

DACS Foundation Auction

DACS
FOUNDATION

Harry Adams
Hurvin Anderson
Charles Avery
Jordan Baseman
David Batchelor
Rut Blees Luxemburg
Derek Boshier
Frank Bowling
Stephen Carter
Gordon Cheung
Maria Chevaska
Billy Childish
Fiona Crisp
Angela de la Cruz
Cathy de Monchaux
Jeffrey Dennis
Antony Donaldson
Tracey Emin
Ryan Gander
Michael Ginsborg
Mona Hatoum
David Hesper
Susanna Heron
Susan Hiller
Patrick Hughes
Albert Irvin OBE
Andrzej Jackowski
Ann-Marie James
Tess Jaray
Chantal Joffe

Maria Lalic
Loraine Leeson
Liliane Lijn
Melanie Manchot
Harland Miller
Tim Noble and Sue
Webster
Humphrey Ocean
Seb Patane
Richard Patterson
Vong Phaophanit
William Pye
Ged Quinn
Sophy Rickett
Helen Sear
Yinka Shonibare MBE
Nicholas Sinclair
Andrew Stahl
Georgina Starr
Sarah Staton
Trevor Sutton
Estelle Thompson
Amikam Toren
Suzanne Treister
David Tremlett
Julie Umerle
Sophie Von Hellermann
Richard Wentworth
Laetitia Yhap

The Gift of Art

Gilane Tawadros

The roots of the word 'gift' and 'giving' lie in the Old English word 'giefan'. The origins of making artworks go even further back, to pre-historic times, and yet almost every culture has bestowed gifts on later generations in the form of wall paintings and sculptures, some of which have endured for tens of thousands of years. The practice of being an artist is inherently one that involves creating works of art that go out into the world and touch the lives of hundreds, thousands and, sometimes, millions of people. It is therefore vitally important that we look after our shared cultural heritage.

The DACS Foundation Auction has relied entirely on the generous gifts of more than one generation of artists who have donated artworks to support the establishment of the new Foundation, which is intended in turn to make the work of artists accessible to the widest possible public and to benefit future generations. The first major project of the DACS Foundation is Art360: a pilot programme to digitise and make publicly available the archives of 100 leading visual artists. Working with the Art Fund, Arts Council England, Henry Moore Foundation, Heritage Lottery Fund and the National Archives, Art360 will safeguard the legacies and archives of British artists and estates well into the future.

At the very earliest stage of planning the DACS Foundation Auction, we approached the artist Susan Hiller, who was one of the founders of DACS in 1984 alongside fellow artists and lawyers. We were delighted when Susan agreed to discuss our ambitious plans to establish the Foundation and to mount this inaugural auction, which is intended to raise funds for its programme of activities.

Her scrutiny of what we hoped to achieve and how we would organise the auction was both forensic and philosophical,

tracing the contours of issues that needed to be brought into relief in a cultural and political moment when the limits of philanthropy are being redrawn and when artists are being continuously asked to donate works for auction in aid of a variety of good causes. Her sage advice was that the DACS Foundation sounded like a wonderful idea but she cautioned us about the reality of auctions and the potential impact that they have on artists and the valuation of their works. An auction catalogue, she advised, was an essential tool for ensuring that both artists and collectors could benefit from the auction scenario.

With some simple principles agreed, Susan proceeded to design a unique paper on which to print her call to arms. It was a compelling invitation from an artist who understands that the value of artists does not reside uniquely in the prices that their works command but more importantly in the value of their legacy and contribution to culture.

The artists featured in this catalogue have all responded very generously to our invitation; however, we recognise the moral dilemma faced by successful artists today, who have to choose carefully which of the many auctions they are able to support. The artists who have donated artworks to the DACS Foundation Auction have been motivated by the vision and ambition of the Foundation and its planned programme. We hope that collectors will be equally inspired to support the auction so we can help sustain future generations of artists and facilitate public access to unique archival materials.

We are hugely indebted to all the artists who have supported the DACS Foundation Auction so magnificently. Their commitment to us is a powerful mandate for the DACS Foundation by those at the centre of all our activities.

A Brief Inventory of Donated Works

Mark Waugh

The system of modern accountancy was a Renaissance invention and has been linked to the studio of Leonardo da Vinci. However, the true inventory of value is implausible and incomplete. The short notes that follow introduce the precious gifts donated to the DACS Foundation Auction.

The gift of art is its resistance to description. *The Expulsion: Man Leaving the Ice Field* (2015) portrays the geography of ice on which we imagine there are no bees. We see explorers breaking the ice and being exposed by the landscape in *Men Breaking Ice* (2015); in *Flower and Buds* (2014) we see flowers that look like poppies. Yet these pictures conjured from beeswax and oil are also a conceptual ruse, an edition of original paintings by Harry Adams. Each flower is not unique but one of a series. Harry Adams is not a man but a multiplicity.

Complex urban samplings of images are rhythmically distributed across the works of Hurvin Anderson. Rich and saturated colours are often deployed in blocks to isolate details and create an immersive cartography that contains familiar objects turned into iconic symbols: the barber's chair, the swimming pool or power pylon. *Construction* (2013) seems to draw us in through a rain-soaked window of bright yellow lights but could equally be fabric glimpsed out of the corner of an eye. The enigma of the image dances before us in dazzling sequences: orange, yellow, green and blue.

The geographies explored by artists are infinite and their horizons and fissures more vertiginous than those in nature. This sublime is rendered with poetic precision in the work by Charles Avery: *Untitled (As I look into space I meet the eye of my creator, as she is watching me, as I am in her eye)* (2003–9). The line of the horizon explodes in razor-sharp

ecstasies of flight from a figure walking into a sunset. The image allows the viewer to become lost in contours that lead the eyes astray.

The camera captures the spectres that lurk in the details; the French theorist Roland Barthes said that photography returns us through its exposures to the corporeal trauma of 'That has been.' In a series of five photographs, *Sabunchi (1–5)* (2013–14) by Jordan Baseman, we see a landscape scarred by industrial exploitation in the early twentieth century. The scenes are rendered in a soft palette of browns and ochre with strong blue skies but the images linger with a haunting melancholy. Jordan spent time in this landscape with local heavy-metal musicians, whom he likened to groups from the Midlands such as Black Sabbath, who also made sonic transpositions of their environment.

The gravity and transparency of things is often celebrated and subverted in the works of David Batchelor. The white square and rectangles in his *Found Monochromes* (1997–2015), exhibited recently at the Whitechapel Gallery, alert us to the uncanny voids and frames that creep into the urban terrain. Edges from puzzles left unassembled are found and inserted into new locations, and colours are often more vivid when isolated. In *Colour Chart 65 (pink) 65, 03.09.13* (2014), the specifics of the chromatic detail are potentially unreliable; the image suggests that pink blancmange might better describe the painted shape that floats over a black moustache or Liquorice Allsort. An interrogation of colour in the everyday landscape invites us to enjoy the composition of minimal elements in a vocabulary that rigorously pursues subtle nuance.

The mysterious elements of an image draw us towards margins of thoughts and forgotten elements in the puzzle. The whole continent of Africa suspended on a globe, fixed to a massive concrete arm, suggests a history overexposed to the reality of globalisation. *Monument* (2003), by Rut Blees Luxemburg, was part of a series of photographs taken in Dakar, Senegal,

collectively titled *Phantom* and commissioned by Tate Liverpool. The modernity that exploded after colonial independence is witnessed in the photograph as a time yet to come, a history still suspended like a dream.

Spectres of a different type are at play in *A ghost haunting a painting* (2010), by Derek Boshier. His work came to prominence during the 1960s when he became associated with British Pop Art, making works such as *Birthday* (1962), which employs a jigsaw sky and floating alphabets alongside talking bears. His later works with pop icons The Clash and David Bowie are symptomatic of a visual vocabulary delighting in metamorphosis and accelerated tropes of mainstream culture. The history of painting is retold in various narratives that try to plot and fix its smudged contours.

When Frank Bowling was elected to the Royal Academy in 2005 he was the first black artist to be invited to become an Academician. The absurdity of that fact does not blight the beauty of his canvases and his work *Retired Oriental Philosopher out jogging* (2012) might remind us that it was through conversations with Clement Greenberg in New York that he emerged as an erudite writer on abstraction and the aesthetic collisions of the emerging political philosophies of the jigsaw of the 'Black Atlantic'. Asked about the superimposition of meanings onto his canvases in the brochure for his solo exhibition at the Whitney Museum of American Art, from 4 November to 6 December 1971, Bowling responded: 'I feel very political about a lot of issues, and I'm certainly political about what it means to be an artist, an artist who happens to be black, as such, and I think a lot of the things which have gone down make what I'm doing a reflection of a much wider spectrum.'

The ways in which we talk about visual art sometimes lack a sense of its collusion with the sonic landscape. Using printing, weathering and, most recently, figuration to explore the layerings of the urban environment through complex arrangements, Stephen Carter's drift works recall the Minimalist compositions of

Steve Reich, such as *Come Out* (1966). By sampling the signs he sees around him and looping them visually in *Computer Empire* (2001), we are immersed in the white noise of contemporary advertising and its subliminal programming of the consumer experience.

The hybridity of aesthetics and the marketplace is nothing new and the synergy has been part of the very fabric of the works of Gordon Cheung. The technically acute layering of paint in various Baroque contortions over the iconic pink pages of the *Financial Times* is on display in *Unnamed Tulip 14 (Tulip Book)* (2013). The flower was the protagonist in one of the more bizarre historic market bubbles when the Netherlands became intoxicated with the new horticultural superstar from the East. In the autumn of 1636, at the height of the country's Golden Age, visitors might have seen a hysterical interest in books about tulips, which illustrated bulbs that could be bought like futures contracts.

The fragment refuses us access to a completed version of the story. If the pages of books can be used to speculate on futures markets, they can also disassemble the imagination through radical shifts in perspective. The worlds of *K – A Notebook* (2005) by Hélène Cixous witness the conceptual dialogues that have been rigorously explored in the montages, sculptures and paintings of Maria Chevska. *From the Diary of a Fly [no.24]* (2013) continues this trajectory of flight, or love affair, with letters. It is a painting with a topography that must be imagined from a perspective generated by a non-human apparatus of vision scanning alien surfaces, icon paintings and propaganda posters.

The mythology that precedes art is curious. With *The people who stand still (version)* (2014), Billy Childish alludes to the transcendental spirituality of trees, using the Sioux American Indian expression for tree as the title of the work. The painting offers a view of a massive pulsating tree trunk, pictured against harvested fields and a mountainous backdrop, as a symbol of isolation.

Extended daylight hours provide an added opportunity for exploring the transition between daytime and night-time, inside and outside. Fiona Crisp considers the point of observation in *Norwegian Series #3* (1999/2005): the window opening onto the mountain also frames the subdued light of the interior. The quiet drama of this space builds as we are torn between a distant mountain horizon and the things arrayed in the room.

The infamous words of Alice were 'Curiouser and curiouser!', when she began to stretch like a telescope away from her feet. We encounter the works of Angela de la Cruz with reciprocal wonder and bewilderment as she subjects painting and sculpture to a promiscuous liaison. Her canvases are reworked to distort our sensation of space, and in *Painting for a bookcase* (2014) we can imagine a secreted literature trapped in the bindings and whispering seditious jokes as the viewer observes their ludic form.

The sculptural works of Cathy de Monchaux are informed by a physicality to which she alludes in the titles of her drawings, such as *I saw the past splayed with the skin of my youth* (2009). These works refuse to succumb to the censorship of the field of vision. They invite us rather to look and luxuriate in the beauty of their structures. In *Vertical drawing – number 3* (2015), the delicate paper contorts and flexes in response to the intense manipulation of the surface with ink and pencil.

The narrative moment captured in *Jack of the Crossing* (2009) by Jeffrey Dennis replays the urbanisation of the imagination. The artist explores the possibility of fiction as the manifestation of myriad dimensions on a canvas, which, like Jonathan Raban's *Soft City* (1974), is a labyrinth of recollection, detours and information. The familiar figures of the city inhabit a photographic tableau, which is itself framed by an organic flow of colour that binds two figures in a threshold of observation.

Antony Donaldson burst out of the Slade School of Art in 1962 and was instantly recognised by the John Moores Painting Prize as one of the leading lights of the new generation of British

painters. His bold and playful use of contemporary cultural references and vivid palette make his work quintessentially Pop. His abstractions of the sexual stereotypes prefigure the works of later generations such as those of Julian Opie and Gary Hume. *Tourist Painting, Spotted Dog* (2012) is connected to a series of works that visually satirise Modernist icons: it is formally abstract and yet off the leash; it is a Jeff Koons puppy in front of the Guggenheim Bilbao and it is not.

The neon works of Tracey Emin deploy her signature hand-writing style, which emphasises a personal and emotional power. In *Move me* (2013), we have an emphatic demand, a cry for aesthetic transcendence or passionate ardour, both of which the artist has made part of her vocabulary, often by refusing to disentangle them in her works.

The paradoxes of scale and perspective have frequently surfaced in the playful intellectual rubric of Ryan Gander. The artist manipulates the Xeroxed history of Modernism and creates a hyper-pixelated anthology of its codes to frame the type of rich ethical aporia that inspires his work. This is in strong evidence in the domestic scale or coffee table sculpture titled *In the Shadow of the Alpinist (The Twenty Ninth Of January To The Fourth Of February, Two Thousand and Thirty One)* (2005), in which a scaled-down dolos, an object usually used to prevent coastal erosion, is displayed alongside a rub-down transfer showing a lunar calendar that illustrates the phases of the moon for each individual week of the year 2031.

The disorganisation of images is a labour performed with forensic diligence by Michael Ginsborg. He once said of the process that produced *Among Other Things* (2005): 'Maybe it is "contradictions and oppositions" that keep things moving. Images that were lost initially, either by others or by me, are lost all over again even when I decide to keep them. But they are lost in a new way because now they await their rediscovery. But paradoxically as completed works, though displayed, though given a place, all the potentialities they contained, all their pictorial possibilities, moving and changing, become static.

The uncanny capacity of an image to tell a story through association or dislocation is a feature of the photographic work by Mona Hatoum. In *Garfish (Bequia)* (1996), the severed head of a fish looks at its body a few centimetres away – a distance at once minor yet absolute – and both parts lie out of the water on a quayside. The fish is not at home and this violent separation from its habitat is resonant with the ongoing concerns of the artist.

The universal movement in architecture has been criticised for brutalising the space of habitation and yet the utopian ideal was to elevate people into the sky and democratise high-quality domestic living space. The conflicted reception of this modern movement in Britain has been a major focus of David Hepher's oeuvre. In a signature work, *Durrington Towers I* (2005), we see a canvas prepared with concrete and rendered with acrylic, oil and spray paints, capturing the elegant grids of the tower and the impressionistic runes that are arrayed across the painting.

The transposition of drawings into architecture and the utilisation of highly technical processes to work with traditional materials such as glass, slate and travertine are core in the current work of Susanna Heron. *Palm Prints* (2002) is a series of five wood engravings that explore essential elements and shapes. The prints on Japanese handmade paper (kurotani) are part of the universe of reproduction but also sustain a relationship to the human hand.

The postcard as a repository for images that can stimulate intense speculations is eloquently explored by Jacques Derrida in *The Post Card: From Socrates to Freud and Beyond* (1980). Susan Hiller's *Study for Rough Dawn* (2012) pursues the open and ambiguous relay of postal images by highlighting the anonymity of the artists who create these public artworks by over-painting postcards of picturesque sea views to create a cinematic sequence of seascapes in memory of those artists.

The personal library is another public display of indexes of subjectivity. Among the volumes that feature in *Bookends* (2015) by Patrick Hughes is one with a spine that bears the title *Lautréamont, the pseudonym of Isidore-Lucien Ducasse*. Lautréamont's only works, *Les Chants de Maldoror* and *Poésies*, had a major influence on modern literature, particularly on the Surrealists and the Situationists.

The rhizomatic connections between artists and art movements are not always celebrated enough but Albert Irvin once described his experience of seeing the Abstract Expressionist exhibition at the Tate in 1956 as 'like a bomb going off'. The manifestations of that experience can be read in the exuberant and expressive colours of *Nebraska III* (2008).

The impact of *The Album* (2003), an etching by Andrzej Jackowski, resides in its primitive figuration and manipulation of objects that have universal psychological resonance. He says: 'I use domestic objects like wardrobes and tables and beds, as receptacles of memory, imprints of our bodies and lives and experiences. Rafts, in a sense, we drift on in our life.'

The transformation of the figure into a scene of abstraction is depicted in *MUSÉE IMAGINAIRE, Plate 172* (2013) by Ann-Marie James. The writer Michael Bracewell has observed these metamorphoses as 'the beginnings of a greater process: an eruption of visual meaning into lava-like flows and combustions.'

A more explicit literary connection is at the heart of *Perhaps that was why...* (2001), one of a series of screen prints produced by Tess Jaray with the writer W.G. Sebald, in which Tess's geometry and precision are a perfect mirror to the haiku-like lines of her collaborator. Of her own method she has said: 'I'm trying to distil experiences and reduce them to their simplest form of expression. I attempt to eliminate everything, which doesn't contribute to what I am trying to find. But of course I don't know exactly what that is and only recognise it when I see it.'

The proliferation of the ways in which selfies and portraits are now disseminated via social media has demanded a reassessment of how bodies are represented. The performance of female subjectivity is explored in intimate detail in the work of Chantal Joffe. *Moll at Seagate* (2015) portrays the subject in a domestic interior dreamily considering an idea of something beyond the frame.

The history of artists' pigments and the archaeology of colour play a significant part in the work of Maria Lalic. *Compendium – Drawing from Blue Orange Opposite Painting* (2007) comes from her current 'Metal and Colour' series of paintings (ongoing), which situate paint with the metals from which their pigments derive.

The power of images to influence social behaviours is a highly political issue. *Women Beware of Man Made Medicine* (1980) uses archival materials from the East London Health Project showing a woman surrounded by information relating to the oral contraceptive pill. The photomontage created by Loraine Leeson addresses the side effects of medication while also highlighting the politics of space, which are often subject to power systems such as patriarchy.

The interfaces between art, science and technology have been a consistent territory of enquiry for Liliane Lijn. *Quantum I* (1974) is a large and delicately coloured screen print. The surface seduction of the image is unsettled by the fact that it depicts the Trombay nuclear power station in India, which made headlines that year when the country's first nuclear bomb was tested. The artist had cut the photograph from a newspaper about a year before the uproar, intrigued by the architectural forms of the power station.

The politics of public space are also the focus of *Aeroflot, 12.36pm* (2004). Melanie Manchot captures a group photograph staged with the people of Moscow. The postcard-pretty lighting distracts the viewer's attention away from the subversive threat of the public to the State. In President Vladimir Putin's Russia, photographing (and being photographed

in) certain public spaces is subject to heavy restriction or even prohibited.

The distressed jacket of a book is emblazoned with the title of the work: *Rags to Polyester* (2014). Harland Miller, whose epic bibliography bypasses the mundane effort of collating sentences and punctuating them into fictions, has created an oeuvre of instant classics depicted through simulations of Penguin book covers, battered and stained by the passing of fictional time.

135 Million Years BC (2013), by Tim Noble and Sue Webster, steps back in time beyond *100 Million Years B.C.* (1966), in which Raquel Welch and John Richardson romped around on Earth in an imaginary world where humans and dinosaurs cohabited. The artists are alone in the centre of a white void, naked and with elongated arms.

The modern aesthetic pervades *Fat Check Chair* (2006) by Humphrey Ocean, which is printed in monochromatic optical clarity by Maurice Payne. It is a democratic object that announces its contours in its title and then distorts itself as you consider those other art historical chairs, such as that of Vincent van Gogh, which caused Martin Heidegger such philosophical fidgeting about its 'thingness' in *The Origin of the Work of Art* (1950).

The mixed media assemblage *Tina* (2014), by Seb Patane, recalls Voltaire, due to the padded Louis XIV-style sofa on which the main figure reclines. We imagine her quoting the philosopher, 'Appreciation is a wonderful thing: it makes what is excellent in others belong to us as well.'

The technologies of painting are provocatively remixed in the oeuvre of Richard Patterson, in which he takes samples from various historical moments, from Photorealism to Abstract Expressionism, to create canvases and prints that convulse and defy categorisation. *Tapio van Toojerstraat* (2014) is a eulogy to the brushstroke.

The conversation between the *Stratified Figures* (2003) is in a language that we cannot translate. Their wax-laden bodies conceal the layering of artistic epochs. Vong Phaophanit has often made works that respond to the reciprocity of context. This work might be described as a migration from the monumental to the domestic scale in sculpture.

The movement between mediums is the playful rapture caught in the reflections of two works by William Pye: *Orange Sea* (1966) and *Curled Chrome* (1966). Sculptural models are transposed onto silkscreen and perfectly capture a Pop sensibility.

Ged Quinn's *Father Don't You See That I Am Burning* (2012) has been described as a 'kitten Christ' and it has the vivid force of an hallucination. The order of simulacra is deliberate and the work takes its title from a note by Sigmund Freud that concludes, 'Thus dreams make use of the present tense in the same manner and by the same right as day-dreams. The present tense is the one in which wishes are represented as fulfilled.'

Susan Sontag has said that, 'photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing.' From very different methodological approaches, two works by Sophy Rickett, *Observation 95* (1991/2013) and *Pissing Woman* (1994), render the night in startling ways, challenging what is a scientific observation and what is a gendered way of seeing the world.

The luxurious knots of hair in *Inside the View, No. 4* (2004), by Helen Sear, bind the viewer into a historiography in art that is spreading across Instagram, Pinterest and Twitter as we recall the mythological status of hair in the paintings of the Pre-Raphaelites and the intimacy of *Betty* (1988) by Gerhard Richter. Helen created her stunning technically layered photographic images in rural Wales, a landscape saturated in myth.

The noise of the hypocritical media is poetically restructured in *Pop Immigrants* (2014) by Yinka Shonibare. The montage is decorated with international share prices and the faces of pop icons living in Britain and 'loved' by the media.

The artist's studio portrait captures the scene of production in which ideas are creatively forged into things. This is the subject of the photograph of Anthony Caro taken by Nicholas Sinclair in 1992.

The surfaces of *GION RAIN* (2014) at first glance look like they are created using watercolours to capture the vivid scene. The work by Andrew Stahl is in fact in oils, which are delicately applied and thinned to leave the minimum trace. The style of the painting revisits the collision of European Impressionism with the histories of art across South-east Asia.

Georgina Starr has developed a radical body of work that explores mastication and other techniques for transforming materials, especially in relation to the form of the bubble. For Georgina, 'the bubble is the beginning of everything. It's the first breath, the first word and the first sculpture. The bubble is a world, an orb, a globe, a womb, a screen, a moon, a sun and a crystal ball. It is also a voice, the speaking aloud of what is inside. The bubble is feminine. When the bubble is chewed it becomes a spell which can transport and transform.' *Study for the Birth of Sculpture (I am under its spell, I am in another room)* (2015) might also be imagined as a rerouting of the themes explored by Friedrich Nietzsche in *The Birth of Tragedy from the Spirit of Music* (1872).

The resurgence of interest in the functional capacity of art to challenge its own reception is at work in *Tilda Chair (blue)* (2009) by Sarah Staton. It deploys the classic rhetoric of contemporary sculpture while also seductively inviting you to relax and sit on it.

Working consistently with the limits and possibilities of the abstract and Minimalist philosophies, Trevor Sutton composes his paintings and montages with particular attention to colour.

Gathering Light (for Gwyther) (2009–11) is scored using a spectrum that alludes to the ways in which rock formations appear in transitional lighting but is never representational and maintains a serialist attention to the grid within which it is arranged.

The curious tension between text and image sometimes distils the essence of a work and the conceptual paths that an artist is exploring. Estelle Thompson has created works that demand to be seen and her titles take us on a detour, simultaneously referring the viewer to what is seen in the work and what is not, for example, *Green Blocks Fuse, Black Red Yellow. Section* (2005–13) is divided into colour blocks but is itself part of a larger series that explores the architectural configurations of painting.

The radical deconstructive turns of Amikam Toren can be seen in early works such as *Neither a painting nor a chair* (1979), which presents the bone-like structure of a chair sculpted from its original wooden frame. For *View of the Seine* (2014), a painting found at a flea market was thoroughly pulped and turned into paint, which was subsequently applied with the corner angles of the original operating as signifiers of the cannibalised painting and the aesthetic conflict that is resolved in the work.

HEXEN 2.0/Historical Diagrams/From MKULTRA via the Counterculture to Technogaianism (2009–11) maps the cultural cartography that links the notorious CIA programmes of mind control, which utilised pharmacological tools and paranormal specialisms, to Technogaianism, which uses a similar repertoire of technologies but pursues a different ecological philosophy. Suzanne Treister effortlessly complicates the story of cultural history in an alchemical drawing that recalls the works of Robert Fludd.

Rarely has an artist made such ambitious work with oil pastels as the monumental wall paintings of David Tremlett. Although brought up in Cornwall and familiar with the St Ives School his international index was Continental Europe. His nomadic

travels and output have not slowed down although more recently his work has been seen on an epic scale at Tate Britain. *Wall Sculpture #4 (JAVA)* (2009) and *Wall Sculpture #1 (JAVA)* (2009) are from his studio practice, where he evolves his bold architectural geometry.

Recently interviewed in her studio in London by Axisweb, Julie Umerle noted that, 'Painting has had a real Renaissance in recent years, particularly abstract painting, and is once again very current. It's always been exciting when this happens and painting becomes part of the discourse of contemporary art rather than being relegated to the margins.' *Broken Symmetry III* (2009) explores the limits of symmetry within an abstract tradition.

When T.S. Eliot spent the autumn of 1921 in Margate it was to rest after a nervous breakdown. However, like J.M.W. Turner before him, something about the easterly aspect inspired him, in his case to write *The Wasteland* (1922). It includes a celebration of the beach as a site of melancholy existential reflection. After seeing Auguste Rodin's sculpture *The Kiss* (1901–4) at the Turner Contemporary, Sophie Von Hellermann was encouraged to create a sorrowful daydream in *Left behind (after the kiss)* (2014).

The conceptual strategies adopted by Richard Wentworth invite conjecture and reflection. They also frustrate the traditional hierarchies of aesthetic beauty by turning our gaze towards the apparently mundane or even ugly. Although he works in diverse media, his photography allows us to accompany him in urban landscapes and find readymade sculptural anomalies that have been placed for him to capture: small things that comment on the formal concerns of sculpture, which are arranged like signs from the *Crying of Lot 49* (1966) by Thomas Pynchon to lead a narrative to an unexpected conclusion. *Beijing* (2007–13) is an enigmatic angle with a shape attached, which looks something like the nose of Groucho Marx.

The coastal town of Hastings has been a significant inspiration for the artist Laetitia Yhap, who has created a diary, titled *Moments on the Stade Hastings* (1996), of the activities that continue to link the events on the beach to the lives of the fishermen whose nets and equipment are stored in large black sheds unique to the town.

These artworks have been collected here before being auctioned by Christie's and Paddle8.

The majority of the works will be auctioned on Paddle8.com, the online auction platform for art and objects. The Paddle8 auction will be live from 3:00pm GMT on 10 September until 9:30pm GMT on 24 September 2015. The closing hours will be marked with a DACS Foundation Auction party at the Londonewcastle Project Space in Shoreditch, London.

A selection of donated works will be sold at Christie's on 23 September, as a dedicated section of their FIRST OPEN auction, an accessible global series for both young and established collectors. Focusing on post-war and contemporary art, it will include artists Hurvin Anderson, Billy Childish, Angela de la Cruz, Tracey Emin, Mona Hatoum, Chantal Joffe and Richard Wentworth.



Harry Adams

The Expulsion: Man Leaving the Ice Field
2015

Oil and beeswax encaustic and
linen-covered board

50 x 36.5 cm

Edition 18/31 similar works

Courtesy of the artist and The L-13 Light
Industrial Workshop



Harry Adams

Men Breaking Ice
2015

Oil and beeswax encaustic and
linen-covered board

50 x 36.5 cm

Edition 18/31 similar works

Courtesy of the artist and The L-13
Light Industrial Workshop



Harry Adams

Flower and Buds 70/100, 1983
2014

Oil and beeswax encaustic on
cotton-covered board

36 x 24 cm

Edition 70/100 similar works made in
2014 to commemorate 101 years of
constant war since the 'war to end all wars'
Courtesy of the artist and The L-13 Light
Industrial Workshop



Hurvin Anderson

Construction

2013

Acrylic on paper

23 x 18 cm

Courtesy of the artist and

Thomas Dane Gallery



Charles Avery

*Untitled (As I look into space, I
meet the eye of my creator, as she
is watching me, as I am in her eye)*
2003–9

Woodcut

75 × 74.5 cm

81.6 × 80.6 × 3.4 cm (with frame)

Edition of 25

Courtesy of the artist and

Pilar Corrias Gallery



Jordan Baseman

Sabunchi (1-5)

2013-14

Archival pigment print using Viverra inks

47 x 65 cm

AP of edition of 3 plus 1 AP

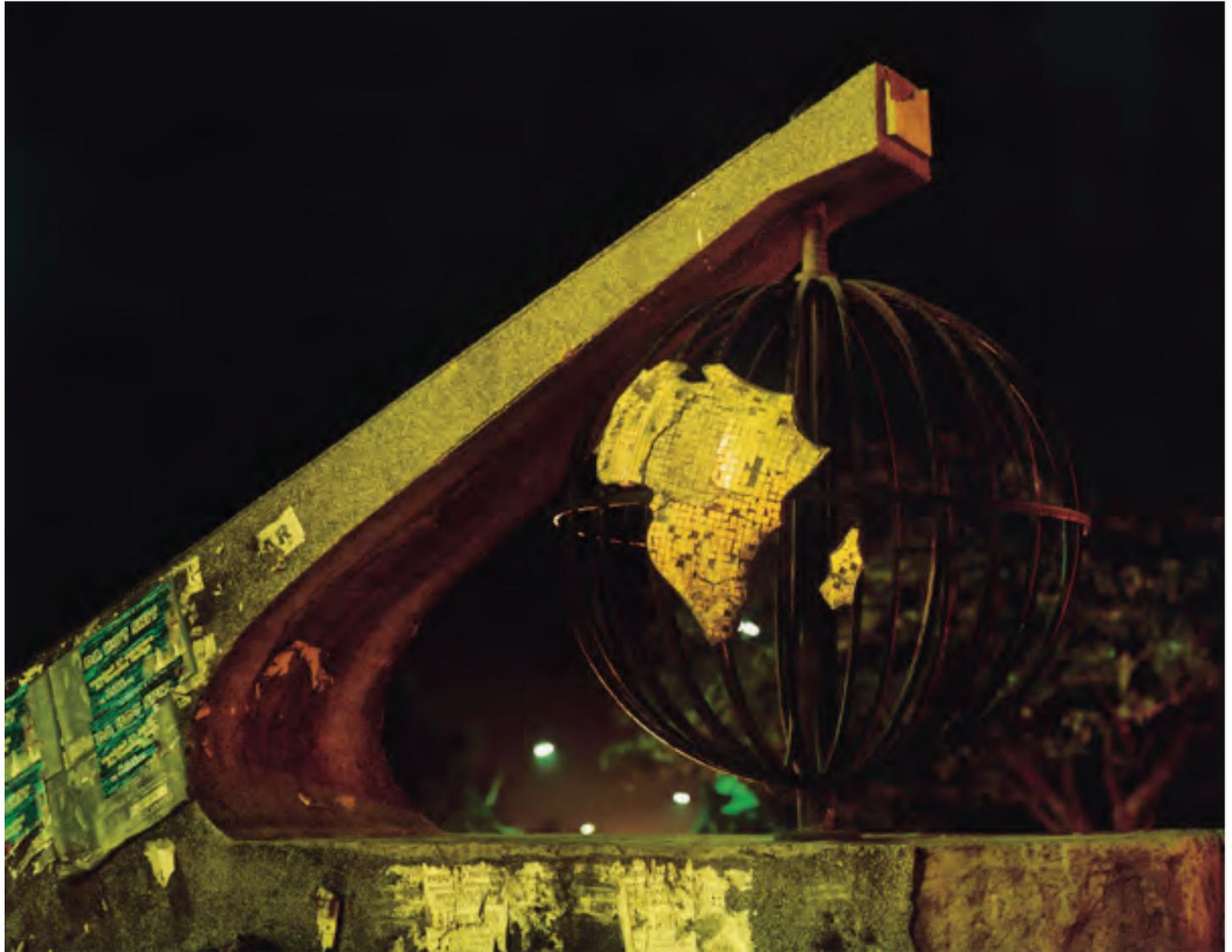
Courtesy of the artist and Matt's Gallery, London

David Batchelor

Colour Chart 65 (pink) 65, 03.09.13
2013

Gloss and matt paint on dibond
86.6 x 70 cm





Rut Blees Luxemburg

Monument

2003

C-type print

50 x 60 cm

Edition 2/5

Hahnemuhle fine art print, printed by the artist in 2014



Derek Boshier

A ghost haunting a painting

2010

Acrylic on paper

22.5 × 18 cm

Courtesy of the artist and Flowers Gallery

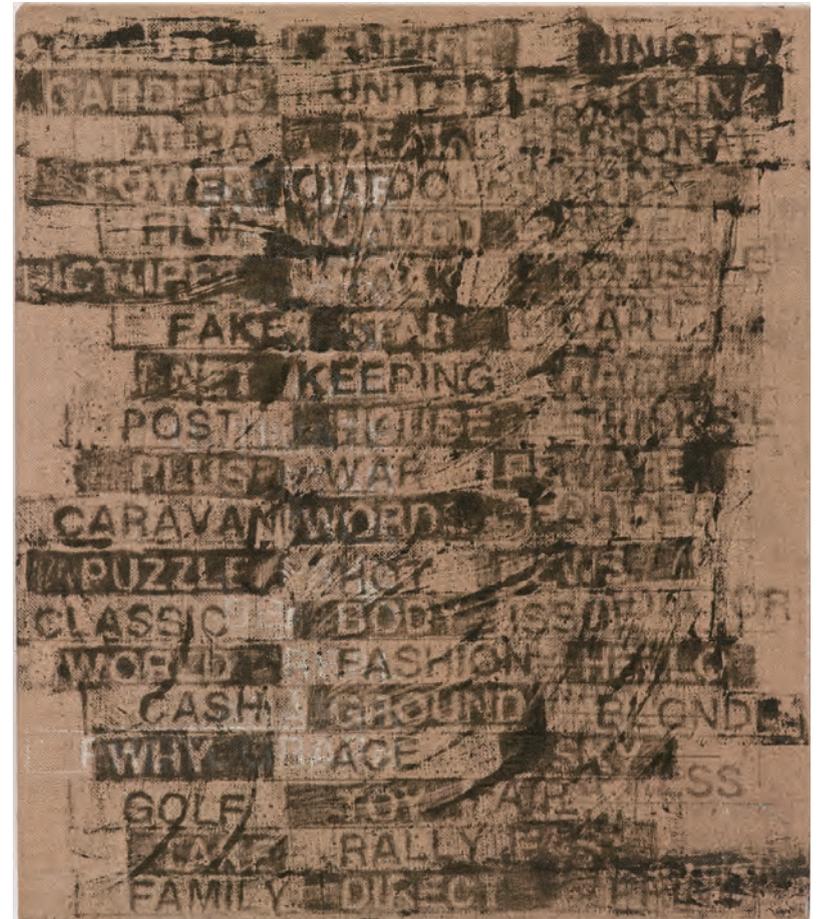


Frank Bowling

Retired Oriental Philosopher out jogging
2012

Acrylic on canvas
30.5 × 23 cm

Courtesy of the artist and Hales Gallery



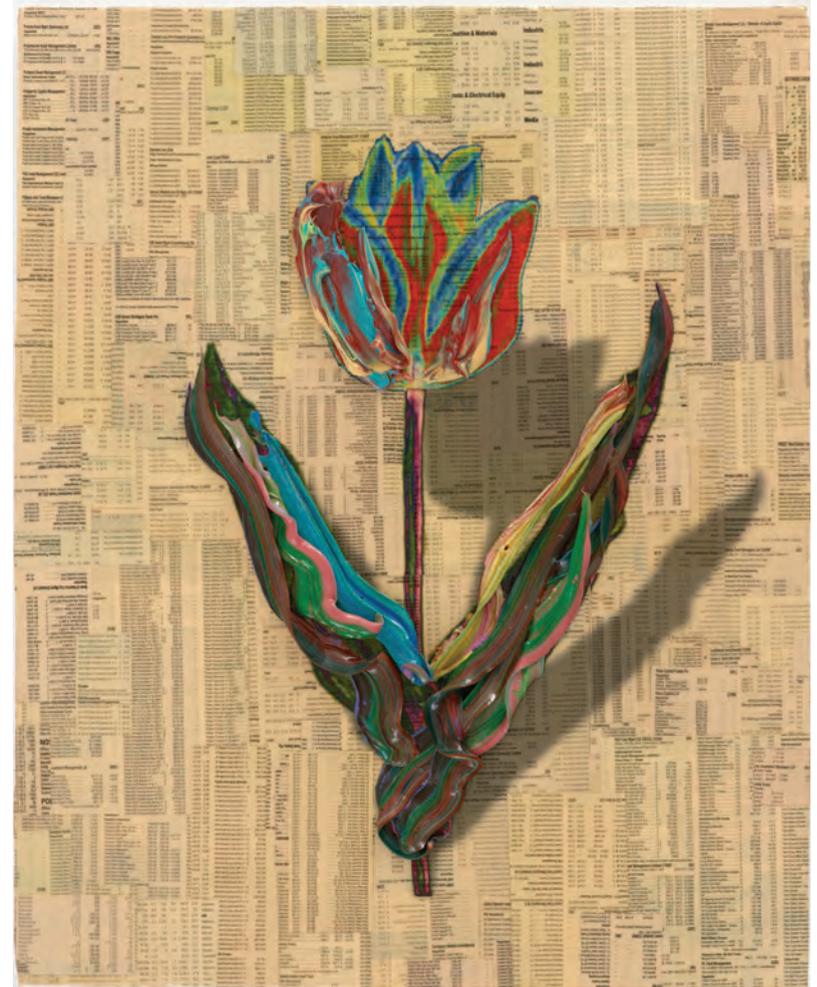
Stephen Carter

Computer Empire

2001

Acrylic and oil bar on linen

35.5 x 30.5 cm



Gordon Cheung

Unnamed Tulip 14 (Tulip Book)

2013

50 x 40 cm

Mixed media on wooden panel

Courtesy of the artist and Edel Assami



Maria Chevska
From the Diary of a Fly [no.24]
2013
Oil on linen
76 x 61 cm

Billy Childish

The people who stand still (version)

2014

Oil and charcoal on linen

91.5 x 61 cm

Courtesy of the artist, L-13 Light Industrial Workshop
and Carl Freedman Gallery





Fiona Crisp

Norwegian Series #3

1999/2005

Archival pigment prints from colour negatives, mounted on
dibond with coloured beechwood frame & museum glass

104 x 154 x 5 cm

Courtesy of the artist and Matt's Gallery

Angela de la Cruz

Painting for a bookcase

2014

Oil on canvas, wood

34.5 × 21 × 11.5 cm

Courtesy of the artist and Lisson Gallery



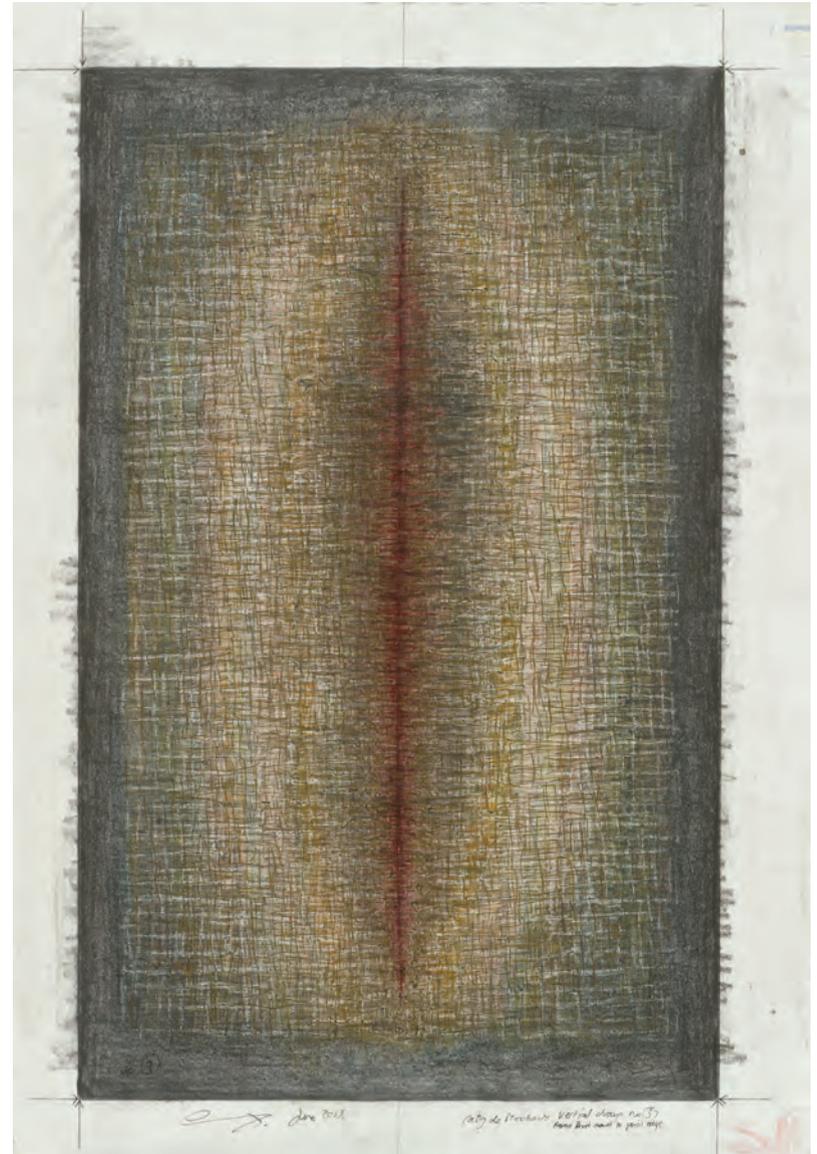
Cathy de Monchaux

Vertical drawing – number 3

2015

Pen and pencil on calligraphy paper

78 x 48 cm, 106 x 76 cm (framed)





Jeffrey Dennis
Jack of the Crossing
2009
Oil on linen
21 x 26 cm



Antony Donaldson
Tourist Painting, Spotted Dog
2012
Acrylic on board
43 x 47 cm



Tracey Emin

Move me

2013

Neon

26.2 x 69.9 cm

AP 1 of edition of 10 plus 2 APs

Courtesy of the artist and Lehmann Maupin

Ryan Gander

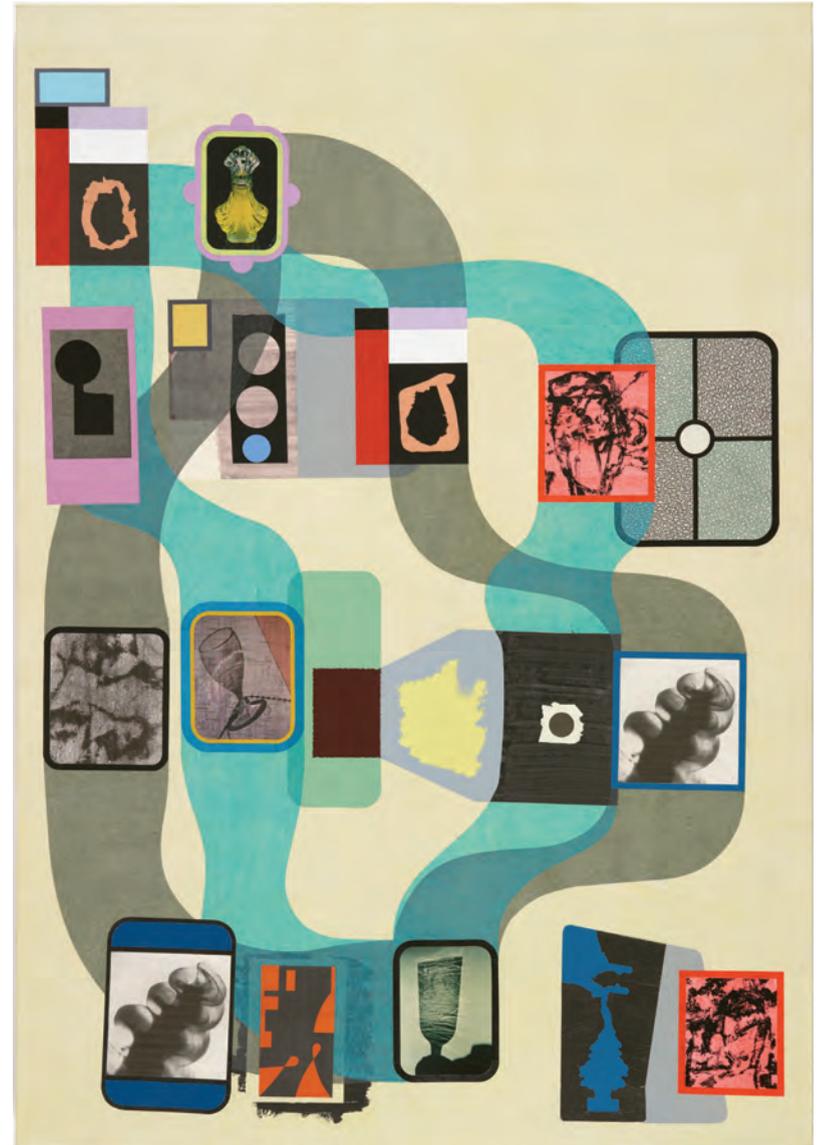
*In the Shadow of the Alpinist (The Twenty Ninth Of January
To The Fourth Of February, Two Thousand and Thirty One)*
2005

Plaster and rub-down transfer

Size variable (approx. 17 x 17 x 17 cm)

Edition 5/52





Michael Ginsborg

Among Other Things

2005

Acrylic, paper and inkjet prints on canvas

152.4 x 105 cm



Mona Hatoum

Garfish (Bequia)

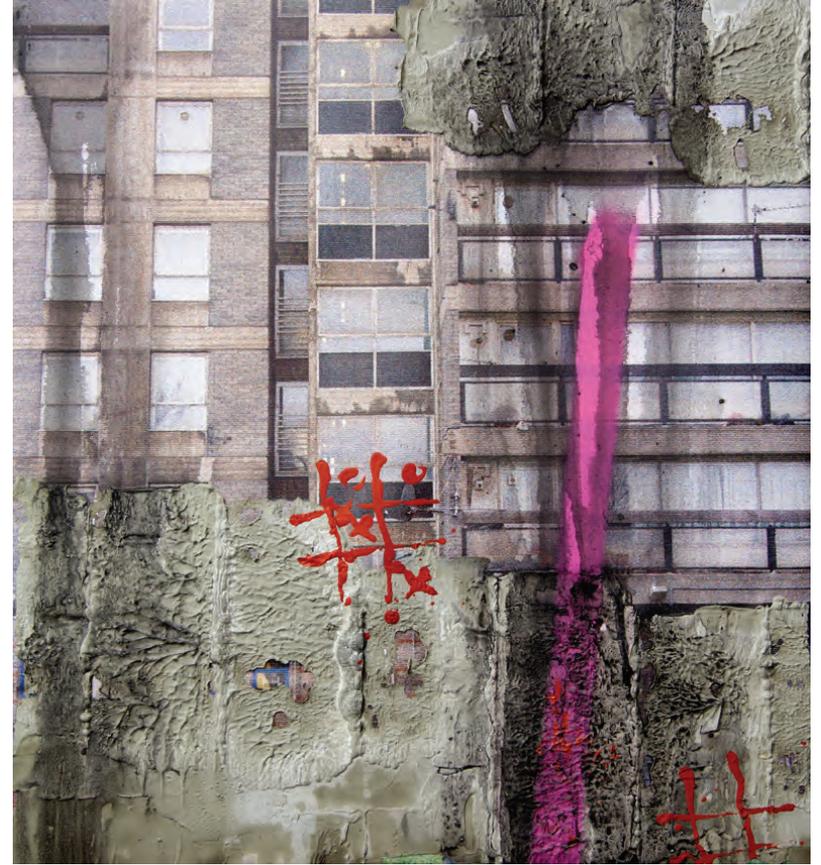
1996

C-type print

33 x 49.3 cm, 61 x 75 cm (with frame)

Edition 11/15

Courtesy of the artist and White Cube



David Hepher

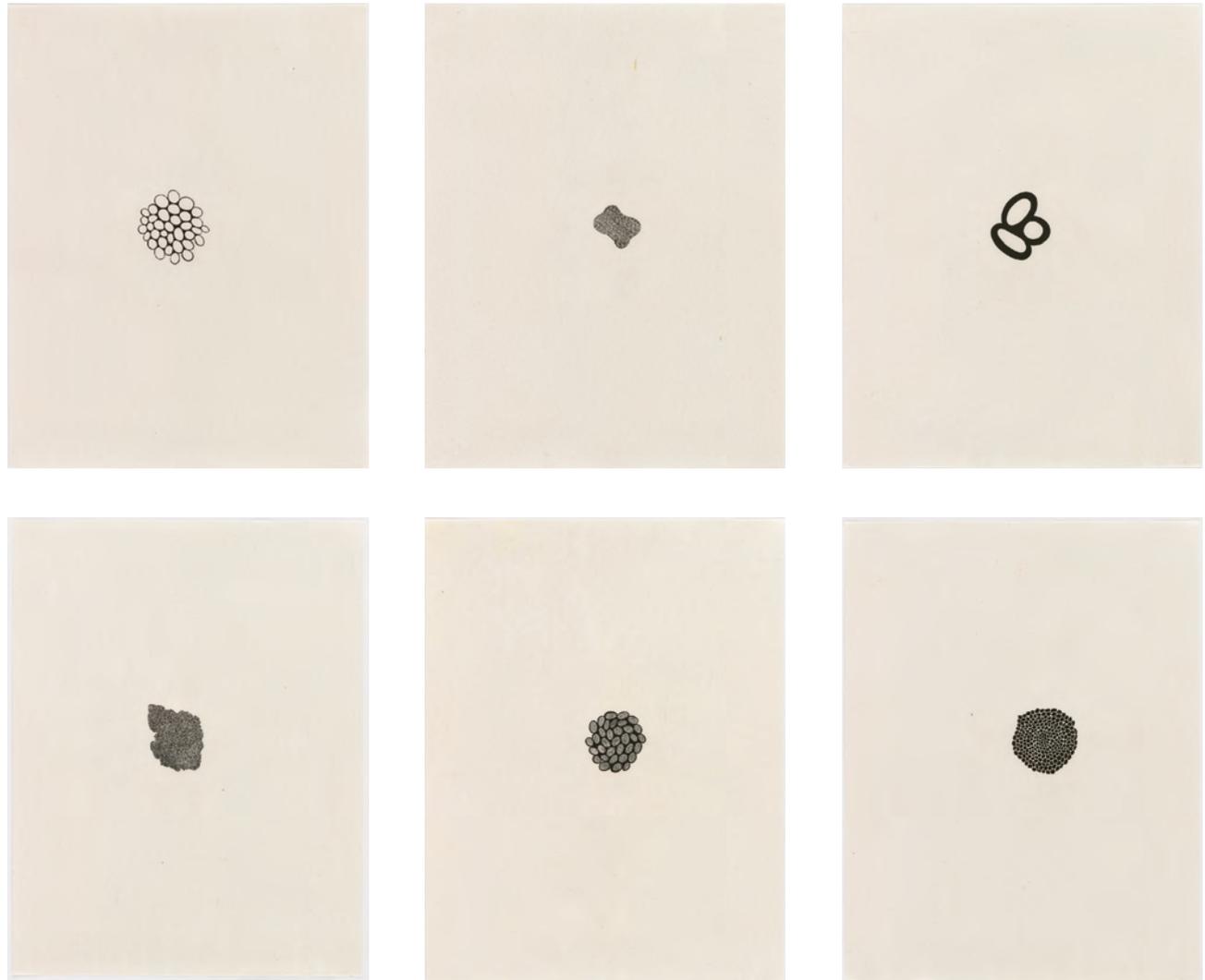
Durrington Towers I

2005

Concrete, acrylic, oil & spray paint on canvas

56 x 51 cm

Courtesy of the artist and Flowers Gallery



Susanna Heron

Palm Prints

2002

Wood engravings, special handmade ink on

Japanese handmade paper (kurotani)

56.8 x 43.3 cm

Set of 6 prints, edition 20/25

Printer: Masashi Ozaki. Print House: OM Co. Ltd Japan



Susan Hiller

Study for Rough Dawn
2012

Four glicée prints from hand-modified postcards,
individually framed and configured as shown

10 x 15.2 cm each

Unique edition

Courtesy of the artist and Lisson Gallery



Patrick Hughes

Bookends

2015

Hand-painted & photographic multiple with archival inkjet

63.5 × 89 × 17 cm

AP of edition of 50



Albert Irvin OBE

Nebraska III

2008

Screen print

Image size 40 x 40 cm, paper size 58 x 56.5 cm

Artist's proof v/v

Printed and published by Advanced Graphics London

Courtesy of the artist's estate



Andrzej Jackowski

The Album

2003

Etching

23 × 31.5 cm

Edition of 20



Ann-Marie James

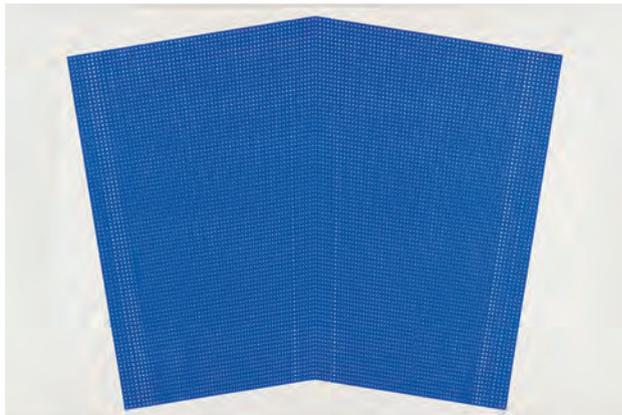
MUSÉE IMAGINAIRE, Plate 172

2013

Ink on paper

22.3 × 17.7 cm

Courtesy of the artist and Karsten Schubert



Perhaps that was why they mostly undid what they had sewn either on the same day, the next day or the day after that. It was also possible that in their imagination they envisaged something of such extraordinary beauty that the work they completed invariably disappointed them. At least that was what I thought, when on one of my visits to their workshop they showed me the pieces that had been spared the unstitching. One of them, a bridal gown made of hundreds of scraps of silk embroidered with silken thread, or rather woven over cobweb - fashion, which hung on a headless tailor's dummy, was a work of art so colourful and of such intricacy and perfection that it seemed almost to have come to life, and at the time I could no more believe my eyes than I can now trust my memory.

Tess Jaray

Perhaps that was why...

2001

Screen print

Image size 80 x 120 cm, text 54 x 71 cm



Chantal Joffe

Moll at Seagate

2015

Oil on canvas

46 x 38 cm

Courtesy of the artist and Victoria Miro, London



Maria Lalic

Compendium – Drawing from Blue Orange Opposite Painting
2007

Aluminium, lead and oil paint on paper

Image size 40 x 40 cm, paper size 50 x 70 cm

Lorraine Leeson

Women Beware of Man Made Medicine

1980

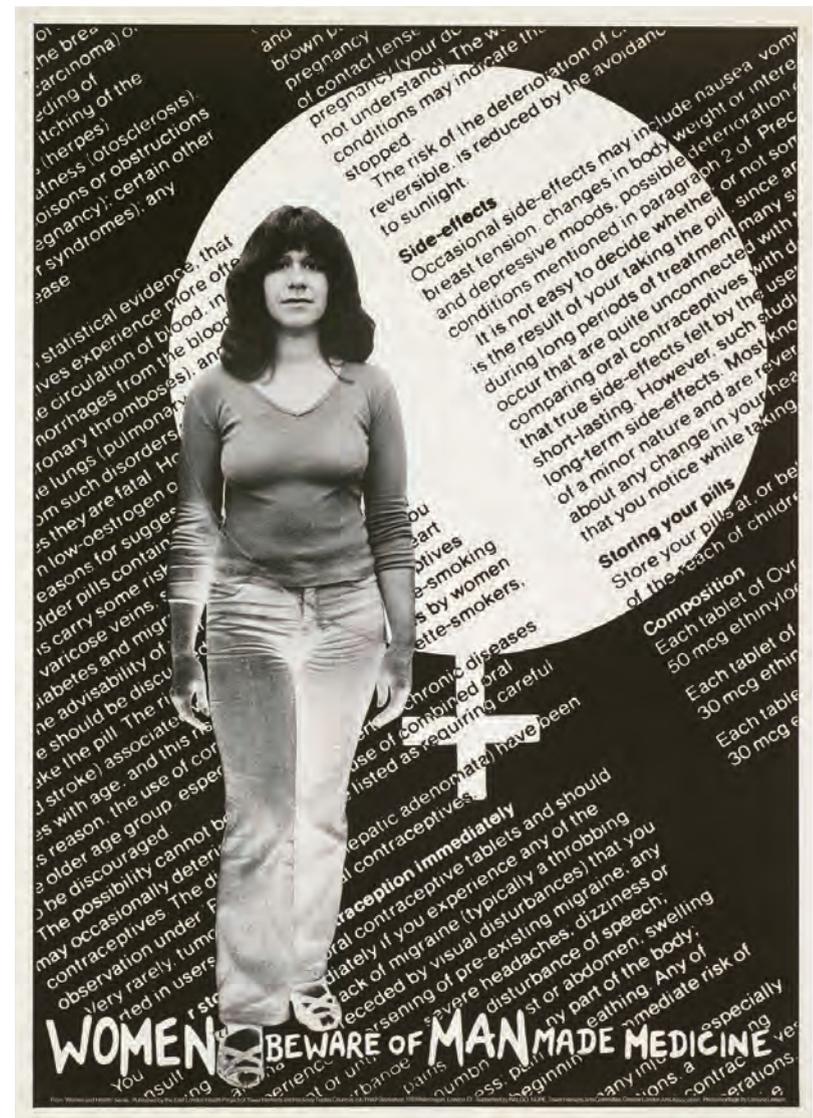
A2 poster, offset litho

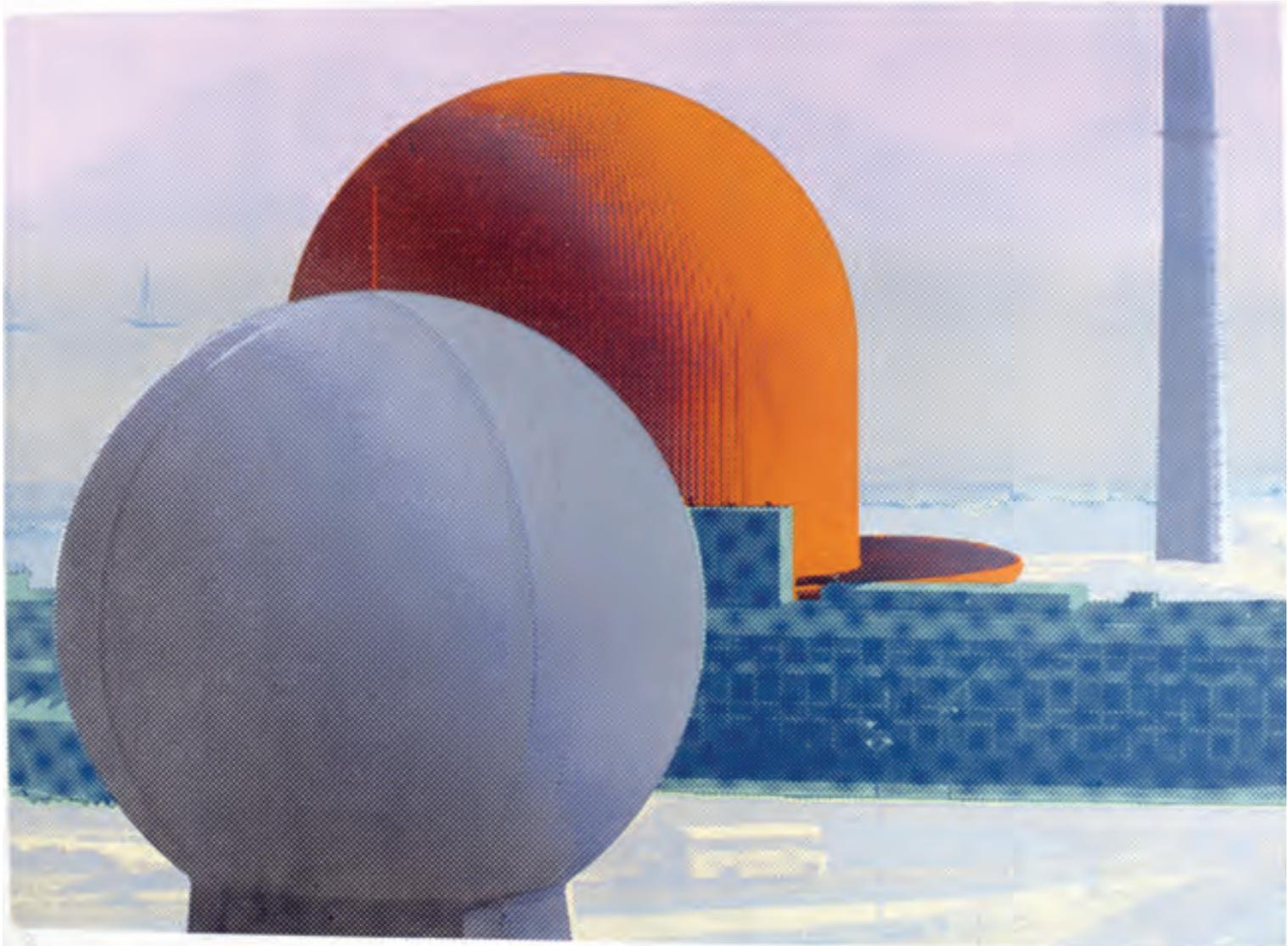
Unique edition

Courtesy of the artist and East London Health Project

Produced and distributed in conjunction with East London

Trades Councils and health workers' unions





Liliane Lijn

Quantum I

1974

Silkscreened by Kevin Harris and produced by
Alistair MackIntosh and Graham Paton

Edition 36/85

68 x 89 cm



Melanie Manchot

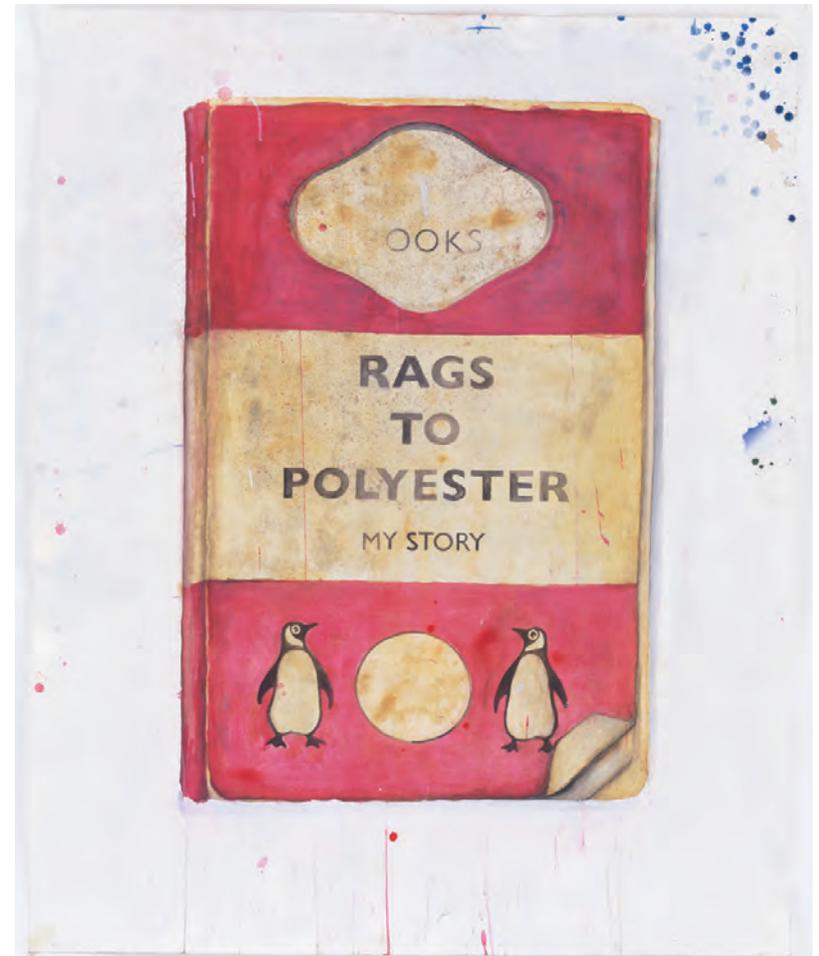
Aeroflot, 12.36pm

2004

Photographic C-type print

76 x 111 cm, 93 x 128 cm (with frame)

Edition 2/5



Harland Miller

Rags to Polyester

2014

Giclée print on German etching paper

95 cm x 75 cm

Edition of 50

Courtesy of the artist and White Cube



Tim Noble and Sue Webster

135 Million Years BC

2013

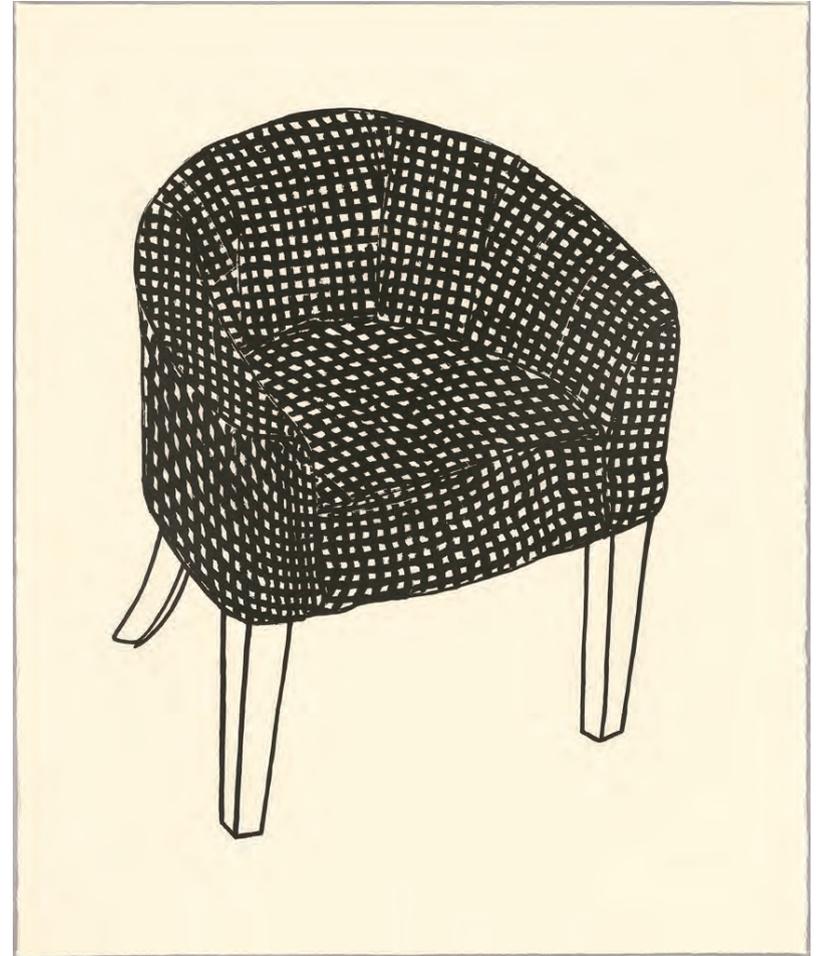
Lithograph on 250 gsm Arches Velin

handmade paper

70 x 100 cm

Edition of 60 plus 6 APs

Courtesy of the artist and Blain Southern



Humphrey Ocean

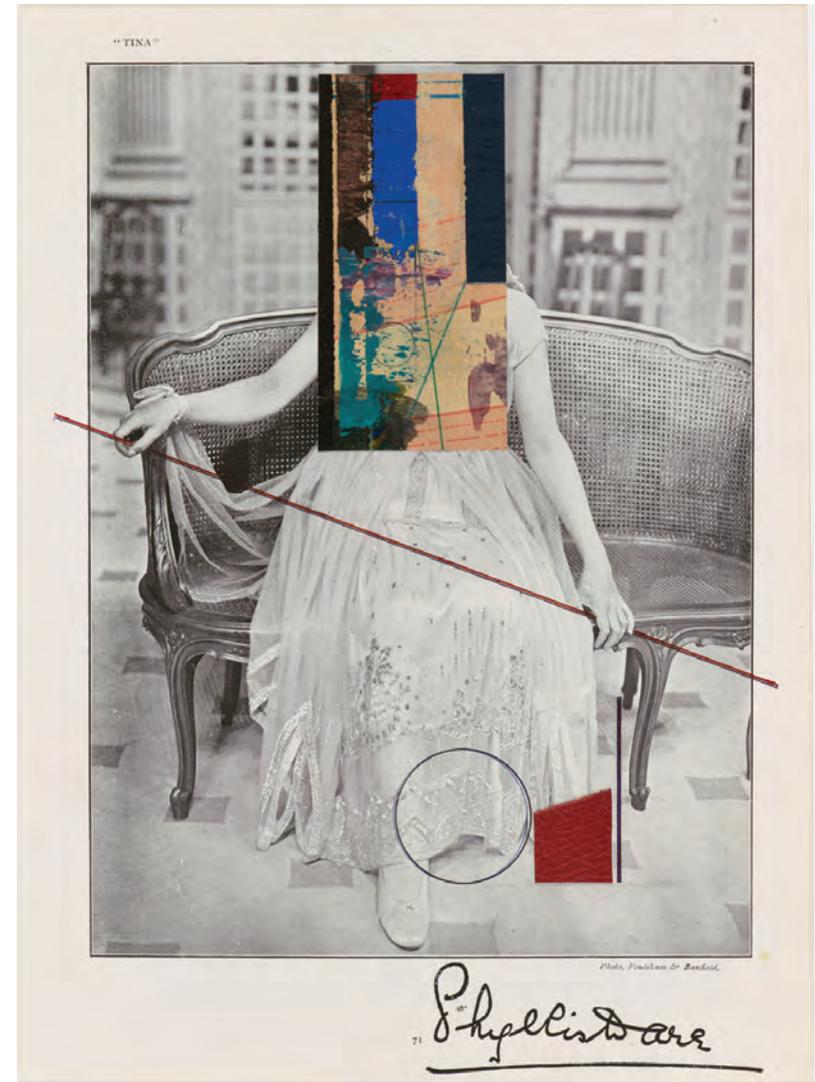
Fat Check Chair

2006

Aquatint on paper

Paper size 94.6 × 77.4, plate size 76.2 × 60.9 cm

Edition of 30 plus 7 APs



Seb Patane

Tina

2014

Ballpoint pen, colour pencil, acrylic, enamel
and collage on printed paper

29 x 20 cm



Richard Patterson

Tapio van Toojerstraap

2014

C-type Diasec print

91.4 x 71.6 cm

AP 1 of edition of 5 plus 2 APs

Courtesy of the artist and Timothy Taylor Gallery

Vong Phaophanit

Stratified Figures

2003

Ceramic figures with wax

16 × 16 cm each





William Pye

Orange Sea
1966
Silkscreen print
60 × 60 cm
Edition 12/20



William Pye

Curled Chrome
1966
Silkscreen print
60 × 60 cm
Edition 18/30



Ged Quinn

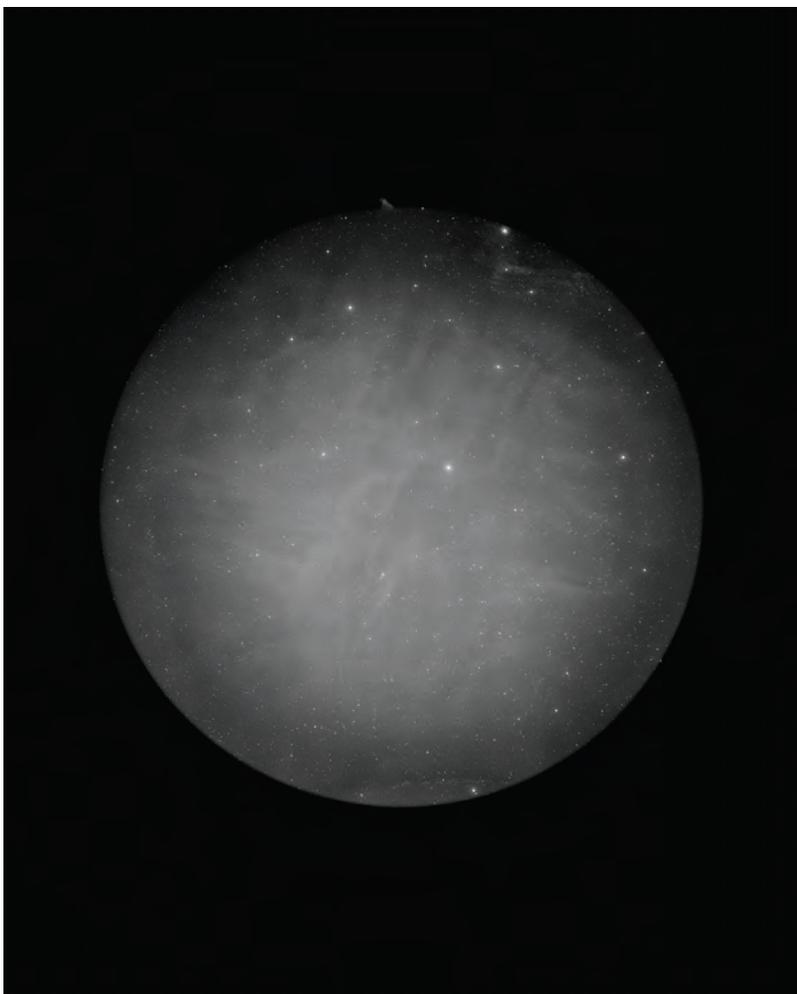
Father Don't You See That I Am Burning
2012

Polymer photogravure

36.5 x 41.5 cm

Edition 12/35 plus 10 APs

Courtesy of the artist and Stephen Friedman Gallery,
London



Sophy Rickett

Observation 95

1991/2013

FB Silver gelatin print, aluminium frame

120 x 150 cm

AP1 of edition of 5 plus 2 APs

Courtesy of the artist and Grimaldi Gavin



Sophy Rickett

Pissing Woman

1994

Silver gelatin print, wood frame

25 x 35 cm, 37 x 47 cm (with frame)

AP of edition of 2 plus 1 AP

Courtesy of the artist and Grimaldi Gavin



Helen Sear

Inside the View, No. 4

2004 (printed 2009)

C-type print

Image size 34 × 34 cm, sheet size 40 × 340 cm

Edition 1/5 plus 2 APs



Yinka Shonibare MBE

Pop Immigrants

2014

Digital pigment print onto 255 gsm Somerset Velvet

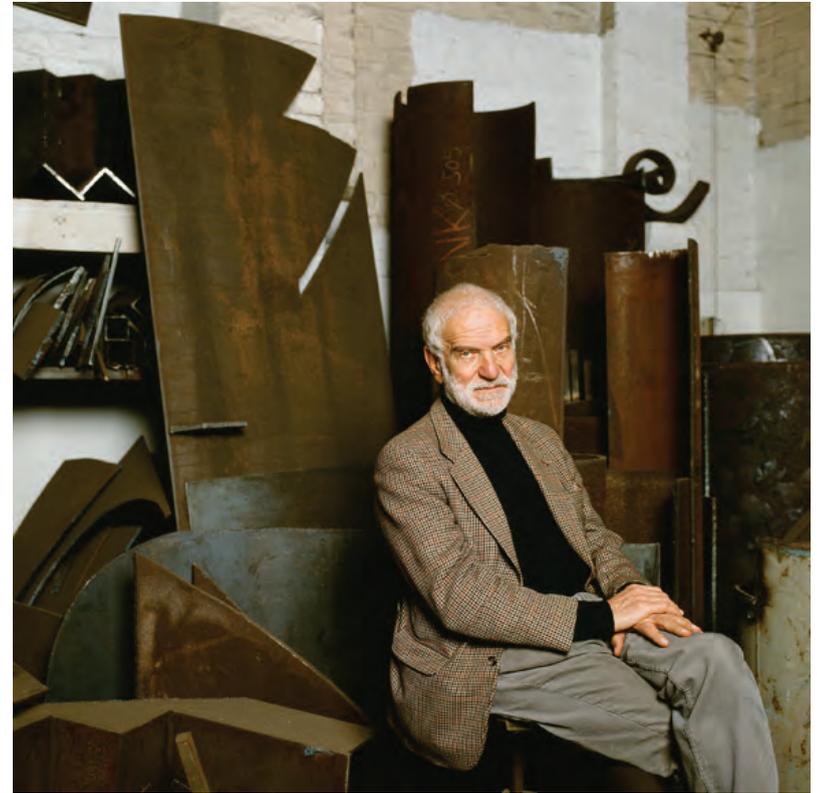
Enhanced, silkscreen glaze with gold leaf detail,

hand deckled all round

76 x 57 cm

Edition of 250

Courtesy of the artist and Stephen Friedman Gallery,
London



Nicholas Sinclair

Sir Anthony Caro London

1992

Archival pigment print

60.9 x 50.8 cm

Edition 1/10



Andrew Stahl

GION RAIN

2014

Oil on canvas

60 x 80 cm



Georgina Starr

*Study for the Birth of Sculpture (I am under its spell,
I am in another room)*

2015

Wood, paper, pigment, paint and polyvinyl resin
40 x 53 cm

Sarah Staton

Tilda Chair (blue)

2009

Wooden chair

80 x 70 x 80 cm

Edition 3/8 plus 2 APs





Trevor Sutton
Gathering Light (for Gwyther)
2009–11
Oil and paper on board
124.5 × 94 cm



Estelle Thompson

Section

2005–13

Oil on panel

36 x 28 cm



Amikam Toren

View of the Seine

2014

From a series called *Reproductions*, No. 73

Pulped painting, PVA and collage on canvas

65 x 75 cm

HEXEN20: From MKULTRA via the Counterculture to Technogatanism



Suzanne Treister

*HEXEN 2.0/ Historical Diagrams/ From MKULTRA via the
Counterculture to Technogatanism*

2009–11

Archival giclée print with watercolour on Arches paper
42 x 29.7 cm

Artist proof, hand coloured one off version



David Tremlett
Wall Sculpture #4 (JAVA)
2009
Pastel on paper
41 x 58.5 cm



David Tremlett
Wall Sculpture #1 (JAVA)
2009
Pastel on paper
41 x 58.5 cm



Julie Umerle
Broken Symmetry III
2009
Acrylic on canvas
56 x 56 x 3 cm



Sophie Von Hellermann

Left behind (after the kiss)

2014

Acrylic on canvas

181 x 231 cm



Richard Wentworth

Beijing

2007–13

C-type print

31.6 × 48 cm, 38.8 × 55.2 × 7 cm (with frame)

Unique edition

Courtesy of the artist and Lisson Gallery



Laetitia Yhap

Moments on the Stade Hastings

1996

58 × 39.5 cm

Edition of 12

Printed in the studio of Martin Ware

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DACS Foundation
33 Old Bethnal Green Road
London E2 6AA
Contact@dacsfoundation.org
www.dacsfoundation.org

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Cover image
Susan Hiller, *Study for Rough Dawn* (2012) (detail),
four giclée prints from hand-modified postcards,
individually framed and configured as shown, 10 × 15.2 cm each