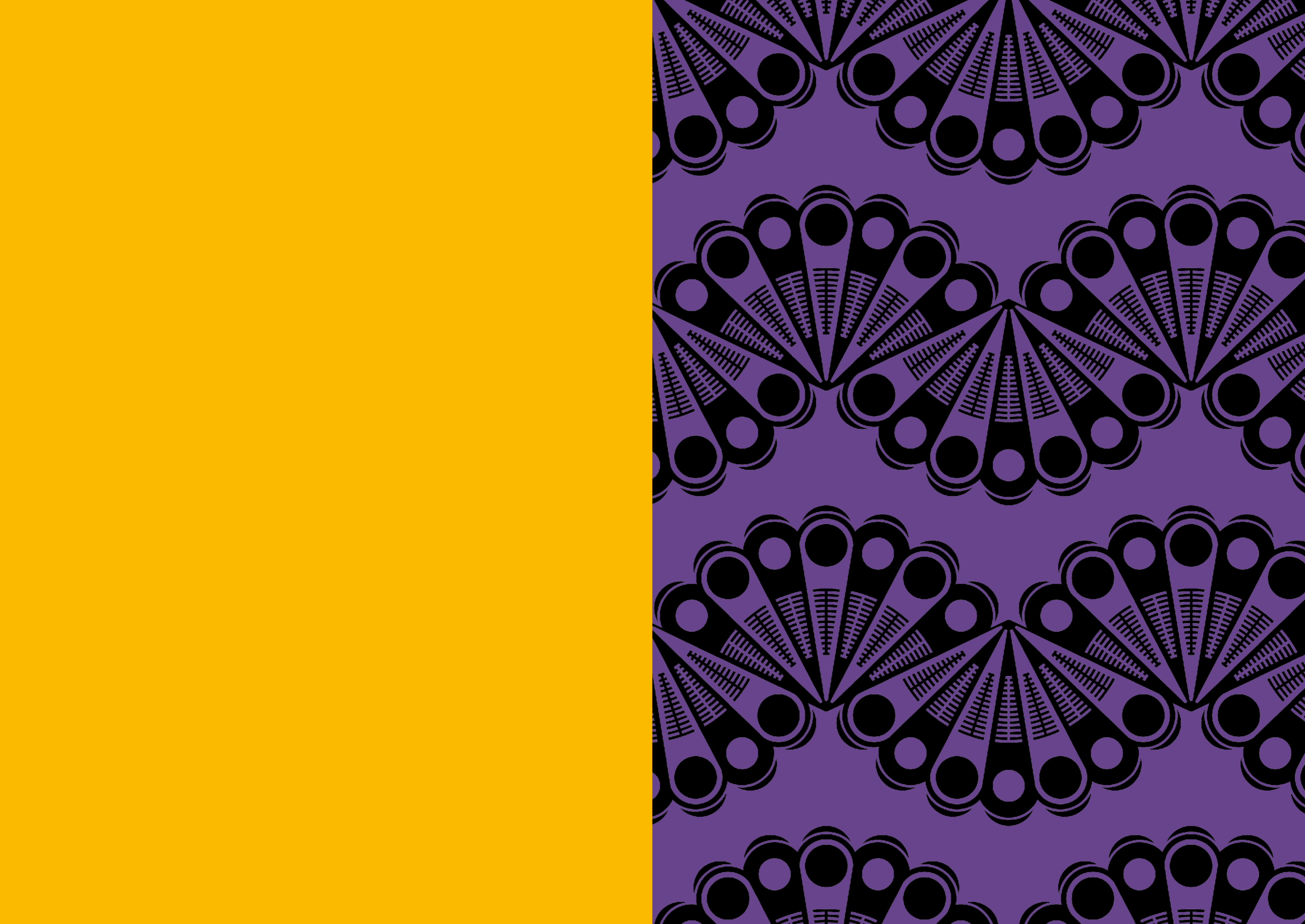
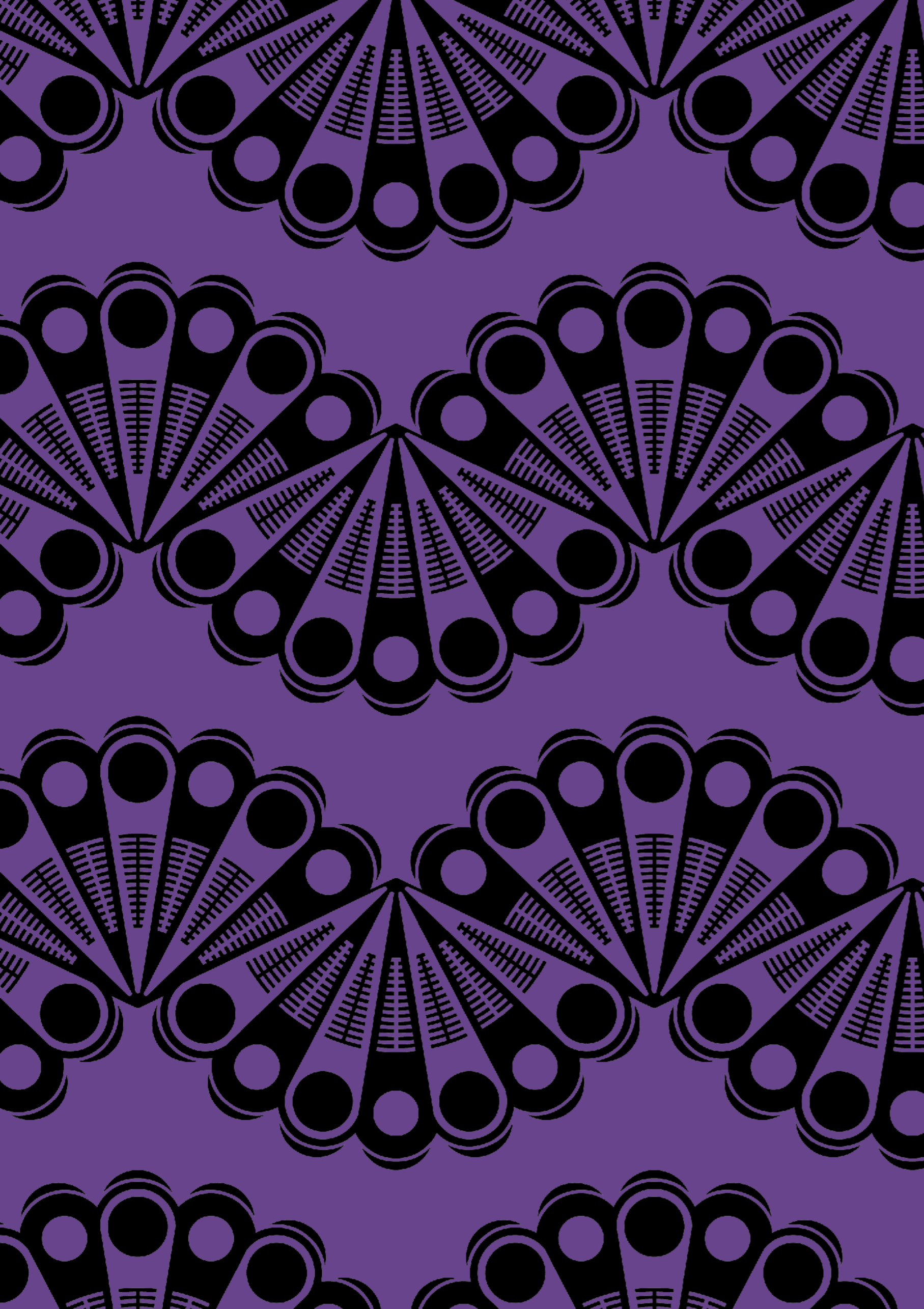


Whitechapel Gallery Art Icon 2021

Yinka Shonibare CBE RA







Foreword

By Nadja Swarovski

The Swarovski Foundation is delighted to join the Whitechapel Gallery in honouring Yinka Shonibare with the 2021 Art Icon Award.

Shonibare's work is exuberant, bold and strikingly beautiful and his subject matter is wide ranging and international. But while the artist's tableaux explore issues such as race, colonialism and identity, they are never po-faced. Instead they are riotously colourful and often wickedly funny.

His theatrical body of work encompasses sculpture, painting, photography, film, tapestries and public works – and regardless of medium, his art exerts an emotional punch.

The common thread in Shonibare's powerful visual storytelling is his desire to challenge assumptions and stereotypes, and this impulse is reflected in his philanthropic programmes.

As founder of the Yinka Shonibare Foundation, he has sought to promote artistic and cultural exchange between Africa and the rest of the world, and his pioneering Guest Projects initiative in East London has offered free studio space to emerging and established artists of every stripe for many years.

We commend Shonibare for his generosity of spirit and his dedication to supporting younger generations of artists, a mission that the Swarovski Foundation shares in its commitment to nurturing creative talent through scholarships at leading design schools and its partnerships with cultural institutions such as the Whitechapel Gallery.

Our warmest congratulations go to Yinka Shonibare, a brilliant and inspiring Art Icon for our times and a humanitarian who believes in the power of art to transform people's lives. His artistic and philanthropic legacy will endure for years to come.

Yinka Shonibare CBE RA

Art Icon 2021

By Iwona Blazwick OBE

In 2010 a strange craft landed in London's Trafalgar Square. It was a gigantic, corked bottle that lay on its side atop a monumental stone plinth, like a message from a desert island. The vessel's huge scale— it measured 4.7 meters in length — and its unlikely location were made all the more uncanny by its contents: a fully rigged ship. The creator of this astonishing work was Yinka Shonibare. He had performed, on a monumental scale, the sailor's famous trick of slipping a ship into a bottle. The boat is a shrunken replica of HMS Victory, the ship that, in 1805, defeated Napoleon in the Battle of Trafalgar. It was captained by Admiral Nelson, immortalised on top of the column at the centre of Trafalgar Square. The galleon's sails billow with the vivid colours and graphic patterns of African textiles, a signature of Shonibare's work. For his remarkable commission for the Fourth Plinth, the artist commented:

'Nelson's victory at the Battle of Trafalgar freed up the seas for Britain, meaning that the Empire could expand without Napoleon standing in the way. So on the one hand, it's a warship with a violent, aggressive legacy that destroyed a number of cultures along the way. But then, ironically, this nationalistic drive to preserve and expand overseas has actually ended up diluting the Empire. In a way, we owe the exciting diversity of the multicultural London we now have to the legacy of Nelson and indirectly to the Empire.'

Many of Shonibare's sculptures and installations float or fly. In Documenta 11, the important global art survey staged in Germany every 5 years, he levitated a horse carriage above five couples. They were dressed in 18th century costume and locked in sexual congress. In his rococo masterpiece, *The Swing (after Fragonard)* (2001) he brings into three dimensions Fragonard's 1767 painting of a be-frilled young lady who swings up into the air, giving her lover a glimpse of her pantaloons. In each case the exhilaration, freedom and adventure of flight is countered by an Icarus-like fall. The flying carriage and copulating figures of *Gallantry and Criminal Conversation* (2002) refer to the 18th century Grand Tours of Europe embarked on by youthful aristocrats for their aesthetic education. Their adventures were notoriously licentious and rapacious — antiquities would be snapped up for the youths to export back to their country houses. In Shonibare's iteration of Fragonard's aristocratic young lady, she is headless. Could this be an intimation of the death by guillotine that was to be the fate of her class just two decades after the original was painted?

For his 2012 exhibition at the Yorkshire Sculpture Park Shonibare suspended flying machines and 'alien' astronauts above the heads of the viewers. This preoccupation with flight tells us something about his origins. Born in London in 1962, he moved to his family's native Nigeria in 1965, returning to study in London in the 1980s. Shonibare knows what it is to be a voyager and a stranger, to float through time and outside culture. And in his earliest works the artist himself makes an appearance, as flâneur and dandy.

Shonibare studied at Goldsmiths College, which in the 1980s had moved away from medium based teaching to an interdisciplinary model where students could pick up a paintbrush, a chisel or a camera. Shonibare duly emerged with a brilliant facility for photography, film, sculpture, print-making, painting and performance. He quickly came to prominence with a series of photographic tableaux inspired by William Hogarth's 'Rake's Progress'. *The Diary of a Victorian Dandy* (1998) comprises impeccably staged mise-en-scenes cast and costumed as Victorian drama. The central performer is the artist himself, embarking on the downward slope from wealth, via debauchery and excess, to ruin. His first film, *Un Ballo in Maschera (A Masked Ball)* of 2004, features masked dancers in powdered wigs, ball gowns and frock coats twirling across the wooden parquet of an elegant Swedish palace. Inspired by Verdi's 1859 opera about the assassination of the Swedish

King Gustav III, the entertainment is interrupted by a beautiful intruder who slowly approaches then shoots the king. Just as the dancers whirl around so the film itself is looped; the king falls to his death and then rises once again.

Why is a contemporary artist so drawn to the costumes, interiors and narratives of the 18th and 19th centuries? Shonibare came of age with the emergence of postmodernism, when history and its silences offered itself as subject. This historical turn proved urgent to those artists who found their cultures and identities to be historically invisible.

Another clue he offers is in his use of titles that the Queen has bestowed on him. Shonibare has been promoted recently by Queen Elizabeth II from MBE, Member of the British Empire, to CBE, Commander of the Most Excellent Order of the British Empire. He has incorporated the titles into his signature in a sardonic gesture that is part appreciative, part ironic. Britain's colonial power expanded through the 18th and 19th centuries until it became the largest empire in history. Wikipedia notes that 'Between 1815 and 1914... around 26 million square kilometres of territory and roughly 40 million people were added to the British Empire'. These included the central and western regions of the African continent from which Britain extracted raw materials and people — 3.5 million Africans were seized and deported into slavery in the Americas. Nigeria itself was under British rule from 1800 until 1960.

Yinka is an honorary commander of this now phantom empire and his work tracks the complexities and ambiguities of its globalising legacy, a legacy that wove together British and African cultures. Many of Shonibare's figures sport globes instead of heads. They not only symbolise the compulsion to map and conquer — their heads are also literally spinning, adding to his sculpture's great dynamism.

The artist's fascination with this period must also be aesthetic. His signature material is the Indonesian batik textile that was expropriated by the Dutch East India colonisers for mass production and sale to Africa. These fabrics' chromatic range and bold floral or geometric patterns were embraced by the African people — perhaps in rejection of the sombre, authoritarian uniforms of its colonisers. These fabrics transcend the artificial national borders imposed by European colonisers. They have been the basis of the flags that Shonibare has installed as public sculptures in Europe and America.

Their chromatic range, complementary colours and ornamental brilliance also gives his work its painterly verve. By decking out his 18th and 19th century protagonists in the vivid palette of these textiles, Shonibare not only takes back history but also dazzles his audiences. He is perhaps also truly a dandy, who cannot resist the dashing cut of a fine frock coat, the flourish of a bustle and the eros of the corset.

The Art Icon Award recognises an artistic practice of great cultural significance. In 2021 the award is also given in recognition of the artist's tremendous contribution to younger generations of artists. His Guest Projects initiative has welcomed proposals for shows that are dropped into his Hackney studio letterbox. In London he offers his studio as a curatorial laboratory for emerging artists. He has established Guest Artist Space (G.A.S.) in Nigeria, for which he has built a beautiful new facility in Lagos. This studio residency offers the chance for artists from the UK to live and work alongside their African peers for mutual inspiration. And challenging the monopoly that cities have as crucibles of creativity, G.A.S. will have a second site in a rural district outside Lagos, Ijebu, to bring together art, design, architecture and agriculture. The artist is redefining a relationship between Britain and Nigeria that was once based on domination and extraction with one that inspires a reciprocal flow of creativity.

Biography



Yinka Shonibare CBE
(b. 1962, London)
Lives and works in London

Over the past three decades, Yinka Shonibare has made sculptures, films, installations, tapestries, painting and public artworks that encourage viewers to think deeply about historical narratives, power, race, colonialism and identity construction. Often incorporating references from Western art history and literature, his work questions the validity of contemporary cultural and national identities within the context of globalisation. His signature material is the vibrantly coloured 'Dutch wax' batik fabric. Batik was inspired by Indonesian designs, manufactured in Holland and then sold to colonies in West Africa before becoming a signifier for African identity in the 1960s.

Shonibare has supported a younger generation of artists through his pioneering 'Guest Projects', an initiative that gives free studio space in London to practitioners of any discipline for a month. He is the founder of the Yinka Shonibare Foundation, which aims to promote artistic and cultural exchange between Africa and the rest of the world through an ambitious programme of artist residencies in Nigeria from 2021.

The American Library, 2018 (detail), Cleveland Public Library, 14 July – 30 September 2018, dimensions variable, hardback books, Dutch wax printed cotton textile, gold foiled names and website

Selected public sculpture

- Material (SG) II*, 360 Rosemary, West Palm Beach, Florida, 2021
- Material (SG) I*, Whitman Walker Health Centre Commission, Washington D.C, 2019
- Wind Sculpture (SG) V*, The Greenway Public Park, Boston, Massachusetts, 2020–21
- Wind Sculpture (SG) IV*, Princeton University, Princeton, New Jersey, 2020
- Wind Sculpture (SG) I*, Public Art Fund Commission, Doris C. Freedman Plaza, Central Park, New York; installed permanently at Davidson College, North Carolina, 2018
- Wind Sculpture VI*, Royal Academy Summer Exhibition, Royal Academy Burlington Gardens, London, England, 2017
- Wind Sculpture VII*, Smithsonian Museum of African Art, Washington D.C., 2016
- Wind Sculpture VI*, British Council UK/Nigeria 2015–16, Ndubuisi Kanu Park, Lagos, Nigeria, 2016
- Wind Sculpture*, Howick Place, Victoria, London, England, 2014
- Wind Sculpture V*, Sydney and Walda Besthoff Sculpture Garden, New Orleans Museum of Art, New Orleans, Louisiana, 2014
- Globe Head Ballerina*, Royal Opera House, London, England, 2012
- Nelson's Ship in a Bottle*, Fourth Plinth Commission, 2010–12, Trafalgar Square, London, England, installed permanently at National Maritime Museum, Greenwich, London, England

Selected solo exhibitions

- 2021**
End of Empire, Museum der Moderne, Salzburg, Austria
- 2020**
Radical Hybridity, M WOODS Art Community, Beijing, China
- Justice for All*, The Arts House, Singapore
- 2019**
Yinka Shonibare CBE: Flower Power, Fukuoka Art Museum, Fukuoka, Japan
- Trade Winds*, Norval Foundation, Cape Town, South Africa
- 2018**
The American Library, Van Every/Smith Galleries at Davidson College, North Carolina
- Ruins Decorated*, Goodman Gallery, Johannesburg, South Africa
- Yinka Shonibare MBE*, Busan Museum of Art, South Korea

2017

- Prejudice at Home: A Parlour, A Library, and A Room*, James Cohan Gallery, New York
- 2016**
End of Empire, Turner Contemporary, Margate, England
- RA Family Album*, Royal Academy of Arts, London, England
- Yinka Shonibare MBE*, Yale Center for British Art, New Haven, Connecticut
- 2015**
Rage of the Ballet Gods, James Cohan Gallery, New York
- Yinka Shonibare MBE - The William Morris Family Album*, William Morris Gallery, London, England
- 2014**
Yinka Shonibare MBE: Magic Ladders, The Barnes Foundation, Philadelphia, Pennsylvania
- MCA Chicago Plaza Project: Yinka Shonibare MBE*, Museum of Contemporary Art Chicago, Illinois
- Party Time: Re-imagine America*, The Newark Museum, Newark, New Jersey
- 2013–2014**
Yinka Shonibare MBE, Royal Museums Greenwich, London, England

2013

- FABRIC-ATION*, GL Strand, Copenhagen, Denmark and Yorkshire Sculpture Park, Wakefield, England
- FOCUS: Yinka Shonibare, MBE*, Modern Art Museum of Fort Worth, Texas
- 2012**
Imagined as the Truth, San Diego Art Museum, San Diego, California
- 2011**
El Futuro del Pasado, Alcalá 31 Centros de Arte, Madrid, Spain, curated by Octavio Zaya; toured to Centro de Arte Moderno, Las Palmas de Gran Canaria, Spain
- 2010–2011**
Human Culture: Earth, Wind, Fire and Water, Israel Museum, Jerusalem
- Looking Up*, Nouveau Musée National de Monaco, Monaco
- 2009–2010**
Mother and Father Worked Hard So I Can Play, Brooklyn Museum, New York; toured to the Saint Louis Art Museum, St. Louis, Missouri
- 2009**
A Flying Machine for every Man, Woman and Child, Miami Art Museum, Miami
- Yinka Shonibare, MBE*, Museum of Contemporary Art (MCA), Sydney, Australia; Brooklyn Museum, New York; National Museum of African Art Smithsonian Institution, Washington D.C

2008

- Odile and Odette*, Savannah College of Art and Design, ACA Gallery, Atlanta, Georgia
- 2007**
Scratch the Surface, National Gallery, London, England
- Jardin d'Amour*, Musée du Quai Branly, Paris, France
- 2004**
Turner Prize, Tate Britain, London, England
- Double Dutch*, Boijmans van Beuningen Museum, Rotterdam, The Netherlands; toured to Kunsthalle Vienna, Austria
- 2003**
Play with me, Stephen Friedman Gallery, London, England
- 2002–2003**
Double Dress, Israel Museum, Jerusalem; toured to KIASMA, Helsinki, Finland; Studio Museum, Harlem, New York and Padiglione d'Arte Contemporanea, Milan, Italy
- 2002**
Be-muse, The British School in Rome, Rome, Italy
- 2000**
Affectionate Men, Victoria & Albert Museum, London, England
- Diary of a Victorian Dandy Project*, INIVA; toured to Castle Museum, Nottingham; Laing Art Gallery, Newcastle; Townner Art Gallery, Eastbourne, England
- 1999**
Dressing Down, Ikon Gallery, Birmingham; toured to Henie Onstad Art Centre, Norway; Northern Gallery for Contemporary Art, Sunderland; Mappin Art Gallery, Sheffield; Oriol Mostyn, Llandudno, Wales
- 1998**
Alien Obsessives, Mum, Dad and the Kids, Tablet, the Tabernacle, London; toured to Norwich Art Gallery, Norwich, England
- 1997**
Stephen Friedman Gallery, London, England
- Present Tense*, contemporary project series, Art Gallery of Ontario, Toronto, Canada

Selected Curated Exhibitions

- 2018–2020**
Criminal Ornamentation, Arts Council Collection, Attenborough Arts Centre, Leicester; touring to Royal Albert Memorial Museum, Exeter; Longside Gallery, Wakefield; Southampton City Art Gallery, Southampton, England
- 2018**
Talisman in the Age of Difference, Stephen Friedman Gallery, London, England

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Caption List

- 1 *Nelson's Ship in a Bottle* maquette in progress, 2009
Photographer unknown
- 2 'The Artist's Dining Room', Hilma Af Klint Supper Club, 2019,
Courtesy Guest Projects
- 3 'The Artist's Dining Room', The Futurist Supper Club, 2018,
Courtesy Guest Projects
- 4 Shonibare Studio, 2016
Photo: Wig Worland
- 5 Shonibare Studio, 2016
Photo: Wig Worland
- 6 Shonibare Studio, 2016
Photo: Wig Worland
- 7 Yinka Shonibare CBE, 1989
Photo: Edward Woodman
- 8 Yinka Shonibare CBE, 2009
Photo: Shane Deegan
- 9 *FABRIC-ATION* Exhibition Preview, Yorkshire Sculpture Park, 2012
Photographer unknown
- 10 *Wind Sculpture (SG) I* in progress, 2017
Photo: Jonathan Bassett
- 11 Yinka receiving his CBE, 2019
Photo: Rachel Sorrill
- 12 Ecology Green Farm, Ijebu, Nigeria, 2019
Courtesy The Yinka Shonibare Foundation
- 13 G.A.S. Foundation, 2019
Courtesy The Yinka Shonibare Foundation
- 14 Guest Artists Space (G.A.S.) Foundation, Lagos, Nigeria. Papa Omotayo Architects MOE + Art.
Courtesy The Yinka Shonibare Foundation
- 15 Guest Artists Space (G.A.S.) Foundation, Lagos, Nigeria
Elsie Owusu Architects
Courtesy The Yinka Shonibare Foundation

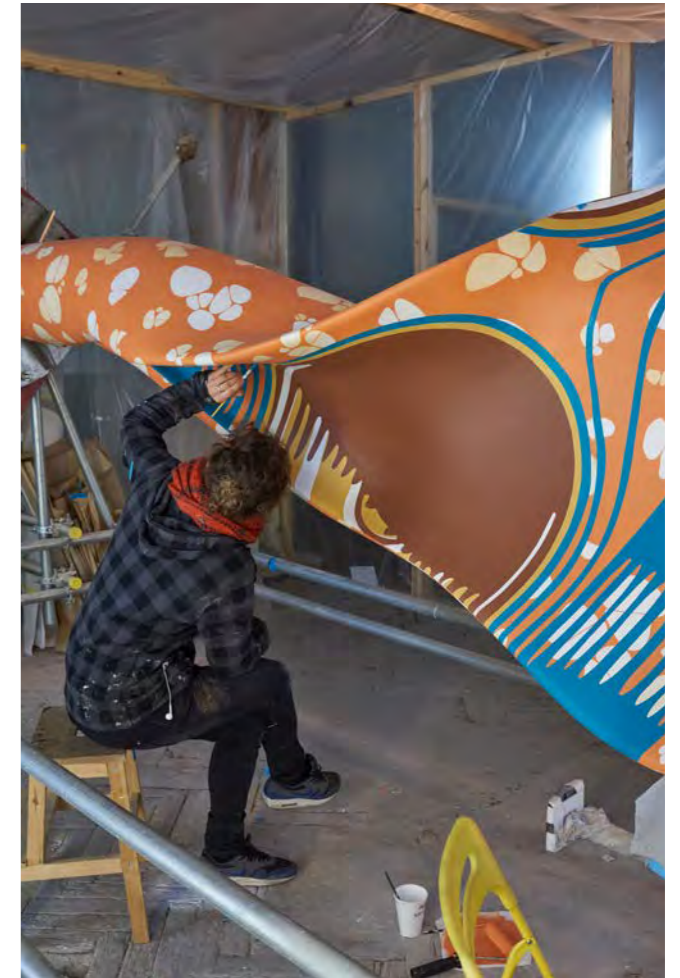


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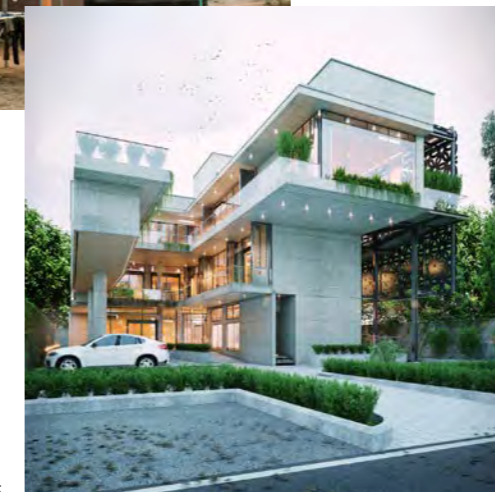
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Diary of a Victorian Dandy: 19.00 hours, Diary of a Victorian Dandy: 03.00 hours, 1998
122 x 183 cm each unframed, Five C-type prints



Mr and Mrs Andrews without their heads, 1998, 165 x 635 x 254 cm with plinth
Two mannequins, Dutch wax printed cotton textile, dog mannequin, painted metal bench, rifle

p.16, *The Swing (after Fragonard)*, 2001, 330 x 350 x 220 cm
Life-size fibreglass mannequin, Dutch wax printed cotton textile, swing, artificial foliage





Gallantry and Criminal Conversation, 2002, 200 x 260 x 470 cm (carriage), overall dimension variable, Eleven life-size fibreglass mannequins, Dutch wax printed cotton textile, metal and wood cases, leather, wood, steel



Left: *Scramble for Africa*, 2003, 132 × 488 × 280 cm
Fourteen life-size fiberglass mannequin, fourteen chairs, table, Dutch wax printed cotton textile

Black Gold I, 2006, 330 × 673 cm
Twenty-five canvases with Dutch wax printed cotton textiles and acrylic emulsion on painted wall



Un Ballo in Maschera, 2004 (film still), HD colour video, 32 minutes looped

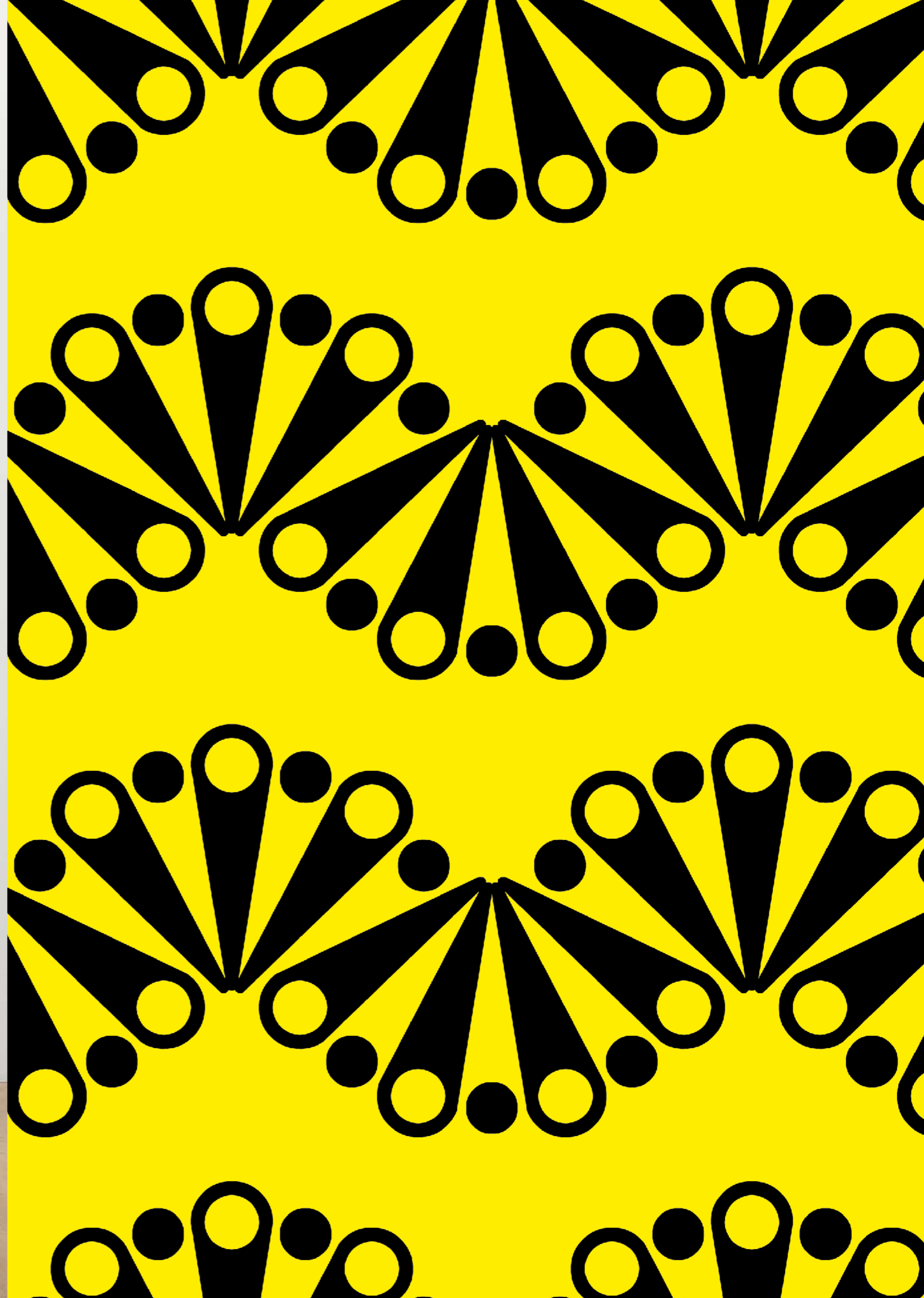


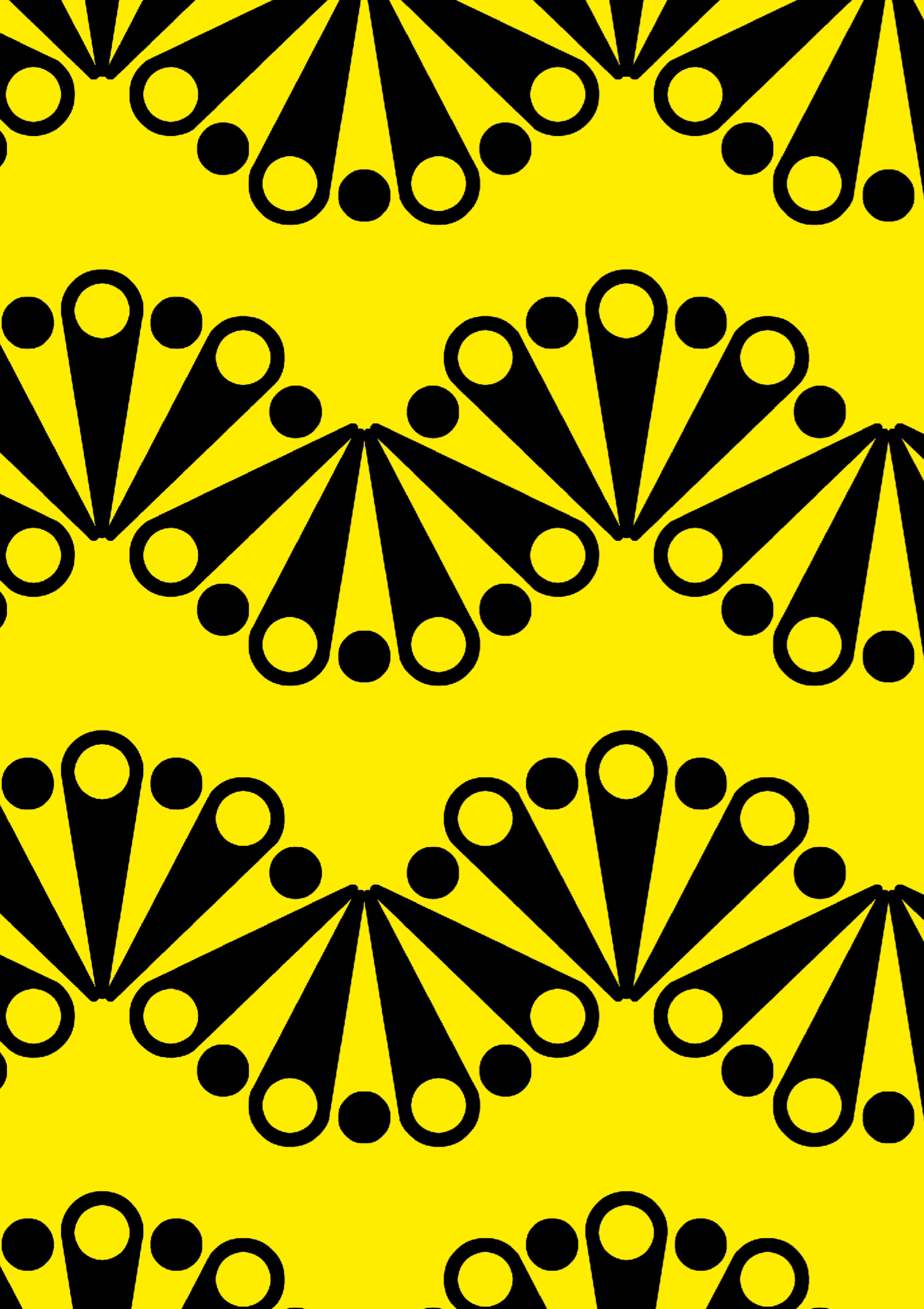




Left: *Wall (Nothing is Forever)*, 2010, dimensions variable
Dutch wax design on building façade, South London Gallery

Nelson's Ship in a Bottle, 2010, 290 x 525 x 235 cm
Fibreglass, steel, resin, UV ink on Dutch wax print cotton, linen rigging, acrylic, wood,
Trafalgar Square, London, 24 May 2010 – 30 January 2012





p.28, *Winged Victory of Samothrace*, 2017, 142.5 × 87 × 92 cm, fibreglass sculpture, hand-painted with Dutch Wax pattern and bespoke hand-coloured globe and steel baseplate

The Bird Catcher's Dilemma, 2019, 161 × 280 × 120 cm, fibreglass mannequin, Dutch wax printed cotton textile, globe, brass, steel baseplate, wooden cart, bird cages, artificial birds



End of Empire, 2016, 296 × 510 × 99 cm, fibreglass mannequins,
Dutch wax printed cotton textile, metal, wood, motor, globes and leather

Creatures of the Mappa Mundi, Mandragora, 2018, 185 × 134 cm
Patchwork, appliqué, embroidery and Dutch wax printed cotton textile



Wind Sculpture, 2014, 610 × 340 × 80 cm,
Howick Place, London

Wind Sculpture VI, 2014, 610 × 340 × 80 cm,
Royal Academy, London

Wind Sculpture IV, 2014, 610 × 340 × 80 cm,
Museum of Contemporary Art, Chicago

Wind Sculpture VI, 2014, 610 × 340 × 80 cm,
Ndubuisi Kanu Park, Ikeja, Lagos, Nigeria

Wind Sculpture V, 2014, 610 × 340 × 80 cm,
Museum of Contemporary Art, Chicago

Wind Sculpture (SG) I, 2018, 700 × 254 × 200 cm,
Doris C. Freedman Plaza, New York

Wind Sculpture (SG) I, 2018, 700 × 254 × 200 cm
Steel armature with hand painted fiberglass resin cast, Davidson College, North Carolina, United States

Acknowledgments

The Whitechapel Gallery Trustees, my colleagues and the many artists we work with join me in expressing heartfelt gratitude to all those important individuals who have supported us in celebrating the work of Yinka Shonibare CBE RA.

We value our longstanding partner the Swarovski Foundation for its commitment to culture and creativity. I am personally grateful to the trailblazing leader Nadja Swarovski for her passion and integrity in championing the arts and am honoured to be celebrating the 10th anniversary of our partnership.

For their expertise and support our thanks to the team at the Swarovski Foundation:
Charlotte Bancans
Beatrice Boatto
Lindsay Kordik
Jakhya Rahman-Corey
Lucy Shepherd

My thanks to Phillips, who have generously hosted our auction online and have provided invaluable expertise under the leadership and guidance of Cheyenne Westphal:
Charlotte Adlard
Susanna Brockman
Anna Chapman
Georgia Coleridge Cole
Phillip Crook
Charlotte Gibbs
Mathilde Heaton
Vaibhav Patel
Racine Romaguera
Olivia Taylor

Thank you also to Martinspeed and to Omni for collaborating with us on this event again.

All those who work at the Whitechapel Gallery must also be applauded for their energy and dedication in delivering this event. My special thanks to:
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Aki Abiola
Sir David Adjaye OBE
Dorota Audemars
Erin Bell
Terhas Berhe
David Cleaton-Roberts
(Cristea Roberts Gallery)
James and Jane Cohan
(James Cohan Gallery)
Robert Devereux
Karon Hepburn
(Stephen Friedman Gallery)

Luigi Maramotti
Bimpe Nkontchou
Oba Nsugbe QC
Irene Panagopoulos
Catherine Petitgas
Jo Stella-Sawicka (Goodman Gallery)
Maria Sukkar
Nadja Swarovski
Andreas Teoh
Helen Waters
(Cristea Roberts Gallery)
Cheyenne Westphal

For her exclusive performance, energy and enthusiasm, my thanks to four-time Grammy Award winner Angélique Kidjo.

For her charisma and passion, thank you to our host Rakie Ayola.

The Whitechapel Gallery Art Icon Award coincides with our annual fundraising gala. We owe a debt of gratitude to all those who have contributed to the event, in particular our colleagues:
Ailbhe Clyne and Ruth Hogan at Yinka Shonibare Studio
James and Jane Cohan at James Cohan Gallery
Nate Erwin and Kevin Morris at Red Light Management
Karon Hepburn at Stephen Friedman
Bimpe Nkontchou at Wealth 8 LLC
Jo Stella-Sawicka at Goodman Gallery
David Roberts and Helen Waters at Cristea Roberts

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Michael Armitage

Dorota and Olivier Audemars
Jadé Fadojutimi
Donna Huanca
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Margaret Howell
Rachel Jones
William Kentridge
Tala Madani
Wonder Buhle Mbambo
Cassi Namoda
Ernesto Neto
Henry Poole & Co
Yinka Shonibare CBE RA
Antonia Showering
Townsend Restaurant
Khari Turner
Flora Yukhnovich

Finally, for accepting our invitation and his investment and energy, our thanks to the artist:
Yinka Shonibare CBE RA

Iwona Blazwick OBE

Photo credits

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p.8, Courtesy the artist, James Cohan Gallery, New York and FRONT International: Cleveland Triennial for Contemporary Art with funds from VIA Art Fund, Cleveland Public Library and The City of Cleveland's Cable Television Minority Arts and Education Fund, Commissioned by FRONT International: Cleveland Triennial for Contemporary Art, July 14 – September 30, 2018. Photo: Jacob Koestler
p.15, Photo: Stephen White Collection of National Gallery of Canada, Ottawa
p.16, Courtesy the artist, Stephen Friedman Gallery, London, and James Cohan Gallery, New York. Photo: Stephen White & Co. Tate Collection
p.19, Courtesy the artist, Stephen Friedman Gallery, London, James Cohan Gallery, New York
Installation View: Museum of Contemporary Art, Sydney, 2008
Photo: Jenni Carter
p.20, Courtesy the artist, commissioned by the Museum of African Art, Long Island City, New York, Stephen Friedman Gallery, London and James Cohan Gallery, New York. Collection of Guggenheim Abu Dhabi. Photo: Stephen White & Co.

p.21, Photo: Stephen White & Co.
p.22, Courtesy the artist, James Cohan Gallery, New York and Stephen Friedman Gallery, London, ©Yinka Shonibare CBE, All rights reserved
p.25, Courtesy the artist, Stephen Friedman Gallery, London and James Cohan Gallery, New York, Commissioned by the Royal Opera House, Covent Garden, London, 2005
p.26, Photo: Andy Stagg
p.27, Courtesy the artist and Stephen Friedman Gallery, London, National Maritime Museum, Greenwich, London, Photo: Stephen White
p.28, Commissioned by Museum Salzburg, Photo: Stephen White & Co.
p.31, Photo: Stephen White & Co.
p.32, Co-commissioned by 14-18 NOW and Turner Contemporary, Margate. Photo: Stephen White & Co
p.33, Commissioned by Meadow Arts, 2019, Photo: Mark Blower
p.34, Photo: Mark Blower
p.35, Courtesy the artist, James Cohan Gallery, New York and Davidson College, North Carolina, Photo: Christopher Record

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Photo: James Mollison
Back cover: *Wind Sculpture (SG) I* in progress. Photo: Jonathan Bassett

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