


1988
Whitechapel
Open

 Sponsored by Unilever

30 September – 6 November

WHITECHAPEL

Catalogue

1988 Whitechapel Open

The root of all the Whitechapel's activities is new art and the practice of artists in their studios. Although it is recognised that there are different audiences, experience has shown that good exhibitions and adventurous collaborations between the community and artists integrate audiences and stimulate an appetite for understanding and contemplating contemporary art. Arriving at the Whitechapel in July, I found this bedrock philosophy not only correct, but additionally reassuring since the initiating role is not one-sided or predictable. Nowhere is this more true than with the Whitechapel Open.

As a first responsibility, I joined Jenni Lomax to select 150 works, the number which we knew would fill the entire Gallery and comprise a film and video programme in the audio-visual room. Something about the formidable quantity and range of entries – approximately 2000 in the form of paintings, sculpture, drawings, prints, photographs, films, videos, tape-slides and applied arts – indicated the decision to submit work related partly to the artists' wider identification with the Whitechapel as both a prestigious international gallery and as a place which is local, accessible and the bearer of respected traditions. Although necessarily most entry forms were marked with Xs, being exposed to so many lively and beautiful works is absorbing and rewarding in itself. Not least it provides an opportunity to become tentatively acquainted with what many artists have been doing recently and develops a curiosity to see larger bodies of work in exhibitions or studios. Despite the limitations of the selection system (works seen in quick succession) most artists would prefer not to have custom or reputation rule and expect each years' submissions to inspire the exhibition, with room for young artists and non-professionals.

This said, having lived in the East End for 17 years and frequently visited studios in the course of working for the Arts Council, I am acutely aware of the level of determination and expenditure required and equally aware of how hard it is to attract and sustain critical and financial support. On the optimistic side, the Whitechapel Open is becoming rather well-known for the quantity of sales (35% of the total) and the introductions to galleries, curators and the community that transpire.

For the first time in the Open's history, a number of awards will be available to exhibitors in different categories: the Coopers & Lybrand Award for the best work submitted by a painter under the age of 35; the Save & Prosper Group Award for the best work on paper; the Sotheby's Award for the best painting; the Steinberger Award for the best sculpture; and the Unilever Award for the most outstanding work in any medium. The Awards give recognition to the calibre of artistic activity in this part of London and offer material and other less tangible benefits to those selected as recipients. These generous commitments on the part of the companies concerned are particularly important as, for many artists, the Open will represent their first opportunity of showing to a large audience.

Also as a new initiative this year, the Whitechapel approached artists, mainly working in properties leased by SPACE and Acme, to see if they would organise

Open Studio events to coincide with this Open, thus joining two traditions. We are pleased that nearly 500 artists in 21 locations have taken on this particularly revealing and personal complement to the mixed juxtaposition of work in the Gallery.

The Whitechapel would like to thank the artists who submitted, the staff at Bethnal Green Library, the Awards donors, and the selection jury of Teresa Gleadowe, Andrew Graham-Dixon and Michael Sparks. But most of all, we should like to thank Unilever. As sponsors for the first time of this annual exhibition, we are glad that they are proud to be identified with artists active in the East End and with the area in which they live and work.

Catherine Lampert
Director

Artists in East London

In 1968, a small group of people, including such artists as Bridget Riley and Peter Sedgely, came together to form the organisation SPACE. Their collective aim was to seek a solution to the pressing problem of finding affordable studio spaces at a time when many artists were working on a large scale and arts patronage in general was in decline.

Warehouse buildings, spacious and utilitarian, were ideally suited to the artists' needs, and the group became aware that some local authorities and private landlords had suitable empty properties awaiting redevelopment which could be made temporarily available to them. This situation led to the establishment of London's first large studio complex in a Greater London Council-owned warehouse in St Katherine's Dock. The building afforded enough square footage to provide working space for 100 artists, including printmakers, sculptors, painters, film makers and photographers.

St Katherine's Dock studios had only a short life, but in its two years of existence a model had been created and a precedent set which allowed SPACE to continue acquiring similar buildings, mostly in East London.

The pioneering work of the SPACE artists opened up the East End to further initiatives. In the early 1970s, Acme Housing Association began to address the problems of younger artists who, having left college, needed to find affordable living and working space in which to pursue their careers. Other artists, preferring to work within a more intimate framework, found their own buildings to convert into studios, either in Docklands or in the City. Barbican Arts Group found ideal premises in Sycamore Street, and in 1971, a small group of artists occupied Butler's Wharf, close to Tower Bridge. This artistic community eventually grew to 160 members, one of the largest 'colonies' of artists in London. The particularly vital mix of experimental dance, performance, film making and fine arts created a major focal point and provided a well visited, alternative arts venue until it had to give way to the redevelopment of the Docklands.

It was not until 1977 that the Whitechapel began to look directly towards the artistic community which had been growing steadily around it. There had in the past been a tradition of annual exhibitions of work by local people. The first exhibition of the Society of Essex Artists took place in 1910, followed in successive years by combined exhibitions with the Toynbee Art Club. In 1932 when the first East End Academy was organised the nature of the annual exhibition changed to one "open to all living or working east of the Aldgate pump".

After a brief lull between 1963 and 1969, the exhibition was reinstated as the East London Open, but times had changed and the exhibition failed to attract support from the new artistic community. It took the Gallery time to assess the richness and diversity of the cultural changes in its constituency, brought about not just by the influx of artists but by new immigrant groups, particularly from Bangladesh, who brought with them a different artistic tradition and a fresh perspective.

A change of name to the Whitechapel Open and redefined boundaries which embraced southern Docklands and the City helped a campaign mounted by the Gallery to solicit submissions of work which truly reflected the range of artistic activity in the area. Eleven years on, the Open is seen as a major showcase for East London artists attracting a large number of entries from those both well-established and lesser-known. As the number of works entered each year increases, so the percentage of works selected for hanging decreases. Inevitably, visitors to the Open only get to glimpse the extent to which the arts have flourished in East London since the late 1960s and early 1970s.

SPACE is still in existence, providing studios for about 250 artists. Acme, which began life with two derelict shops in Devons Road, currently provides accommodation for 539 artists plus their dependants. The Butler's Wharf artists re-emerged to form Art Place Trust at Chisenhale Works in Bow, which houses 36 artists, the Chisenhale Dance Space and the Chisenhale Gallery. Sadly, the Barbican Arts Group, after 12 years in Sycamore Street, is having to look for a new space but the members hope to remain as a group and to continue their active involvement with their immediate community. While artists maintain a strong presence in the City, Hackney and Tower Hamlets, notwithstanding rising rents, few remain in Docklands where the warehouses have made way for smart housing and new businesses. Studios are now being set up to the east of the Whitechapel, with artists breathing life into disused factories and old schools in areas like Stratford and Leytonstone.

This predominance of artists in East London has had obvious effects on arts provision in the area. The Whitechapel, in addition to identifying East London artists as central to the innovative education programme in the Gallery, has drawn on the wealth of local artists to build up the Artists in East London Schools Scheme and to establish a regular series of exhibitions in hospitals and health centres. Local Borough Councils have recognised the unique resource in their midst, as well. Tower Hamlets and Hackney have set up picture loan schemes and community exhibition circuits. With Newham and Waltham Forest, they have

also supported artists' initiatives in schools and the community.

East London's artistic presence has also encouraged the development of exciting exhibition spaces such as Actualities, Interim Arts, Matt's Gallery and The Showroom, together with more commercial ventures like Anthony Reynolds Gallery and the Pomeroy Purdy Gallery, each bringing new visitors to the area as well as adding to the social and economic mix of East London life.

Over the years, most of the studio groups, with occasional financial and moral support from the Arts Council, Greater London Arts, enlightened local authorities and private sponsorship have opened their studios to the public, allowing their neighbours to see how they work and what they do. It is especially pleasing that this year nearly 500 artists have arranged Open Studio events to coincide with the Whitechapel Open exhibition, so enabling visitors to form a more complete picture of the arts in East London.

Jenni Lomax
Community Education Organiser

Further information on this year's East End Open Studios is available from the Gallery Information Desk.

Catalogue of Exhibition

Lower, Upper and New Galleries & Audio-Visual Room & Lecture Theatre

The Whitechapel is pleased to assist visitors interested in buying work from the exhibition or in finding out any further information about the artists. Please ask at the Information Desk.

Will Adams (b. 1951)

Studio Corner (Day) 1988

Oil on canvas, 61 × 61

Price: £350

Flick Allen (b. 1952)

Spanish Oranges 1988

Oil on cotton duck, 77.5 × 96.5

Price: £450

Tim Allen (b. 1950)

Untitled (Painting) 1987-88

Oil on canvas, 150 × 300

Price: £2,200

Eric Bainbridge (b. 1955)

Clean Implement 1987

Fur fabric, chicken wire, plaster and steel, 214 × 36 × 36

Price: £5,000

John Bangs (b. 1949)

At the Sea 1987

Oil pastel on paper, 76 × 59

Not for sale

John Bicknell (b. 1958)

Untitled (The Bow) 1988

Oil, varnish, graphite and conté on paper, 47 × 55

Price: £190

Vivien Blackett (b. 1955)

Revolution of the Blue Patch 1988

Oil on canvas, 62 × 340

Price: £1,500

Nikolaas Boden (b. 1959)

Is That So? 1988

Pastel and charcoal on paper, 52 × 64

Price: £275

Allan Boston (b. 1951)

Red Painting with Traffic 1988

Oil on canvas, 244 × 166

Price: £1,250

Frank Bowling (b. 1936)

Empire Day Picture 1988

Acrylic on canvas, 130 × 113

Price: £2,500

Catherine Brereton (b. 1963)

Puppet Seller, Brick Lane 1987

Oil on canvas, 28 × 23

Price: £300

Sheila Bryan (b. 1963)

Boat Journey 1988

Charcoal on paper, 83 × 118

Price: £180

Paul Burgess (b. 1961)

Tea Horse 1987

Collage, 46 × 39

Price: £190

Simon Callery (b. 1960)

Landscape at Night 1988

Oil on canvas, 84 × 122

Not for sale

Ian Cameron (b. 1947)

Gentlemen 1988

Conté on paper, 47 × 57

Price: £230

Andrew Carnie (b. 1957)

Garden 1987

Oil on canvas on wood, 182 × 60

Price: £450

Paul Caro (b. 1958)

Temple 1988

Acrylic on canvas, 147 × 174

Price: £1,000

Tony Carter (b. 1943)

**A Response to 'The White Duck' and a
'Still Life' by Jean-Baptiste Oudry** 1987

Mixed media, 3 frames each, 68 × 76

Price: £2,500

Brian Chalkley (b. 1948)

April is the cruellest month... 1988

Oil on canvas, 239 × 200

Price: £1,500

Maria Chevaska (b. 1948)

No Cover 1988

Oil and wax on canvas, 198 × 198

Price: £2,500

Christopher Christophorou (b. 1957)

Remnants 1987

Oil on canvas, 169 × 256

Price: £1,000

Jocelyn Clarke (b. 1958)

Red Lights, Yellow Strip 1988

Oil on canvas, 159 × 224

Price: £800

Martin Clist (b. 1959)

Our Saddest Thought 1987-88

Charcoal, pastel and oil on paper,
92 × 61

Price: £1,000

John Cobb (b. 1946)

Catching the Drift 1986-87

Wood, 221 × 343 × 224

Price: £6,000

J D W Cole (b. 1962)

Judith and Holofernes 1988

Oil on canvas, 124 × 118

Price: £1,000

Tony Coombs (b. 1945)

At the Britannia Leisure Pool, Hoxton 1988

Charcoal and conté on paper,
141 × 194.5

Price: £220

John Copnall (b. 1928)

Star Drawing 8 1988

Acrylic on paper, 84 × 64.5

Price: £550

Fran Cottell (b. 1954)

Persistence 1987

Collaged monoprint between
perspex, 180 × 61

Price: £500

Clare Courtenay (b. 1960)

Turkish Baths – Bethnal Green 1987

Enamels on coffee pot,
30 × 22 × 13

Price: £88

Lilian Creamer

Sligo Bay 1986

Oil on canvas, 30 × 41

Not for sale

Novette Cummings (b. 1964)

Smile Please 1987

Tapestry, hand-printed paper and wood, 99 × 41.5

Price: £250

Van Phong Dam (b. 1953)

Untitled 1987

Chinese ink on paper, 50 × 60

Price: £110

Peter Danyliw (b. 1952)

Half Nude 1988

Pencil on paper, 76 × 56

Price: £900

Jeffrey Dellow (b. 1949)

Welded Rivers 1987-88

Acrylic on canvas, 163 × 214

Price: £1,950

Catherine de Monchaux (b. 1960)

Hide 1988

Lead, velvet and bolts,

24 × 200 × 15

Price: £700

Paul de Monchaux (b. 1934)

Bridge 1987

Purbeck Stone, 33 × 33 × 106

Price: £3,900

Jeffrey Dennis (b. 1958)

Small Recreation 1987

Oil on canvas, 25 × 30

Price: £4,000

John L H Duffin (b. 1965)

Big John 1986

Oil on canvas, 105 × 75

Price: £350

Simon Edmondson (b. 1955)

Great Austerity 1987

Oil on canvas, 224 × 198

Price: £6,000

Susan Elliott (b. 1959)

Is this the finish? 1988

Oil on canvas, 93.5 × 68

Price: £360

Jean-Patrick Elmes (b. 1954)

The Modern Dance 1988

Etching and aquatint (edition of 25),
44 × 79

Price: £200 (unframed £165)

Mark Fairington (b. 1957)

Beautiful Illusions (The Green and Pleasant Land) 1988

Acrylic on billboard poster on
canvas, 168 × 321

Price: £700

Paul Finn (b. 1954)

Family Feeding Ducks 1988

Oil and wax on paper, 77 × 72

Price: £750

Laura Ford (b. 1961)

Adventures of Needy Greedy (4) 1987

Ink and pastel on paper, 82 × 94

Price: £450

Denzil Forrester (b. 1956)

Dub Scratchers 1987

Oil on canvas, 213 × 310

Price: £5,000

Margaret Forster (b. 1934)

Jug of Assorted Flowers on an Old Wickerwork Table 1987

Watercolour, 68 × 40

Price: £15

Sandra Francis (b. 1958)

Still Life 1988

Textile, 134 × 87.5

Price: £120

Amal Ghosh (b. 1933)

Mirage 1988

Acrylic on canvas, 160 × 190

Price: £2,200

David Godbold (b. 1961)

Flight of Gulls, Gull Island, Port Elliot 1988

Black and white photographic

enlargement on wood, 127 × 456

Price: £2,000

Simon Granger (b. 1955)

Face 1988

Oil on canvas, 183 × 122

Price: £1,500

Adam Gray (b. 1963)

Upstream 1988

Oil on canvas, 173 × 234

Price: £4,250

Karen Gregory (b. 1951)

Tesco Well Street II 1988

Acrylic on paper, 60 × 80

Price: £180

Michael Griffiths (b. 1959)

Breakdancer 1987

Oil on paper, 90 × 72

Price: £350

Matthew J Hale (b. 1958)

INPRINT/håmbûrgefönstiv 1988

Oil and acrylic on gesso on wood,

61 × 122

Price: £300

Colin Hall (b. 1952)

Tortoise (Mother's Day) c1988

Watercolour and charcoal on paper,

71 × 51

Price: £380

Patsy Hans (b. 1958)

The Child is the Mother of the Woman 1988

Photographs and paper, 52 × 78

Price: £150

Ron Haselden (b. 1944)

Red Nose 1988

Bellows camera and electronics,

183 × 30.5 × 23

Price: £1,500

Tony Hayward (b. 1954)

Set 1988

Mixed media, 70 × 56 × 28

Price: £1,150

Susanna Heron (b. 1949)

Table 1988

Bronze, muslin, wadding and

medium density fibreboard,

74 × 306 × 61

Price: £2,250

Clive A Hodgson (b. 1953)

Bedtime 1988

Oil on canvas, 82 × 120

Not for sale

David Hoffman (b. 1946)

Hard Times 1987-88

Silver print (edition of 10), 45 × 55

Price: £120 (unframed £80)

Clyde Hopkins (b. 1946)

The Fat Blue Line 1988

Oil on panel, 28 × 28

Price: £380

Jefford Horrigan (b. 1955)

This Man 1988

Laser print, clay, fabric and paper,
50 × 30 × 7.5

Price: £400

Sophie Horton (b. 1957)

Helmet Head 1988

Cast paper clips and coal,
175 × 175 × 175

Price: £600

Rachel Howard (b. 1960)

Knights 1988

Photograph (unlimited edition),
15 × 12

Price: £50 (unframed £30)

Timothy Hyman (b. 1946)

**Coming Across Blake's Grave
(At Bunhill Fields)**, 1986

Oil on card, 45 × 73

Price: £700

Albert Irvin (b. 1922)

Lexington 1988

Acrylic on canvas, 213 × 305

Price: £7,500

Magnus Irvin (b. 1952)

Seconds Out 1988

Woodcut (edition of 40), 121 × 91

Price: £700 (unframed £650)

Paul Jackson (b. 1954)

Machine Engineer 1988

Oil on board, 41 × 31

Price: £350

Tam Joseph (b. 1947)

Timespan 1987

Acrylic, sand and pigment on
canvas, 169 × 243

Price: £3,000

Peter Kennard (b. 1949)

Pallet V 1988

Photograph, oil and dust on wood,
106 × 63 × 14

Price: £600

Rob Kessler (b. 1951)

Nature Morte 1987

Wood, paint and dried leaves,
122 × 36 × 36

Price: £750

William Latham (b. 1961)

Complex Computer Form I 1987

Cibachrome print, 61 × 40

Price: £160

Carol Lawson (b. 1962)

Study of Tim Sleeping 1987

Oil on canvas, 46 × 61

Price: £100

Eitan Lee AI (b. 1959)

It Could Be Me 1988

Photograph and wood
(edition of 5), 117 × 92

Price: £400 (unframed £275)

Garth Lewis (b. 1945)

Untitled 1988

Oil on canvas, 40 × 50

Price: £295

Jane Lewis (b. 1953)

Bruised Head 1988

Oil on canvas, 49 × 39

Price: £575

Eva Lockey (b. 1952)

Allegro Mashomack 1988

Acrylic on canvas, 43 × 40

Price: £285

Alexandra Lumley (b. 1958)

Suffolk Landscape 1987

Oil and collage on hardboard,
72 × 97

Price: £350

Stella Lymas (b. 1961)

Black Roots 1987

Photoprint (edition of 4), 32 × 23

Price: £50 (unframed £35)

Stephen McCann (b. 1953)

Upper Clapton 1988

Oil on board, 123 × 147

Price: £800

Katharine MacCarthy (b. 1957)

To An Illogical Conclusion 1988

Oak and fibreglass, 140 × 110 × 60

Not for sale

Michael McGuinness (b. 1955)

Still Life with Candlestick and Brick 1988

Oil on canvas, 49 × 60

Price: £1,200

Hamish McLennan (b. 1961)

Cheeky Chappie 1987-88

Steel, 79 × 43 × 69

Price: £1,200

Robert McPartland (b. 1953)

Memory 1987

Pastel on paper, 68.5 × 63

Price: £450

Penny Machin (b. 1955)

Settlements 1988

Oil paint on paper on board, 114 × 49

Price: £300

Antoni Malinowski (b. 1955)

Chrono-Logic 1988

U-matic videos, 15 mins

Not for sale

Agalis Manessi (b. 1952)

Vase with Woman and Shells 1988

Tin-glazed earthenware, 28.5 × 17.5 × 17.5

Price: £140

**Vase with Two Women, One Listening
to a Shell** 1988

Tin-glazed earthenware, 27.5 × 22 × 16.5

Price: £140

Sulayman Manneh (b. 1952)

Herbal Doctor 1988

Batik (edition of 2), 80 × 54

Price: £250

Louis Maqhubela (b. 1939)

Action 1988

Oil on canvas, 87 × 172

Price: £4,000

Alison Marchant (b. 1959)

Kingsland Road, London-East 1987

Photograph and washing line,

101.5 × 152.5

Price: £500 (copies of photograph available
for £300)

Diane Martin (b. 1951)

Drawing 15.3.88 1988

Watercolour on paper, 42.5 × 32.5

Price: £150

Robert Mason (b. 1946)

Going Back III 1988

Oil stick and charcoal on acrylic on canvas,

183 × 91.5

Price: £4,500

Philip Medley (b. 1962)

Flamenco 1988

Mild steel, 173 × 112 × 69

Price: £2,800

Colette Morey de Morand (b. 1944)

Can you deny it? 1988

Acrylic on canvas, 105.5 × 90.5

Price: £600

Jacqueline Morreau (b. 1929)

Psyche and Eros 1987

Etching (edition of 30), 65 × 59

Price: £120 (unframed £100)

Mali Morris (b. 1945)

Saraband I 1987

Acrylic on canvas, 124 × 223.5

Price: £1,700

Stephen Nelson (b. 1961)

Untitled 1988

Leather, ink and wood, 31 × 31 × 10

Price: £400

Susan Nemeth (b. 1957)

Bowl with Salad 1988

Porcelain and body stains, 12 × 30

Price: £90

Shallow Bowl 1988

Porcelain and body stains, 7 × 22

Price: £55

Jeb Loy Nichols (b. 1961)

Lorraine 1988

Acrylic on cardboard, 89 × 73.5

Not for sale

Hughie O'Donoghue (b. 1953)

Crows III 1988

Oil on canvas, 208 × 195

Not for sale

Eugene Palmer (b. 1955)

Untitled 1988

Oil on canvas, 204 × 240

Price: £900

Fabrizio Panattoni (b. 1954)

Basil Family at Tower Bridge 1987

Photograph (edition of 5), 41 × 51

Price: £200 (unframed £150)

Waking under the Apple Tree at Home 1987

Photograph (edition of 5), 41 × 51

Price: £200 (unframed £150)

Nicola Percy (b. 1966)

Choice is to Choose 1987

U-matic video, 16 mins

Not for sale

Pip Phelan (b. 1944)

The Swing 1988

Photograph (edition of 25), 37 × 125

Price: £345 (unframed £280)

Carl Plackman (b. 1943)

Nervous System 1988

Mixed media, 213 × 366 × 92

Price: £1,200

Fred Pollock (b. 1937)

Frieze 1988

Acrylic on canvas, 78 × 304

Price: £2,500

Michael Quirke (b. 1959)

The Convalescent 1988

Gouache on paper, 38 × 66

Price: £150

Alex Ramsay (b. 1947)

Dancers 1987

Oil on canvas, 181 × 181

Price: £1,650

David Redfern (b. 1947)

October Fall 1988

Oil on canvas, 137 × 91.5

Price: £1,500

Adam Reynolds (b. 1959)

Burden of Dreams 1987

Lead and feathers, 29 × 31 × 19

Price: £550

Hilary Rosen (b. 1953)

Ferry Ride 1988

Watercolour, 80 × 62

Price: £575

Mario Rossi (b. 1958)

Ozone 1987

Mixed media on canvas, 220 × 180

Price: £5,000

Caroline Russell (b. 1962)

Display 10 1988

Chrome-plated belt/tie rack, scarf clips
and dish cloths, 57 × 44 × 15.5

Price: £500

Andrew Sabin (b. 1958)

The Eye of the Needle 1988

Wood, aluminium and plastic,
213.5 × 137 × 137

Price: £3,300

Fitzroy Sang (b. 1955)

Island Boy/A Modern Icon 1988

Oil on card, 116 × 84

Not for sale

Anne-Marie Sapalska

**'It was important to be determined'
she told herself** 1988

Monoprint, 72 × 93.4

For sale by arrangement

Peter Saunders (b. 1940)

Landscape Gaucin 1988

Oil crayon on paper, 30 × 41

Price: £500

Janus Scerek (b. 1953)

S.L.A.B. 1987

U-matic video (limited edition), 11 mins

Price: £200

S J Scullion (b. 1955)

Arch 1987

Bone china and bronze,
33 × 21 × 9

Not for sale

Michael Shaw (b. 1959)

Grandmother with Curlers 1988

Charcoal on paper, 112 × 80

Price: £400

Ruth Silver (b. 1963)

Linkage (Liverpool Street) 1987

Oil on canvas, 183 × 122

Price: £990

Pete Smithson (b. 1956)

Aqueduct 1988

Wax, felt and cane, 74 × 244 × 36

Price: £700

Robert Soden (b. 1955)

Chingford Hall Estate 1988

Mixed media, 70 × 100

Price: £600

Louise Soloway (b. 1962)

Penny (On the Beat) 1988

Fibreglass and oil, 122 × 66 × 59

Price: £1,500

Stephen Speller (b. 1961)

**'Alison & Victoria by Steve & Louise'
and 'Row, Row, Row the Boat'** 1988

Photographs (edition of 5), 42 × 52

Price: £60 (unframed £45)

Myra Stimson (b. 1961)

The Will to Live 1987

Painted plaster on plasterboard, 132
× 97

Price: £750

Jo Stockham (b. 1961)

Exchange Rate 1987

Monoprint on paper, 58.5 × 46.5

Price: £230

Mai Thomas (b. 1965)

The Arc 1988

Oil on canvas, 210 × 244

Price: £750

Shanti Thomas (b. 1949)

The Seamstress 1987

Oil on paper, 97 × 71

Price: £480

Mark Tindell (b. 1958)

Walworth Diptych 1988

Watercolour and acrylic on Ingres
board, 68 × 156

Price: £2,200

Roger Tolson (b. 1958)

Highbury Fields I 1987

Oil pastel on paper, 36 × 45

Not for sale

Suzanne Treister (b. 1958)

Valley 1988

Oil on canvas, 214 × 182

Price: £4,000

Roderick Tye (b. 1958)

Upon Waking 1988

Bronze, glass and drapery (edition
of 7), 190 × 110 × 110

Price: £3,000

Nicola Tyson (b. 1960)

The Three Graces 1987-88

Oil on linen, 86.5 × 122

Price: £300

Shafique Uddin (b. 1962)

The Village 1988

Oil on board, 59 × 70

Price: £170

Jim Unsworth (b. 1958)

The Sand Dance 1988

Paint and steel, 260 × 148 × 70

Price: £5,250

David Ward (b. 1951)

Arm's Length No. 5 1988

Cibachrome photographs on
aluminium, 2 panels each 102 × 80

Price: £1,500

Carl von Weiler (b. 1964)

Untitled 1988

Copper, rubber, ceramic tile and
steel, 150 × 63 × 84

Price: £430

Anthony Whishaw (b. 1930)

Untitled 1987-88 1987-88

Acrylic and collage on canvas,
213 × 366

Price: £10,000

Carol Whitehead

Self Portrait Aged 18 Months 1988

Graphite and oxide powder on
canvas, 86 × 82

Price: £250

Deborah Whitney (b. 1958)
Event II 1988
Oil and ink on paper, 223 × 223
Price: £400

Phil Wildman (b. 1939)
Unloading Brick Lane 1987
Charcoal on paper, 24.5 × 75
Price: £80

Caroline Wilkinson (b. 1951)
Animal, Mineral, Vegetable 1987-88
Tape-slide, 9 mins
Price: negotiable

*Dimensions are given
in centimetres, height
before width (before depth)*

Gerard Williams (b. 1959)
Console 1987-88
Mixed media, 94 × 94
Not for sale

Julian Woropay (b. 1961)
**(Through a Dark Glass) Either From
Here to There or Ether**, 1987
U-matic video, 16 mins
Price: negotiable

**Ab Ovo Usque Ad Mala (From the
Egg to the Apples)** 1987
U-matic video, mins
Price: negotiable

*Prices quoted include frame and
commission, but exclude VAT on commission
(1.5% of total)*

Invited Project

Creation Myths

An exhibition which documents a recent project organised by the Gallery at Columbia Primary School with artist Deborah Law. An environmental sculpture **Spiral Tree of Life**, made by Deborah and children from the school will be shown in the reception area as part of the Open exhibition.

Education Programme

Full details of the Gallery's education programme relating to the exhibition are given in the October-November newsheet

Whitechapel Art Gallery

Whitechapel High Street, London E1 7QX 01-377 0107.

Underground: Aldgate East

Opening hours: Tuesday to Sunday 11 am-5 pm, Wednesday 11 am-8 pm

Designed by Peter Saville Associates

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