

In 2024 exhibitions included *On a Small Scale* at Open Eye Gallery, Edinburgh, *British Art Fair* with Cynthia Corbett Gallery at Saatchi Gallery, London, *Artists@Patriothall* as part of the Edinburgh Fringe Festival at Wasps Studios, Edinburgh, *Reframing the Muse* curated by Ruth Millington at Kendrew Barn, Oxford Festival of the Arts, Oxford, and *Tales from the North: Contemporary Painting from the Glasgow School* at 67 York Street Gallery, London, curated by Cynthia Corbett with Cynthia Corbett Gallery, among others. Awards include the RSA Blackadder Houston Mid-Career Artist Travel Award in 2023, funding a research trip to Hong Kong and Shanghai in 2024; the Velvet Easel Award at the Paisley Art Institute 133rd Annual Exhibition in 2022; and the Outstanding Work Prize for Paisley Art Awards at the Big Art Exhibition, Outspoken Arts, Paisley, in 2022, among others.

The artist is represented by Cynthia Corbett Gallery, London. Public collections include the Rudolph Blume Foundation, Houston; Didrichsen Art Museum, Helsinki; 21c Museum, Louisville; Atkinson Art Gallery and Museum, Southport; and the Art Gallery of South Australia.



Lot 47 - ELAINE WOO MACGREGOR - *Oh, come on, angel... Come on, come on, darlin,*
20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

OLIVIA STERLING

Sterling's paintings consist of everyday scenes that explore whiteness and subjugation. Paintings are laced with violence or sex but are sweetened by comedy and cartoonish imagery. Bodily matter is often mistaken for edible objects tethering consumption and objectification together.

Sterling completed a BA in Fine Art at the University of Derby from 2015 to 2018 and an MA in Painting at the Royal College of Art, London, from 2018 to 2020. Solo exhibitions include *Your Cheeks are Wine* at Meyer Riegger, Berlin (2024); *Yowl* at Nevven, Gothenburg, *Dinner with a Show* at Meyer Riegger, Berlin, and *MANSLAUGHTER* at Guts Gallery, London (2022); *Episodes* at CCA Goldsmiths, London, *White Bread* at Cob Gallery, London, and *Clutching at Straws* at Volt, Eastbourne (2021).

Group exhibitions in 2025 include *The Shed* at Bernston Bhattacharjee, London, *Paper* at Huxley Parlour, London, and *I'm so gay for you* at miłość gallery, London. In 2024 exhibitions included *Conversations* at Walker Art Gallery, Liverpool, and *Bitches in Heat* with Lydia Pettit at Guts Gallery, London, among others.

Awards include Highly Recommended in the Contemporary British Painting Prize (2024). Sterling is represented by Meyer Riegger, Berlin. Public collections include the Walker Art Gallery, Liverpool, and FRAC Champagne-Ardenne, France.



Lot 48 - OLIVIA STERLING - *He chuckled weakly*, 14.7 x 20.9 x 0.8 cm, Acrylic on plywood panel, 2025.

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Lot 49 - OLIVIA STERLING - *Malpractice*, 20.9 x 14.7 x 0.8 cm, Acrylic on plywood panel, 2025.

ADAM DIX

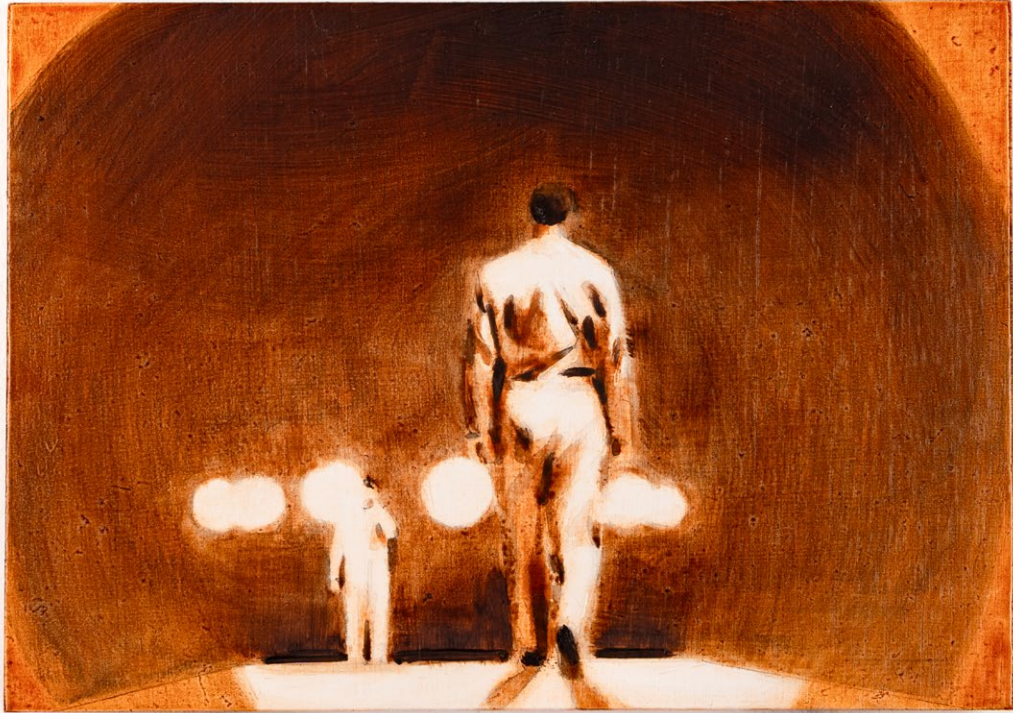
Dix's work poses questions about society, tradition and the increasing web of technological connectivity. Interweaving propaganda, cultural tradition, communication technology and cultural gatherings; Dix explores the collective sense of society and belonging in an age when technology and humans are increasingly entangled.

The work is depicted through multilayered oil glazes on paper, canvas and panel; muted pastel tones, reminiscent of faded print ephemera are juxtaposed against contrasting vibrant colours.

Dix completed a BA (Hons) in Graphics and Illustration at Middlesex Polytechnic in 1990 and an MA in Fine Art at Wimbledon College of Art in 2009.

Solo exhibitions include Gatherings at Coates & Scarry, Bristol (2024); In Search of the Author at Zedes Gallery, Brussels (2018); New Paintings at Obsolete Gallery, Los Angeles (2016); and All are Welcome and Yesterday's Prophets at Eleven, London (2016).

Group exhibitions include La Mariposa, curated by Becca Pelly Fry, at Soho Revue, London (2025); The Person Does Not Exist at Rob & Nick Gallery, London (2024); Rituals at Guerin Projects, London (2024); and Buried at OHS Projects, London (2024), among others. Dix is represented by Guerin Projects, London, and Obsolete, Los Angeles. Public collections include the V&A Print Collection, London.



Lot 50 - ADAM DIX - *Light at the End of the Tunnel*, 14.7 x 20.9 x 0.8 cm, Oil glazes on plywood panel, 2025.

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The work is depicted through multilayered oil glazes on paper, canvas and panel; muted pastel tones, reminiscent of faded print ephemera are juxtaposed against contrasting vibrant colours.

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Lot 51 - ADAM DIX - *There is an Angel at my Shoulder*, 14.7 x 20.9 x 0.8 cm, Oil glazes on plywood panel, 2025.

CLAIRE PARTINGTON

As Partington explains, subjects and themes explored in her work are drawn largely from the European tradition of “appropriation and reinterpretation (or misinterpretation) of “exotic” styles that can be seen in National Collections across the world.”

Partington relishes in borrowing from many styles, themes, disciplines, time periods and countries – blurring the lines of styles and meaning. The resulting sculptures present an intriguing and fantastical story of traditional and contemporary visual narratives.

Claire Partington graduated from Central Saint Martins in 1995 with a 1st in Fine Art Sculpture and gained a Post Graduate qualification in Museum Studies in 2000. She started making ceramic works after attending night school classes in 2005.

Her work features in notable international collections including the Walker Art Gallery in Liverpool, National Museums Scotland, Victoria & Albert Museum in London, the Museum of London, Seattle Art Museum, Ömer Koç Collection, Istanbul and the Reyden Weiss Collection in Germany.

She was awarded a Contemporary Art Society Commission in 2022 with the Walker Art Gallery, and was the recipient of the Virginia A Groot award in 2018.



Lot 52 - CLAIRE PARTINGTON - *Untitled*, 20.9 x 14.7 x 0.8 cm, Acrylic and gold leaf on plywood panel, 2025.

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She was awarded a Contemporary Art Society Commission in 2022 with the Walker Art Gallery, and was the recipient of the Virginia A Groot award in 2018.



Lot 53 - CLAIRE PARTINGTON - *Untitled*, 21.5 x 16.0 x 2.5 cm, Glazed ceramic, 2025.

ISOBEL SHORE

In her subjects, Shore explores relationships and connections between people and objects, placing particular attention on how even the most subtle transitions between colour, light and luminosity can unveil an abundance of emotions beneath the surface of her canvases.



Lot 54 - ISOBEL SHORE - *If I Only Could*, 20.9 x 14.7 x 0.8 cm, Oil on linen on plywood panel, 2025.

ANNA GLANTZ

Covering a broad range of materials, techniques, genres, and subjects, Anna Glantz's curiosity-driven painting practice has taken the form of large scale portraiture, minute assemblage, and absurd historical homage, among others. Recent paintings see her moving beyond identification and cognizance into something altogether more unschooled. Here, figuration and narrative is all but totally subsumed by the primacy of surface and materiality.

Her process consists of sanding down and layering paint as she shifts form and color: "I am trying to create a physical integrity, or credibility—a way for a painting to be an image but also be more fundamentally itself, like a consciousness, rather than a facade." In a time dominated by the frictionless circulation and consumption of images, Glantz asks what painting can do not as a producer or facilitator of images, but as a methodology of arresting and meditation.

Glantz studied at the University of California, Los Angeles, completing BAs in Art and Linguistics from 2007 to 2011, and went on to earn an MFA in Visual Art at Columbia University, New York, from 2012 to 2014. Solo exhibitions include Anna Glantz at Fondazione Bonollo, Vicenza (forthcoming, 2025), Knowing what you know at Chris Sharp Gallery, Los Angeles (2025), and Lichens at The Approach, London (2023), among others.

Group exhibitions include a forthcoming presentation at Marian Goodman, Los Angeles (2025), Untitled Exhibition (for Jenni) at Gordon Robichaux, New York (2025), and Trespass sweetly urged at Tanya Leighton Gallery, Berlin (2024), among others. Awards include the Rema Hort Mann Emerging Artist Grant (2016), the Andrew Fisher Fellowship (2013), and the Dong Kingman Fellowship (2012), among others.

Glantz is represented by The Approach, London, and Chris Sharp Gallery, Los Angeles.



Lot 55 - ANNA GLANTZ - *Untitled*, 20.9 x 14.8 x 0.8 cm, Acrylic and collage on plywood panel, 2025.

SHEZAD DAWOOD

Shezad Dawood is a multidisciplinary artist who interweaves stories, realities and symbolism to create richly layered artworks, spanning painting, textiles, sculpture, film and digital media. Fascinated by ecologies and architecture, his work takes a philosophical approach, asking questions and exploring alternative futures through what Dawood describes as 'world-building'. His practice is animated by research, working with multiple audiences and communities to delve into narrative, history and embodiment.

Selected solo exhibitions and commissions include: A Garden of the Floating World, Jhaveri Contemporary, Mumbai (2025); Leviathan, Salisbury Cathedral, Salisbury (2023); Night in the Garden of Love, Inspired by & featuring Yusef Lateef, Aga Khan Museum, Toronto (2023); Night in the Garden of Love, Inspired by & featuring Yusef Lateef, WIELS, Brussels (2023); Integrations, Barakat Contemporary, Seoul (2023); HMS Alice Liddell, St Pancras Wires commission, London (2022); Hybrid Landscapes, Deutsche Bank Frieze Lounges (2022); Jhaveri Contemporary, Mumbai (2021); Visions of Paradise, commission for The White House, Becontree (2021); Concert From Bangladesh, commission for British Council Digital Collaboration Fund (2021); Timothy Taylor, London (2020–21); Kai Art Center, Tallinn (2020), among others.

Selected collections include Guggenheim; Tate; LACMA; Seoul Museum of Art; National Gallery of Canada; The British Museum; Arts Council Collection; UK Government Art Collection; US Government Art Collection; UBS; Deutsche Bank; Sharjah Art Foundation; Kiran Nadar Museum of Art; Rubin Museum of Art; and Mathaf.

Selected group exhibitions and commissions include: Manar Abu Dhabi, Abu Dhabi (2023); Guest Relations, Arts Jameel Centre, Dubai (2023), among others.

Shezad Dawood was born in London in 1974 and trained at Central St Martin's and the Royal College of Art before undertaking a PhD at Leeds Metropolitan University. Dawood is a Research Fellow in Experimental Media at the University of Westminster. He lives and works in London.



Lot 56 - SHEZAD DAWOOD - *Houndstooth*, 20.9 x 14.8 x 0.8 cm, Acrylic on plywood panel, 2025.

MARCUS COPE

Marcus Cope is a figurative painter whose subjects are often derived from his personal history, memories and current life. Cope's childhood trauma coupled with his experience as a father has been a particular influence.

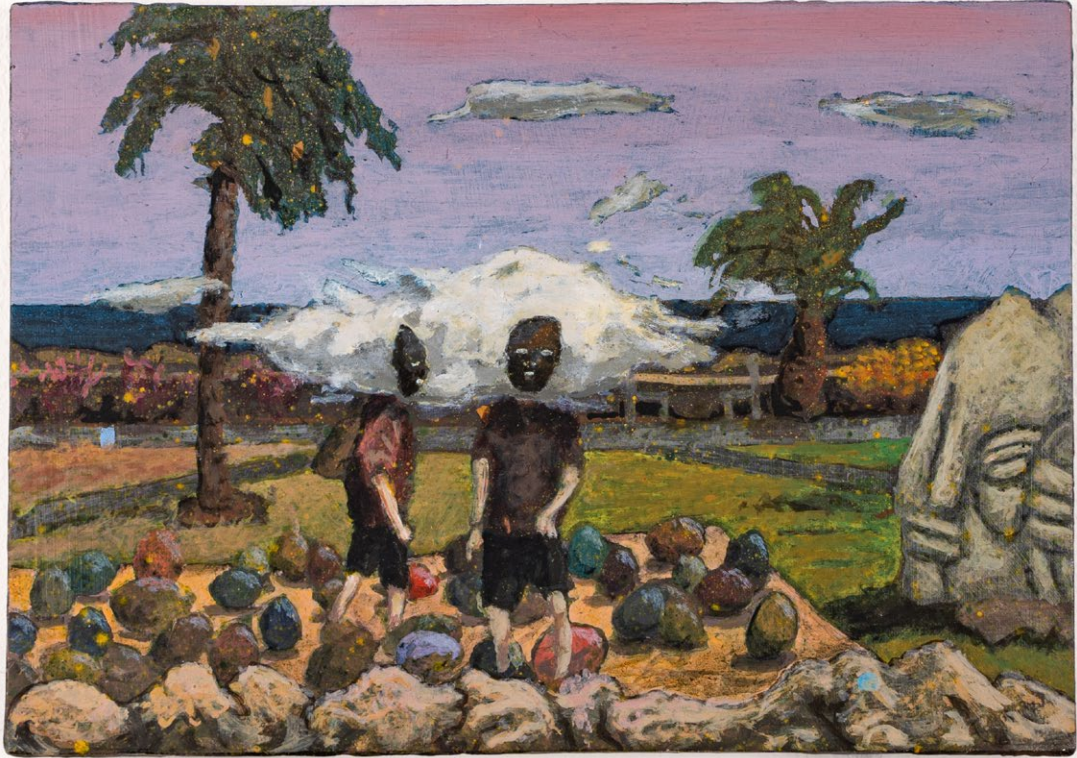
His work often presents an uncanny surreality, fusing elements from different times in his life connected by emotion or feeling rather than chronology.

The works in production are allowed to follow intuitive formal decisions as well as depicting specific scenes or events, and are made over several months of thinking, as well as doing, with a layering of images and references.

Cope completed a Foundation in Art and Design at Bath College in 1998, a BA (Hons) in Fine Art at Coventry University from 1999 to 2002, a Postgraduate Diploma at Chelsea College of Art and Design in 2003–2004, and an MFA in Fine Art at Chelsea College of Art and Design in 2006. Solo exhibitions include *Another Think Coming* at Artuner, London (2025), *Silver Linings* at PEER, London (2022), and *Moonlighting* at studio1.1, London (2018).

Group exhibitions in 2025 include *Kinda Blu* at Herbert Art Gallery and Museum, Coventry, *Stories of Your Lives* at Galerie Max Hetzler, Berlin, and *Auguries of Innocence* at Cedric Bardawil, London. In 2024 exhibitions included *Love at the Source* at Colnaghi, London, *On Tenderness and Time at Xenia* at Daniel Katz Gallery, London, and *Drawing Biennial 2024* at Drawing Room, London, among others.

Cope is represented by Artuner, Turin/London, and their work is held in the Arts Council Collection, UK.



Lot 57 - MARCUS COPE - *All We Need*, 14.8 x 20.9 x 0.8 cm, Oil on plywood panel, 2025.

GIDEON RUBEN

Gideon Rubin has had numerous international solo exhibitions; most recently: Moon Above Water, Galerie Karsten Greve, Paris (2024), The Anatomy of Seeing and Fox Jensen McCrory, Auckland (2024), Substance to Shadows at Anat Ebgi, Los Angeles (2023), 13 at Galleria Monica De Cardenas (2023), The Last Day of Summer at Maho Kubota, Tokyo (2023), A Summer's Tale at K11 Art Foundation, Shanghai (2022), Looking Away at Galerie Karsten Greve (2022), Red Boys and Green Girls at Hosfelt Gallery, New York (2022), The Sun Also Rises at Ryan Lee Gallery (2021), Black Book at the Jerusalem Artists' House (2020), among others.

Selected group exhibitions include: Xinjiang International Art Biennale, Xinjiang Art Museum, China (2024), More Than a Feeling, Bridget de Leon, Bath (2023), Where Can We Live But Days, Mamoth, London (2024), Living Memory: Louise Bourgeois, Nicolas Godin & Gideon Rubin', curated by Beth Greenacre at All Saint's Chapel, London (2023), The Cabin LA: A Curated Flashback, The Green Family Art Foundation, Dallas (2023), 'Reflections: Human/Nature', curated by Matt Black at Gana Art, Seoul (2021), 'How to Travel in Time' at Apexart, New York (2018), 'The Reading Room' at Rokeby, London (2017), 'Disturbing Innocence' at Flag Art Foundation, New York (2014), 'Daily Memories' at Klosterhaus in Magdeburg, Germany (2014) and 'To Have a Voice' at the Mackintosh Museum, Glasgow (2012).

Rubin is represented by Galerie Karsten Greve Paris, Cologne, St Moritz; Hosfelt Gallery, San Francisco; Fox Jensen Gallery, Sydney and Fox Jensen McCrory, Auckland; and Alon Segev Gallery, Tel Aviv. In 2014 he received the 'Shifting Foundation' grant.

Gideon Rubin received his BFA from the School of Visual Arts, New York and a MFA from the Slade School of Art, London.

Rubin's work is included in a number of prestigious international collections, including: Museum Voorlinden Collection, The Netherlands; Herzliya Museum for Contemporary Art, Israel, among others.



Lot 58 - GIDEON RUBIN - *Untitled*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

PETER MESSER

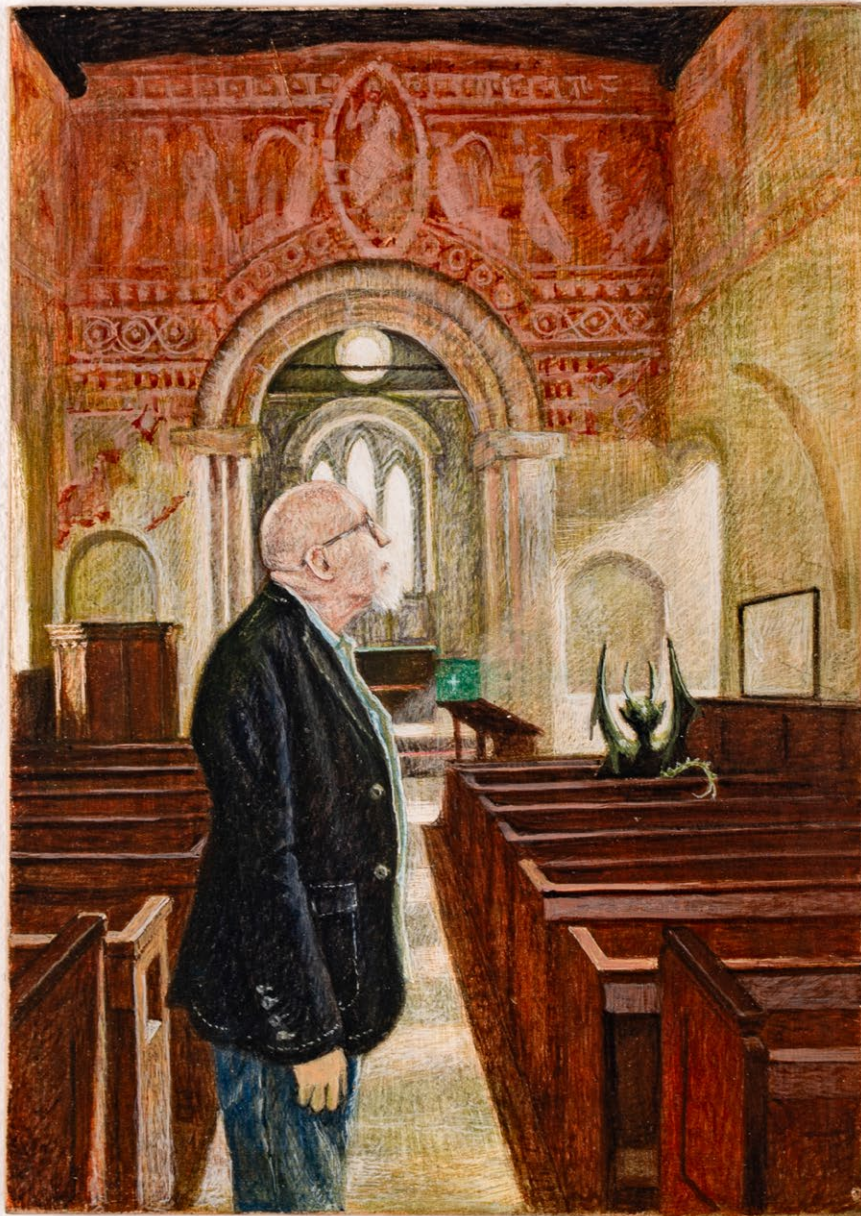
I am a figurative artist working in the medium of egg tempera. I have never wanted my paintings to be seen solely through complicated notions of art. It is possible for representational works to be resonant, intense and poetically resonant without sacrificing a certain straightforwardness.

The truth is that I like the craft of painting, the materials, the processes and the problems as much as I like to daydream. I enjoy being surprised by everyday splendor, layers of light, emotion and memory. The luck to be astonished in the right place.

Messer studied Fine Art at Brighton Polytechnic, now the University of Brighton, graduating in 1979. Solo exhibitions include *Lost At Home* at Star Brewery Gallery, Lewes (2025), *In and Out of the Woods* at Star Brewery Gallery, Lewes (2023), *Quiet Times Close to Home* at Star Brewery Gallery, Lewes (2021), *You Drink a Bit and Watch the Ghosts* at Star Brewery Gallery, Lewes (2020), *Peter Messer – Tempera à L'oeuf* at Cloître de l'Hôtel, Blois, France (2017), and *Elsewhere and Otherwise* at Schloss Tiengen, Schwarzenberg Sale, Germany (2015), along with many others dating back to 1982.

Group exhibitions include *Rams, Lambs, Tups and Ewes* at The Fosse Gallery, Stow-on-the-Wold (2025), among many others. Awards include first prize at the Chichester Open, sponsored by Sotheby's (1998), and runner-up at the Lynn Painter-Stainers Prize (2005).

Messer is represented by Star Brewery Gallery, Lewes, East Sussex. Public collections include the University of Brighton, The House of Lords Fielden House, The Professional Footballers Association, and the Waldshut-Tiengen Collection, Germany.

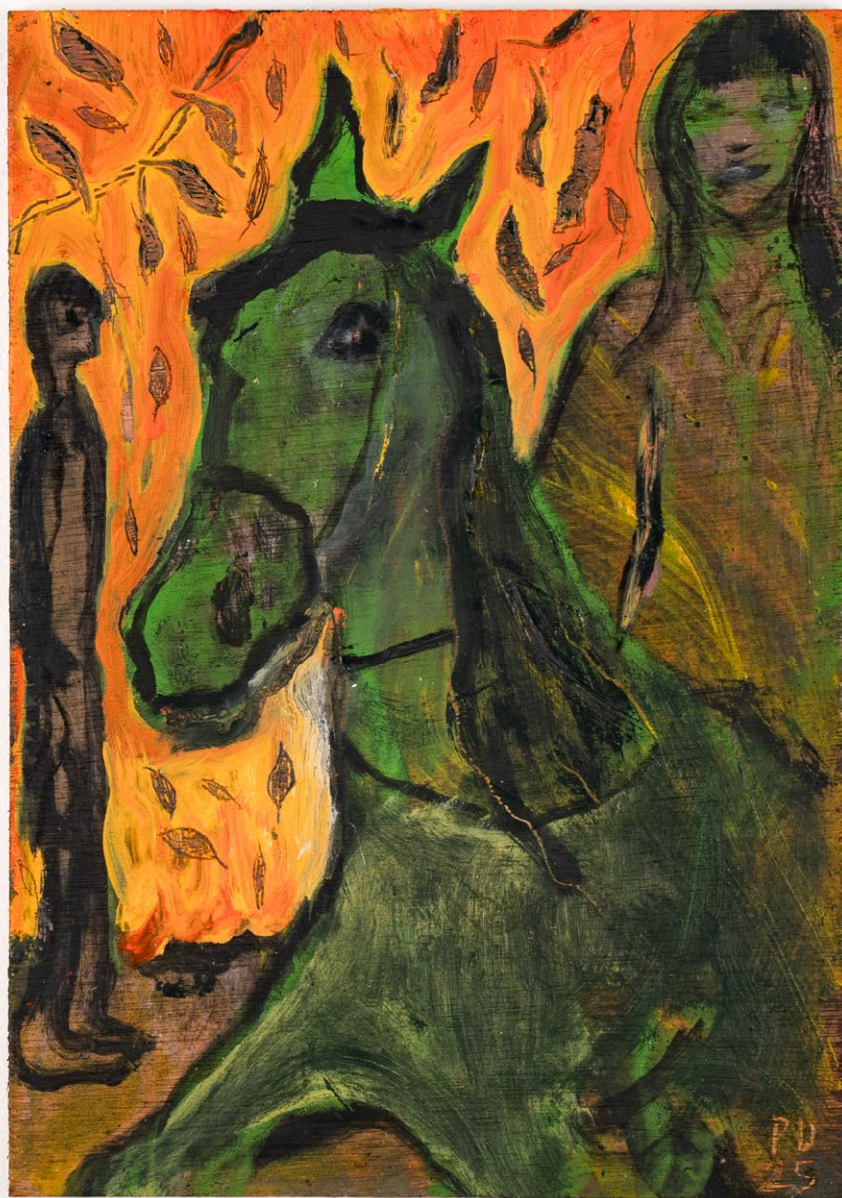


Lot 59 - PETER MESSER - *I'd Make a Deal With God*, 20.8 x 14.8 x 0.8 cm, Egg tempera on gessoed plywood panel, 2025.

PETER DOIG

Peter Doig is a contemporary Scottish artist, celebrated as one of the most important representational painters working today. His paintings are characterised by their equal focus on both landscapes and figures, melding art historical and personal references into painterly abstractions with distinctive compositions. By forming powerful and affecting snapshots of contemporary existence—such as a childhood ski trip or an orange canoe—Doig’s works are both diaristic and universally relevant. Fiercely eclectic, his practice shares no central formula, and instead functions as part of a whole that provides insight into his personal history and political ethos.

Born in 1959 in Edinburgh, United Kingdom, his family relocated to Trinidad in 1962 for his father’s job and later to Canada in 1966. Doig moved to London in 1979 where he studied at the Wimbledon School of Art and later received his MA from the Chelsea College of Art and Design in 1990. In 2000, his friend the painter Chris Ofili invited Doig to an artist residency in Trinidad. He has since held several solo exhibitions including “Peter Doig: No Foreign Lands” which opened in 2013 at the Scottish National Gallery in Edinburgh, this was notably the first show of the artist’s work to be held in the country of his birth. In 2007, his painting *White Canoe* sold at Sotheby’s for \$11.3 million, which was at the time an auction record for a living European artist. Doig has lived and worked in Trinidad since 2002. Today, his works are held in the collections of the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., the Tate Gallery in London, and the Goetz Collection in Munich, among others.

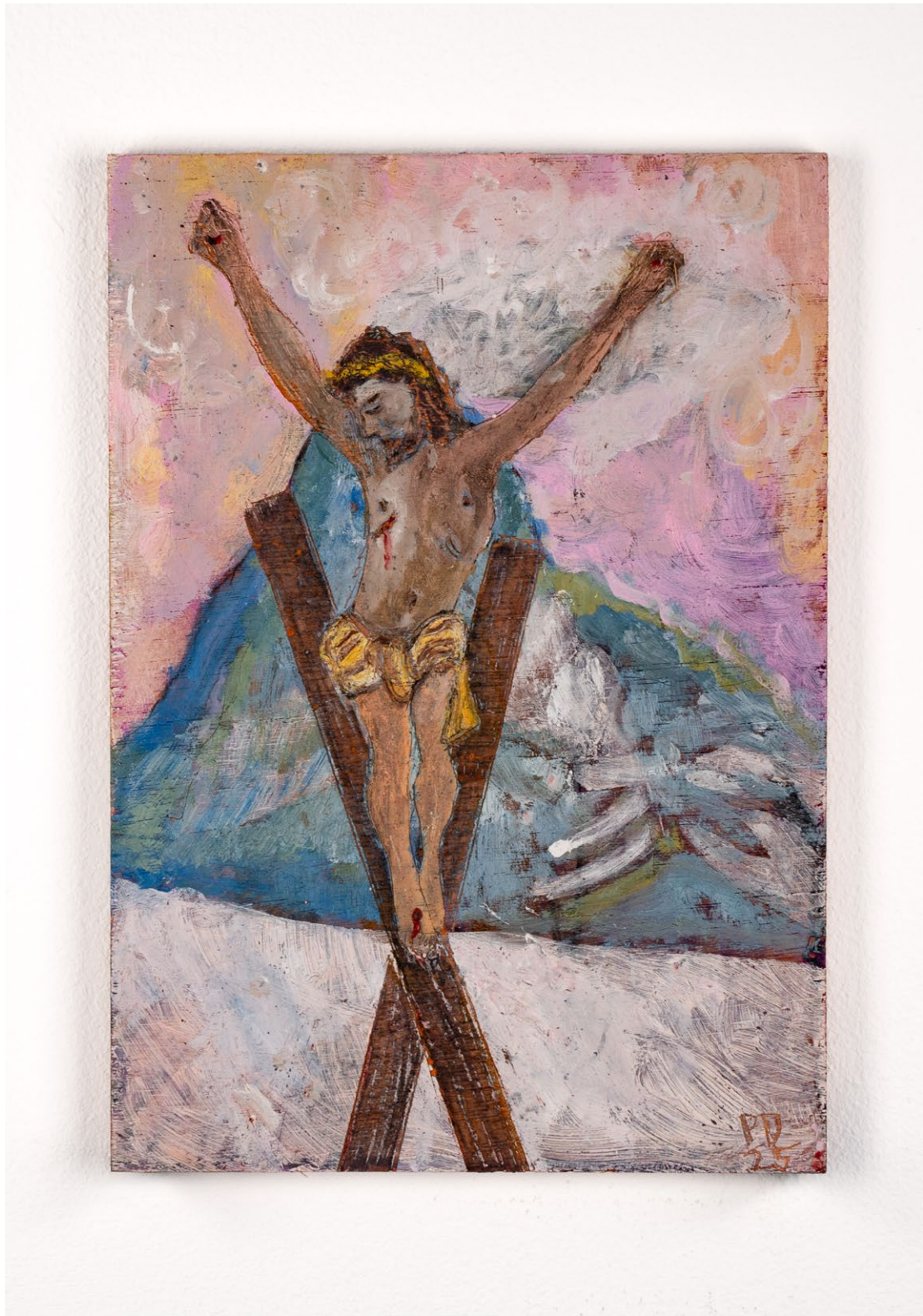


Lot 60 - PETER DOIG - *Child of War*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

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Lot 61 - PETER DOIG - *That Hill*, 20.9 x 14.7 x 0.8 cm, Oil on plywood panel, 2025.

ACKNOWLEDGEMENTS

Art on a Postcard and War Child would like to thank the following for their generous support for Sound & Vision.

EXHIBITING ARTISTS

Peter Doig, Maggi Hambling CBE, Corbin Shaw, Unskilled Worker, Susie Hamilton, Charlie Calder-Potts, Anna Glantz, Claire Partington, Colin Murphy, Elaine Woo MacGregor, Boo Saville, Helena Wurzel, Marcus Cope, Nina Silverberg, Peter Messer, Stephen Loughman, Adam Dix, Ben Walker, David Harrison, Georgie Huxley, Gideon Rubin, Hannah Lupton Reinhard, Olivia Sterling, Orlanda Bloom, Nick Grindrod, Isobel Shore, Alfie Rouy, Ayobola Kekere-Ekun, Catherine Repko, Christina Dobbs, Eleanor Johnson, Elsa Rouy, Emma Bennett, Erin Lawlor, Gill Rocca, Gill Button, Gori Mora, Godfried Donkor, Hannah Lim, Jesse Leroy Smith, Kate McCrickard, Lisa Wright, LUAP, Natalia González Martin, Shezad Dawood, and Tommy Harrison.

CURATION AND CONCEPT

Gemma Peppé

SOUND & VISION COMMITTEE

Beth Greenacre, Charlotte Gibbs, May Calil, Sara Lord & Sid Motion.

ART ON A POSTCARD

Gemma Peppé, Moriah Ogunbiyi, Victoria Lucas, Joanna Walker & Kate Reeve Edwards.

WAR CHILD

Charlotte Nimmo, Ella Fallows, Jim Benner, Sophie Painter, Nafeesa Arshad, Daniel Jones, Anna Hinks, Nikita Tailor & Nyima Stewart.

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Artwork - Reece Gibbins

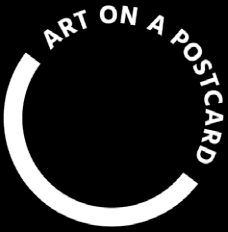
Gered Mankowitz

Special Thanks to Kate Bush.



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