



# SELECT CONTEMPORARY PHOTOGRAPHY

HUXLEY—PARLOUR

# NADINE IJEWERE

B. UNITED KINGDOM,  
1992

Nadine Ijewere's work interrogates perceptions of beauty. Her work inhabits the intersection of traditional fashion imagery with street photography and studio portraiture, while poetically weaving in her own biographically inflected practice. Ijewere's focus on tonality and the tactile is complimented by a practice that maintains a painterly focus on abstraction through form and patternation. Ijewere uses these tools to further dissolve the boundaries between photographic genres, using the tactile qualities of textile and setting to playfully world-build.

Ijewere (born 1992) studied photography at the London College of Fashion. In 2019 she was the first woman of colour to shoot the cover of *British Vogue*. She accomplished the same achievement for *American Vogue* in 2021. Ijewere's work has been featured in the group exhibitions *The Tate Britain Generation* exhibition in 2016, and *The New Black Vanguard: Photography Between Art and Fashion* at Saatchi Gallery, London, in 2022. Her first solo exhibition, *Beautiful Disruption*, was held at C/O Berlin in 2021. She received the Infinity Award from the International Center of Photography in 2020 and in 2022 she was awarded the Royal Photographic Society's Award for Editorial, Advertising and Fashion Photography. Her first monograph, *Our Own Selves*, was published in 2021 by Prestel Publishing.





Nadine Ijewere, *Girl in Pink, Dominican Republic*, 2019

Archival pigment print  
24 x 20 inches, edition of 5 + 2 APs  
34 x 27 inches, edition of 3 + 2 APs



Nadine Ijewere, *Sisterhood in Sand*, 2019

Archival pigment print  
24 x 20 inches, edition of 7 + 2 APs  
34 x 27 inches, edition of 5 + 2 APs  
65 x 55 inches, edition of 3 + 2 APSs

# KAREN PAULINA BISWELL

B. COLOMBIA,  
1983

Karen Paulina Biswell's artistic practice challenges the implicit power hierarchies generated by the act of 'taking' a photograph, instead encouraging a more participatory relationship between subject and viewer. Often depicting indigenous peoples, Biswell consistently returns to themes of morality, vulnerability, and human fate in her work. She emphasises the mystery of her subjects, encapsulating the tension between the real and romanticised narratives of femininity and womanhood.

Karen Paulina Biswell was born in 1983, growing up between Colombia and Paris. She studied Art History at the Sorbonne, Paris. She has been nominated for many international awards, including the Prix Pictet in 2019, and was the Strike a Pose Festival (Germany) winner in 2021. Biswell has exhibited globally, with solo exhibitions across Europe, China, and South America. Her work is in the permanent collections of the Pérez Art Museum, Miami; the Musée du Quai Branly – Jacques Chirac, Paris; the Collection des Rencontres de la Photographie, Musée Réattu, Arles; and the Museo de Arte Moderno de Medellín, Colombia, amongst others.

Biswell lives and works in Bogotá and Paris.



Karen Paulina Biswell, *Flores del Altar*, 2021

C-type print  
23 1/2 x 19 1/2 inches  
Edition of 5



# GREGORY HALPERN

B. UNITED STATES,  
1977

Gregory Halpern's practice focusses on an exploration of the elusive, nascent notion of Americanness. He is celebrated for his pioneering photobooks, with *ZZYZX* and *Omaha Sketchbook* examples of the artist's lyrical and poetic explorations of place. Halpern's celebrated photobook *ZZYZX* was published in 2016, and explores the landscape and people of Southern California. Named after an 'unincorporated community' in the Mojave desert, the project journeys from the eastern fringes of the state of California towards Los Angeles and, eventually, the Pacific. *Omaha Sketchbook*, compiles photographs made in Omaha, Nebraska over the past 15 years. The series, lyrical response to the American Heartland, is ultimately a meditation on America, on the men and boys who inhabit it, and on the mechanics of aggression, inadequacy, and power.

Halpern, born in 1977, gained a BA in History and Literature from Harvard University in 1999, and an MFA from California College of the Arts, San Francisco in 2004. Further books published by Halpern include *A* (2001), *East of the Sun, West of the Moon* (2014), a collaboration with Ahndraya Parlato, and *Confederate Moons* (2018) and *Let The Sun Beheaded Be* (2020). In 2014, Halpern was the recipient of a Guggenheim Fellowship. *ZZYZX* was awarded Photobook of the Year at the Paris Photo Aperture Foundation PhotoBook Awards in 2016.



Gregory Halpern, *Untitled*, 2016

Digital c-type print  
20 x 16 inches, edition of 5  
40 x 30 inches, edition of 3



Gregory Halpern, *House in Field*, 2005-2018

Digital c-type print  
22 x 28 inches  
Edition of 7 + 2 APs



# ZHANG KECHUN

B. CHINA,  
1980

Zhang Kechun's work examines the post-industrial landscape of China. Working with a large-format camera he produces epic vistas that dwell on the significance of the landscape in modern Chinese national identity. In particular, Kechun explores the relationship between the country's cultural heritage and the effects of modernisation. Kechun's works are quietly beautiful and hugely atmospheric, using a soft and subtle colour palette. Whilst Kechun imbues the altered landscape of China with a tragic beauty, his photographs also capture the comical moments in people's everyday lives that he encounters.

Zhang Kechun was born in 1980 in Sichuan, China. His work has been exhibited at Photoquai, Paris, the Beijing Photo Biennale, China and the Delhi Photo Festival, India. Kechun won the Discovery Award at Les Rencontres d'Arles for *The Yellow River* in 2014. He won the National Geographic Picks Global Photo Contest in 1998 and was shortlisted at the Sony World Photography Awards in 2013. In 2023 he was awarded first prize the Still Life category at the Sony World Photography Awards. He lives and works in Chengdu, China.





Zhang Kechun, *Buddha Head in Mountain*, 2015

Archival pigment print

43 x 35 1/2 inches, edition of 7 + 1 AP

52 3/4 x 42 1/2 inches, edition of 5 + 1 AP

65 1/2 x 54 inches, edition of 3 + 1 AP



Zhang Kechun, *Dragon Boat in Three Gorges*, 2021

Archival pigment print  
31 1/2 x 39 1/2 inches, edition of 7 + 1 AP  
47 1/4 x 59 inches, edition of 3 + 1 AP

# DAVID BENJAMIN SHERRY

B. UNITED STATES,  
1981

David Benjamin Sherry's work challenges the established traditions of the American landscape genre, in particular exploring depictions of the American West. His large-scale photographs, rendered in vibrant monochromatic colour, offer an alternative to the hetero-male tradition. Sherry's work exists at the boundary between the contemporary and the traditional. Using a traditional 8 x 10 inch camera his work expresses a concern for the rapidly changing landscape and the contemporary condition.

Sherry (born 1981) studied at the Rhode Island School of Design and Visual Art before graduating with an MFA in photography from Yale University in 2007. His work has been the subject of the monographs, *It's Time* (2010); *Quantum Light* (2013); *Earth Changes* (2015); *American Monuments* (2015) and most recently *Pink Genesis* (2022). His photographs have been exhibited at the Museum of Fine Arts, Boston, PS1 MoMA, New York, the Los Angeles County Museum of Art, the International Center of Photography, New York, the de Young Museum, San Francisco, CA, Ballroom Marfa, Texas, and the Tucson Museum of Art, Arizona. His work is held in the permanent collections of The Whitney Museum of American Art, New York, Walker Art Centre, Minneapolis, The Saatchi Collection, London, The Alfond Collection of Contemporary Art, Cornell Fine Arts Museum, Florida, and The Marciano Foundation, Los Angeles, CA. He lives and works in Santa Fe, New Mexico.



David Benjamin Sherry, *Bears Ears National Monument, Utah*, 2021

C-type print  
40 x 30 inches  
Edition of 3



David Benjamin Sherry, *Joshua Tree*, Joshua Tree National Park, California, 2020

C-type print  
50 x 40 inches  
Edition of 3



# DANIEL GORDON

B. UNITED STATES,  
1980

Moving between two and three-dimensions, Daniel Gordon's practice appropriates images of still-life subjects he finds on the Internet. Printing the images on paper before cutting them out, he then assembles a three-dimensional tableau in the studio which is subsequently photographed, linking handmade and digital-based processes and materials. Gordon transforms his downloaded imagery from immaterial data to material objects and back again. In doing so, his work points to the proliferation of imagery and photographic representation and suggests that these have become symbiotic with, rather than symbolic of, the physical world.

Daniel Gordon was born in Boston, Massachusetts in 1980. He received a BA from Bard College, New York in 2003 before graduating with an MFA from Yale University in 2006. Gordon's work has been published in numerous monographs and he has been exhibited internationally in major art institutions, such as the Museum of Modern Art, New York and the J. Paul Getty Museum, Los Angeles. His work is held in the permanent collections of the Solomon R. Guggenheim Museum, New York, Pier 24, San Francisco and Foam Museum, Amsterdam among others.





Daniel Gordon, *Artichokes and Succulents*, 2023

Pigment print with UV lamination  
30 x 40 inches  
Edition of 3 + 1 AP



Daniel Gordon, *Caladium with Glass Vessels and Artichokes*, 2023

Pigment print with UV lamination  
30 x 40 inches  
Edition of 3 + 1 AP

# RUUD VAN EMPEL

B. NETHERLANDS,  
1958

Ruud van Empel's pioneering techniques have completely changed the face of digital photography. Using a vast library of digital body parts, fabrics and foliage, van Empel creates dream-like photographic utopias, where nothing is exactly as it seems. Prompted by a desire for a more minimalist aesthetic, at the turn of the century van Empel began experimenting with Photoshop. Each of his figures is a hybrid, resulting from his painstaking synthesis of hundreds of diverse fragments taken from his own photography: eyes, noses and lips are collaged together to create the entirely new human forms that inhabit his images. The process is painstaking, as a single work can take up to three months to complete. The results are often an uncanny synthesis of the alluring and the unsettling. His methods engage with questions of identity, truth and artificiality in an age where digital simulation is ubiquitous.

Ruud van Empel, born in 1958, graduated with a degree in graphic design from the Academie St. Joost. His work is held in the collections of several major galleries and museums throughout the world, including MoPA Museum of Photographic Arts, San Diego, the Rijks Museum, Amsterdam and the Tel Aviv Museum of Art, Israel. He has also been the recipient of numerous awards including the Municipality of Breda Oeuvre Prize in 2013 and the Artist of the Year Award from American Friends of Museum, New York in 2017.





Ruud van Empel, *Voyage Pittoresque #9*, 2019

Archival pigment print  
30 1/4 x 55 inches, edition of 7 + 2 APs  
43 x 86 1/2 inches, edition of 2 + 2 APs

Ruud van Empel, *Arcadia #1*, 2020

Archival pigment print  
33 x 23 1/2 inches  
Edition of 7 + 2 APs



# PIETER HUGO

B. SOUTH AFRICA,  
1958

Pieter Hugo's work focuses on photographing marginalised communities and those on the periphery of society. Comprising portraiture and landscapes his work examines social and cultural traditions as well as a history of place. Working in series, Hugo has primarily photographed in South Africa and on the African continent, exploring contemporary life, issues of colonisation and the relation of tradition and modernity. He has also travelled extensively, producing series in the United States, China, and most recently, Mexico.

Hugo was born in Johannesburg in 1976. Hugo has been the subject of solo exhibitions at the Kunstmuseum, Wolfsburg, the Hague Museum of Photography, Netherlands, Fotografiska, Stockholm, the Ludwig Museum, Budapest and the Institute of Modern Art, Brisbane. He has participated in group exhibitions at the National Museum of Modern and Contemporary Art, Seoul, Barbican Art Gallery, London, Tate Modern, London and the Sao Paulo Biennale. Hugo received the Discovery Award at the Recontres d'Arles Festival and the KLM Paul Huf Award in 2008, the Seydou Keita Award at the Recontres de Bamako African Photography Biennial in 2011, and was shortlisted for the Deutsche Börse Photography Prize in 2012. In 2015, he was shortlisted for the Prix Pictet and was chosen as the 'In Focus' artist for the Taylor Wessing Photographic Portrait Prize at the National Portrait Gallery in London. Hugo's work is held in the permanent collections at the Centre Pompidou, Paris, the Museum of Modern Art, New York, the J Paul Getty Museum, Los Angeles and Huis Marseille, France.





Pieter Hugo, *Burning Bush, Oaxaca de Juárez*, 2019

Archival pigment print  
47 x 35 1/2 inches, edition of 7 + 2 APs  
70 3/4 x 53 inches, edition of 7 + 2 APs



Pieter Hugo, *The Wedding Gift, Juchitán de Zaragoza*, 2019

Archival pigment print  
39 1/2 x 29 1/2 inches, edition of 7 + 2 APs  
47 x 35 1/2 inches, edition of 7 + 2 APs

The background of the entire image is a surreal landscape. The sky is a deep, vibrant pink, filled with wispy, white clouds. Below the sky, the landscape is a vast, flat desert floor with a reddish-pink hue. In the distance, there are several flat-topped mesas or buttes, some of which are silhouetted against the lighter sky. The overall atmosphere is dreamlike and ethereal.

Contact the gallery to enquire

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