SYSTEMS
Published by the Contemporary Art Society

The Contemporary Art Society exists to support and develop contemporary art collections and collectors in the UK.

SYSTEMS Auction Catalogue

10 March 2010
Battersea Power Station
London SW8 5BP

Sotheby’s
Hallett Independent
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The live auction, conducted by Oliver Barker, Senior International Specialist at Sotheby’s, London will take place at approximately 10.00pm.

Lots 1 — 7 inclusive, described on p13 — p45 of this catalogue, will be sold in the Live Auction.

Lots 9—35 inclusive on p49 — p161 will be sold in the Silent Auction throughout the evening. In order to bid in the silent auction, guests use their personalised IML card with the handsets on the dinner tables. Full instructions on how to use these can be found on p182.

Absentee Bidders

If you are unable to attend the evening but would like to bid for any of the works, please fill out the absentee bid form on p187 and return it to the Contemporary Art Society (as detailed on the form).

In the event of tied bids, priority will be given to the first received. Absentee bids can be submitted up until 5pm on Friday 5 March 2010, but we would advise doing so at your earliest convenience.
Artists:

1. Jim Lambie
2. Conrad Shawcross
3. Michael Craig-Martin
4. Gary Webb
5. Mat Collishaw
6. Keith Tyson
7. Marine Hugonnier
8. [Charity Lot]
9. Markus Amm
10. Alice Channer
11. Shezad Dawood
12. Michael Dean
13. Lucile Desamory
14. Aleana Egan
15. Martino Gamper
16. Dryden Goodwin
17. Alexander Heim
18. James Ireland
19. Pil & Galia Kollectiv
20. Manuela Leinhoss
21. Hew Locke
22. David Musgrave
23. Rosalind Nashashibi
24. David Noonan
25. Katie Paterson
26. Olivia Plender
27. Ruth Proctor
28. Clunie Reid
29. Lili Reynaud-Dewar
30. Karin Ruggaber
31. Joanne Tatham & Tom O’Sullivan
32. Nicole Wermers
33. Douglas White
34. Terry Winters
35. Maximilian Zentz Zlomovitz
36. [Charity Lot]
Collecting The Contemporary for Tomorrow

Alison Myners
Chair, Contemporary Art Society

In 1910 the Contemporary Art Society was formed by seven prominent figures in British Art – patrons, artists and curators from Tate, the National Gallery, and the Whitechapel. They gathered together to purchase adventurous new work from living artists to place in public collections at a time when these works were affordable – purchased ahead of the curve.

Picasso, Matisse, Nicholson, Freud and Bacon through to Gilbert and George, Emin, Hirst and Wallinger – a tiny sample of artists whose work the Contemporary Art Society has purchased for collections in this country. Thousands of works – some now worth millions of pounds – can be seen by audiences throughout the UK because of the efforts of this small, understated charity and successive groups of committed individuals, often a lone voice in stressing the need to keep building meaningful collections.

For 100 years the Contemporary Art Society has received bequests and continued to purchase and donate significant new works to public collections. We aim to ensure that everyone has access to at least one great collection of contemporary art – no matter where they live in this country. We offer our members an exciting programme of events, enjoying the innovative and sometimes challenging work of young artists, whilst developing knowledge and appreciation of contemporary art and learning about collecting in the most unintimidating way.

Why do we do this? Because art can change people’s lives for the better, enrich us, inspire us – without art we are bereft. In these challenging times, we know that our vital and unique work, ensures that public collections around the country grow and curators receive the development and support they deserve and need. Our consistent support of young artists is invaluable.

Please join us this year for our Centenary celebrations – an exciting programme of displays and events throughout the UK. Working in partnership with more than 20 institutions nationally, the programme will reflect upon the most significant gifts the Contemporary Art Society has made since 1910. We are grateful to Tate for generously giving us the opportunity to hold three exhibitions at Tate Britain in this Centenary year. We have asked three artists – Elizabeth Price, Yane Calovski and this year’s Turner Prize winner, Richard Wright, to select works the Contemporary Art Society has gifted to Tate in the last 100 years, to inspire their installations.

SYSTEMS will make a dramatic difference. Your support will enable the Contemporary Art Society to buy significant new works this year for the enjoyment of everyone around the nation, help curators to develop their collections and importantly – the work you purchase at this event will give you an opportunity to share in our excitement about the work of these artists, who have generously agreed to participate.

A huge thank you to the wonderful SYSTEMS Committee and to you all for your support.
For our Annual Fundraiser 2010, we have taken the title of ‘Systems’. This is of course a very broad idea in curatorial terms; however, in conceiving this event we have replaced the rigour of exhibition-making with a playful, open framework in which a number of artists can contribute to this specific type of event. We have, nonetheless, selected a theme that not only loosely connects diverse artists and areas of practice for the purposes of a fundraising auction, but one that forefronts the notion of contemporary art as a form of knowledge and experience production that extends our engagement with the world. Whilst unspecific, this is an idea through which the works for the auction can be read and valued. Whilst an auction may stress the objecthood of art, we are keen to assert the concepts, processes and critical positions these very different works represent.

‘Systems’ will of course mean different things to different artists. For some artists, it will be a process, a route or procedure for developing an initial idea; it may be the concept itself, or a set of values, a logic or ideology. It could relate to the format of the work, or the way the work is displayed or transmitted. In short, it is an idea open to interpretation. In choosing the theme of ‘Systems’, we simply wish to emphasise these aspects of contemporary practice – the ideas and processes that motivate artists to adopt a critical and productive position in the world – whilst enabling as many of the artists we admire to contribute in support of our work.

Not surprisingly, given its broad theme, the diversity of artists invited to participate in this auction reflect many of the formal and conceptual concerns that characterise contemporary visual culture today. The works reflect the multi and inter-media character of contemporary practice, with most of the artists working across a range of media including painting, sculpture, drawing, photography, film and installation, with the strong influence of performance and text-based practices. They illustrate the way in which artists draw on a multitude of ideological systems and disciplines, including history, historiography, architecture, philosophy, physics, geometry, cosmology and metaphysics. They share the communal instinct amongst artists to shift our perception of the world by drawing attention to its schematic and constructed character: that our experience of the world is itself a system open to interrogation and negotiation.

We are enormously indebted to the artists and their galleries who have very generously contributed work at discount – a combination of commissions and carefully selected purchases – for SYSTEMS. All the funds raised through their generosity – and your support – will enable us to purchase new works of contemporary art for public collections in the UK in this, our Centenary year. In closing, I would like to extend my most sincere thanks – as is so often the case – to Alison Myners, Chair of the Contemporary Art Society, and the members of the SYSTEMS Committee for their tireless energy in realising this event.
The SYSTEMS Committee

Tiqui Atencio Demirdjian
Claire Bailey
Myriam Blundell
Philippa Bradley
Florence Eid
Sarah Elson
Tania Fares
Linda Grosse
Jenny Halpern Prince
Susan Hayden
Paul Hobson
Fatima Maleki
Alison Myners (Chair)
Valeria Napoleone
Midge Palley
Catherine Petitgas
Lilly Scarpetta
Ellen Shapiro
Mark Stephens
Angelica Theotokis
Jolana Vainio
Marie-Laure de Varennes de Bueil
Cathy Wills
Dina Wulfsohn
Anita Zabludowicz

The Contemporary Art Society and the SYSTEMS Committee are grateful to the artists, who have generously contributed artwork for SYSTEMS in support of the Contemporary Art Society.

Markus Amm
Alice Channer
Mat Collishaw
Michael Craig-Martin
Shezad Dawood
Michael Dean
Lucile Desamory
Aleana Egan
Martino Gamper
Dryden Goodwin
Alexander Heim
Marine Hugonnier
James Ireland
Pil & Galia Kollectiv
Jim Lambie
Manuela Leinhoss
Hew Locke
David Musgrave
Rosalind Nashashibi
David Noonan
Katie Paterson
Olivia Plender
Ruth Proctor
Clunie Reid
Lili Reynaud-Dewar
Karin Ruggaber
Conrad Shawcross
Joanne Tatham & Tom O'Sullivan
Keith Tyson
Gary Webb
Nicole Wermers
Douglas White
Terry Winters
Maximilian Zentz Zlomovitz
LIVE AUCTION

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3. Michael Craig-Martin 025
4. Gary Webb 029
5. Mat Collishaw 033
6. Keith Tyson 037
7. Marine Hugonnier 041
8. [Charity Lot] 045
Jim Lambie

Let It Bleed
(Mick Jagger)

2010

Collage with oil painting and printed poster
85 (h) x 65 (w) x 3.5 (d) cm

Estimate:
£8,000 — £12,000

British, 1964
Lives and works in Glasgow;
BA (Hons) Fine Art, Glasgow School of Art, 1994

© Courtesy of the artist and Sadie Coles HQ, London; The Modern Institute, Glasgow, and Anton Kern Gallery, NYC. Photography: modernactivity
Jim Lambie takes the ephemera of modern life and transforms it into vibrant sculptural installations. Working with items immediately to hand, as well as those sourced in second-hand and hardware stores, he resurrects record decks, speakers, clothing, accessories, doors and mirrors to form sculptural elements in larger compositions. Lambie prioritises sensory pleasure over intellectual response. He selects materials that are familiar and have a strong personal resonance, so that they offer a way into the work as well as a springboard to a psychological space beyond. Lambie’s works are often devised in relation to a specific space, where they are shaped by a series of intuitive and improvisatory decisions. This enables him to work in tune with the qualities of his materials and the parameters of the existing architecture.

Jim Lambie has exhibited worldwide with several solo exhibitions including at the Glasgow Museum of Modern Art, Glasgow; the Hara Museum, Tokyo; and the Museum of Fine Arts, Boston; and in 2007, at the Hirschhorn Museum and Sculpture Garden, Washington, D.C. In 2004, he participated in the 54th Carnegie International at the Carnegie Museum of Art, Pittsburgh, Pennsylvania and represented Scotland at the 50th Venice Biennale in 2003. Lambie was nominated for The Turner Prize in 2005.

Lambie’s work is included in several major public collections, including Tate, London, British Council collection, London, Arts Council collection, London, Scottish National Gallery of Art, Edinburgh and Jumex Collection, Mexico.
Conrad Shawcross

Time Rule

2009

Wool, plywood, paint, metal
212 (h) x 12 (w) x 12 (d) cm

Estimate:
£8,000 — £12,000

British, 1977
Lives and works in London;
MA (Hons) Fine Art, Slade School of Art, London, 2001

© Courtesy of the artist and Victoria Miro Gallery, London
Imbued with an appearance of scientific rationality, Conrad Shawcross’ work explores subjects that lie on the borders of geometry and philosophy, physics and metaphysics. Attracted by failed quests for knowledge in the past, he often appropriates redundant theories and methodologies to create ambitious structural and mechanical montages, using a wide variety of materials and media. Through his sculptures Shawcross pays homage to the follies, errors and misplaced beliefs of science as well as interrogating its advances and achievements.

*Time Rule* is part of a unique series of works produced from the installation, *Chord*, 2009, a large scale work that wove a thick hawser from 324 spools of string as they moved apart along the Kingsway Tram Subway in London. Exploring the perception of time both as linear and cyclical, each point on the rope can be traced to a moment in time. *Time Rule* comprises a length of time (rope) presented in a wooden instrument case from 20 to 220 minutes.

Conrad Shawcross has exhibited extensively nationally and internationally at institutions including Musée d’art Contemporain, Lyon (2008); Art Basel | 39 (2008); La Chapelle de L’Ecole National Supérieure des Beaux-Arts de Paris (2008) and is featured in major collections including the Saatchi Collection.
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Michael Craig-Martin CBE RA

NEWS

2010

Acrylic on aluminium
61 (h) x 61 (w) cm

Estimate:
£12,000 — £15,000

Irish, 1941
Lives and works in London;
MA (Hons) Fine Art,
Yale University, USA, 1966

© Courtesy of the artist and Gagosian, London
A much admired, highly respected artist and elder statesman of the contemporary art world, Michael Craig-Martin needs little introduction. Throughout his career, through work in many different media, he has explored the expressive potential of commonplace objects and images. His early work made deliberate reference to the American artists he most admired, such as Donald Judd, Jasper Johns and Robert Morris. Although he was particularly affected by Minimalism and used ordinary household materials in his sculptures, he played against the logic of his sources, always maintaining an elegant restraint and conceptual clarity.

During the 1990s the focus of his work shifted decisively to painting, with the same range of boldly outlined motifs – tables, chairs, stepladders – and luridly vivid colour schemes in unexpected and at times apparently arbitrary combinations applied both to works on canvas and to increasingly complex installations of wall paintings, including hung paintings, reliefs and wall-mounted sculptures.

Michael Craig-Martin has shown extensively nationally and internationally, as well as being a well-known key figure in the emergence of the ‘Young British Artists’ in the early 1990s. He is a Trustee of the Art Fund, was an Artist Trustee of the Tate Gallery from 1989-99, received a CBE in 2001, and was elected to the Royal Academy of Arts in 2006.

His work appears in many major national and international collections including the Museum of Modern Art, New York; Reina Sofia, Madrid; Tate, London; and V&A, London.
Gary Webb
Deeper
2009

Cast aluminium, resin, spray paint, light, electrics
40 (h) x 150 (w) x 14 (d) cm
Edition 1/3
(Please note that the image opposite is a working drawing and used for illustrative purposes only)

Estimate:
£8,000 — £12,000

British, 1973
Lives and works in London;
BA (Hons) Fine Art,
Goldsmiths College,
London, 1997

© Courtesy the artist and The Approach, London
Gary Webb specialises in sculptural assemblages uniting traditional and modern materials – glossy synthetics, chromed surfaces, chunky Perspex and hard carved wood – in unexpected combinations and configurations. Mixing abstraction with geometry and synthetic found objects with invented forms, he has created a unique hybrid language of his own, which both honours and parodies Modernist art and design. His sculptures embrace the formal interplay between geometric and organic shapes, line and volume, reflective and transparent surfaces and often pose as functional objects. Much of Webb’s work is an attempt to make tangible internalised emotions. Initially expressed in spontaneous drawings, his sculptures are then developed into three dimensional objects which frequently bear only a tangential relationship to their starting point.

Webb has exhibited extensively internationally and his work is included in several important public and private collections including Tate, London, British Council Collection, London, Thyssen-Bornemisza Art Contemporary, Vienna, FRAC Pays de la Loire, Carquefou and the Goss Michael Foundation, Dallas.
Mat Collishaw

*Insecticide 15*

2010

C-type photo on Dibond
124 (h) x 124 (w) cm
Edition of 3 (HV32307)

Estimate:
£8,000 — £12,000

British, 1966
Lives and works in London;
BA (Hons) Fine Art
Goldsmiths College
London, 1989

© Courtesy of the artist
and Haunch of Venison, London
Mat Collishaw is well known for his photographs and video installations that merge art historical subject matter, styles and techniques with contemporary images of fascinating and shocking beauty. This combination produces a highly charged visual experience that tests the viewer’s resolve and sensibility, creating mixed feelings of enchantment and disenchantment. We are at once horrified and seduced by images that combine the cruel and the caring, the morbid and the poetic, the repulsive and the alluring.

Mat Collishaw studied at Goldsmiths College of Art from 1986 to 1989, along with a number of other prominent international British artists known collectively as the ‘Young British Artists’ with whom he is often associated. He has participated in numerous group exhibitions including Freeze in 1988, and Modern Medicine in 1990, Sensation at the Royal Academy of Arts, London in 1997, and has had many solo exhibitions in the UK and internationally.

His work appears in important public collections nationally and internationally, including Tate, London, Centre Pompidou, Paris, and Queensland Art Gallery, Brisbane.
Keith Tyson
Studio Wall
Drawing,
Feb 2008
— Quad Start Double Bounded Rand Walk
2008

Mixed media on watercolour paper
157 (h) x 126 (w) cm

Estimate:
£15,000 — £20,000

British, 1969
Lives and works in London;
BA (Hons) Alternative Practice,
University of Brighton, 1993

© Courtesy of the artist
Photography: Prudence Cuming Associates
Keith Tyson works in a wide range of media, including painting, drawing and installation. His work can be characterised as an artistic exploration of some of the basic mysteries of human experience: how and why things come into being. Tyson’s artistic motivations lie in an interest in generative systems and embrace the complexity and interconnectedness of existence. Philosophical problems such as the nature of causality, the roles of probability and design in human experience, and the limits and possibilities of human knowledge, animate much of his work. In his practice, Tyson frequently questions the creation of the artwork itself, positing it as something which can be randomly generated by systems, but simultaneously making us aware that these systems are generated by the artist.

A Turner Prize winning artist (2002), Tyson has exhibited extensively internationally. A selection of recent shows includes Tullie House Museum and Art Gallery, Carlisle; the Parasol Unit, London; Louisiana Museum, Denmark; Tate Gallery, London; Kunsthalle Zurich, Switzerland; and South London Gallery, London. His work is included in the collections of the Museum of Modern Art, New York; Tate, London; Centre Pompidou, Paris; San Francisco Museum of Modern Art, San Francisco; the Art Council Collection, London; Foundation Francois Pinault, Paris; and S.M.A.K., Gent, Belgium.
Marine Hugonnier

Wednesday S
(Monte Pascoal, Brazil)
2005

Lambda print
47 (h) x 60 (w) cm
1/3 (MW1886) + 2APs

Thursday S
(Monte Pascoal, Brazil)
2005

Lambda print
58 (h) x 74 (w) cm
1/3 (MW1882)

Estimate:
£8,000 — £12,000

French, 1969
Lives and works in London

© Courtesy the artist and Max Wigram, London
Marine Hugonnier makes films and photographs. Since 2001, Hugonnier has been exploring the politics of landscape, looking at it as a remnant of historical circumstances or of geographical and political division. She explores the way a landscape determines history, or vice versa, how ideology shapes a landscape. Predominantly working with film and photography, her practice is infused with long-standing interest in the anthropology of images, investigating the historical and social implications of places that have strongly determined their culture and imagery.

Hugonnier has shown extensively internationally. A selection of recent solo exhibitions includes MAMCO, Geneva (Switzerland); S.M.A.K. (Gent); Philadelphia Museum of Art (USA); Fondazione Sandretto Re Rebaudengo (Turin) and Kunsthalle Bern (CH). In 2007 her work was also shown at the 52nd International Exhibition of Contemporary Art of La Biennale di Venezia and in Pensée Sauvage at Franfurter Kunstverein & Ursula Blicke Foundation (Germany).

Her work appears in numerous major international collections including the Museum of Modern Art, New York, ARCO Collection, Madrid, MACBA, Barcelona, MAMCO, Geneva, Musée d’art Moderne de la Ville de Paris (ARC), Paris and the National Gallery of Art, Washington DC.
Donors contributing £1,000 upwards will be gratefully acknowledged as Patrons of the Contemporary Art Society and very much encouraged to participate in our inspirational programmes in support of emerging artists and public collection development.
Help the Contemporary Art Society extend the gift of contemporary art to audiences across the UK.

For 100 years, the Contemporary Art Society has played a pioneering and visionary role in purchasing contemporary art for public collections in this country, donating more than 8,000 works, ensuring that new works of art are accessible to everyone. Art has the ability to inspire, to excite and to change lives.

In this Charity Lot, we invite you to make a vital donation towards the purchase of new works of art for the 90 public collections we are supporting across the country. Your generous gift will leave a lasting legacy for generations of visitors to collections in the UK.

Thank you.
SILENT AUCTION

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Marcus Amm
Untitled / 01, 02, 03
2010

Chemogram on black and white paper
25.2 (h) x 22.2 (w) cm

Estimate:
£1,000—£2,000

German, 1969
Lives and works in London

© Courtesy of the artist and Herald St, London
In his *Untitled* series, Markus Amm revives the technique of the photogram, pioneered as an art form by Man Ray and Moholy Nagy. The process utilises rudimentary photograph principles; objects are placed on a photosensitive surface and briefly exposed to light, creating an abstracted ‘x-ray’ image, an inverted shadow outline of suggestive form.

Presented in small format, Amm’s compositions are compacted micro-architectures, his converging luminous geometries give the illusion of space age structures. Amm’s angular patterns are also reminiscent of abstract and cubist paintings. Devoid of colour and mechanically produced, Amm’s photos combine the optimism of the avant-garde with an impersonal futuristic aesthetic.
Alice Channer

*Knot*

2009

Accordion pleats, fabric, nails

40 (h) x 18 (w) x 4 (d) cm

Estimate: £2,000 — £4,000

British, 1977

Lives and works in London;

MA (Hons) Fine Art, Royal College of Art, London, 2008

© Courtesy of the artist and The Approach, London.

Photography: the artist
Alice Channer creates formalist sculptures inflected by quotations from fashion and design. Often using or referencing clothing as a starting point, Channer adjusts the materiality, format and design of familiar, everyday items by folding, cutting, assembling and suspending, creating ambiguous objects and nuanced relationships in space. Highly attentive to shifts in texture, materiality, the space in which they are displayed, and their relationship to each other and the viewer, Channer’s sculptures have a minimal, even impoverished aesthetic achieved through a process of reduction and abstraction.
Shezad Dawood
Make it Big (Blow Up)
Production Stills
2002–03

Black and white boxed series of 7 gelatin prints
40.6 (h) x 50.8 (w) cm
Edition 4/10 (+ 2 APs)

Estimate:
£2,500 — £5,000

British, 1974
Lives and works in London;
PhD Fine Art, Leeds Metropolitan University, 2008

© Courtesy of the artist
Shezad Dawood works across a broad spectrum of media and much of his practice involves curating and collaboration with artists, curators and critics. His work investigates and employs media such as advertising, film posters and fashion photography to propose a new social geography. At the heart of Dawood’s work is an examination of how identity and culture become fluid commodities, working through fictions, archetypes and mythologies sourced from Eastern and Western cultures.

This series of prints is drawn from production stills of Dawood’s Make It Big (Blow Up), in which he elaborately staged a hoax remake of Antonioni’s iconic film Blow Up (1966) in Karachi, Pakistan. In this work, Dawood is interested in what happens to storytelling as a result of displacement, and via the adaptation of the narrative and stylistic protocols of Western cinema.
Michael Dean
Untitled
(Analogue Series)
2009

Cement
90 (h) x 30 (w) x 3 (d) cm

Estimate:
£2,000 — £4,000

British, 1977
Lives and works in London;
BA (Hons) Fine Art,
Goldsmiths College,
London, 2001

© Courtesy of the artist
Michael Dean’s practice takes the form of bookworks, posters and sculpture. He begins with language, working with his own alphabet according to whose internal logic he creates hesitant, monochromatic images and sculptures that are determinedly mute. Organic clusters of angular shapes and hexagons, their intricate surfaces moulded by clingfilm, combine with the lo-fi grain of photocopies, drawing you into their own silent vocabulary, as with this work from his Analogue Series. Using stark means, Dean finds a dark and convincing pattern in the conventions of creating meaning, daring us to ask what lies beneath.
Lucile Desamory
La Recette
2009

Hemp fibre and paper
41.5 (h) x 36 (w) x 2 (d) cm

Estimate:
£2,000 — £4,000

Belgian, 1977
Lives and works in Berlin

Courtesy of the artist and Galerie Lena Bruening, Berlin. Photography: Anja Weber
Lucile Desamory is best known for her surreal collages and films in which music, image and text collide. Drawing heavily of Surrealist strategies juxtaposing unexpected elements to suggest bizarre, dreamlike worlds — as in this assemblage La Recette — and reminiscent of early cinema, her films mostly feature fantastic and incongruous scenarios. The artist describes the characters they contain as ‘out of touch with reality’ and ‘projected into a universe that is whimsical, unreal, light-hearted and funny’. The cut-up, animated graphics of her films can be compared with music videos, and music is an important part of her practice. A self-taught artist who has attracted international critical acclaim, her work is deliberately naïve and intuitive, and weaves mythical narratives that are highly personalised, yet absurdly compelling.
Aleana Egan
Ghost Of Three Sailors
2008

Steel
155 (h) x 65 (w) cm

Estimate:
£2,000 — £5,000

Irish, 1979
Lives and works in Dublin and Berlin;
BA (Hons) Fine Art, Glasgow School of Art, 2003
Aleana Egan’s collages, photographs, videos and sculptural installations delicately address the non-linguistic qualities of place and memory. Generated through an acute and intuitive response to a specific place, she creates abstract sculptures, relief works and drawings which respond to the sites they occupy. Often using fragments of literary texts to title her works, Egan is interested in the non-verbal description of experience, triggered by association and elusive references. In doing so, her works operate like compressed images of the memory or mood of a specific experience and spaces.
Martino Gamper
A Child’s Desk
2009

Reclaimed furniture parts, dipped in multicoloured rubber, rosewood veneered box
65 (h) x 110 (w) x 105 (d) cm

Estimate:
£3,000 — £7,000

Italian, 1971
Lives and works in London;
MA (Hons), Royal College of Art, London, 2000

© Courtesy of the artist. Photography: Anna Arca
London-based Italian designer, Martino Gamper, makes furniture from found, abandoned and rejected objects and materials. His practice is often collaborative, blurring traditional boundaries between design and art, playing with functional and aesthetic expectations. Conventional design criteria, such as how objects look or work, are of secondary importance to Gamper. What fascinates him is the process of making things: rather than developing an idea by sketching on paper, he decides how each piece will evolve while he is actually making it – an immediacy of working with materials that is visible in the final, improvised solutions which characterise his playful, humorous furniture.
Dryden Goodwin

Jon

2009

Watercolour on paper
(framed)
63 (h) x 44 (w) x 4 (d) cm

Estimate:
£2,000 — £3,000

British, 1971
Lives and works in London;
BA (Hons) Fine Art
Slade School of Fine Art,
London, 1996

© Courtesy of the artist
At the centre of Goodwin’s practice is a restless enquiry into the human figure and the speculative nature of portraiture, questioning its form and attempting to extend its limitations, working across drawing, photography and film. His work is characterised by an almost obsessive preoccupation with the process of looking and fixing a fleeting representation of a human subject – family, friends and strangers – and the slippages in between. That no one act of representation, no point of description, can ever be resolved in time is an idea which drives the shifting relationships between different media and the layered nature of Goodwin’s work.
Alexander Heim
*Untitled (Drip Drawing #7)*
2008

Ink on paper (framed)
110 (h) x 80 (w) x 5 (d) cm

Estimate:
£2,000 — £4,000

German, 1977
Lives and works in London;
MA (Hons) Fine Art,
Goldsmiths College,
London, 2006

© Courtesy of the artist and Doggerfisher, Edinburgh
Alexander Heim’s practice encompasses a wide range of materials with works that involve combining dissimilar media such as video and ceramics. Video works involve the artist tracking the daily activities of pigeons that gather at a busy coffee shop. By stripping away the literalness of everyday life and focusing upon what so often goes unexamined, Heim’s films reveal the mysteries contained in the most commonplace. These drip drawings, a series of ten, are produced by holding the paper vertically. The initial aim is to simply balance a drop of ink within the four edges. Therefore controlling the drawing’s shape is limited to the subsequent selection process of choosing only a few drawings from a much larger number of undertaken attempts.
James Ireland
Continual Improvement
2007

Steel, glass with vinyl printing, poster, quartz, nuts, screws, washers
60 (h) x 60 (w) x 20 (d) cm

Estimate: £2,500 — £5,000

British, 1977
Lives and works in London;
BA (Hons) Fine Art, Ruskin School of Drawing and Fine Art, Oxford, 1999

© Courtesy of the artist
James Ireland makes sculpture that combines a minimalist aesthetic with the concerns of representing landscape in art, through unlikely and unexpected means. His sculptures often combine materials that have little connection to the natural world, such as steel, plastic or glass with organic elements in playful juxtapositions and provisional arrangements. Bringing together a minimalist, abstract aesthetic with industrial materials and a few lonely twigs and branches, he is able to convey notions of epic natural phenomena such as mountains, waterfalls or sunsets.

Ireland’s work investigates our contemporary perceptions of nature and questions how landscapes have conventionally been represented in art history. In doing so, it demonstrates that there is still scope to make revelatory contemporary work from this traditional genre.
Pil & Galia Kollectiv
Up the Organization!
2008

Collage (framed)
40 (h) x 50 (w) cm

Estimate:
£1,000 — £1,500

Israeli, 1975 and 1976
Live and work in London;
MA (Hons), Goldsmiths College, London, 2001

© Courtesy of the artists
Pil & Galia Kollectiv are artists, writers and curators working in collaboration across a range of media with a strong focus on film and performance. Their practice draws on a wide range of sources, including Dada, Bauhaus, Punk and New Wave, and explores the utopian aspirations of the twentieth century, especially Modernism, proposing new uses for failed ideologies.

This collage is part of a series, accompanied by a short story and video, based on an archival image of the history of an early computing company. The project investigates the relationship between anthropomorphic machinery and bureaucratic systems in a post-industrial work environment.
Manuela Leinhoss
Rumours Organised
2010

Plaster, wood, papier mâché, emulsion paint, lacquer
68 (h) x 42.5 (w) x 11.5 (d) cm

Estimate:
£2,000 – £3,000

German, 1973
Lives and works in Berlin

© Courtesy of the artist
Manuela Leinhoss works using simple materials such as wood, plaster, or papier mâché. Occasionally combining with found objects, her works always reference the process by which they were created. Instead of removing imperfections created by the fabrication of her work, Leinhoss uses these differences to form an uneasy relationship with the viewer. By displaying numerous works together the artist knits together a multiplicity of dialogues.
Hew Locke
*The Age of Chivalry* #2, 3, 4, 5, 8, 9 2005

Acrylic on black and white photograph, six framed photographs
47 (h) x 39 (w) cm

Estimate: £2,500 — £5,000

British, 1959
Lives and works in London;
MA (Hons) Fine Art, Royal College of Art, London, 1994

© Courtesy of the artist and Hales Gallery, London
Photography: modernactivity
Hew Locke explores the visual display of power. His architectural installations, monumental wall drawings and figurative sculptures – characteristically made from the bright, sparkling ephemera of street markets and pound shops – critique the iconographies of royalty and government, and notions of power and cultural identity. His practice draws upon a wide range of sources – including baroque, rococo, Hindu, Islamic and colonial architecture along with fairground and carnival art and cumfa, the local form of voodoo in British Guyana where he grew up – as part of an ongoing investigation into the links between personal and national identity and the way in which images of power are constructed.
David Musgrave
Tape Golem #4
2009

Aluminium, acrylic paint, steel fixings
13.5 (h) x 7.2 (w) x 4.5 (d) cm

Estimate:
£2,000 — £4,000

British, 1973
Lives and works in London;
BA (Hons) Fine Art, Chelsea College of Art and Design, London, 1997

Please note that the opposite image is for illustrative purposes only.

© Courtesy of the artist and Greengrassi, London. Photography: Marcus Leith
David Musgrave creates understated yet poignant works which demand a level of scrutiny and contemplation rarely encouraged in most forms of contemporary culture. The speculative nature of visual experience lies at the heart of Musgrave’s practice, and the rewards for the viewer lie in an intellectual engagement with the games of illusion played by the artist, as well as an enjoyable aesthetic encounter. Yet the means are simple; most of the materials Musgrave uses might be supplied at primary school – paper, plasticine, graphite pencil and paint. Each work demands attention and consideration, and in taking the time the viewer slowly unravels the exquisite tension between figuration and abstraction, identification and deception, materiality and immateriality.
Rosalind Nashashibi
Asleep or Extinct
2010

9 C-type colour prints which constitute one work
23 (h) x 30.5 (w) cm each
Edition 1/5 (+ 2 APs)

British, 1973
Lives and works in London;
MA (Hons) Fine Art,
Glasgow School of Art, 2000

Estimate:
£2,000 — £4,000

Courtesy of the artist
Since becoming the first female artist to win the Becks Futures prize in 2005 and representing Scotland at the Venice Biennale in 2007, Rosalind Nashashibi has attracted international critical acclaim for her short 16mm film works – likened to home movies in which not a lot happens – that create an aesthetic of the everyday. Influenced by cinematic history, including the legacy of ethnographic film, Nashashibi pursues an interest in myth, voyeurism, perceptual memory and portraiture, using intuitive and experimental filmic structures. Her elegant palette comprises the patterns and rhythms of the ‘non-event’ or the seemingly inconsequential. Occasionally this introspection can drift into a limbic state of out-of-timeness, heightened by the bleached-out quality of the media she works with, lending itself to a vague atmosphere of free-floating nostalgia.
David Noonan
Peacock
2009

Silkscreen linen and jute
on wood collaged (framed)
79 (h) x 59 (w) cm
Edition of 3 (+ 2 APs)
(this piece is AP N° 2/2)

Estimate:
£3,000 — £5,000

Australian, 1969
Lives and works in London;
MA (Hons), Victorian
College of the Arts,
Melbourne, Australia, 1992

© Courtesy of the artist. Photography: Guy Archard
David Noonan brings together an eclectic array of found imagery – sourced from film stills, performance manuals, textile patterns, magazines, and archive photos – to create densely layered montages that suggest fictional histories and imaginary landscapes. These collages are then photographed and turned into large-scale screen prints in monochrome, which open up myriad potential narratives. The characters he selects often have a haunting aura, emphasised by the subdued visual effect of his collage and printing technique, and which are redolent of particular moments in cinematic history. Noonan often conceives his work as ‘documentation’ of plausible performances: his cast of characters are positioned as participators in highly elaborate artworks, invoking nostalgia and ritual.
Katie Paterson  
*Light Bulb To Simulate Moonlight*  
2008

Boxed set of two light bulbs with halogen filament, frosted coloured shell, 28W, 4500K  
17 (h) x 14 (w) x 10 (d) cm

Estimate:  
£2,000 — £3,000

British, 1981  
Lives and works in London;  
MA (Hons), Slade School of Fine Art, London, 2007

© Courtesy of the artist. Photography: MJC 2008
Katie Paterson creates poetic works of art that address our physical landscape in unimagined and inspiring ways. Her practice is multi-disciplinary, cross-medium and conceptually driven, often exploring our physical universe by means of technology, and connectivity by way of moonlight, lightning storms, melting glaciers and dead stars. Offering fresh insight into the imaginative potential of present-day technologies, Paterson gives new meaning to the conceptual tradition of art as idea.

In 2008, Paterson worked with OSRAM – a manufacturer of daylight bulbs – to develop and produce a unique bulb that emits the identical light, in terms of wavelength and amperage, of a full moon. The factory produced the bulb in an edition of 289, which, if each bulb were left to burn until spent and then changed for the next, would last sixty-six years – the global average human life span.
Olivia Plender
The Thames Whale
2009

Ink on paper
42 (h) x 29.7 (w) cm

Estimate:
£1,000 — £1,500

British, 1977
Lives and works in London;

© Courtesy of the artist
Drawing from the fields of social history and historiography, Olivia Plender’s work interrogates the methods used to record, interpret and recount historical events, thereby considering the ways in which society produces knowledge. Her work takes the form of lectures, performances, installations, videos and publications that deliberately use non-establishment voices, such as that of the amateur historian, to suggest alternative historical scripts. Plender often uses fictional narratives or seemingly incongruous historic occurrences as starting points for her work – in this case, the death of a whale in the Thames in 2006 – and a faux-naïve approach to challenge the system from within. Beyond its playful surface, her work offers critical positions which expose the mechanisms and systems of knowledge production and transmission in which they operate.
Ruth Proctor
Bowtie And Shuttlecock
2007

Bowtie, shuttlecock, gold necklaces, wood
55 (h) x 40 (w) x 10 (d) cm

Estimate:
£2,000 — £3,000

British, 1980
Lives and works in London;
MA (Hons) Fine Art, Royal College of Art, London, 2005

© Courtesy of the artist and Hollybush Gardens. Photography: Andy Keats
Combining such disparate source material as the choreography of Busby Berkeley, the escapological feats of Harry Houdini and the fabric designs of the Russian painter Liubov Popova with elements of her own autobiography, Ruth Proctor makes drawings, watercolours, sculptures and films that reflect her interest in spectacle. Proctor’s practice involves staging performative moments through sculptural objects – often made from used and found objects which have had another or previous use – as well as film and drawing. Parts of these sculptures appear in her films and vice-versa, moving in a cycle of repetition, unfolding and looping in an ongoing rotation.
Clunie Reid
Black Out
2007

Marker pen on C-type print (framed)
29 (h) x 34.7 (w) cm

Estimate:
£2,000 — £3,000

British, 1971
Lives and works in London;
MA (Hons) Fine Art, Royal College of Art, London, 1995

© Courtesy of the artist and MOT International
Clunie Reid creates aggressive and rampant photo-collages that question the media they are created from, as well as the integrity of the source images which they employ. Reid collects images from diverse media sources such as tabloid newspapers, magazines and the internet, and through various forms of manipulation – including copying and doctoring, enlargement and repetition – creates large-scale wall-mounted collages that invoke notions of sexuality and aggression. The artist uses deliberately cheap material, gaffer-taping her collages to the wall and emphasising the act of composition rather than the final product; misspellings are left in place, or simply scribbled out. In her work, Reid lifts the lid on consumer culture and sleek celebrity imagery, forcing us to question how media images affect us.
Lili Reynaud-Dewar
Four Typists Practising A Ritual (Black Mask Ritual)
2009

Set of four digital prints
84 (h) x 56 (w) cm each
Edition 2/10

Estimate:
£3,000 — £5,000

French, 1975
Lives and works in Paris;
MA (Hons) Fine Art,
Glasgow School of Art,
2003

© Courtesy of the artist and Mary Mary, Glasgow
The practice of French artist, Lili Reynaud-Dewar involves piecing together heterogeneous references drawn from such diverse sources as Rastafarianism, radical design, Jazz, Voodoo and conceptual art. Screens, masks, costumes and scattered posters make up her scenographic works, often activated through live performances and musical arrangements.

This set of digital prints forms part of a body of work Reynaud-Dewar presented in 2009, *The Power Structures, Rituals & Sexuality of the European Shorthand Typists*, where she explores social structures through the lost profession of short-hand typists.
Karin Ruggaber
Relief #79
2009

Concrete, plaster, pigment, spray paint
37.5 (h) x 42 (w) x 3.5 (d) cm

Estimate:
£2,000 — £4,000

German, 1969
Lives and works in London;
MA (Hons) Fine Art,
Slade School of Fine Art,
London, 1998

© Courtesy of the artist and Greengrassi, London
Karin Ruggaber’s work includes sculpture, photography and publication projects. She uses a range of materials which are characterized by their ‘undecoratedness’, and are chosen primarily for their tactile and contrasting qualities.

Relief #79 is part of a series of wall-based sculptures made from materials such as plaster, concrete, fabric and wood. The reliefs confront sculptural concerns such as how form is generated and developed and explore ideas of ornamentation, decoration and the organization of space.
Joanne Tatham & Tom O’Sullivan
Think
Thingamajig
2008

Plywood, artex, paint, hardwood, beeswax
92 (h) x 28 (w) x 28 (d) cm

Estimate:
£4,000 — £7,000

British, 1971 and 1967
Live and work in Glasgow;
Tatham: PhD, University of Leeds, 2004; MA (Hons)
Fine Art, Glasgow School of Art, 1995.
O’Sullivan: MA (Hons)
Fine Art, Glasgow School of Art, 1994

© Courtesy of the artists and The Modern Institute, Glasgow. Photography: Ruth Clark
Joanne Tatham & Tom O’Sullivan have worked collaboratively since 1995 creating work that is concerned with the mythic potential of art, and how art can exist as an event in a particular space and time. Situated between sculpture, painting, architecture, photography, performance, literature, institutional critique and curation, the artists explore the concept of culture as a localised system of meanings, and the art world as a community sharing a collective mysticism of forms, objects and histories.

The *Think Thingamajig* motif was first exhibited in 2003 as a small porcelain cube. The cube, and its particular pink and black diamond pattern, has been re-presented and reconfigured as sculpture, drawing, painting and performance. The *Think Thingamajig* is, in one sense, literally what its title says it is: a thing for thinking. *Think Thingamajig* is a prop or a device that can circulate within the various places contemporary art may exist, and in each context ask, ‘What is the meaning of this?’
Nicole Wermers
Türcollagen
(Door Collages)
#7, 8, 9
2010
Digital photomontage
C-type print (set of 3)
30 (h) x 23.7 (w) x 2.5 (d) cm
Estimate:
£2,000 — £4,000
German, 1971
Lives and works in London;
MA (Hons) Fine Art,
Central Saint Martins
College of Art and Design,
London, 1999
© Courtesy the artist and Herald St, London
Nicole Wermers makes collages and sculptures inspired by her interest in architecture, photography and the objects of everyday life. Her collages and sculptures combine formal aspects of modernism with high-end design and the luxury of consumerism. Through her practice Wermers relocates the attractions and surfaces of contemporary consumer culture into architectural structures that hint at the interplay of seduction and control. In doing so, her work subtly refers to discreet but influential elements that shape our everyday experiences, from design and advertising to architecture and the urban environment.
Douglas White

Dark Moon IV

2010

Wax, pigment, LED lightbox
59 (h) x 59 (w) x 7 (d) cm

Estimate:
£2,000 — £4,000

British, 1977
Lives and works in London;
MA (Hons) Fine Art, Royal College of Art, London, 2005

© Courtesy of the artist and Paradise Row, London
Douglas White is interested in the transformative and the poetically redemptive possibilities of art. White works as scavenger and collector, retrieving discarded, overlooked and forgotten objects, natural and man-made. Through minimal, though profound sculptural interventions, namely reconfiguration and re-contextualisation, White imbues the objects and materials with new life and new meanings.
Terry Winters
*Untitled*
1988

Lithograph and graphite on paper
125 (h) x 90 (w) cm
Edition 63/66

Estimate:
£1,000 — £1,500

Generously donated by Mark Glatman

American, 1949
Lives and works in New York and Geneva;
BFA, Pratt Institute, New York, 1971

Photography: modernactivity
Terry Winters is a world-renowned painter and printmaker whose work investigates biological, artificial, and information-based structures in a uniquely rigorous and imaginative manner. Over the past four decades, Winters’ practice has been driven by an enduring interest in scientific and computational systems of thought and presentations of information.

This edition made in 1988 – generously donated by Contemporary Art Society Trustee, Mark Glatman – is typical of his work at that time in its muted, subtle palette and its vocabulary of images culled from scientific sources: plant, spore and crystalline structures, which confuse the botanical with the microscopic and molecular.
Maximilian Zentz Zlomovitz
Connect
2009

Styrofoam, latex, acrylic paint, wire, plaster folier, spraypaint (framed)
40 (h) x 35 (w) x 3.5 (d) cm

Estimate:
£1,000 — £1,500

German, 1983
Lives and works in Berlin;
MA (Hons) Fine Art,
University of the Arts,
Berlin, 2006

© Courtesy of the artist and Galerie Micky Schubert, Berlin
Influenced by the film *Ghost In The Machine* made by Rachel Talalay in 1993, Maximilian Zentz Zlomovitz’s work *Connect* demonstrates the connection between the virtual world of the internet and the physical world and how one affects the other. Freud’s definition of the uncanny is also crucial to the artists’ work, the uncanny being what ‘one calls everything that should remain deep in secret, and has come out’ (Siegmund Freud *Das Unheimliche* 1919).
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The Contemporary Art Society is honoured and delighted to have Oliver lead the live auction for a second year, following the immense success of last year’s Gothic fundraising event in Shunt Vaults.

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5. If the auctioneer determines that any opening bid is not commensurate with the value of the property, he may reject the same and withdraw the property from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

6. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot subject to all of the conditions set forth herein and thereupon (a) assumes the risk and responsibility thereof, (b) will sign a confirmation of purchase thereof and (c) will pay the full purchase price or such part as the Contemporary Art Society may require. The Contemporary Art Society will not release a lot to a successful buyer until payment of the total amount due has been made. If the property is not so removed, it may be sent by the Contemporary Art Society at its discretion to storage for the account, risk and expense of the purchaser and such charges will then be added to the purchase price of the property.

7. Payments for purchases must be made in Sterling and in the following forms; cash, cheque (backed by cheque guarantee card) and all major credit cards.

8. In the case of commission bids or bids transmitted by telephone, Sotheby's and the Contemporary Art Society are not responsible for errors or omissions arising out of or resulting from mechanical difficulties or failure.

9. In no circumstances will Sotheby's or the Contemporary Art Society rescind any purchase made or refund the amount paid in respect of any lot.

10. Neither shipping nor delivery costs are included in the price at which a lot is knocked down by the auctioneer to the buyer.

11. These Conditions of Sale, as well as the purchaser's, the Contemporary Art Society's and Sotheby's respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of England and Wales. By bidding at an auction, whether present in person or by agent, commission bid, telephone or other means, the purchaser shall be deemed to have consented to the exclusive jurisdiction of the Courts of England and Wales.
**Absentee Bids**

If you are unable to attend SYSTEMS and wish to place bids you may give the Contemporary Art Society instructions to bid on your behalf. We will then try to purchase the lot(s) of your choice at the lowest price possible and to a maximum price as indicated by you. Please note that the Contemporary Art Society offers this service to help supporters who are unable to attend the event and although we will make every effort, we will not be responsible for any errors or failure to execute bids. Absentee bids must be received in writing.

**Absentee Bid Form**

Please use this absentee bid form. Bids in any other format will not be accepted. Be sure to record accurately the lot numbers and descriptions and the maximum price you are willing to pay for each lot – this should be the amount to which you would bid if you were attending the sale yourself. Unlimited bids will not be accepted. Alternative bids can be placed by using the word ‘or’ between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence.

**Successful Bids**

Successful bidders will receive an invoice from the Contemporary Art Society detailing their purchases and giving instructions for payment and clearance of goods. Please fax your form to 020 7831 1214 on completion NO LATER than 5pm on Friday 5 March 2010.

Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) as stated below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amounts. I agree to be bound by the Conditions of Business as printed in the catalogue.

Please Use Capital Letters

| Full name: |  |
| Address: |  |
| Postcode: |  |
| Telephone: |  |
| Email: |  |
| Date: |  |
| Signature: |  |

| Lot N°: |  |
| Title or description: |  |
| Artist: |  |
| Bid Price: £ |  |

| Lot N°: |  |
| Title or description: |  |
| Artist: |  |
| Bid Price: £ |  |
I intend to pay by:

Credit Card: ☐
Cheque: ☐

Credit Card Details:

Switch ☐ Mastercard ☐ Visa ☐
Expiry Date: ___/___/____
Start date: ___/___/____
Security Code:
Issue Number:
Credit Card Number:
Name, as on the card:

Please fax this form on completion

Attention: Dida Tait
Contemporary Art Society
+44 (0)20 7831 1214

no later than 5pm, Friday 5 March 2010

Access to images of the artwork is available on the Contemporary Art Society website at www.contemporaryartsociety.org
1910 — 2010
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