

CHRISTIE'S

PRESS RELEASE | FOR IMMEDIATE RELEASE | 29 JUNE 2022

NEXT

At Christie's:
London 2022



Exhibition | 20 to 29 July 2022

LONDON – Christie's presents [Un/Sense, Next at Christie's: London 2022](#), a physical and virtual exhibition of work by the next generation of artists, open to the public from 20 to 29 July at Christie's London headquarters. The exhibition has been curated by Pia Zeitzen and Sasha Shevchenko, two London-based curators who were selected from an open call, and who met while undertaking the MFA Curating degree at Goldsmiths University. Bringing together the works of 29 rising talents, *Un/Sense* addresses the absurdity of contemporary reality by allowing the absurd to take over the exhibition's artistic and curatorial expression. Entry to *Un/Sense* will be free and open to all.

Anthea Peers, Christie's President, EMEA: *"Christie's is delighted to present Next at Christie's: London 2022 as a platform for rising talent, in recognition and support of the vibrant art ecosystem in London. This exciting public exhibition, Un/Sense, showcases the talents of the next generation of gifted artists, while reaffirming Christie's King Street headquarters as a location for all to come and engage with and enjoy art in all its glory - we're thrilled to welcome enthusiasts to visit Christie's London this July to enjoy the exhibition."*

Pia Zeitzen and Sasha Shevchenko, co-curators, Un/Sense, Next at Christie's: London 2022: *"Mimicking the reality of confusion associated with the post-pandemic era, the exhibition constructs its own microcosmos through diversity of artistic expression. With works drawing on sensory and visual illusions, art-historical canons and their inversion, senses of belonging and estrangement, the exhibition intertwines reality with representation and past with present."*

Artists selected to participate in the exhibition include Tayo Adegunle, Nikolaos Akritidis, Shadi Al-Atallah, Ece Bayram, Kate Burling, Helen Carr, Hoa Dung Clerget, Shilun Ding, Derelle Elijah, Lucy Gregory, Maees Hadi, Hugo Harris, Soa J. Hwang, RedBlack D. Lawrence, Emily Lazerwitz, Gal Leshem, Hannah Lim, Darren Lynde Mann, Emma Louise Moore, Samuel Padfield, Anya Palamartschuk, Liberty Quinn, Charlie Russell, Katrina Stamatopoulos, Virginie Tan, Maayan Sophia Weisstub, Tom Connell Wilson, Emily Woolley and Scott Young.

Highlights of the exhibition include;

Tom Connell Wilson's *The Sunken Liner* reimagines the origin of governmental building Laurence House, in Catford, London. Through the video artwork, the viewer follows the path of the liner (Laurence House) through the Thames and secondary rivers, swept by impulses of the liquid city, and onto the shores of the South Circular, London.



Tom Connell Wilson (b. 1999)
The Sunken Liner (still from video), single channel video, 22 min 54 sec. Executed in 2022



Tayo Adekunle (b. 1997),
Reclamation of the Exposition #05,
giclée print mounted on foamboard,
119.4 x 179cm. Executed in 2020

Tayo Adekunle's *Reclamation of the Exposition #05* is part of a larger series that explores the commodification and sexualisation of the black female body in colonial expositions of the 18th and 19th centuries. Using digital collage, self-portraiture and drawing from ethnographic photographs, the work explores the relationship between past and present and the manner in which black women's bodies have been treated.

Mother and Child by Darren Lynde Mann navigates the complex relationship between Mann and his adoptive mother. While depicting both mother and child, the detail of the painting is concentrated on the face of the mother, representing the artist's journey to detach and grow into their own person.



©Nick Ilott Photography.
Darren Lynde Mann (b. 2001), *Mother and Child*,
pastels, emulsion on stretched calico, 200 x 150cm. Executed in 2020



Hoa Dung Clerget (b. 1985)
The Trace (detail), carbon paper,
wall size installation in-situ.
Executed in 2022

The Trace (2022) by Hoa Dung Clerget, references the methods of printing in the early 20th century by using carbon paper to evoke the smell of the spirit duplicators, the predecessor to the photocopier. A major component of the solvents used as "inks" in these machines was alcohol, which emitted a sweet aroma, a recognisable feature of school life in that era. However, the copies from these machines had the disadvantage of being affected by time and the ink was quickly gone. In Clerget's work, carbon is stuck on the wall and paper torn off in a random fashion to reveal negative shapes. The work captures a transitory state where the forms, between appearance

and disappearance, coexist with each other, caught in a persistent ambiguity and the transience of time.

The exhibition aims to connect collectors and art enthusiasts with this exciting line-up of next generation artists through Christie's non-commercial, physical and virtual exhibition.

To celebrate *Un/Sense*, Christie's Education will run a programme of three courses — Cutting Edge Contemporary Art, The Art of Curating, and From Art School to Art World — offered to the public

alongside the exhibition. More information about the public opening and the Christie's Education courses can be found [here](#).

Please find the links here to the previous releases on the open call for [curators](#) and [artists](#).

PRESS CONTACT: Lauren Bush | 020 738 2391 | laurenbush@christies.com

About Christie's

Founded in 1766, Christie's is a world-leading art and luxury business. Renowned and trusted for its expert live and online auctions, as well as its bespoke private sales, Christie's offers a full portfolio of [global services](#) to its clients, including art appraisal, art financing, international real estate and education. Christie's has a physical presence in 46 countries, throughout the Americas, Europe, Middle East, and Asia Pacific, with flagship [international sales hubs](#) in New York, London, Hong Kong, Paris and Geneva. It also is the only international auction house authorized to hold sales in mainland China (Shanghai).

Christie's [auctions](#) span more than [80 art and luxury categories](#), at price points ranging from \$200 to over \$100 million. In recent years, Christie's has achieved the world record price for an artwork at auction ([Leonardo da Vinci's *Salvator Mundi*](#), 2017), for a 20th century artwork ([Andy Warhol's *Shot Sage Blue Marilyn*](#), 2022) and for a work by a living artist ([Jeff Koons' *Rabbit*](#), 2019). Christie's is also recognised as a reference for prestigious single owner collections, having auctioned 8 of the 10 most important collections in history.

Christie's [Private Sales](#) offers a seamless service for buying and selling art, jewellery and watches outside of the auction calendar, working exclusively with Christie's specialists at a client's individual pace.

Recent innovations at Christie's include groundbreaking sale of the first NFT for a digital work of art ever offered at a major auction house ([Beeple's *Everydays, March 2021*](#)), with the unprecedented acceptance of cryptocurrency as a means of payment. As an industry leader in digital innovation, Christie's also continues to pioneer new technologies that are redefining the business of art, including the use of hologram technology to tour life-size 3D objects around the world, and the creation of viewing and bidding experiences that integrate augmented reality, global livestreaming, buy-now channels, and hybrid sales formats.

Christie's is dedicated to advancing [responsible culture](#) throughout its business and communities worldwide, including achieving sustainability through net zero carbon emissions by 2030, and actively using its platform in the art world to amplify under-represented voices and support positive change.

Browse, bid, [discover](#), and join us for the best of art and luxury at: www.christies.com or by downloading Christie's apps. The COVID-related re-opening status of our global locations is available [here](#).

**Please note when quoting estimates above that other fees will apply in addition to the hammer price - see Section D of the Conditions of Sale at the back of the sale catalogue.*

**Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and are reported net of applicable fees.*

###

Images available on request

FOLLOW CHRISTIE'S ON:

