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Stephan Balkenhol
Matthew Barney
Janet Cardiff and George Bures Miller
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Antony Gormley
Richard Hamilton
Susan Hiller
Roger Hiorns
Andy Holden
Roni Horn
Cristina Iglesias
Ilya and Emilia Kabakov
Mike Kelley +
Laurie Anderson / Kim Gordon /
Cameron Jamie / Cary Loren /
Paul McCarthy / John Miller /
Tony Oursler / Raymond Pettibon /
Jim Shaw / Marnie Weber
Michael Landy
Charles LeDray
Christian Marclay
Steve McQueen
Juan Muñoz
Paul Pfeiffer
Susan Philipsz
Daniel Silver
Taryn Simon
Wolfgang Tillmans
Richard Wentworth
Rachel Whiteread

ARTISTS FOR ARTANGEL



Artists for Artangel

A FUND FOR THE FUTURE

Sotheby's
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Artangel

7-28 JUNE 2018



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Artists for Artangel

LIVE AUCTION 28 JUNE 2018

CONDUCTED BY ALEX BRANCZIK OF SOTHEBY'S
AT BANQUETING HOUSE, WHITEHALL, LONDON

ONLINE AUCTION 7–28 JUNE

WWW.PADDLE8.COM/AUCTION/ARTANGEL

EXHIBITION 8–27 JUNE

22 CORK STREET, LONDON

Sotheby's EST. 1744

Paddle ⁸



Susan Hiller, *London Jukebox*, 2018. (detail)

Foreword

For more than three decades, Artangel has developed close collaborations with many of the world's leading artists, filmmakers, writers, composers and performers to produce surprising new works of scale and originality. There have been recurrent landmarks along the way; exceptional projects shaped by different places, seizing public attention and continuing to resonate long afterwards.

Whilst each new project is different, Artangel's ambition remains the same: to leave no stone unturned in enabling artists to make the best possible work and for the widest possible public, whilst going to any length to safeguard the integrity of the experience. Artangel allows artists to think the unthinkable, and create the unimaginable.

To ensure that Artangel can continue to be as bold a pathfinder over the next decade, we are creating a major new fund, *Artists for Artangel*, led by our most generous community of donors, the artists with whom we have had the pleasure of working over the past 25 years.

Artangel's overheads and operating costs are thankfully underwritten by Arts Council England. This means that everything raised from *Artists for Artangel* will go directly towards the new fund. Our intention is not to establish an endowment but rather to build a significant and flexible reservoir of resources. This will ensure Artangel will be able to nurture remarkable artists and back the boldest of visions in a decisive and timely way.

James Lingwood and Michael Morris
Co-Directors, Artangel

Artangel: A Brief History

Ever since Rachel Whiteread's concrete cast of a terraced house in Bow astonished audiences in the early 1990s, London has been at the heart of Artangel's work.

Projects ranging from Michael Landy's *Break Down* and Francis Alys' *Seven Walks*, to Steve McQueen's *Carib's Leap/Western Deep*, Roger Hiorns' *Seizure* and Taryn Simon's *An Occupation of Loss* have all exerted a magnetic pull to particular places in the city.

Sometimes the experience is solitary, as in the unnerving encounter with Gregor Schneider's *Die Familie Schneider* or Janet Cardiff's immersive audio walk *The Missing Voice*. At other times large crowds converge - witness the thousands drawn to Ryoji Ikeda's *spectra* or the mixed community of consumers who chanced upon Miranda July's interfaith charity shop in Selfridges.

Some projects unfold over a single day, such as Jeremy Deller's re-enactment of *The Battle of Orgreave* in South Yorkshire; and others evolve over centuries, notably Jem Finer's thousand-year *Longplayer*. Moving image works by artists such as Matthew Barney's *Cremaster 4*, Douglas Gordon's *Feature Film* and Tony Oursler's *The Influence Machine* have been widely seen around the world since first commissioned and presented by Artangel.

Occasionally, the starting point for a project is a particularly powerful location. The silent cells and chapel of the empty Reading Prison, where Oscar Wilde was incarcerated, housed haunting works by Vija Celmins, Rita Donagh, Marlene Dumas, Robert Gober, Richard Hamilton, Nan Goldin, Wolfgang Tillmans and Colm Toibín amongst many others in *Inside: Artists and Writers in Reading Prison*.

Artangel also spreads its wings beyond the UK and three long-term installations are ongoing - Roni Horn's *Vatnasafn/Library of Water* in Iceland, Mike Kelley's *Mobile Homestead* in Detroit and Cristina Iglesias' *Tres Aguas* in Toledo, continue to draw audiences to places of enduring significance for each artist.



Top left:
Rachel Whiteread, *House*
London, 1993

Top right:
Ryoji Ikeda, *spectra*, London,
2014

Bottom right:
Jeremy Deller, *The Battle of
Orgreave*, 2001

Bottom left:
Francis Alys, *The Nightwatch*,
London, 2004

Bidding and viewing information

EXHIBITION

8 - 27 June 2018
22 Cork Street
London W1S 3NG

OPENING TIMES:

Tuesday - Saturday 11am - 7pm
Sundays 11am - 5pm
(closed Mondays)

Bidding in the live auction

The live auction takes place at a private event on Thursday 28 June 2018. To register interest in placing an Absentee Bid or requesting a Telephone Bid please visit artangel.org.uk/auction.

Lots can also be viewed and bid upon online at www.paddle8.com/auction/artangel. Please note that online bidding for the Live Auction closes at 5pm Wednesday 27 June 2018.

Paddle8 representatives can at this point continue to bid on your behalf; more information on the website above.

Absentee bids

Absentee bids can be placed on the Live Auction lots throughout the exhibition. To register interest or place an Absentee Bid please visit artangel.org.uk/auction and complete a form. Deadline to receive Absentee Bids is 2pm on Thursday 28 June 2018.

Bidding in the online auction

The online auction opens at 9am on Thursday 7 June 2018, and closes at 10.45pm Thursday 28 June 2018. To register interest and place bids on all lots in the auction, please visit www.paddle8.com/auction/artangel.

Private sales, new editions and series of works

For all sales enquiries on works available outside the auction, please contact sales@artangel.org.uk / +44 (0)20 7713 1400.

Paddle8 are offering a 'Buy it Now' opportunity on some works; please visit www.paddle8.com/auction/artangel for details of these editions and series.

Payment

No buyer's premium is payable.

The sale of these artworks is zero-rated for VAT purposes.

Method of payment for live and online auction lots and Buy it Now artworks: invoices are issued, payable within 3 days by cheque or Bank Transfer. Preferred method is bank transfer, but credit card payments are accepted for sums under £ 10,000 via Paddle8. For more information on payment please contact sales@artangel.org.uk / +44 (0)20 7713 1400.

Transport and collection of artwork

Fine art handlers Martinspeed will store the artworks at their central London warehouse **free of charge** for two weeks following the close of auction, after which point a storage charge will start to be incurred by the buyer. Upon settlement of invoices, Martinspeed agree to release purchased work to the buyer free of charge, and are offering a special delivery rate of £ 175 plus VAT to London postcodes, un-timed on a mutually agreeable day, to be paid by the buyer.

Contact details

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Co-Directors
Artangel
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sales@artangel.org.uk
Artangel is a registered charity (No 29276)

Artists for Artangel

LIVE AUCTION
28 JUNE 2018

Wolfgang Tillmans b. 1968, Remscheid

Separate System, Reading Prison (self a)

2016
Inkjet print on paper mounted on aluminium in artist's frame
81 x 62 x 2 cm, framed
Edition 2/3 + 1AP
Signed label on verso
Courtesy the artist and Maureen Paley, London

£ 15,000 – 20,000

Wolfgang Tillmans' work ranges across photography, video, publications and recorded music and traverses an extraordinary expanse of subject and genre, from still lives and portraits to abstractions and landscapes.

Foremost a photographer, Tillmans has pushed the boundaries of the medium since he first became known in the 1990s for a body of work that was empathetic with the energies of living and clubbing in London and elsewhere. Always aware of the specific qualities and possibilities of the medium, and at once restlessly experimental and deeply committed, Tillmans' photographs pair intimacy and joy with pressing social and political concerns including gender, LGBTQ rights, globalism and migration.

In 2016, Tillmans visited the empty Reading Prison at the invitation of Artangel. He made a number of self-portraits in individual cells, and a video taken through the grilles of a prison window, restlessly scrutinising the world beyond the prison walls.

The 'Separate System' in the title of this photograph refers to the harsh penal regime in place in Reading Prison through the second half of the 19th century. Prisoners were confined in their cell for 23 hours a day, and forbidden from any kind of communication with other inmates. This dehumanising system was in operation when Oscar Wilde was imprisoned in Reading Gaol from 1895-97, sentenced for 'acts of indecency with other male persons'.

Two of Tillmans' self-portraits were exhibited in the 2016 exhibition *Inside: Artists and Writers in Reading Prison*. *Separate System, Reading Prison (self a)* shows the artist reflected in a mirror on the wall of the cell. His features are distorted and confined first within the frame of the mirror and then within the frame of the picture.



Separate System (self B), 2016;
Inside: Artists and Writers in Reading Prison, 2016
An Artangel exhibition

Wolfgang Tillmans lives and works in Berlin and London. Recent solo exhibitions include Musée d'Art Contemporain et Multimédias, Kinshasha (2018); Tate Modern, London (2017); Fondation Beyeler, Basel (2017); Kunstverein, Hamburg (2017). Museu Serralves, Porto (2016); National Museum of Art, Osaka (2015); Moderna Museet, Stockholm (2012); Kunsthalle Zurich (2012); Serpentine Gallery, London (2012); P.S.1 Contemporary Art Center, New York (2006); Museum of Contemporary Art Chicago and the Hammer Museum, Los Angeles (2006).

Museum Collections include the Art Institute of Chicago; Centre Georges Pompidou, Paris; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Moderna Museet, Stockholm; Museum Ludwig, Cologne; National Museum of Art, Osaka. In 2001 he was the first photographer to be awarded the Turner Prize.



Vija Celmins b. 1938, Riga

Untitled #4

2016
Mezzotint on Hahnemühle copperplate bright white paper in
artist's frame
54 x 48 cm (58 x 51 x 3 cm framed)
Edition 5 / 35, signed in graphite (lower recto)
Courtesy the artist and Matthew Marks Gallery

£ 10,000 – 15,000

Vija Celmins's austere and sensual drawings, paintings and prints contain vast spaces – deserts, oceans and night skies - within highly concentrated forms.

Celmins first made drawings and prints of the night sky in the 1970s, inspired by a four-month stay in New Mexico and by photographs of the cosmos produced by NASA. The night sky is a subject which continues to absorb her, and has become emblematic of a deeply absorbing body of work without parallel in contemporary art.

Printmaking is an integral part of Celmins' art. The intensely worked surfaces of her night sky prints, with their constellations of countless tiny white spaces in the darkness, suggest immense space. Created slowly over long periods of time in the artist's studio in New York, they invite a similar slowing of perception in the viewer. In deep time, the stars are moving away, but in Celmins' still surfaces they stay just where they are, drawing the viewer in. They are tablets for reflection on our place in the greater scheme of things; in Celmins' words, "traps of space and time."

The mezzotint is an engraving technique developed in the seventeenth century to which Celmins has increasingly returned in recent years. Deriving from the Italian *mezzo* (half) and *tinta* (tone), the technique allows for the creation of prints with particularly subtle gradations of tone and rich and velvety blacks.

A number of Celmins' *Night Sky* prints were installed in individual cells as part of Artangel's 2016 exhibition *Inside: Artists and Writers in Reading Prison* alongside letters by contemporary writers drawing on experiences of confinement, both real and imagined.



Untitled #3, 2016; *Inside: Artists and Writers in Reading Prison*, 2016
An Artangel exhibition

Vija Celmins moved to the United States in 1948. She spent several years in Los Angeles in the 1960s before settling in New York in the 1970s. A major retrospective of her work will open at the San Francisco Museum of Modern Art in late 2018, before travelling to the Metropolitan Museum of Art in New York in 2019. Important surveys of Celmins' work include *Double Reality*, Latvian Museum of National Art, Riga (2014), *Television and Disaster, 1964-66*, The Menil Collection, Houston (2010); retrospectives of her drawings at Centre Georges Pompidou, Paris (2006) and her prints at the Metropolitan Museum of Art, New York (2002). A survey of her work travelled to ICA London, Museo Nacional Centro de Arte Reina Sofía, Madrid, Kunstmuseum Wintherthur and Museum für Moderne Kunst, Frankfurt (1996-97).

Her prints are in the collections of many of the world's leading museums including the Museum of Modern Art, New York, Metropolitan Museum of Art, New York, Art Institute of Chicago, The Menil Collection, Houston and Centre Georges Pompidou, Paris. They form one of the Artist's Rooms shared by Tate and the National Galleries of Scotland.



Mike Kelley 1954–2012

Mobile Homestead Swag Lamp

2010-13
Aluminium, steel, lighting fixtures, and wiring
43 x 66 x 46cm
Artist's proof 2/5 (edition of 15 + 5 AP) with numbered tag
Courtesy The Mike Kelley Foundation for the Arts and Artangel

Sold together with

Laurie Anderson / Kim Gordon /
Cameron Jamie / Cary Loren /
Paul McCarthy / John Miller /
Tony Oursler / Raymond Pettibon /
Jim Shaw / Marnie Weber

Sub-basement box for Mobile Homestead

2018
Locked metal box containing unique drawings, photographs and sculptures
Box 45 x 67 x 23cm; works, various dimensions
Courtesy the artists

£ 50,000 – 70,000

Mike Kelley's *Mobile Homestead*, a full-scale replica of the artist's childhood home in Westland in the suburbs of Detroit was commissioned by Artangel and completed in downtown Detroit after the artist's death in 2012.

Mobile Homestead is a schizophrenic project, one that has a public life, and a private one. The rooms on the ground floor are exactly the same as those of the original 1950s house where Kelley was raised. Located in downtown Detroit adjacent to MOCAD, they are used by local community groups for a range of activities. Kelley also designed a double-level basement and designated that its spaces could only be used by artists of his choosing to enact 'private rites of an aesthetic nature'. They have never been accessible to the public.

Reflecting the spirit of Kelley's intentions for the underground spaces, a group of artists – Laurie Anderson, Cameron Jamie, Cary Loren, Paul McCarthy, John Miller, Tony Oursler, Raymond Pettibon, Jim Shaw and Marnie Weber – all friends, collaborators, associates and admirers of Kelley's – have contributed works for a unique *Sub-basement box for Mobile Homestead*.

The box is offered together with one of the metal *Mobile Homestead Swag Lamp* mobiles that Kelley produced in 2010. In keeping with the imperative for secrecy, the contents of the sub-basement box remain under lock and key until the work finds a home.



Mobile Homestead,
Detroit, USA, 2010
An Artangel and MOCAD
commission

Mike Kelley was born in Detroit in 1954 and died in 2012. Recent major surveys include Museum of Contemporary Art, Los Angeles (2014); MoMA PS1, New York (2013); Centre Pompidou, Paris (2013) and Stedelijk Museum, Amsterdam (2012). The mobile part of *Mobile Homestead* was built in 2010, and the completed house opened in 2013 by Artangel and MOCAD. Alongside this, Kelley's final work, a trilogy of *Mobile Homestead* videos premiered.

In 1973, the legendary proto-punk and noise rock band *Destroy all Monsters* was formed by Kelley together with University of Michigan friends Cary Loren, Jim Shaw and Niagara. Two years later, Kelley moved to Los Angeles to study at Cal Arts where he met Laurie Anderson, John Miller, Tony Oursler and Raymond Pettibon. He later worked on a number of important collaborative works, including *Heidi* (1992) with Paul McCarthy and *The Poetics Project* (1997-8) with Tony Oursler. In 2003, Kelley joined Cameron Jamie as he made the Artangel-commissioned film *Spook House* (2003) over the Halloween period in and around Detroit.



Antony Gormley b. 1950, London

TRANSMIT (1½ Scale Rooter) II

2017
Cast iron
102.2 x 53.3 x 16.3 cm
Unique
Initialed on underside
Courtesy the artist

£ 175,000 – 200,000

Antony Gormley’s widely acclaimed sculptures, installations and public artworks interrogate the relationship of the human body to space. By critically engaging with his own body and those of others, his work has developed the potential opened up by sculpture since the 1960s in exploring where human beings stand in relation to nature and the universe.

In 2006, as a central part of Artangel’s Margate *Exodus* by filmmaker Penny Woolcock, Gormley created an epic sculpture adjacent to the remains of the Dreamland funfair. Collaborating with a range of local residents, Gormley built the 25-metre high *WASTE MAN* constructed entirely out of 30 tonnes of household cast-offs – wardrobes, tables, chairs, paintings, pianos, a dartboard, a front door and several toilet seats. The sculpture took six weeks to make and was burnt to the ground in 32 minutes, filmed live as an audience of thousands looked on. “Some works are made in wax to be cast in bronze”, said Gormley at the time, “this sculpture was made in domestic waste and cast in fire”.

TRANSMIT (1½ Scale Rooter) II is a new work, part of the artist’s *Rooter* series made across the last two years in which plant-like branching systems are used to map a human body in space. The sculpture presents the internal structure of the body as a central torso with extensions into its five extremities, with deliberate 90-degree bends and a proportional scaling of limbs. Made from iron, the core material of the Earth, the work’s black surface has been created through immersion in a tank of tannic acid, a process that simulates anaerobic oxidation.

“I want to ask if we can think about the body less as a place of idealisation, representation or narrative and instead as a place; a place of transformation where thought and feeling arises.” (Antony Gormley on the series *Rooters*, 2018)



WASTE MAN, 2006; *Exodus*, Margate, 2006
An Artangel commission

Antony Gormley’s work has been seen extensively across the UK and internationally. Recent exhibitions include the Long Museum, Shanghai (2017); National Portrait Gallery, London (2016); Forte di Belvedere, Florence (2015); Centro Cultural Banco do Brasil, São Paulo, Rio de Janeiro and Brasilia (2012); The State Hermitage Museum, St Petersburg (2011); Kunsthau Bregenz, Austria (2010); Hayward Gallery, London (2007). Permanent public works include the *Angel of the North* (Gateshead, England), *Another Place* (Crosby Beach, England), *Inside Australia* (Lake Ballard, Western Australia) and *Chord* (MIT - Massachusetts Institute of Technology, Cambridge, MA, USA). Gormley was awarded the Turner Prize in 1994, the Obayashi Prize in 2012 and the Praemium Imperiale in 2013. In 1997 he was made an OBE and was knighted in 2014. He is an Honorary Fellow of the Royal Institute of British Architects, Honorary Doctor of the University of Cambridge and has been a Royal Academician since 2003.



Francis Alÿs b.1959, Antwerp

9th RGT Army Air Corps

2013
Embed - Helmand Province
Oil and encaustic on canvas on wood
Two paintings, 13 x 18.1 cm; 22 x 22.5 cm
Unique
Certificate of Authenticity
Courtesy the artist and David Zwirner Gallery

£ 125,000 - 175,000

Francis Alÿs's 'poetically political' work includes performance, video, paintings and drawings. Working in different places around the world, and in different scales from modest drawings to epic events involving hundreds of participants, he has chased tornadoes in south America (*Tornado*, 2001-10), pushed a melting block of ice through the streets of Mexico City (*Paradox of Praxis I*, 1997), carried a leaking can of paint along the contested Israel/Palestine border (*The Green Line*, 1995) and invited hundreds of students to move a sand dune several inches in Peru (*When Faith Moves Mountains*, 2002).

In 2004-5 Alÿs spent several months in London at the invitation of Artangel, walking the streets, observing its particular characteristics, listening to its sounds, reading its signs and surfaces. The resulting work *Seven Walks* tracked the movement of different protagonists through parts of the city: the artist himself drumming on the metal railings of London streets, an urban fox wandering around the National Portrait Gallery at night, and a retinue of Coldstream Guards marching through the City of London.

Throughout his career, Alÿs has made small-scale paintings alongside his other art-making activities. The scale relates both to the small narrative paintings on the predellas of early Renaissance altarpieces and to ex-voto paintings on tin plate common in Mexico, where Alÿs has been based for over 25 years.

Alÿs's paintings are often drawn from his immersion in a particular environment. Between 2010 and 2014, he travelled extensively to Afghanistan following his invitation to participate in documenta 13 and in 2013, he was embedded with UK forces eight times in Helmand province.

9th RGT Army Air Corps is one of a series of diptychs based on the tactical recognition flashes worn by British soldiers in Afghanistan. In one painting, the blue stripes of the flash are 'embedded' in a painting depicting a conflict zone. In the companion painting, the blue stripes, no longer part of the soldier's uniform, lose one tactical role and gain another, as they join a history of abstract painting.



Seven Walks, London, 2005
An Artangel commission

Francis Alÿs initially trained as an architect. He moved to Mexico City in 1986 where he continues to live and work. Major recent solo exhibitions include Ikon Gallery, Birmingham with Beirut Art Centre (upcoming in 2018); Art Gallery of Ontario, Toronto, Canada (2016-2017); Museo Tamayo, Mexico City, Mexico (2015); Tate Modern, London (2011), toured to Wiels Centre d'Art Contemporain, Brussels; The Museum of Modern Art, New York and MoMA PS1, New York. His work is in public collections worldwide including Art Institute of Chicago; Hammer Museum, Los Angeles; Musée d'Art Moderne de la Ville de Paris; The Museum of Modern Art, New York; Philadelphia Museum of Art; Pinakothek der Moderne, Munich; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; and Tate Gallery, London.



Richard Hamilton 1922–2011

Desert Storm

2008
Epson HE print on Somerset satin paper
on board, aluminium frame
110 x 110 cm
Unique
Courtesy the Artist's Estate

£ 100,000 – 150,000

Throughout an extraordinary career that extended from the 1950s to the first decade of the 21st century, Richard Hamilton restlessly explored the relationship between fine art, popular culture, politics and technology. Prophetic about the increasing convergence of public and private space and the formative role of technologies in modern society, Hamilton engaged with contemporary political subjects throughout his career, reflecting in a number of important paintings and prints on how conflict is represented in the mass media from newspapers to television and the internet.

Hamilton's contemporary 'history paintings' include *Swingeing London 67* (1968-69), *The citizen* (1981-3) and a series of paintings responding to the Gulf War of 1990-91 and the Iraq War of 2003-10. Studies for *The citizen* and related works by Hamilton were exhibited in Artangel's 2016 exhibition *Inside: Artists and Writers in Reading Prison*.

Desert Storm was first shown in *Protest Pictures*, an important survey of Hamilton's work at Inverleith House, Edinburgh (2008), presented alongside *Shock and Awe* (2007-08), a portrait of Tony Blair, in the final room in the exhibition.

Over the last decade of his life, Hamilton composed and painted his work on his computer. Printed on a large-scale Epson printer, he considered these late works as paintings. *War Games*, a larger version of the work, was made at the time of the Gulf War and is in the collection of San Francisco Museum of Modern Art.

A founding member of the Independent Group in London in the early 1950s, Richard Hamilton is closely associated with the emergence of Pop Art in England. Surveys of his work were presented at MACBA, Barcelona and Museum Ludwig, Cologne (2003), Solomon R. Guggenheim Museum, New York (1973), and at Tate Gallery, London (1970 and 1992). Three years after the artist's death, a retrospective of his work was presented at Tate Modern, London and the Museo Nacional Centro de Arte Reina Sofía, Madrid in 2014.



The citizen - study 1, 1981; *Inside: Artists and Writers in Reading Prison*, 2016
An Artangel exhibition



Stephan Balkenhol b. 1957, Fritzlar

Engel (Angel)

2007
Coloured cement
Approx 2m high
Unique
Courtesy the artist and Stephen Friedman Gallery

£ 80,000 – 120,000

Stephan Balkenhol's figurative sculptures in wood, cement and bronze have appeared in a wide range of public places and private spaces across the world over the past three decades. Alongside other artists of his generation in Germany including Katharina Fritsch and Thomas Schütte, Balkenhol has been instrumental in revitalising the figurative form in contemporary sculpture.

His sculptures of anonymous men and women stand as quiet counterpoints to the heroic statues and monuments that have populated cities throughout the world, from Greek and Roman times to the present day. Rather than projecting power or celebrating victory, Balkenhol's sculptures are more reserved. They embody a contemporary condition, of individuals alone amongst the crowd.

In 1992 Balkenhol was commissioned by Artangel and the Hayward Gallery to make a new site-specific project as part of the exhibition *Double Take*. He made a monumental *Large Head* for a column standing in the river next to Blackfriars Bridge. The life-size *Figure on a Buoy* bobbed up and down in the slow-moving waters of the River Thames.

Engel (Angel) was commissioned by the city of Burgos in Spain for an exhibition in 2007. Balkenhol chose a location outside the Gothic cathedral. Like a pilgrim arriving in the city, the angel looks up to the sky, perhaps offering an expression of thanks for his safe arrival.

Two metres high, *Engel (Angel)* was modelled by the artist in cement, with pigment mixed into the wet material to colour the figure's clothing and wings. A bronze version of the sculpture was acquired by the city of Burgos. This original cement sculpture has remained with the artist for the past decade. It can be exhibited inside or outside.



Head of a man, Blackfriars Bridge, London, 1992
An Artangel commission

The work of Stephan Balkenhol has been presented in numerous exhibitions including surveys at Moscow Museum of Modern Art (2015), Deichtorhallen, Hamburg (2008-2009), National Museum of Contemporary Art, Osaka (2005), Tel Aviv Museum of Art (2005) and Hirshhorn Museum and Sculpture Garden, Washington DC (1995). Recent public sculptures have been made in Bayreuth, Berlin, Chicago, Graz, Hamburg, Rome and San Francisco amongst many other cities.

Balkenhol's works are included in prominent collections internationally, including the Musée des Beaux Arts de Montréal, Quebec; Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington DC; Art Institute of Chicago, Chicago; Hamburger Bahnhof, Berlin; Kunstmuseum Bonn, Germany; Musée de Grenoble, France; The National Museum of Art, Osaka and Peggy Guggenheim Collection, Venice.



Rachel Whiteread b. 1963, Ilford

Untitled

2018
Resin
60 x 50 x 7.5cm
Unique
Courtesy the artist and Gagosian

£ 60,000 – 80,000

It is 25 years since Rachel Whiteread's *House* materialised on the edge of a park in east London. The mute monument, cast in concrete from a condemned Victorian house, created a perfect storm, generating a passionate debate that spread from the immediate neighbourhood to the national airwaves and the Houses of Parliament. Commissioned by Artangel, *House*'s short life lasted for only eighty days before it was demolished, but it remains one of the most well-known and keenly remembered public sculptures of recent decades. Whiteread was awarded the Turner Prize for *House* in 1993.

Like all of Whiteread's sculpture, the starting point for *House* was something that already existed in the world. To make her sculpture, she casts the surfaces and volumes of familiar objects – baths and sinks, windows and doors, rows of books – working with materials ranging from plaster and concrete to rubber and resin. Over the past decade, as was strikingly revealed in the final room of Whiteread's recent retrospective at Tate Britain (2017-18), she has developed a quietly compelling body of work with clear translucent coloured resin.

One of the most striking features of *House* was its windows, blank and blind. Marking the threshold between an interior place and a world outside, the domestic window is something to which Whiteread has returned for a recent body of work. Cast from a window blind, which serves to obscure the view of someone looking in, *Untitled*, 2018, is secured to the wall at roughly the height of a domestic window, absorbing and reflecting the gaze of the viewer.



House, London, 1993
An Artangel commission

A major retrospective of the work of Rachel Whiteread work was presented at Tate Britain (2017-18) and is travelling to 21er Haus, Museum of Contemporary Art, Vienna, National Gallery of Art, Washington DC, and Saint Louis Art Museum, Missouri in 2018-19. A survey of Whiteread's drawings was presented at the Hammer Museum of Art, Los Angeles, the Nasher Sculpture Center, Dallas, and Tate Britain in 2010.

In addition to *House*, Whiteread has realised several major public projects including *Holocaust Memorial*, Vienna (1995), *Water Tower*, New York, (1998), *Monument*, Trafalgar Square, London, 2001 and *Cabin*, New York (2016).



Juan Muñoz 1953-2001

Untitled

Circa 2000
Bronze and wood
90 x 29 x 23 cm (figure)
30 x 35 x 30 cm (wooden box)
Unique
Certificate of Authenticity
Courtesy Juan Muñoz Estate

£ 100,000–150,000

Juan Muñoz created an important body of sculptural work from the late 1980s until 2001 in which the figure, moulded with resin or cast in bronze, played a prominent role. Together with other artists of his generation including Robert Gober, Charles Ray and Thomas Schütte, Muñoz succeeded in prising open new positions for the figure in sculpture.

Suggested intimacies and surprising illusions recur throughout Muñoz’s work, not least in *A Man in a Room, Gambling*, his 1997 Artangel collaboration with the composer Gavin Bryars. The world is a stage in his work; the sculptures stand and the viewer moves, walking through ensembles such as the *Conversation Pieces* or large-scale installations like his final work *Double Bind* in the Turbine Hall, Tate Modern in 2001, or seeing their reflection in mirror or glass which also double the faces of the sculpture. Always less than life size, and often with an arrested gesture of some kind such as listening, whispering or laughing, Muñoz’s sculptures play with closeness and distance (physical and cultural), likeness and otherness.

Amongst Muñoz’s most distinctive late works are sculptures of an Arab figure wearing a fez and facing a window. In a first version, the lips are closed and the figure stands on a steel chair. In a second unique version, the mouth of the figure is open. Standing on a wooden box, and facing the window, he appears to be breathing on to the glass. The ‘breath’ can be applied, either temporarily or permanently, with the guidance of the Juan Muñoz Estate.



Juan Muñoz at the live recording of ‘*A Man in a Room, Gambling*’ at BBC Maida Vale Studios, London, 1997
An Artangel commission

Important exhibitions of the work of Juan Muñoz during his lifetime include at Louisiana Museum, Humlebaek, Denmark (2000), *A Place Called Abroad*, Dia Center for the Arts, New York (1996) and *Monologues and Dialogues*, Palacio de Velázquez, Madrid (1996). Since his death in 2001, major retrospective exhibitions have been presented at the Hangar Bicocca, Milan (2015), Museo Nacional Centro de Arte Reina Sofía in Madrid (2009), Guggenheim Museum Bilbao and Tate Modern, London (both 2008), Museum of Contemporary Art, Los Angeles (2002) and Hirshhorn Museum, Washington DC (2001).

His works are in the collections of the Art Institute of Chicago; Solomon R. Guggenheim Museum, New York; Tate Collection, London; Hirshhorn Museum and Sculpture Garden in Washington, D.C; The Museum of Modern, New York among others.



Michael Landy b. 1963, London

New Commission: a pair of portrait drawings

Pencil on paper
Approx 70 x 55cm
Courtesy the artist and Thomas Dane Gallery

£ 10,000 – 15,000

In 2010 Michael Landy spent several months drawing the faces of his close friends and family. Many of these drawings portray artists who played an important role in the art scene in Britain in the 1990s, including Michael Craig-Martin, Sarah Lucas, Gillian Wearing and Rachel Whiteread. An exhibition of these portrait drawings was presented at the National Portrait Gallery, London in 2011.

Landy's intimate drawings appear to mark a departure from his large-scale installations such as the 2001 Artangel commission *Break Down*, in which he catalogued all his possessions and then systematically destroyed everything in an empty department store on Oxford Street. However they also mark a continuation of his interest in the value we place on people and objects.

Always beginning with the sitter's left eye, Landy focuses solely on the face of the sitter, without their neck and shoulders. Meticulously drawn in delicate pencil, without shading, the face floats on the sheet of white paper.

For this new commission, Landy will make a pair of portrait drawings. The subjects are to be chosen by the purchaser. Sittings will take place in Landy's studio in East London, preferably in Autumn 2018. Each portrait will take two days.



Break Down, London, 2001
An Artangel commission

Michael Landy came to prominence in the 1990s with a number of large-scale installations including *Market* (1990), *Scrapheap Services* (1995), *Break Down* (2001). Further large-scale projects including *Semi-detached*, Tate Britain (2004) and *Art Bin*, South London Gallery (2010). Recent solo exhibitions include *DEMONSTRATION*, The Power Plant, Toronto (2018), *Breaking News* (Athens), NEON, Athens (2017), *Out of Order*, Tinguely Museum, Basel (2016), and *Saints Alive*, National Gallery, London (2014).

His work is in public collections worldwide including Arts Council of England; British Museum, London; Centre Pompidou, Paris; Museum of Modern Art, New York; Art Gallery of New South Wales, Sydney; The British Council; Walker Art Center, Minneapolis.



Above left,
James, 2008,
pencil on paper

Above right
Self-portrait, 2008,
pencil on paper

Left:
Michael Landy drawing
Carl Freedman, 2008

Artists for Artangel

ONLINE AUCTION
7-28 JUNE 2018

Janet Cardiff b. 1957, Ontario
and George Bures Miller b. 1960, Alberta

Writer’s festival (Penis)

2010
Telephone, playback device (duration 4:33 seconds)
13 x 24 x 21 cm
Unique
Certificate of authenticity
Courtesy the artists and Luhring Augustine, New York

£ 15,000 – 20,000

Beguiling, intimate and immersive, the distinctive work of Janet Cardiff and George Bures Miller comprises audio and video walks, installations and sculptures. Most of their work has a recording of the human voice at its heart, and most often it is Cardiff’s own voice, seducing an audience of one on a journey through space and time, confession, conjecture and dream.

In 1999 Artangel commissioned Janet Cardiff’s *The Missing Voice (Case Study B)* her most ambitious site-specific work to date. Beginning in the hushed spaces of Whitechapel Library (now Whitechapel Gallery) in London’s east end, Cardiff’s voice guided the listener on a disturbing story about a woman who had gone missing and a detective who was trying to find her, whilst threading a route through the back streets of Spitalfields to the busy concourse of Liverpool Street station.

Writer’s festival (penis) is from a body of work from 2008-2010 combining vintage telephones and recordings of dreams that continues Cardiff and Miller’s interest in the unsettling sharing of intimacies. Over the course of several years, Cardiff was recorded recounting some particularly vivid dreams. Lifting the receiver of a vintage telephone (as if in a scene in a *film noir*), the listener hears Cardiff’s disarming voice down the other end of the line.

“I was at some sort of writer’s festival and there were lots of different people around. And there was people in the kitchen cooking lots of different things, something about... Then we were in... I had to sleep with pigs. There was this big black sow in there and they were saying, “Pigs are very clean. You just sit there and you get very warm with them and cuddle up to them.” [excerpt from the transcript]



The Missing Voice
(Case Study B), 1999
An Artangel commission

Janet Cardiff and George Bures Miller are long-term collaborators currently living in British Columbia, Canada. The acclaimed sound installation *The Forty Part Motet* (2001) has been presented in over 30 museums around the world, including most recently at Tate Modern (2017) and San Francisco Museum of Modern Art (2016) and Luma Foundation, Arles (2015). Major surveys of their work have recently been presented at the 21st Century Museum of Contemporary Art, Kanazawa, Japan (2017); Nelson-Atkins Museum of Art, Kansas City (2016-17) and the Fondation Louis Vuitton, Paris (2015). Audio and video walks have taken place in locations such as the main station in Kassel for *documenta* in 2013, Central Park in New York and the Hebbel Theatre in Berlin.

Selected collections include Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy; Hirshhorn Museum and Sculpture Garden, Washington; Louisiana Museum of Modern Art, Denmark; Museum Ludwig, Cologne, Germany; Museum of Modern Art, New York, NY; Sammlung Goetz, Munich, Germany; Tate Collection, London; Thyssen—Bornemisza Contemporary Art, Vienna, Austria.



José Damasceno b. 1967, Rio de Janeiro

Organograma Guia (French)

2008
Ceramic beads with engraved letters
1680 x 5 x 5 cm
Edition 3/3
Courtesy the artist and Thomas Dane Gallery

£ 12,000 - 15,000

Working with the imagination of a poet and the precision of an architect, José Damasceno has made a diverse body of sculpture that reveals an ongoing preoccupation with questions of space, perception and language. Plays of scale and surprising uses of materials abound; erasers and inverted commas made in marble, landscapes delineated on gallery walls with hammers or cigarettes, a crowd of letraset figures attached to a ceiling.

Many of these objects emerge from Damasceno's studio in Rio de Janeiro. Others are realised in specific places, as was the case with *Plot*, Damasceno's 2014 project with Artangel in London. On a number of floors of Holborn Library, some still in public use, and others mothballed, Damasceno created a constellation of sculptures offering novel perspectives on the past and present lives of the library.

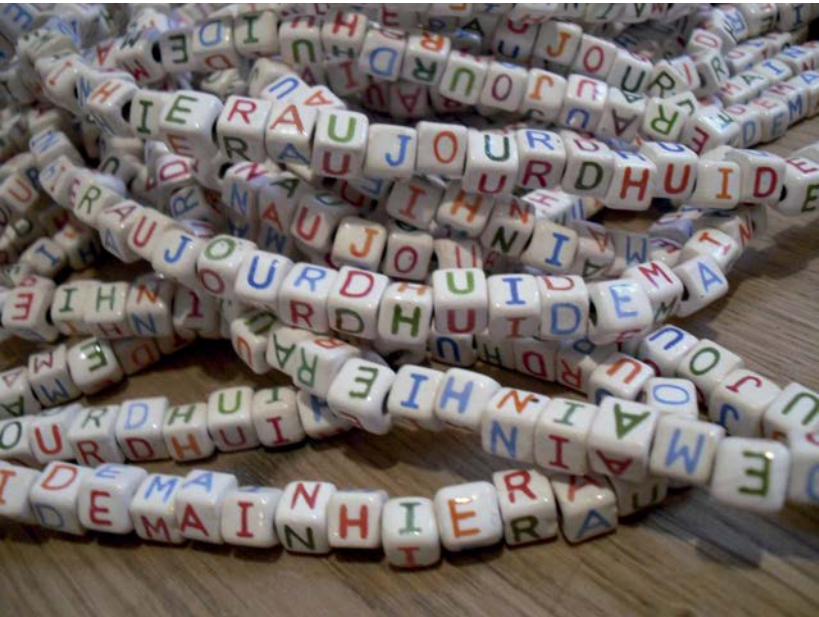
One ongoing sequence of works that embodies Damasceno's interest in language and time are his *Organograma* sculptures and drawings. Each work contains the repeated refrain 'Yesterday, Today, Tomorrow'. Different works from the series are in different languages: English and Portuguese and French, as is the case with this sculpture. He has made several *Organograma* 'necklaces' with ceramic beads engraved with individual letters on each side, like dice for a children's language game.

Hung from the ceiling, the beads spin round their thread, or become jumbled as they curl on the floor or on a low plinth, confusing any easy reading of the words. The necklace is 16 metres long, too long to wear and impossible to read in its entirety. It conjures ideas of infinity and the universe: an amulet, a talisman of time, with no identifiable beginning or end.



Plot, 2014, London
An Artangel commission

José Damasceno has been exhibited widely internationally since 1995. Solo exhibitions include Santander Cultural, Porto Alegre, Brazil (2015); Holborn Library, London, UK; Casa França-Brasil, Rio de Janeiro, Brazil (2014); and Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2008), among others. He represented Brazil at the Venice Biennale in 2007 and participated in the Sydney Biennale, Australia (2006); *L'Esperienza dell'Arte* at the Venice Biennale, Italy (2005); Bienal do Mercosul, Porto Alegre, Brazil (2003); and 30th Bienal de São Paulo, Brazil (2002). His work is featured in permanent collections such as the Cisneros Fontanals Art Foundation, Miami, USA; Daros Latinoamerica AG, Zurich, Switzerland; Inhotim Centro de Arte Contemporânea, Brumadinho, Brazil; Museu de Arte de São Paulo, Brazil; Museu d'Art Contemporani de Barcelona, Spain; and the Museum of Modern Art, New York, USA.



Rita Donagh b. 1939, Staffordshire

Single Cell Block

1984
Oil on photographic print
55.6 x 75 x 2.5cm, framed
Unique
Exhibition label on verso
Courtesy the artist

£ 15,000 – 25,000

Rita Donagh's Irish ancestry and immersion in politics led to the subject of many of her works depicting 'the troubles' in Northern Ireland. These include drawings, collages and paintings made in response to atrocities in Belfast in the 1970s and London in the mid-1980s.

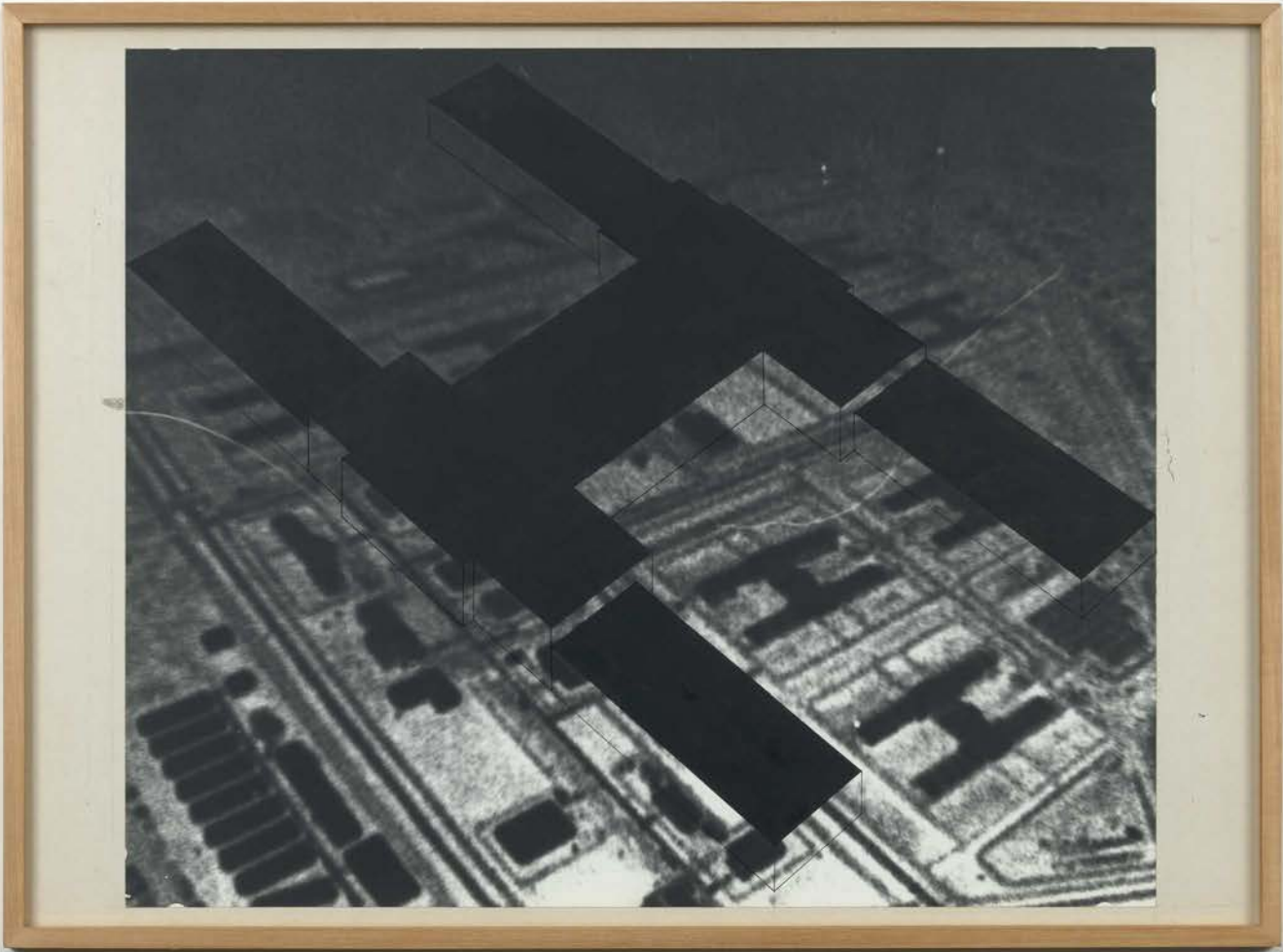
One of Donagh's most important bodies of work, made between 1980-1985, features the infamous H blocks in Northern Ireland, where the hunger strikes by republican prisoners of (1981) took place. The works often combine isometric drawings with aerial photographs showing the stark forms of the prison architecture, their harshness accentuated by blocks of black or white paint.

The *H Block* works were first presented at the Orchard Gallery, Derry (1983) and the ICA, London (1984) together with Richard Hamilton's painting of a hunger striker, *The citizen*. In the 2106 Artangel exhibition *Inside: Artists and Writers in Reading Prison*, a number of Donagh's *H Block* works and Hamilton's studies for *The citizen* were installed in a suite of cells along one wing of the prison.



Cell Block, 1984;
'Inside: Artists and Writers
in Reading Prison', 2016
An Artangel commission

Exhibition of the work of Rita Donagh were presented in galleries and museums in England and Ireland in the 1970s. Following their debut in Derry in 1984, a room of Donagh's H-block works were included in the exhibition *Face à l'histoire* at Centre Georges Pompidou, Paris (1986). Surveys of her works include 197419841994; paintings and drawings at the Irish Museum of Modern Art, Dublin and Camden Arts Centre, London (1994) and Ikon gallery, Birmingham (2005). A joint exhibition of her work and Richard Hamilton's, *Civil Rights etc.* was presented at Hugh Lane Gallery, Dublin (2013).



Peter Dreher b. 1932, Mannheim

Tag um Tag guter Tag (Day by Day good day)
Nr. 2535 (Night)

2010
Oil on linen
25.4 x 20.3cm (unframed)
Unique
Signed, verso
Courtesy Peter Dreher Studio, Koenig & Clinton, Brooklyn and
The Mayor Gallery, London

£ 7,500 - 10,000

In 1974, Peter Dreher began to make an extended series of small oil paintings of a single empty glass standing on a table in front of a pale wall. Each of the *Day by Day good Day* paintings is the same size and is completed in a single day, sometimes during the hours of daylight, sometimes at night.

Over the past four decades, Dreher has made around 5000 paintings in the series, divided into paintings made during the day or at night. In the paintings made in daylight, the window of the artist's studio is reflected in the glass; in the paintings made at night, the light has gone, the space beyond no longer visible.

The title *Day by Day good Day* comes from the influential ninth-century Chinese Zen master, Yunmen Wenyao. Dreher has stated that painting the glass "is the only place and the only hours in my life when I really feel quiet." Starting afresh each day and treating each painting anew, his work is like an extended meditation. The observation of the reflections on the surfaces of glass and table, of the slight tonal shifts induced by changes in the light, continue a tradition of still life painting and its recognition of the transient nature of life.

A number of Dreher's paintings were presented in the 2016 Artangel exhibition *Inside: Artists and Writers in Reading Prison*. Confined to his tiny cell, the prison's most infamous inmate Oscar Wilde wrote in *De Profundis* of the agonisingly slow passage of time in prison. Dreher's paintings suggest an intensity of being in the present and an acute awareness of the passage of time.

Peter Dreher graduated from the State Academy of Fine Arts at Karlsruhe in 1956. Surveys of Dreher's work: Milton Keynes Museum, Great Britain (2013); Landesvertretung Baden-Württemberg, Berlin (2012); Musée d'art moderne et contemporain, Geneva (2011), Museum Erfurt, Germany (2008); and Staatliche Kunsthalle, Baden-Baden (1977). A large number of his paintings were included in *Accrochage* at Punta dell Dogana, Pinault Collection, Venice (2016). His work is represented in public collections including the Art Institute of Chicago, IL; Columbus Museum of Art, Ohio; Kunsthalle Karlsruhe, Germany; and MAMCO, Geneva.



Tag um Tag guter Tag (Day by Day good Day) #2174, #2193, #2208, 2008; 'Inside: Artists and Writers in Reading Prison', 2016
An Artangel exhibition



Brian Eno

b. 1948, Woodbridge

Aeolian

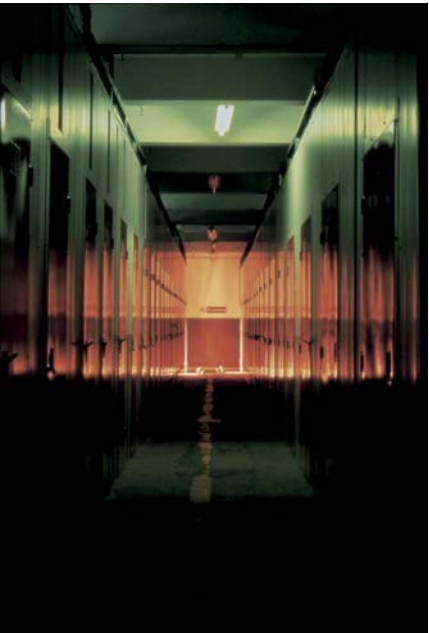
2018
Lightbox and sound: led lights, wood, perspex, USB stick
65 x 130 x 19cm
Unique
Signed and dated on verso
Courtesy Brian Eno studio

£ 15,000 – 20,000

Brian Eno is an artist, musician, composer, writer and record producer, perhaps best known as a principal innovator of ambient music and generative painting. He creates abstract, ambient artworks using innovative technology to explore the full potential of light as medium, while redefining architectural space and the viewer’s relationship with it. Eno’s works appear to have no beginning nor end; they mutate slowly and imperceptibly through different phases, encouraging a deep feeling of reflection within the viewer.

In 1995 Brian Eno and Laurie Anderson collaborated with Artangel on *Self Storage*, sited at a former foil factory in Wembley industrial estate. Stories written and narrated by Laurie Anderson led the public through corridors to an intricate labyrinth of audio-visual installations created by Eno and a group of Royal College of Art students. Each work occupied a different empty storage unit revealed amongst rows of locked doors, contents unknown. *Self Storage* was Eno’s and Anderson’s first site-specific project together.

The light work Eno has made to benefit Artangel, *Aeolian*, 2018, seamlessly phases through an infinite combination of self-generated colour-scapes using a series of interwoven LED lights, accompanied by a unique musical composition. This convergence of different media is key to Eno because, “painting and music have always been interwoven for me. When I look back on what I’ve made, it seems to me I’ve been trying to slow music down so it became more like painting, and to animate paintings so that they became more like music... in the hope that the two activities would meet and fuse in the middle.”



Self Storage, London, 1995
An Artangel commission

As a visual artist, Brian Eno has been exhibiting displays and installations since the late 1970s from Tokyo to Cape Town, Rio de Janeiro to New York, London to Madrid. In 2009, he was invited to project moving imagery onto the iconic sails of the Sydney Opera House with light thrown across Circular Quay. The installation consisted of Eno’s own software *77 Million Paintings*, designed to create a slowly-changing, non-repeating, ever-evolving work of art. Eno’s widely used set of oracle cards *Oblique Strategies* was first published in 1975 and remains in print. His diary and essays *A Year (with Swollen Appendices)* was published in 1996 and provides insight and commentary on his Artangel project with Laurie Anderson in the previous year. He is a board member of The Long Now Foundation, the disarmament group BASIC (British American Security Information Council) and the environmental NGO ClientEarth.

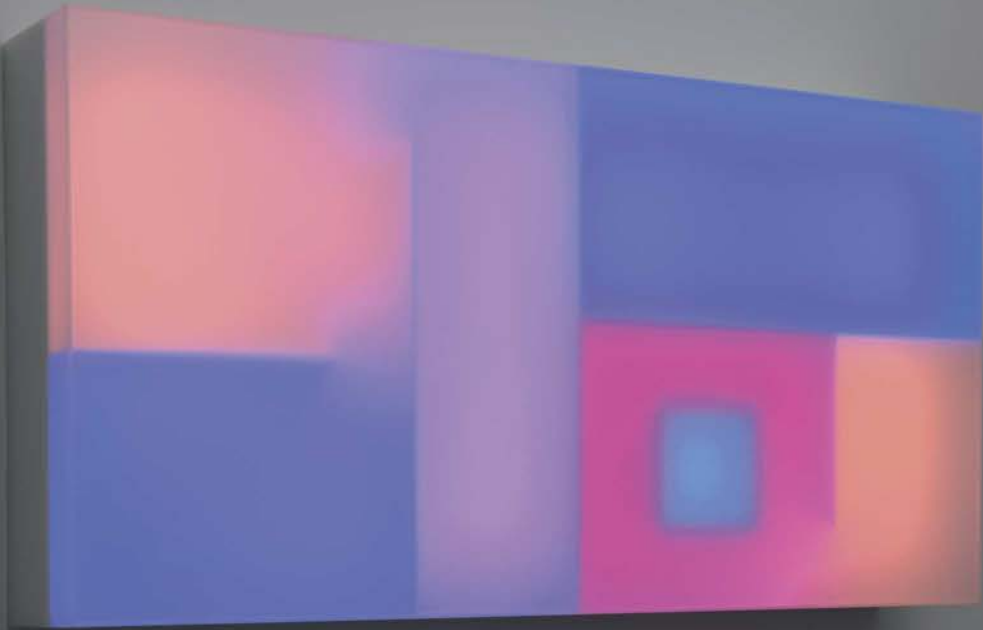


Image is indicative of *Aeolian*, 2018 but is not the actual work. Please refer to online catalogue

Ryan Gander b. 1976, Chester

I be...(xxii)

2018
Antique mirror, marble resin
100 x 65 x 20cm
Unique
Certificate of Authenticity
Courtesy the artist and Lisson Gallery

£ 40,000 – 60,000

Ryan Gander has established an international reputation through artworks that materialise in many different forms from sculpture to film, writing, graphic design, installation, performance and beyond.

Through an associative thought process that connects the everyday and the esoteric, the overlooked and the commonplace, Gander’s work involves a questioning of language and knowledge and a reinvention of the modes of appearance in the creation of an artwork. His work can be reminiscent of a puzzle, a network with multiple connections, the fragments of an embedded story or a complex set of hidden clues to be deciphered. Gander encourages viewers to make their own links, inventing their own narrative in order to find the solutions to a charade staged by the artist with intentional omissions to stimulate the imagination.

In 2011 Artangel commissioned Gander to make *Locked Room Scenario*: an impenetrable art gallery housing a fictional group show in Hoxton. Upon arrival at the address, the warehouse was open but the exhibition appeared to be closed, only accessed through glimpses of partially visible artworks, intermittent sounds and discarded ephemera. *Locked Room Scenario* invited the viewer to adopt a detective’s sensibility in order to understand the objects, pieced together through cryptic clues that left an unnerving sensation of fact and fiction becoming one.

The work *I be...(xxii)*, 2018, is part of a series of recent sculptures that concern motifs of sight and visibility consisting of stately mirrors over which marble dust sheets have been draped. With reflections obscured from view, the work’s impenetrability frustrates the viewer and starkly reveals barriers inherent to self-realisation. Gander is interested in the things that we don’t see, “things that are cloaked, or things that are covered because they still have the potential to surprise us”.



Locked Room Scenario,
2011, London
An Artangel commission

Ryan Gander lives and works in Suffolk and London and studied at Manchester Metropolitan University, the Rijksakademie van Beeldende Kunsten, Amsterdam and the Jan van Eyck Akademie, Maastricht. He has been a Professor of Visual Art at the University of Huddersfield and holds an honorary Doctor of the Arts at the Manchester Metropolitan University and the University of Suffolk. In 2017 Gander was awarded an OBE for services to contemporary arts.

Recent solo shows have been held at Lisson Gallery, London; National Museum of Art Osaka, Osaka; Hyundai Gallery, Seoul; Museum Dhondt-Dhaenens, Deurle ; Aspen Art Museum, Aspen ; Contemporary Art Gallery, Vancouver ; Australian Centre for Contemporary Art, Melbourne; Manchester Art Gallery, Manchester.

Major projects include Sydney Biennale 201; *Performa 15*, New York; *British Art Show 8*, Leeds; *Panorama*, High Line, New York; *Imagineering*, Okayama Castle, Okayama; *Unlimited and Parcours*, Art Basel, Basel; *Esperluette*, Palais de Tokyo, Paris.



Nan Goldin b.1953, Washington D.C.

Clemens under water, Sag Harbor

2000
Cibachrome print on Fuji Flex paper, framed
76 x 102cm
Edition 6/15
signed label on verso
Courtesy the artist

£ 12,000 - 15,000

Nan Goldin had a significant presence in Artangel's 2016 exhibition *Inside: Artists and Writers in Reading Prison*, installing a number of new works in a row of cells on one wing of the prison.

These included a number of video works showing a partial history of gay desire in cinema, including *Different from the others*, one of the first gay-themed films, released in Germany in 1919 and quickly suppressed, Jean Genet's 1950 film *Un Chant d'Amour*, banned during the writer's lifetime for its explicit portrayal of rapturous homosexual love, and early film versions of Oscar Wilde's last play *Salomé*.

Goldin plastered the walls of one of the cells with a large number of photographs of a close friend and muse, the German actor Clemens Shick. Taken between 1996 and 2012, the photographs show Clemens close-up and often naked. Alluding to Oscar Wilde's fatal attraction for his young lover Bosie (Lord Alfred Douglas), Goldin titled her installation *The Boy*.

Water recurs throughout Goldin's work, and in particular the sensation of pleasure and release of the body in water. Goldin has chosen a single photograph from *The Boy*, of Clemens submerged in a bath, taken in Sag Harbor on Long Island.



The Boy, 2016; 'Inside: Artists and Writers in Reading Prison', 2016
An Artangel commission

Nan Goldin first began taking photographs whilst living amongst the gay and transgender community in Boston in the 1970s. *The Ballad of Sexual Dependency*, first a slide-show with music and then a book published in 1986, charted a decade of living and dying in the exuberant underground of New York. Challenging the conventional codes of social documentary, Goldin's unflinching, intimate photographs of herself, her friends and lovers continue to be highly influential.

Surveys of Goldin's work have been presented at the Whitney Museum of American Art and Museum of Modern Art in New York, the Centre Georges Pompidou in Paris, Stedelijk Museum in Amsterdam, Museo Nacional Centro de Arte Reina Sofia, Madrid, and Whitechapel Gallery, London. Important publications include *The Other Side* (1993), *I'll be Your Mirror* (1996), *Chasing a Shadow* (2006) and *Eden and After* (2014).



Douglas Gordon b. 1966, Glasgow

Private Passions

2011
Digital C-type print
187.5 x 134.5 x 7cm framed
Edition 3/7, signed label on verso
Courtesy the artist and Gagosian

£ 20,000 – 25,000

Since the early 1990s, Douglas Gordon’s work in film, photography, sculpture and text has drawn on a deep seam of dualities – pleasure and pain, body and soul, good and evil, darkness and light – to mine a world of moral and emotional ambivalence.

As a medium of expression and a metaphor for emotion, hands have been recurrent in Gordon’s work for the past 25 years, notably in a number of videos on monitors which show one of the artist’s hands doing something pleasurable or horrible to other hand. In *Feature Film* (1999), Gordon’s commission for Artangel, the artist continued his fatal attraction for the films of Alfred Hitchcock, first shown in his epic *24 Hour Psycho* (1993) with a cinematic portrait of the conductor James Conlon. The film focuses solely on Conlon’s features, and in particular his hands, as he leads the unseen orchestra of the Paris Opera playing Bernard Herrmann’s haunting music for Hitchcock’s 1958 classic *Vertigo* – itself an exploration of mistaken identity.

Gordon’s work frequently sides with a dark strain in Scottish culture exemplified by James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* (1824) and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). Like a still from a film based on one of these dark tales, the large-scale photograph *Private Passions* shows the artist’s hand holding a burning candle, suggesting the perverse pleasure of hot wax cooling on naked flesh.

First exhibited at Gagosian in London in 2011, *Private Passions* was made at the same time as Gordon’s installation based on a film of a quartet playing Mozart’s *k.364*. It was included in an important survey of Gordon’s work at the Museum für Moderne Kunst in Frankfurt the same year, and at the Australian Centre for Contemporary Art, Melbourne in 2014.

The large print is pinned within a wooden box frame, and is unglazed. This is the last print available from the edition of 7.



Feature Film, 1999; still
An Artangel commission

The work of Douglas Gordon has been the subject of numerous surveys including most recently Scottish National Portrait Gallery, Edinburgh (2017); Musée d’Art Moderne, Paris (2014); Australian Centre for Contemporary Art, Melbourne (2014); Museum Folkwang, Essen, Germany, Tel Aviv Museum of Art, Israel (2013); Museum für Moderne Kunst, Frankfurt am Main (2011–12); San Francisco Museum of Modern Art and Kunstmuseum Wolfsburg, Germany (2007); Museum of Modern Art, New York and MALBA, Buenos Aires (2006); Hayward Gallery, London (2002); Museum of Contemporary Art, Los Angeles (2001) and Tate Liverpool (2000). He was awarded the Turner Prize in 1996

His work is in collections worldwide including: Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Museum of Contemporary Art, Los Angeles; National Gallery of Canada, Ottawa; Tate, London; Centre Georges Pompidou, Paris; Royal Museums of Fine Arts of Belgium, Brussels; Museum für Moderne Kunst, Frankfurt; Stedelijk Museum, Amsterdam..



Susan Hiller b. 1940, Florida

London Jukebox

2008 - 2018
Customized jukebox with 70 songs selected by the artist
140 x 80 x 50cm
Unique
Signed Certificate of authenticity
Courtesy the artist and Lisson Gallery

£ 50,000 - 70,000

Several of Susan Hiller’s most influential and widely known works are based on collections of commonly available artefacts and widely held experiences, as diverse as postcards of stormy seas, sightings of UFOs, and recordings of disappearing languages.

Hiller’s *Dedicated to the Unknown Artists* (1972-76) comprised a collection of over 300 colour postcards of waves crashing over shorelines throughout Britain, each of them bearing the legend ‘Rough Sea’. Her *J. Street Project* (2002-05) gathered evidence of all the street signs in Germany bearing the prefix Juden (Jew) to chart an erased culture in photographs, a film and a book. In *Witness* (2000), a project commissioned by Artangel, hundreds of recordings of people from around the world recalling strange sightings, visions and visitations, could be heard through a forest of tiny speakers installed in a disused Baptist chapel in west London.

Pop and folk songs are an important material for Hiller, with their capacity to conjure up personal and shared histories. For *London Jukebox*, a work began in 2008 and completed this year, Hiller has customised a vintage 1970s ‘White Royale Liquid Bubbler’ jukebox and added a playlist of 70 songs, selected by the artist in homage to the richly diverse nature of her adoptive city of London and the enduring capacity of popular song to trigger memories and associations.

Amongst the earliest songs on the jukebox is Vera Lynn’s *A Nightingale Sang in Berkeley Square* from 1940 and the most recent is *Ghosts of Grenfell* by Lowkey and Mai Khalil from 2017. The Kinks’ *Waterloo Sunset*, Donovan’s *Sunny Goodge Street*, Cock Sparrer’s *East End Girl*, The Clash’s *London Calling* and The Pogues’ *A Rainy Night in Soho* are amongst the many classic London songs available to play at the press of a button.

Susan Hiller has lived mainly in London since the early 1960s. Survey exhibitions include most recently OGR, Turin (2018); a retrospective at Tate Britain (2011); Moderna Museet, Stockholm (2007); Castello di Rivoli, Turin (2006); Baltic, Gateshead, Kunsthalle Basel and Museu Serralves, Porto (2004); ICA, Philadelphia (1998); Tate Liverpool (1996) and ICA, London (1986). Her work is in numerous public collections including Centre Georges Pompidou, Paris; Ludwig Museum, Cologne; Museum of Modern Art, New York; Tate Gallery and Inhotim, Brazil.



Witness, London, 2000
An Artangel commission



020-022

Cristina Iglesias b. 1956, San Sebastián

Subterranean Waters

2018
3 unique works on paper: numbered I, II and III, framed
Ink on aluminium tape and chalk paint on card
Unique
Signed
50 x 70 cm each
Courtesy the artist

£ 10,000 – 15,000 each

In 2014 Cristina Iglesias completed *Tres Aguas* in the historic city of Toledo in Spain. Commissioned by Artangel and Fundacion El Greco, *Tres Aguas* is one of her most ambitious site-specific works to date.

Iglesias was inspired by the waters of the River Tagus flowing beneath the city, as well as by the Moorish, Jewish and Christian culture which had co-existed in the city for several centuries until 1492.

In three different places – a 19th century water tower by the river, the Plaza del Ayuntamiento at the heart of the city, and a cloistered room inside a convent – water courses over and through intricate sculptures cast in steel or bronze, the forms deriving from the leaves, roots and branches of plants. When calm, the water becomes a mirror, reflecting its surroundings. When more agitated, it is like a life force, pulling the viewer into the dark, mysterious heart of the sculpture.

Drawing and printmaking have always been important aspects of Iglesias's work. To develop her ideas for *Tres Aguas*, she made a number of studies of the movements of the water of the River Tagus.

Iglesias has made three new drawings with ink on aluminium tape to create shimmering surfaces that suggest hidden depths. These are the first drawings combining these materials that Iglesias has made.



Tres Aguas,
Toledo, Spain, 2014
An Artangel commission

Cristina Iglesias emerged as an important figure in contemporary European sculpture in the late 1980s and early 1990s. Extensive surveys of her work have been recently presented at Musée de Grenoble (2016); Museo Nacional Centro de Arte Reina Sofía, Madrid (2013); Pinoteca del Estado de Sao Paulo, Brazil (2008); Museum Ludwig, Cologne (2006); and Whitechapel Gallery, London and Irish Museum of Modern Art, Dublin (2003). Amongst her most important public projects are *Deep Fountain*, Antwerp (2006); *Threshold/Entrance* (2006-07), Museo Nacional del Prado, Madrid; *Vegetation Room* (2010-12), Inhotim, Brazil; *Tres Aguas*, Toledo, (2014); *Forgotten Streams*, Bloomberg Office, City of London (2017)



Ilya Kabakov b. 1933
and Emilia Kabakov b. 1945

How to Make Yourself Better

2007
Feathers on armature, table, chair, jacket, lamp, print,
photocopy, paper, pencil
Wing dimensions: 84 x 84cm
Signed certificate of authenticity
Courtesy Ilya and Emilia Kabakov

£ 60,000 – 80,000

Dreams of escape and flight play an important part in Ilya and Emilia Kabakov’s work. In several albums made by Ilya Kabakov in Moscow in the 1970s, figures fly over the city. Angels appear in several of the extraordinary installations made by Ilya and Emilia Kabakov from the early 1990s onwards.

The Palace of Projects, the Kabakovs’ vast installation commissioned by Artangel for London’s Roundhouse in 1998 comprised 65 different utopian proposals by hobbyists, fantasists and down-to-earth dreamers. Combining models, maquettes, paintings and drawings, each project suggested how to make the world a better place, or how to make yourself a better person.

In the first room of the palace, the visitor encountered a pair of angel’s wings hung above a simple wooden table, together with a suggestion as to make yourself “better, kinder, more decent”. Strap on the angel’s wings every day, sit in silence for a few minutes, repeat every two hours for a couple of weeks and, in the Kabakovs’ words, “the affect of the white wings will begin to manifest itself with greater and greater force.”

How to Make Yourself Better is a stand-alone work relating to *The Palace of Projects*. In this sculpture, the angel wings are attached to a dark jacket and draped over a chair in front of a small wooden desk. The Kabakovs’ proposal, in Russian and English, is pinned to the wall above the desk.



The Palace of Projects, 1998
An Artangel commission

The retrospective exhibition of the work of Ilya and Emilia Kabakov *Not Everyone Will Be Taken Into The Future* opened at Tate Modern, London in 2017 before travelling to the Hermitage Museum, St Petersburg and the Tretyakov Gallery, Moscow in 2018. Other major presentations of their work include at Pushkin Museum, Moscow (2008); Mori Art Museum, Tokyo (2004); Kunstmuseum Bern (2000); Deichtorhallen, Hamburg (1996); Centre Georges Pompidou, Paris (1995); and the Venice Biennale (1993). Following exhibitions in London and Manchester in 1998, *The Palace of Projects* has been presented in Madrid, New York, St Petersburg and Moscow and has been on permanent display in the Kokerei Zollverein in Essen, Germany since 2003.



Charles LeDray b. 1960, Seattle

FIRE SALE!

2010-2018
fabric, thread, acrylic paint, paper, galvanized steel wire, cast brass, patina, lacquer, earl grey tea, ketchup, mustard, and acrylic varnish
37.1 x 25.4 cm
Unique
Signed verso on hanger in pencil
Courtesy the artist and Peter Freeman, Inc. New York / Paris

£ 10,000 - 15,000

For the past two decades, New York-based sculptor Charles LeDray has created a singular body of work; its distinctive power a result of virtuosity with materials and an arresting manipulation of scale. Based in a small Manhattan studio, LeDray works in solitude with textiles and ceramics, meticulously stitching and sewing, carving, glazing and throwing everything he makes by hand. His precision engages with the history of sculpture within a diminutive world of manufacture and display. Past projects include two thousand unique miniature porcelain vessels, jewellery and buttons carved from human bone and a display of 588 objects recreating a New York pavement sale.

In 2009 LeDray made *Mens Suits* with Artangel, a tour-de-force of meticulous making and elaborate composition. Ranged across the ground floor of a former fire station in Marylebone, London (now the Chiltern Firehouse hotel), *Mens Suits* referenced the charity shop or the thrift store; casual racks and chaotic piles of stitched and sewed clothing on hand-modelled wooden palettes and plastic coat-hangers. The visitor towered over the installation, its specific scale demanding full attention. As with all his work, LeDray purposefully leaves much to the viewer's interpretation, inviting meditation and reflection on larger themes of conformity and difference, rejection and renewal; what is valued and what is disposed of in contemporary culture.

LeDray's contribution to *Artists for Artangel* is knowingly named *FIRE SALE!* The work features a compacted t-shirt, suspended alone on its hand-moulded metal hanger, as if peeled from piles of twisted jumble. Despite its size, the work is dense, richly-layered and emotionally charged.



Mens Suits, London, 2009
An Artangel commission

Charles LeDray lives and works in New York. Major solo exhibitions include the ICA Boston (2010); The Whitney Museum of American Art (2010); Museum Boijmans Van Beuningen, Rotterdam (2009); Galerie Schmela, Düsseldorf; Institute of Contemporary Art, Philadelphia (2002); Yerba Buena Center for the Arts, San Francisco (2003); and Seattle Art Museum (2003). His work is in public collections worldwide: The Museum of Modern Art; The Whitney Museum of American Art; The Denver Art Museum; The Museum of Fine Arts, Boston; San Francisco Museum of Modern Art and The Institute of Contemporary Art Boston amongst others. Awards received include: American Academy in Rome, 'Prix de Rome' 1997-1998; The Louis Comfort Tiffany Foundation, 1993.



Christian Marclay b.1955, California

Blue and Brown Splop

2014
Ink and acrylic on paper
100 x 81 x 4.5 cm
Unique
Framed, signed on verso
Courtesy the artist and White Cube

£ 20,000 - 30,000

For over three decades, Christian Marclay has explored and transformed sound into visual, physical forms through a prolific series of performances, collages, sculptures, installations, photographs, and videos. The video work *Guitar Drag* (2000) features an amplified Fender Stratocaster being pulled from behind a pick-up truck in Texas, in reference to the case of James Byrd Jr, an African–American dragged to his death along similar country roads. *Crossfire* (2007) is a four-screen projection of film clips in which guns are handled and discharged directly at the viewer, the sound of the firearm creating a rhythmically-charged, percussive audio track.

In his monumental 24-hour, real-time, single-channel work *The Clock* (2010), Marclay examines how time, plot and duration are depicted in cinema through an assemblage of thousands of fragments from films featuring timepieces. At any moment, the viewer can look at the work and use it to tell the time, simultaneously making time unravel in countless directions.

In 2013, Artangel invited Marclay to participate in *Open Air*, a daily series of audio interventions that immediately followed the 9.00am news bulletin on BBC Radio 4. The first in a series of five commissions, Marclay’s work featured familiar Radio 4 voices combine and compete in markedly unfamiliar ways.

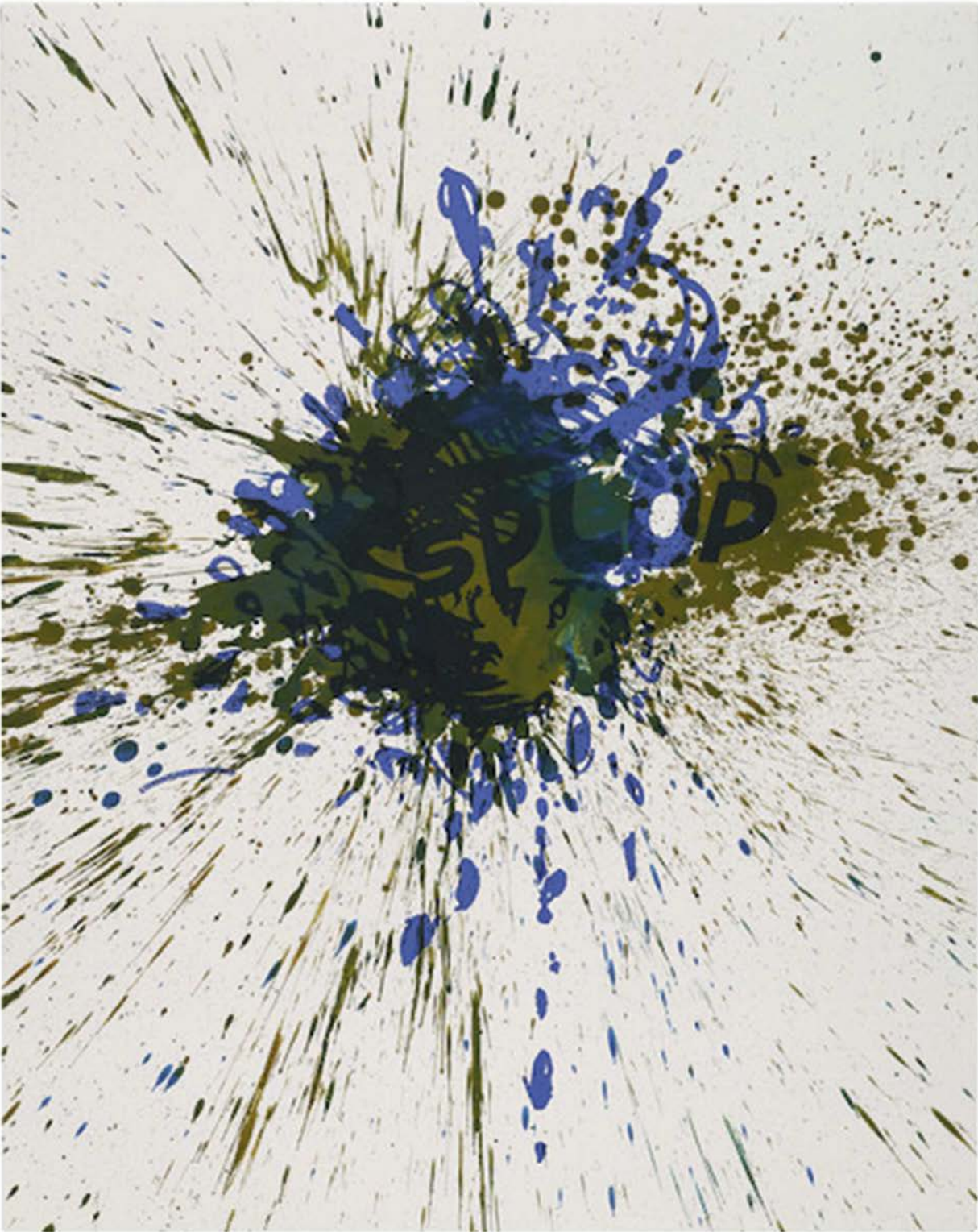
Blue and Brown Splop (2014) is from a body of onomatopoeic works; a large high chrome painting where sound is represented in the form of letters and graphic depictions of noise. Ink and acrylic form shadows, liquid bubbles, splats and fonts, the painting’s surface appearing multidimensional. The comic-book word *Splop!* seeming to relate to the action of making the painting itself, the work is a seamless exploration of the intersection of sound and vision.



Christian Marclay, 2013

Christian Marclay was raised in Switzerland and now lives in London. He has exhibited widely, including solo exhibitions at Aargauer Kunsthau, Aarau (2015), Whitney Museum of American Art (2010), Barbican, London (2005), Fredericianum, Kassel (2003), Walker Art Centre, Minneapolis (2004), Tate Modern, London (2004), The Museum of Contemporary Art, North Miami (2002), San Francisco Museum of Modern Art (2002), Kunsthau Zurich, Zurich (1997), Whitney Art Museum, New York (1997). He was awarded the Golden Lion at the 2011 Biennale di Venezia for *The Clock*. Solo presentations of *The Clock* have included, amongst others, Centre Pompidou, Paris (2014), Guggenheim Bilbao, Bilbao (2014), SFMoMA, San Francisco (2012), Power Plant, Toronto (2012), LACMA, Los Angeles (2011). Marclay continues to collaborate with musicians, including recent performances with Steve Beresford, Okkyung Lee, Shelley Hirsch and Otomo Yoshihide.

His works are in collections worldwide including: The Museum of Modern Art in New York, the Kunstmuseum Basel in Basel, Switzerland, the Hammer Museum in Los Angeles, and the Tate Gallery in London, among others.



Paul Pfeiffer b .1966, Hawaii

Live Evil (Seoul)

2018
Video loop, LCD monitor, Cast armature
10.2 x 13.5 x 12.9cm
Artist's proof from an edition 6 + 2 APs
Courtesy the artist and Thomas Dane Gallery

£ 12,000 – 18,000

Manipulating footage from famous moments in film, pop music and sport, Paul Pfeiffer creates compelling video works that explore the intense identification with iconic figures the world of mass entertainment creates for its worshipping global communities. The ecstatic communion between the star and the crowd is, in Pfeiffer's work, haunted by pathos. The figures in his work are flesh and blood and at the same time more than real.

Pfeiffer's intricately reworked video sculptures and installations have drawn on footage of sports stars such as Michael Jordan, global sports events such as 'The Rumble in the Jungle', the famous boxing match between Muhammad Ali and George Foreman and, for *The Saints* (2007), a large-scale sound and video installation commissioned Artangel, the 1966 World Cup Final between England and Germany.

The iconic figure of Michael Jackson has been a source of several video sculptures by Pfeiffer. The self-styled King of Pop's elusive persona and morphing image finds a perfect foil in Pfeiffer's work and he has re-edited footage from Jackson's extraordinary performances, both on and off stage.

Live Evil (Seoul) reworks a sequence from one of Jackson's extraordinary concerts, his body twitching in an endless, silent, video loop. The title of the work is a palindrome, perfectly mirroring itself, and in Pfeiffer's video sculpture, the two sides of Jackson's dancing figure morph seamlessly into one another in perfect symmetry.



Jerusalem, 2014; production still
An Artangel commission

Paul Pfeiffer has lived and worked in New York since 1990. Major presentations of his work include Museum of Contemporary Art Chicago, Chicago (2017); Honolulu Museum of Art, Hawaii (2016); Museum of Contemporary Art and Design, Manila, Philippines (2015); Blanton Museum of Art, Austin, Texas (2012); Hamburger Bahnhof, Berlin, Germany (2009) Baibakov art projects, Moscow, Russia (2009); MUSAC, León, Spain (2008). In 2000, Pfeiffer was the winner of the inaugural Bucksbaum Award at the Whitney Biennial. Pfeiffer's *Live Evil* works feature in Michael Jackson: 'On the Wall', an exhibition at the National Portrait Gallery, London in the summer of 2018.

Pfeiffer's work is held in museum collections including Whitney Museum of American Art, New York, The Broad Art Foundation, Santa Monica, The Museum of Contemporary Art, Chicago and Goetz Collection, Munich.



Daniel Silver b. 1972, London

Alison Fitzpatrick

2018
Adel Rootstein Mannequin, fiberglass, marble on wood and aluminium base
172 x 44 x 39 cm
Certificate of authenticity
Courtesy the artist and Frith Street Gallery

£ 25,000 – 35,000

Daniel Silver makes figurative sculptures drawing on the art of ancient Greece, Freudian psychoanalytic theory and aspects of Modernism. Using concrete, bronze, marble, stone, wood and clay, Silver's totemic works often appear as if unearthed by archeological excavation, merged with the memories transmitted through material adding to the evolution of sculptural forms across time and place.

Silver first came across discarded copies of Greco-Roman statues during a visit to an Italian marble quarry, which he carved into and re-appropriated. Through reclaiming these busts, he began a new relationship with the past.

In 2013, Silver made *Dig* with Artangel in response to a fallow construction site off Tottenham Court Road. As if newly unearthed, statues of bearded figures were discovered in the flooded site, accessed by walking along wooden planks laid over muddy ground. Hundreds of seemingly more recent sculptural fragments were also laid out on wooden tables or grouped as families of artefacts, like found objects from an unfamiliar culture. *Dig* explored the role and meaning of idolatry and fetishes, ancient and modern. After its presentation in London, a version of the project travelled to Athens as part of the exhibition *A Thousand Doors*, curated by Iwona Blazwick in 2014.

The bust *Alison Fitzpatrick* is part of a recent body of work in which Silver has drawn on the iconic featureless fiberglass mannequins created by Adel Rootstein.

Daniel Silver was raised in Jerusalem, and now lives and works in London. He has exhibited extensively across the UK and internationally. Solo presentations include *Coming Together*, Kunsthaus Glarus, Switzerland (2011); *The Smoking Silver Father Figures*, Frieze Sculpture Park, London (2010); *Frieze Art Fair*, London (2009); and *Heads*, Camden Arts Centre, London (2007). Group exhibitions include *No New Thing Under the Sun*, Royal Academy, London (2010); and *Newspeak: British Art Now*, State Hermitage Museum, St Petersburg and Saatchi Gallery, London (2009). Silver is the recipient of numerous awards including the Henry Moore Artist in Residency (2005) and Rome Scholar in Fine Arts (2002). He holds a BA Fine Art from Slade School of Art and an MA Fine Art Sculpture from the Royal College of Art.



Dig, London, 2013.
An Artangel commission



Taryn Simon b.1975, New York

Professional Mourners

2018
Archival inkjet prints
239.1 x 92.4 x 8.3 cm (framed)
Edition 1 of 4
Courtesy the artist and Gagosian

£ 60,000 – 80,000

Taryn Simon works across photography, text, sculpture, and performance. Each project involves extensive research into subjects and themes driven by a profound interest in human systems of categorization and classification.

Simon’s art often reveals the collateral effects of social and political decision-making on the lives of individuals and communities. *The Innocents* (2003) catalogued the personal experiences of prisoners whose convictions were quashed through the emerging use of DNA evidence. Simon documented her subjects at sites significant to their histories, such as the locations of their arrests or of eyewitness errors of identification. *An American Index of the Hidden and Unfamiliar* (2007) documented a nuclear waste storage facility, a copy of *Playboy* in braille, and a vial of live HIV; subjects chosen both for their inaccessibility to most Americans and their centrality to American mythology. *Contraband* (2010) features 1075 photographs of different items detained or seized at customs from passengers entering the U.S. from overseas.

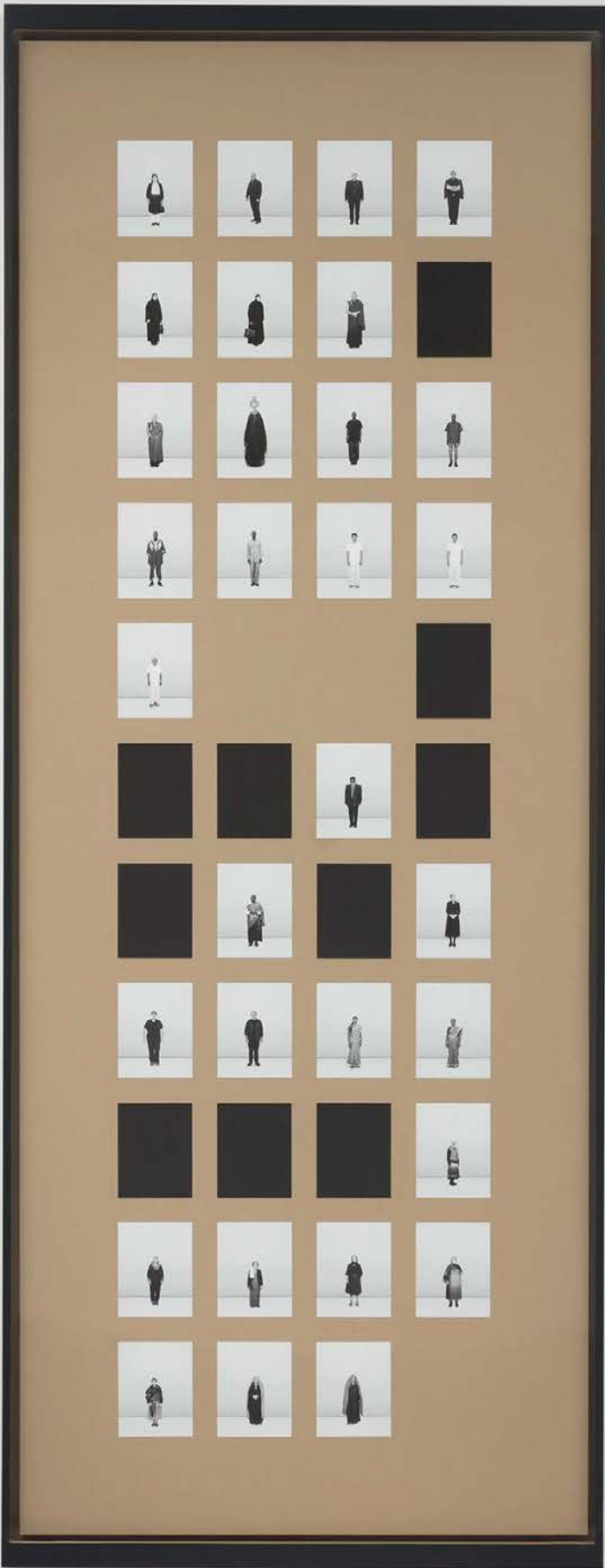
Taryn Simon’s *An Occupation of Loss*, produced by Artangel in April 2018, was a performance work which explored the anatomy of grief and the intricate systems we use to manage the abstract certainty of our demise. Sited in a deep, subterranean concrete rotunda, the viewer encountered professional mourners from 11 different countries simultaneously enacting rituals of grief and broadcasting their lamentations in an immersive cacophony. *An Occupation of Loss* offers up the intangible authority of the mourners in negotiating the boundaries of grief: between the living and the dead, the past and the present, the performer and the viewer.

The edition *Professional Mourners* that Simon has contributed to *Artists for Artangel* is the first of her works to date that consciously excludes texts, recognising the state of grief is experienced “beyond language”.



An Occupation of Loss,
London, 2018
An Artangel commission

Taryn Simon lives and works in New York City. She received her B.A. in 1997 from Brown University, Rhode Island. Recent and on-going exhibitions include: Kunstmuseum Luzern, Luzern; Institute of Contemporary Art, Boston; Musée d’art contemporain de Montréal, Montréal; and Guild Hall Museum, New York. Her major solo exhibitions include: the Louisiana Museum of Modern Art, Copenhagen (2016 – 2017); The Albertinum, Dresden (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and Whitney Museum of American Art, New York (2007). Museum Collections include: Centre Georges Pompidou, Paris; Tate Modern, London; Museum für Moderne Kunst, Frankfurt; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; and Solomon R. Guggenheim Museum, New York. In 2017 Simon was awarded an Honorary Fellowship of the Royal Photographic Society, and was selected as a Guggenheim Fellow in 2001.



Richard Wentworth b. 1947, Samoa

An Album of Sorts

2018
Mixed media within album
30 x 26 x 6cm
Unique
Signed
Courtesy the artist and Lisson Gallery

£ 7,500 – 10,000

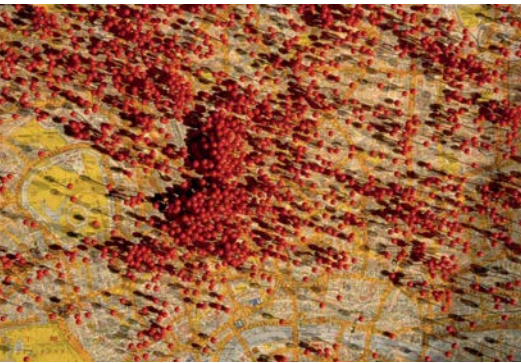
The city is Richard Wentworth’s studio. He has lived and worked in London for almost 50 years, charting in photographs, sculptures and slide-shows the changing contours of the inner city, the ebb and flow of urban life, the things that change and the things that never do.

Wentworth’s work is an ongoing conversation with his urban habitat. Insatiably curious and keenly observant, he delights in finding and photographing signs, images and objects, often in provisional arrangements, that say something about the patterns of everyday life and their connection to the longer histories ingrained in the fabric of the city.

Through decades of walking through the city, Wentworth has built a vast archive of photographs from which he draws for presentations of different kind – exhibitions, books, walks and talks – often as part of an ongoing and constantly evolving project called *Making Do and Getting By* which Wentworth began in 1974. In *An Area of Outstanding Unnatural Beauty*, his 2002 project for Artangel in a disused plumbing supply shop in King’s Cross, he pinned up an extraordinary array of maps of the city and salvaged newspaper hoardings, and installed several table tennis tables over-painted with fragments of pages from London’ A-Z.

An Album of Sorts condenses Wentworth’s obsession with the changing city into a new version of a familiar form. Taking as his starting point the classic album in which 19th and 20th century travellers gathered together their photographs and observations of distant places, Wentworth has made a contemporary equivalent, bringing together photographs of the nearby and the everyday in the city which is his home.

Richard Wentworth was born in Samoa. His family moved back to England when Wentworth was a child, and he studied at the Royal College of Art in London. Through his friendship with Azzedine Alaïa, he came to photograph in his Paris atelier over several years, and some of these photographs appear in the current Azzedine Alaïa exhibition at the Design Museum, London. Presentations and one-person exhibitions include Glasgow International (2018), Galerie Azzedine Alaïa, Paris (2017), Bold Tendencies, Peckham, London (2015), Black Maria with Gruppe, Kings Cross, London (2013), Whitechapel Gallery, London (2010), 52nd Venice Biennale (2009), Tate, Liverpool (2005), Bonner Kunstverein, Bonn (1998), Stedelijk Museum, Amsterdam (1994), Serpentine Gallery, London (1993).



A map of King's Cross, from
*An Area of Outstanding Unnatural
Beauty*, London, 2002
An Artangel commission



Artists for Artangel

SERIES & EDITIONS

Jeremy Deller b. 1966, London

You treat this place like a Hotel

1993-2018
Silkscreen on plexi
91 x 61cm
Limited edition of 25 (plus 5 AP)
Unframed and signed on verso
Courtesy the artist

£ 1,500 each
For information, please contact sales@artangel.org.uk

Jeremy Deller is known for his politically and socially-charged performances, parades, publications, posters and films. Acting as catalyst or instigator, Deller creates provocative works for particular sites and situations bound up with social history or recent events. Much of Deller’s work involves close collaboration with individuals and groups of people, often coming together to create a new kind of civic moment in public space.

In 2001, Deller memorably joined forces with Artangel to make *The Battle of Orgreave*, a large scale re-enactment of the most notorious confrontation in the 1984 National Union of Mineworkers strike. The original dispute, which lasted for over a year and was the most bitterly fought since the general strike of 1926, marked a decisive turning point in the struggle between Margaret Thatcher’s government and the trade union movement. The restaging of events that took place in June 1984 at Orgreave coking plant featured almost 1,000 participants and involved a return to the battlefield in South Yorkshire for former miners, and a few former policemen who had been part of the original conflict, performing alongside historical re-enactors from up and down the country. The event was documented in a film by Mike Figgis, in which Deller states: “This isn’t about healing wounds; it’s going to take more than an art project to heal wounds. But it was definitely about confronting something; to look at it again and discuss it.”

You treat this place like a Hotel, 2018, is a new edition for Artangel – a blue text on pink Perspex, immortalising Deller’s experience of family life in Dulwich before he eventually moved out.



The Battle of Orgreave, 2001;
production still
An Artangel commission

Jeremy Deller studied at the Courtauld Institute of Art. He was awarded the Turner Prize in 2003. Deller is a former trustee and Chair of Artangel and served on the board at Tate. In 2016, in collaboration with National Theatre director Rufus Norris, he masterminded the nationwide apparition *We’re here because we’re here*, summoning up the ghosts of soldiers going to the Somme, a centenary commission to mark the events of the First World War. Major solo exhibitions include: Fondazione Nicola Trussardi, Milan (2018); MOCA, Cleveland (2017); CRATE Space, Margate (2014); CA2M, Madrid (2015); Hirshhorn Museum and Sculpture Garden, Washington (2014); Jupiter Artland, Edinburgh (2013); Venice Biennale, British Council, Venice (2013); Hayward Gallery, London (2012) touring to Wiels Centre for Contemporary Art, Brussels (2012); Institute of Contemporary Art, Philadelphia (2012); and Contemporary Art Museum, St. Louis (2013) among many others.



030a

Nan Goldin b. 1953, Washington D.C.

Doves in the Light, Dordogne, France

2005
Cibachrome print on Fuji Flex paper
48 x 51cm image size, unframed
Limited edition of 30
Signed label on verso
Courtesy the artist

£ 2,000 each
For information, please contact sales@artangel.org.uk

In her groundbreaking colour photographs, Nan Goldin registers the widest spectrum of emotion and experience. Showing lives lived on the edge and to the full, Goldin immerses her viewers in a world – her world - that is fragile, volatile and beautiful.

Since she first began to photograph her 'tribe' of friends in Boston and New York in the 1980s, Goldin's photographs, books and videos have always oscillated between pleasure and pain, joy and despair, light and darkness. Facing the darkness full-on, Goldin finds moments of radiance in the everyday. In many of her photographs, an intense feeling of being in the present moment overwhelms everything else.

Through the 1980s and 1990s, many of Goldin's photographs were made in an interior world of bedrooms and hotel rooms, bars and clubs. Her work then opened up to the outside, to embrace the pleasures of the natural world. The eternal half-light of Goldin's interiors finds a counterpoint in the evanescent light of dawn and dusk.

Taken in a garden at a friend's house in the Dordogne in the south west of France in 2005, *Doves in the Light* was published in *Diving for Pearls*, a book published alongside an exhibition of Goldin's work at the Kestner Gesellschaft in Hannover, Germany in 2015.

Goldin had a significant presence in Artangel's 2016 exhibition *Inside: Artists and Writers in Reading Prison*, installing a number of new works in a row of cells on one wing of the prison. She has made a limited edition of *Doves in the Light* for Artists for Artangel.



Song of Love, 1950/2016;
'Inside: Artists and Writers in
Reading Prison', 2016
An Artangel commission

Nan Goldin first began taking photographs whilst living amongst the gay and transgender community in Boston in the 1970s. *The Ballad of Sexual Dependency*, first a slideshow with music and then a book published in 1986, charted a decade of living and dying in the exuberant underground of New York. Challenging the conventional codes of social documentary, Goldin's unflinching, intimate photographs of herself, her friends and lovers continue to be highly influential.

Surveys of Goldin's work have been presented at the Whitney Museum of American Art and Museum of Modern Art in New York, the Centre Georges Pompidou in Paris, Stedelijk Museum in Amsterdam, Museo Nacional Centro de Arte Reina Sofia, Madrid, and Whitechapel Gallery, London. Important publications include *The Other Side* (1993), *I'll be Your Mirror* (1996), *Chasing a Shadow* (2006) and *Eden and After* (2014).



031-033

Roger Hiorns

b. 1975, Birmingham

Untitled

2008-2018

Copper sulphate crystallised panels, plexiglass box

Three unique works, sold individually

28 x 36 x 3cm

50 x 40 x 3cm

50 x 40 x 3cm

Courtesy the artist

£ 20,000 50 x 40 x 3cm

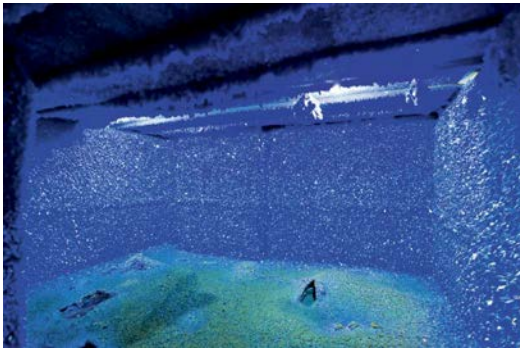
£ 12,500 28 x 36 x 3cm

For information, please contact sales@artangel.org.uk

Amongst the diverse materials that Roger Hiorns uses to make his sculpture, from fire and foam to jet engines and naked bodies, it is for the startling works made with copper sulphate crystals that the artist is best known. He has crystallised objects including engine heads, clocks and model cathedrals that embody a system of some kind – industry, religion, time – that the crystallising process overwhelms.

Over the summer of 2008 Hiorns worked with Artangel to transform an empty ground floor flat near the Elephant & Castle in south London. *Seizure* was made by pumping 75,000 litres of super-saturated copper sulphate solution into the sealed-off flat. As the liquid cooled, crystals grew on every surface of the interior to create a mesmerising, other-worldly grotto.

Hiorns has made a number of unique works 'seeded' from the same copper sulphate stock used for *Seizure*. Untouched by human hand, crystals have their own lives, and each of the brilliant blue panels is unique. Hiorns describes the process as a system of growth over a traditional artform. Each crystallised panel is encased in a plexiglass box.



Seizure, London, 2008
An Artangel commission

Roger Hiorns has had significant solo exhibitions of work at the Faena Art Centre, Buenos Aires (2018), Galerie Rudolfinum, Prague (2017), Ikon Gallery, Birmingham (2016), Kunsthalle Wien, Vienna (2014), The Hepworth, Wakefield (2013), MIMA, Middlesbrough (2012), Aspen Art Museum, and The Art Institute of Chicago (both 2010). In addition to *Seizure*, Hiorns has also realised a number of site-specific sculptures including, over the past two years, the burial of aeroplanes underground in sites in England, the Netherlands and the Czech Republic.

His work is in collections worldwide including: Art Institute of Chicago; Museum of Modern Art, New York; Tate Modern, London; Walker Art Center, Minneapolis; Frans Halsmuseum, Haarlem.



Andy Holden b.1982, Bedford

The Pearson Hoard

2017
Hand-painted ceramic eggs, cotton wool, tin or box
10 unique works
Dimensions and contents vary
Signed and dated
Courtesy the artist

£ 4,500 each
For enquiries, please contact sales@artangel.org.uk

- i. Carr & co. tin with birds' eggs (heron, raven, redwing, snipe)
- ii. Cadbury Roses tin with birds' eggs (crow, jay, sparrow hawk, woodcock)
- iii. Celebrations tin with birds' eggs (black-throated diver, common buzzard, cormorant, raven, razorbill)
- iv. Fox's Biscuits tin with birds' eggs (common buzzard, curlew, greylag goose, kittiwake, oystercatcher, peregrine falcon, raven, snipe)
- v. Cardboard box with birds' eggs (guillemot)
- vi. Crawford's Shortbread tin with birds' eggs (blackcap, bullfinch, goldcrest, hawfinch, house sparrow, lesser whitethroat, linnet, pied flycatcher, stonechat, tree sparrow)
- vii. Royal Dansk tin with birds' eggs (curlew, jackdaw, lapwing, magpie)
- viii. McVitie's tin with birds' eggs (chough, magpie, quail, raven, snipe, woodcock)
- ix. Nestle Quality Street tin with birds' eggs (little ringed plover, oystercatcher, raven, sparrow hawk)
- x. Crawford's Biscuits tin with birds' eggs (blackcap, bluetit, chiffchaff, garden warbler, linnet, meadow pipit, red-backed shrike, reed bunting, robin, sand martin, tree pipit, whitethroat, yellowhammer)

Most recent solo exhibitions of the work of Andy Holden include *Natural Selection* (with Peter Holden) at Cuming Museum, south London (2017), Towner Gallery, Eastbourne and Leeds Art Gallery (2018); *Laws of Motion in a Cartoon Landscape (II)*; Glasgow International (2016); *Towards a Unified Theory of MII!Ms*, 176 Gallery, London (2013), Spike Island (2014); *Chewy Cosmos Thingly Time*, Kettle's Yard, Cambridge (2011); and *Art Now: Andy Holden*, Tate Britain (2010). Holden also regularly performs and releases records with his band The Grubby Mitts.

The shared fascination of the ornithologist Peter Holden and his son the artist Andy Holden with the astonishing diversity of birds was at the heart of their collaborative exhibition *Natural Selection* commissioned by Artangel in 2017.

In one part of the exhibition, *A Social History of Egg Collecting*; in an adjacent room, Holden presented an installation based on the huge hoard of 7,130 birds' eggs stolen by Richard Pearson, the most notorious egg collector in Britain, and discovered by the police in 2006.

Working with ceramicist Peter Rowland, Holden recreated the confiscated collection in its entirety. Displayed in a variety of boxes and tins similar to those used by Pearson to store his hoard, Holden's sculpture revealed the extraordinary range and beauty of birds' eggs and laid bare the insatiable urge of the collector to possess.

Holden has created a family of individual sculptures from The Pearson Hoard. Each work reproduces a specific group of hand-painted birds' eggs, stored in an individual container such as a biscuit tin or cigar box.



Natural Selection,
London 2017
An Artangel commission



Artists for Artangel

PRIVATE SALES & NEW COMMISSIONS

Robert Gober b. 1954, Connecticut

Eggs on Diaper

2007-2017
Cotton diaper with acrylic paint, epoxy putty, fabric,
hand-printed silkscreen on paper
36 x 31 x 6cm
Unique
signed in ink (on label, verso)
Courtesy the artist and Matthew Marks Gallery

Price upon request
For enquiries, please contact sales@artangel.org.uk

Robert Gober’s sculptures and installations employ a deeply personal repertoire of images and motifs to delve into a territory of enigmatic memories and desires. Drawing on objects encountered in the world and images from dreams, Gober’s meticulously crafted work touches on sexuality, nature, politics, and religion, eluding the shackles of conscious thought.

In 2016, as part of the exhibition *Inside: Artists and Writers in Reading Prison*, Gober installed two new works, *Treasure Chest* and *Waterfall* at the end of one wing of the prison. *Treasure Chest* uncovered a kind of psychic space beneath the prison floor. Visible through the open treasure chest is an underground scene of a woman in a dress patterned with red cherries, her hands in surgical gloves holding open her torso to reveal an idyllic creek bed with flowing water.

Many of the images in Gober’s recent work, such as the robin’s eggs, are recurrent subjects for the artist, having first appeared in an early work, *Slides of a Changing Painting* (1982–83). *Eggs on Diaper* (2007-17) a wall-mounted work in which the eggs are suspended in front of a cloth nappy was first shown in a recent one-person exhibition at Matthew Marks Gallery, New York in 2018.

The cherry dress fabric is a remnant from the dress Gober and his assistants painted for *Treasure Chest* and the lilac wallpaper is Gober’s recreation of a wallpaper he saw in Eleanor and Franklin D. Roosevelt’s summer home in Campobello, Canada. The first date of *Eggs on Diaper*, 2007-2017 reflects when Gober started making blue robin’s eggs for use in his sculptures and the second date of 2017 is when the piece was completed.

Robert Gober lives and works in New York. Major exhibitions include *The Heart is Not a Metaphor* at The Museum of Modern Art, New York (2014); Schaulager, Basel (2007); Astrup Fearnley Museet for Moderne Kunst, Oslo (2003); Walker Art Center, Minneapolis (1999); Museum of Contemporary Art, Los Angeles (1997); Dia Center for the Arts, New York, 1992), Jeu de Paume, Paris (1991); the Museum Boijmans Van Beuningen, Rotterdam, Netherlands (1990). In 2001, Gober represented the United States at the Venice Biennale. Long-term installations installed are Fondazione Prada, Milan (2015) and Schaulager, Basel.



Treasure Chest, 2015; *Inside: Artists and Writers in Reading Prison*, 2016
An Artangel exhibition



Roger Hiorns b. 1975, Birmingham

New Commission: Crystal building

Roger Hiorns will realise a new commission in a natural environment, preferably a field, wood, or forest. Terms for the commission are dependent on the nature of the location and scale of the agreed work.

Seizure, Roger Hiorns' most well-known work to date, involved the transformation of a condemned council flat near the Elephant and Castle in south London in 2008. To realise *Seizure*, the interior of the flat was flooded with 75,000 litres of copper sulphate solution. Within weeks, the walls, ceiling and floor had been covered with an extensive growth of brilliant blue crystals. Commissioned by Artangel and the Jerwood Foundation, *Seizure* drew tens of thousands of people to its location in London. The sculpture was relocated in its entirety to Yorkshire Sculpture Park in 2012.

Hiorns is proposing to make a new crystallised building, this time in a new structure designed with architect Stephen Witherford of the London-based practice Witherford Watson Mann.

Made from 12mm thick seamless stainless steel, and fabricated off site, the interior of the building will be completely crystallised using the same process developed for *Seizure*. Hiorns envisages this new work in some kind of natural environment. Possibilities include a secular chapel in a meadow, or a surprising structure encountered in a forest.

Initial development for the new commission will involve a site visit by the artist and James Lingwood, Co-director of Artangel. Costs for this initial visit are to be met by the client.

The client, artist and Artangel will then, by mutual agreement, enter into a development period lasting no longer than six months. At the end of this period, Hiorns and Artangel will share with the client a proposal for an agreed site, with initial drawings, outline costs and technical specifications. The fee for the development period is £5,000.

For enquiries, please contact sales@artangel.org.uk

In addition to making *Seizure* in 2008, Roger Hiorns has realised a number of other site-specific projects. A group of large hospital clocks were crystallised as a commission for the Royal London Hospital in 2012. Recently, Hiorns has buried decommissioned military aircraft in a field in east England, on a country estate in Haarlem, the Netherlands, and in the car park of a science institute in Prague, Czech Republic.



Left:
Roger Hiorns in *Seizure*,
2008, London
An Artangel commission.

Facing page:
Crystal Building model /
collage by Roger Hiorns
and Witherford Watson
Mann Architects with
Philippa Battye, 2018



Roni Horn b. 1955, New York

Double Mobius, v. 1

2009
Gold foil (with plastic peg), 2 ribbons
Ribbons: 6.4 x 152.4 x 0.002 each, 2 parts
Installed: 6.4 x 76.2 x 5 cm (overall)
Peg: 4.8 cm long x 2.9 cm diameter
Edition 2/3 (+1AP)
Courtesy the artist and Hauser & Wirth

Price upon request
For enquiries, please contact sales@artangel.org.uk

Roni Horn's work in a wide range of media - sculpture, drawing, photography and writing - offers a deep meditation on language, place and identity. The relations of two entities with each other, their connections and differences, doublings and couplings are an ongoing preoccupation of hers. Paired objects and photographs create a particular space for the viewer to inhabit, as do the works Horn makes by cutting and merging two drawings into one.

Horn's sculpture is made with great attention to the specific quality of materials such as glass, water, aluminium and gold and their particular relationship to space and light. She has recalled getting to know about gold through spending time in her father's pawnshop in New York City, and she has made a small number of sculptures using pure gold hammered into thin foil.

The first of these glowing sculptures was *Gold Field* (1980-82), a sheet of pure gold foil that lies on the floor. It was followed over a decade later by *Paired Gold Mats, for Ross and Felix* (1994-95), comprising two sheets of gold foil on top of the other, made for her friend Felix Gonzalez-Torres. *Double Mobius* (2009) is Horn's third sculpture in gold. Ribbons in the shape of a mobius strip, a geometric form that appears to have two sides but only has one, are placed on the wall at eye level, creating a simultaneous impression of intimacy and infinity. The sculpture was installed in a cell in Reading Prison, as part of a dialogue between Horn's and Felix Gonzales-Torres' work that ran through a suite of prison cells as part of Artangel's 2016 exhibition *Inside: Artists and Writers in Reading Prison*.

For many years, Horn has been intimately involved with the distinctive geography, geology climate and culture of Iceland, a place she has described as an "open-air studio". In 2007, she realised the long-term installation *VATNASAFN/LIBRARY OF WATER* in the small town of Stykkishólmur on the south west coast of the island, Artangel's first long-term international project.



Vatnasafn / Library of Water, 2007
An Artangel commission.

Roni Horn lives and works in New York. Recent museum exhibitions include Nasher Sculpture Center, Dallas (2017); Glenstone, Potomac (2017); Fondation Beyeler, Basel (2016); De Pont Museum, Tilburg (2016), Fondation Vincent van Gogh, Arles (2015); *Everything was sleeping as if the universe were a mistake*, Fundacio Joan Miro, Barcelona and Caixa Forum, Madrid (2014); Sammlung Goetz, Munich (2012) and Centre of Contemporary Art, Warsaw (2010). A retrospective exhibition *Roni Horn aka Roni Horn* (2009-10) was jointly organised by Tate Modern in London and the Whitney Museum of American Art in New York. Horn's works features in many important public collections, including Museum of Modern Art, New York; Solomon R. Guggenheim Collection, New York; Whitney Museum of American Art, New York; Museum Kroller-Müller, The Netherlands; Centre Georges Pompidou, Paris; Kunstmuseum, Basel and Tate Gallery.



Cristina Iglesias b. 1956, San Sebastián

New Commission for a Landscape or Building

Cristina Iglesias will realise a new site-specific commission, to be developed and realised in discussion with a client. Terms for the commission are dependent on the nature of the location and scale of the agreed work.

Over the past two decades, Cristina Iglesias has realised several extraordinary site-specific sculptures in different places around the world.

In several of these works, such as *Deep Fountain* in Antwerp or *Tres Aguas* in Toledo, water plays a vital role, flowing over and through intricate surfaces cast in steel or bronze. Drawing on water’s importance in Islamic and European gardens and cities, Iglesias combines its ever-changing properties with forms cast from nature to create deeply absorbing places.

In a parallel series of sculptures called *Vegetations*, sculpted forms combine with reflective surfaces, folding the sculpture into its natural setting. One large-scale work of this kind, *Vegetation Room*, is permanently located in a tropical forest in Inhotim in Belo Horizonte, Brazil. Iglesias has also constructed a number of environments called *Celosias* (Jealousies), suspending structures made with wood or matting to create passage ways and canopies, animated by natural light. One recent work was realised for the Norman Foster Foundation in Madrid in 2017.

Initial development for the new commission will involve a site visit by the artist and James Lingwood, Co-director of Artangel. Costs for this initial visit are to be met by the client.

The client, artist and Artangel will then, by mutual agreement, enter into a development period lasting no longer than six months. At the end of this period, Iglesias and Artangel will share with the client a proposal for an agreed site, with initial drawings, outline costs and technical specifications. The fee for the development period is £5,000.

For enquiries, please contact sales@artangel.org.uk

Cristina Iglesia emerged as an important figure in contemporary European sculpture in the late 1980s and early 1990s. Extensive surveys of her work have been recently presented at Musée de Grenoble (2016); Museo Nacional Centro de Arte Reina Sofía, Madrid (2013); Pinoteca del Estado de Sao Paulo, Brazil (2008); Museum Ludwig, Cologne (2006); and Whitechapel Gallery, London and Irish Museum of Modern Art, Dublin (2003). Amongst her most important public projects are *Deep Fountain*, Antwerp (2006); *Threshold/Entrance* (2006-07), Museo Nacional del Prado, Madrid; *Vegetation Room* (2010-12), Inhotim, Brazil; *Tres Aguas*, Toledo, (2014); *Forgotten Streams*, Bloomberg Office, City of London (2017).



Left:
Private collection, Toledo, Spain

Below right:
From the Underground, Centro de Arte Botin, Santander, 2017

Bottom left:
Tres Aguas, Toledo, Spain, 2014:
An Artangel Commission

Below right:
Vegetation Room Inhotim, 2010-2012. Permanent installation, Belo Horizonte (Minas Gerais), Brazil



Tres Aguas, Toledo, Spain, 2014.
An Artangel Commission

039

Steve McQueen b. 1969, London

Weight

2016
Mosquito netting, 24 carat gold, prison bed
270 x 245 x 98cm
Edition 2 / 2
Courtesy the artist

Price upon request

For enquiries, please contact sales@artangel.org.uk

The experience of confinement has been a leitmotif in Steve McQueen's work since his first films were shown in galleries in the mid-1990s. Oppressions of mind and body, together with images of release and freedom, recur in works as diverse as *7th Nov.* (2001) in which a projected image of a young black man in prison is accompanied by his voice recounting the accidental shooting of his cousin; *Western Deep* (2002), commissioned by Artangel and documenta 11 and filmed in the darkness of TauTona in South Africa, the deepest working gold mine in the world; and *Hunger* (2008), McQueen's first feature film based on the 1981 Irish hunger strike.

Weight is one of a small number of sculptural works McQueen has made, often in response to specific situations. He visited the empty Reading Prison in 2016, and spent time in the small cells, each constructed for a single prisoner, with only a single window, basin, toilet and bed.

For his contribution to *Inside: Artists and Writers in Reading Prison* (2016), McQueen decided to veil one of the empty prison beds with mosquito netting. The delicate netting – incongruous in the setting of a cold English prison – was plated with 24- carat gold and then draped over the bed to create a shimmering apparition of release from the architecture of confinement.

Weight, as McQueen subsequently titled the sculpture, was then presented in *Mondialité*, Villa Empain, Boghossian Foundation, Brussels in 2017 (as pictured). The first edition of the work is in the collection of the Nouveau Musée National de Monaco.



Caribs' Leap, 2002; still.
Commissioned by documenta 11
and Artangel

Steve McQueen's work ranges from film and video installations for gallery spaces to feature films for cinemas, as well as occasional sculptural and site-specific projects such as *Blues Before Sunrise* in the Vondelpark, Amsterdam (2012) and *Queen and Country* (2007-09). Large-scale surveys of McQueen's work have been presented at Schaulager, Basel (2013) and the Art Institute of Chicago (2012). His three feature films to date are *Hunger* (2008), *Shame* (2011) and *12 Years a Slave* (2013) for which he won an Academy Award for Best Picture in 2014.



Susan Philipsz b. 1965, Glasgow

New Commission: site-specific sound installation

Susan Philipsz will realise a new site-specific commission, to be developed and realised in discussion with a client. Terms for the commission are dependent on the nature of the location and scale of the agreed work.

Over the past twenty years Philipsz has realised sound installations in outdoor spaces throughout the world, ranging from parks, lakes and rivers to quiet back streets and busy public squares. Her main instrument is her own voice, recorded singing unaccompanied. In recent years her repertoire has extended to include instrumental music, especially for strings.

Philipsz draws on a deep knowledge of the history of music and song, from 16th century ballads to Irish folk tunes and David Bowie’s Ziggy Stardust, and each work is finely tuned to its setting. The sound feels as if it part of the fabric of the place, emanating from architecture, emerging from water, or simply hanging in the air. There is a haunting quality to Philipsz’s work, a sense of time passing as her voice explore themes of longing, loss and hope and memories and associations are triggered.

Initial development for the new commission will involve a site visit by the artist. Suggested sites can be anywhere in the world. Costs for this initial visit are to be met by the client.

The client, artist and Artangel will then, by mutual agreement, enter into a development period lasting no longer than six months. At the end of this period, Philipsz and Artangel will share with the client a proposal for an agreed site, with outline costs and technical specifications. The fee for the development period is £5,000.

For enquiries, please contact sales@artangel.org.uk

In 2010 Susan Philipsz made her first commission in London with Artangel. Based on recordings of her voice singing English rounds and madrigals, *Surround Me – A Song Cycle for the City of London*, resonated around several different sites in the City. Other notable works of the last decade include *Lowlands* (2010) which could be heard under three bridges by the River Clyde in Glasgow, for which Philipsz was awarded the Turner Prize; *Study for Strings*, an eight-channel sound installation on the platforms of Kassel railway station for documenta 13 (2012); *Part File Score* for the Historic Hall of Hamburger Bahnhof Berlin (2014), and *War Damaged Instruments*, Tate Britain, London (2106).



Surround Me, London, 2010. An Artangel Commission



War Damaged Musical Instruments, 2015
Fourteen channel sound installation
Installation view Duveen Galleries Tate Britain, 2015



The Distant Sound, 2014. Three channel sound installation.
TjoloHolms slott, Sweden



Lowlands, 2008
Three channel sound installation
Installation view Glasgow International, Glasgow, 2010



The Yellow Wallpaper, 2018
Eight channel sound installation
Installation view Belsay Hall, Northumberland, UK, 2018

Taryn Simon b. 1975, New York

Paperwork and the Will of Capital, Press XII

2015
Pigmented concrete press, dried plant specimens, archival inkjet prints, text on herbarium paper, steel brace
Open position: 114.1 x 55.9 x 76.2 cm
Closed position: 127.5 x 43.8 x 56.4cm
Courtesy the artist and Gagosian
Unique
Certificate of Authenticity

Price upon request
For enquiries, please contact sales@artangel.org.uk

For *Paperwork and the Will of Capital* (2015), Simon recreated and photographed 36 distinct floral centerpieces that adorned the tables at which key political treaties were signed. These unique photographs were fixed to typeset sheets of herbarium paper and specimens from each bloom were dried, pressed, and sewn to an equal number of sheets. Complete sets of both the photographs and botanical collages were placed in concrete sculptures, designed as presses to force each photograph against its preserved subject. Thus the photographic still life stands in contrast to the sculptural *nature morte*: as time advances, so may these artifacts transform, revealing mutable versions of themselves.

The sculptural press from *Paperwork and the Will of Capital* comprises two concrete plinths that can be adapted in different positions, open and closed. Two Plexiglas vitrines are provided for contrasting presentations of 72 pages of loose leaf paper material. For the concrete sculptures, each of the 36 flower arrangements was assembled 12 times and photographed to produce 12 unique variations of the same image. Specimens from each arrangement were then dried, pressed, and sewn to archival herbarium paper. Thus, each sculpture is a complete archive of the series, containing 36 images with expository texts, and 36 corresponding botanical collages. In the open position, a photograph/text page is placed alongside its corresponding herbarium sample page, like an open book. Any one of 36 pairs can be shown at any one time. In the closed position, the 36 photograph/text pages are stacked together with the 36 herbarium sample pages, and a concrete cover is held in place with a steel brace.



An Occupation of Loss,
London, 2018
An Artangel commission.

Taryn Simon lives and works in New York City. She received her B.A. in 1997 from Brown University, Rhode Island. Recent and on-going exhibitions include: Kunstmuseum Luzern, Luzern; Institute of Contemporary Art, Boston; Musée d'art contemporain de Montréal, Montréal; and Guild Hall Museum, New York. Her major solo exhibitions include: the Louisiana Museum of Modern Art, Copenhagen (2016 – 2017); The Albertinum, Dresden (2016); Galerie Rudolfinum, Prague (2016); Garage Museum of Contemporary Art, Moscow (2016); Jeu de Paume, Paris (2015); Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and Whitney Museum of American Art, New York (2007). Museum collections include: Centre Georges Pompidou, Paris; Tate Modern, London; Museum für Moderne Kunst, Frankfurt; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; and Solomon R. Guggenheim Museum, New York. In 2017 Simon was awarded an Honorary Fellowship of the Royal Photographic Society, and was selected as a Guggenheim Fellow in 2001.



Matthew Barney b. 1967, California
Vija Celmins b. 1938, Riga
Marlene Dumas b. 1953, Cape Town

Artangel would like to thank Matthew Barney, Vija Celmins and Marlene Dumas for their very generous donations to Artists for Artangel through proceeds from private sales of work.

Additional thanks to the respective galleries, Sadie Coles HQ, Gladstone Gallery, Matthew Marks Gallery and Frith Street Gallery, for their support.

Matthew Barney

Matthew Barney’s work strives for one epic aesthetic system combining performance, film, sculpture and narrative. In 1994-95 Artangel worked with Barney on *Cremaster 4*, the first in a five-part cinematic work *The Cremaster Cycle* (2002) that stretched from Barney’s home-town football stadium in Boise, Idaho, to its tragic climax in the Budapest State Opera House. Filmed across the Isle of Man, *Cremaster 4* is a strange and haunting drama of competing, compulsive forces that course through the body of the island and its 37-mile TT racing track. Acting as both site and dreamscape, the island race propels the bikers and the satyr (played by Barney himself) through the Manx landscape to an ambient soundtrack of bagpipes and motorbikes. The film was acclaimed as one of the most ambitious artist’s films of its time.

Vija Celmins

Working with a muted palette and on a compact scale, Vija Celmins has since the 1960s made drawings, paintings and prints that picture the immense spaces of deserts, oceans and night skies. Often taking many years to complete, the still, quiet surfaces of Celmins’ work absorb the attention of the viewer. They are dispassionate and intense tablets for reflection on our place in the greater scheme of things; in Celmins’ words, “traps of space and time,” and a deep reflection on the possibilities of picture-making today.

A number of Celmins’ recent *Night Sky* prints were installed in individual cells as part of Artangel’s 2106 exhibition *Inside: Artists and Writers in Reading Prison* alongside letters by contemporary writers drawing on experiences of confinement, both real and imagined

Marlene Dumas

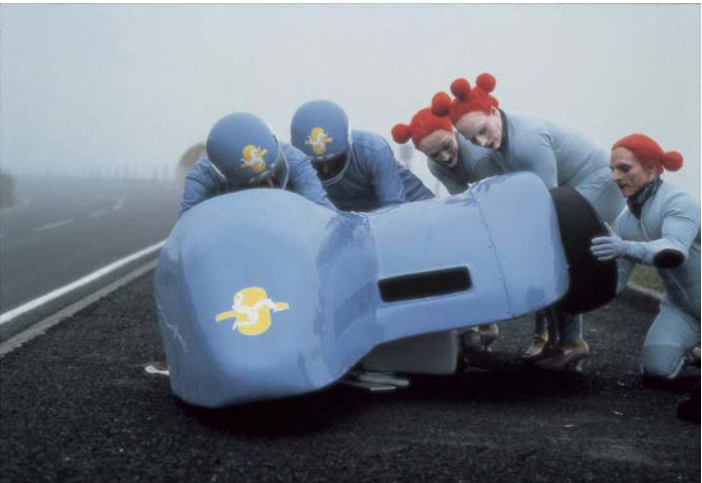
An empathy for the overlooked and victimised has marked Marlene Dumas’ compelling paintings and drawings since she first began to show her work in the 1980s. Depicted in a singularly tender manner, her subjects range from saints to sinners: political prisoners and women in sex clubs, Jesus Christ and Mary Magdelene.

Dumas visited the empty Reading Prison in 2016. Deeply affected by the prison environment, and the cruelty of the ‘separate system’ operational at the time Oscar Wilde was incarcerated there, Dumas exhibited a number of portraits of writers and artists imprisoned for their sexuality alongside paintings of people they loved: Pasolini and his mother, Jean Genet and his first and last lovers; and Oscar Wilde and Lord Alfred Douglas (Bosie).

Matthew Barney was born in California and lives and works in New York. Recent major exhibitions include *River of Fundament*, Haus der Kunst, Munich (2014), touring to the Museum of Old and New Art, Hobart, Tasmania (2014 – 2015); and *Subliming Vessel: The Drawings of Matthew Barney*, The Morgan Library & Museum, New York (2013), and Bibliothèque nationale de France (2013-2014). *The Cremaster Cycle* (2002) was the subject of major exhibitions at the Solomon R. Guggenheim Museum, New York, Museum Ludwig, Cologne, and the Musée d’Art Moderne de la Vill de Paris.

Vija Celmins was born in Riga and moved to the United States with her family in 1948. She lives and works in New York. A major retrospective of her work will open at the San Francisco Museum of Modern Art in late 2018, before travelling to the Metropolitan Museum of Art in New York in 2019. Important surveys include the Latvian Museum of National Art, Riga (2014), The Menil Collection, Houston (2010); Centre Georges Pompidou, Paris (2006) and the Metropolitan Museum of Art, New York (2002). Her work is in collections worldwide including Museum of Modern Art, New York, San Francisco Museum of Modern Art, Art Institute of Chicago, The Menil Collection, Houston and Centre Georges Pompidou, Paris.

Born in South Africa, Marlene Dumas moved to Amsterdam as a student and continues to live and work in the city. Important recent solo exhibitions include: Kupferstich-Kabinett and Albertinum, Dresden (2017); Beyeler Foundation, Basel (2015). Tate Modern, London (2015); Stedelijk Museum, Amsterdam (2014); Haus der Kunst, Munich (2010); Menil Collection, Houston (2009); Museum of Modern Art, New York (2008). Her work is in numerous museum collections including Art Institute of Chicago; Dallas Museum of Art; ICA Boston; Los Angeles Museum of Contemporary Art, Los Angeles; Centre Georges Pompidou, Paris; Stedelijk Museum, Amsterdam; Boijmans-van-Beuningen Museum, Rotterdam; Museum of Modern Art, New York; Tate and National Portrait Gallery, London.



Matthew Barney, *Cremaster 4*, 1994; production still
An Artangel commission



Vija Celmins, *Untitled #1 and Untitled #5*, 2016;
Inside: Artists and Writers in Reading Prison, 2016
An Artangel exhibition



Marlene Dumas, *Lord Alfred Douglas (Bosie)*, 2016 and
Oscar Wilde, 2016; *Reading Prison*, 2016
Inside: Artists and Writers in Reading Prison, 2016
An Artangel exhibition

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James Lingwood and Michael Morris
Co-Directors

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Artists for Artangel exhibition
8 – 27 June 2018 at Cork Street Galleries, London W1S 3NA

Live auction
28 June 2018 conducted by Alex Branczik of Sotheby's
at Banqueting House, Whitehall, London

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Nan Goldin, *Clemens under water, Sag Harbor*, 2000