The Contemporary Art Society is a national charity that encourages an appreciation and understanding of contemporary art in the UK. With the help of our members and supporters we raise funds to purchase works by new artists which we give to museums and public galleries where they are enjoyed by a national audience; we broker significant and rare works of art by important artists of the twentieth century for public collections through our networks of patrons and private collectors; we establish relationships to commission artworks and promote contemporary art in public spaces; and we devise programmes of displays, artist talks and educational events. Since 1910 we have donated over 8,000 works to museums and public galleries – from Bacon, Freud, Hepworth and Moore in their day through to the influential artists of our own times – championing new talent, supporting curators, and encouraging philanthropy and collecting in the UK.

All funds raised will benefit the charitable mission of the Contemporary Art Society to purchase new works of contemporary art for UK public collections.

www.contemporaryartsociety.org
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Chairman, Contemporary Art Society

Caroline Douglas
Director

All welcome you to RE-
Chairman’s Welcome

There are an extraordinary number of returns, revisits, and repetitions of all kinds in the art world today including restaging exhibitions and performances which give the viewer and collector an opportunity to RE-interpret. With this gala, the Contemporary Art Society has commissioned prominent established artists as well as younger emerging artists to explore these ideas: Re-Imagine, Re-cycle, RE-style, RE-create and RE-invent. The resulting work includes those where artists upcycle materials in interesting ways and others where artists reinterpret previously examined concepts.

This was our starting point and it lends itself well to the fascination today, well beyond the confines of the artworld, for a RE-interpretation of beliefs, assumptions and of ways of making. We have seen recycling and sustainability in every industry and nowhere more visible than in fashion. So it seemed that Livia Firth, well known for her work with Eco-Age promoting ethical, sustainable fashion would be a fantastic ambassador for this event. We are honoured to have Livia Firth as Honorary Chair.

I am indebted to my colleagues on the Board of Trustees of the Contemporary Art Society; a dedicated, dynamic and driven group of individuals and I would like to thank them all for the help they have given in creating what is now a fixture in the art world calendar. I am also in great admiration of the staff of the Contemporary Art Society who work so hard, not just on the fundraiser, but on all they continue to do to ensure that the organisation thrives and develops. Caroline Douglas, our brilliant new Director, has given the gala RE-newed energy and expertise and has brought to this challenge a pragmatic as well as enlightened approach. Dida Tait has superbly orchestrated this event with her usual finesse and positivism. For the first time we are delighted to have formally collaborated with the Institute of Contemporary Arts (ICA) with whom we of course share very similar objectives by supporting the exhibition and work of contemporary artists in the UK. The ICA kindly hosted our preview evening on the 5 March and we are grateful to Gregor Muir, Malcolm Colin-Stokes and the ICA team.

Finally, we at the Contemporary Art Society are most especially grateful to our sponsors Goldlake, Lavazza, Lexington Partners and Sotheby’s without whom none of this would be possible.

Mark Stephens
Chairman, Contemporary Art Society

Director’s Introduction

It is my great pleasure to welcome you to the Contemporary Art Society 2014 Annual Fundraiser. Now in its 6th successful year, this glamorous event is absolutely at the core of what we as an organisation work to achieve. The Contemporary Art Society fundraises to place contemporary art in public collections across the UK. For over 100 years we have worked with the great museums and galleries in this country, supporting them in collecting the most exciting art of their times and creating a permanent legacy for future generations.

“… I feel strongly that every penny one can save ought to be given to young artists. At least we who really feel the beauty and wonder of art ought to help them. There are heaps of people who understand philanthropy … and young creators have such a terrible struggle.”
Lady Ottoline Morrell, 1909

Our track record in identifying outstanding artists early in their careers is exemplary: from Paul Gauguin’s painting Tabitiens (circa 1891), gifted to Tate in 1917, to Laure Prouvost’s Monologue, (2009), gifted to the Whitworth Art Gallery last year, the Contemporary Art Society has always championed the great talents of the age. None of this would ever have been possible without the enlightened patronage of our supporters, many of them pioneering and well known collectors in their own right. You help us to be the smart money.

The theme of this year’s event – RE-was suggested by Antje Géczy and evokes inspiring notions of environmentalism as well as acknowledging the necessity to reach back into our past to re-purpose ideas for the contemporary world. The committee has been steered this year with enormous intelligence, acuity and panache by the wonderful Veronique Parke who has gathered around her a powerful group of people to encourage the generosity of a very distinguished group of artists and gallerists. We would like to extend our warmest thanks to Veronique, Sarah Elson and all the other members of the committee for their tireless work on our behalf. We offer our most heartfelt thanks to all those artists who have donated work, and most particularly to the five artists who have agreed to be our Ambassadors for the Gala and for the next year. Our warmest thanks go to Jeremy Deller, Fiona Rae, Bob and Roberta Smith, John Stezaker and Gavin Turk whose advocacy for the Contemporary Art Society will be so invaluable.

I am sure you will have an entertaining and exciting evening. I know you will be as enthusiastic as we are about the works in our auction, and I hope you will enjoy knowing that you are supporting the mission of the Contemporary Art Society now and into the future.

Caroline Douglas
Director, Contemporary Art Society
The Contemporary Art Society and the RE- Committee are grateful to the artists and galleries who have generously contributed artwork for RE- in support of the Contemporary Art Society.
Caroline Achaintre

**KL O W S** 2013

Hand-tufted wool, 270 × 150 cm

**Estimate**

£8,000 – £12,000

Known for her tribal-like ‘tufted’ sculpture, Caroline Achaintre’s practice shares a relationship with fine art and contemporary applied art. Achaintre’s recent exhibitions include *Decorum: Artists’ Carpets & Tapestries* at Musée d’Arte Moderne de la Ville de Paris (2014). During Spring 2014 she will be artist-in-residence at Camden Arts Centre and later in the year she will present a solo exhibition at Tate Britain as part of Tate BP Contemporary Projects.

A new work kindly donated by the artist and Arcade Gallery.

Alice Channer

**Maxi, Mini, Midi, Midi, Midi** (sky blue and cream) 2012

Cast and powder coated aluminium on oak dowel, 70 × 38 × 47 cm

**Estimate**

£8,000 – £12,000

This is one of a group of several attempts by Alice Channer to make sculptures of smoke rings. These works have taken different forms, but all involve casting the edges (wristbands, cuffs, necks) of stretchy clothing in aluminium in the form of smoke rings. Channer’s work traces the disappearance, mutation and possible evolution of a body in post-industrial environments. Recent solo exhibitions include *Invertebrates* at The Hepworth Wakefield and *Soft Shell* at Kunstverein Freiburg, Germany.

A work kindly donated by the artist and the Approach, London.
Roger Hiorns is well known for his works that use copper sulphate to create a mesmerising surface of blue crystals that, on a microscopic level, never stops expanding. His edition here is a copy of Heidegger’s *Being and Time* (1927) that has been coated in copper sulphate crystals. Hiorns has also covered an entire apartment in this substance (*Seizure*, 2008), as well as other objects such as car engines. Hiorns’ recent solo exhibitions include The Hepworth Wakefield; De Hallen Haarlem; Aspen Art Museum, Colorado; Art Institute of Chicago and Tate Britain, London.

A new work kindly donated by the artist.

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**Michael Landy**

*Saint Catherine Wheel 6* 2012

Photographic paper, pencil, paint, 86 × 153 cm

Michael Landy’s drawings and graphic works are the foundation of his practice. Part of a generation of artists that emerged in the 1990s, he has publicly destroyed all his personal possessions (*Break Down*, 2001); invited others to throw away their own unwanted art (*Art Bin*, 2010); and presented kinetic sculptures of ‘the lives of the saints’ (*Saints Alive*, 2013). He has recently exhibited at The National Gallery, London; Thomas Dane Gallery, London; Whitworth Art Gallery, Manchester and South London Gallery.

Work kindly donated by the artist and Thomas Dane Gallery, London.

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**Roger Hiorns**

*Untitled* 2014

Book and copper sulphate, approx. 24 × 15 × 4 cm

Estimate £10,000 – £15,000

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**Michael Landy**

*Saint Catherine Wheel 6* 2012

Photographic paper, pencil, paint, 86 × 153 cm

Estimate £7,000 – £10,000
Caragh Thuring

Hallway 2013

Spray paint, oil and gesso, masking fluid on linen, 102 × 142.5 cm

Estimate
£10,000 – £14,000

Caragh Thuring’s paintings often feature fragmented forms (people, architectural and industrial motifs) against areas of unpainted linen. This is the result of a process of editing, where she looks to see what she can leave out of a scene while retaining a sense of meaning. Thuring will have a solo exhibition at Chisenhale Gallery, London in 2014. She has shown at Anthony Meier, San Francisco; Simon Preston Gallery, New York and Thomas Dane Gallery, London.

Daniel Silver

Untitled 2014

Marble, 72 × 30 × 30 cm

Estimate
£16,000 – £18,000

Daniel Silver’s work draws from ancient sculptural archetypes and modernist sculptors such as Jacob Epstein and Henri Gaudier-Brzeska. Recent solo exhibitions include Dig commission by Artangel, London; Museo Carlo Zauli, Faenza, Italy; Acme Studios, London; Coming Together, Kunsthans Glarus, Switzerland and The Smoking Silver Father Figures, Frieze Art Fair Sculpture Park, London.

A new work generously donated by the artist and Thomas Dane Gallery, London.

A new work kindly donated by the artist.
Catherine Yass

Sleep (chemin) 2008

Ilfotrans transparency, lightbox, 86 × 68 × 12.5 cm
Edition 2 of 3 + 2 artist’s proofs

In Sleep (chemin) (2008), Catherine Yass undertakes the impossible task of photographing the landscapes of dreams. This work is from the series Sleep (2005–ongoing). Yass’s intense, electrifying colours render physical space as psychological and otherworldly. Her technique of overlaying negative and positive transparencies evokes the moment of waking, when dream and reality are held in a fragile balance. Important solo exhibitions include Lighthouse, Alison Jacques Gallery, London; De La Warr Pavilion, Bexhill-on-Sea; Flight, The Phillips Collections, Washington D.C; The China Series, Stedelijk-Hertogenbosch Museum, The Netherlands. Yass has recently participated in the 13th Montreal Photo Biennale (2013).

A work kindly donated by the artist and Alison Jacques Gallery, London.

Gary Hume & Giorgio Locatelli

Studio Dinner

Estimate
£10,000 – £12,000

Gary Hume is one of the world’s leading contemporary artists, having represented Britain at both the São Paulo and Venice Biennales and shown regularly across Europe and the USA. Hume emerged as one of the leading figures of the group of artists working in London in the 1990s, who rapidly became famous as the YBAs. After graduating from Goldsmiths College, London, in 1988, he achieved early success with paintings based on hospital doors, rendered in household gloss paint, and typically displayed in groups of four. Hume later adopted figurative imagery to pursue his primary preoccupations of structure, surface and colour, and today continues to move between abstraction and figuration.

Giorgio Locatelli is considered by many to be the best Italian chef in the UK. In 2013 Locatelli co-presented the BBC series Italy Unpacked with author and art critic Andrew Graham-Dixon. Giorgio and Gary will collaborate on this special event for you and your guests to present a sensory extravaganza.

Price includes: A four course dinner and wine for up to ten guests.

Private Dinner Experience: an unforgettable culinary and artistic evening created exclusively for you and up to ten guests by Gary Hume and Giorgio Locatelli of Locanda Locatelli.
Sarah Jones
Portrait commission

This lot offers the unique and unforgettable experience of sitting for a portrait by Sarah Jones. It is an exceptional opportunity to have a unique work by the artist who typically makes editioned works.

Estimate
£10,000 – £12,000

Sarah Jones is interested in the specific language of photography and how it relates to the real world. Her rich and psychologically intense photographs depict subjects including still lifes of roses and portraits. Jones’s photographs are taken using artificial light, lending her subjects a sense of intimacy and isolation. She has exhibited at Maureen Paley, London; Anton Kern Gallery, New York; Minneapolis Institute of Arts and National Media Museum, Bradford.

A commission opportunity kindly donated by the artist and Maureen Paley, London.

*The Dining Room (Francis Place) (III)*, 1997, c-type print, 150 x 150 cm

Silent Auction
Special edition of Laure Prouvost’s work, made for the Contemporary Art Society on the occasion of the RE- Gala 2014 to be offered in the Silent Auction.

20 works are available.
David Austen

**Untitled (Woman with dark hair)**

Oil on flax canvas, 30.5 x 25.4 cm

**Estimate**

£4,000 – £6,000

David Austen’s exquisitely delicate paintings on flax canvas and paper, ink drawings, films and clumsily beautiful suspended objects build together like the ingredients of an odd narrative: a series of wonderful fragments, each standing alone yet seeming part of a bigger story. Austen has exhibited widely including solo exhibitions at Camden Arts Centre, London; Modern Art Oxford and MK Gallery, Milton Keynes.

A new work kindly donated by the artist.

Charles Avery

**Untitled (Study no.5 for a cyclist Place de la revolution)**

Pencil and ink on paper, 81.5 x 57 cm

**Estimate**

£8,000 – £12,000

Since 2004 Scottish artist Charles Avery has dedicated his practice to the description of a fictional island which he continues to elaborate, with its own population, customs and philosophies, nature and architecture, expressed in the form of large-scale drawings, sculptures, installations, texts and moving images. His solo exhibitions include: GEM, Den Haag (forthcoming 2015); FRAC Ile-de-France / Le Plateau, Paris; Kunstverein Hanover; EX3 Florence; Parasol Unit, London; Scottish National Gallery of Modern Art, Edinburgh and Museum Boijmans Van Beuningen, Rotterdam. He represented Scotland at the 52nd Venice Biennale (2007).

Work kindly donated by the artist, Pilar Corrias, London and Grimm Fine Art, Amsterdam.
Becky Beasley

**Stool, Towel** 2006

Matt gelatin silver print, 127 × 105 cm (unframed)
Edition 1 of 2 + 1 artist’s proof

Becky Beasley explores relationships between photography and objects, the body and literature. Forthcoming solo exhibitions include: *The Walk...in green*, Laura Bartlett Gallery, London and Francesca Minini Gallery, Milan. Recent exhibitions include, *Spring Rain*, Spike Island, Bristol and Leeds City Art Gallery (solo) and *Think Twice*, Whitechapel Gallery, London.

**Estimate**

£5,000 – £8,000

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Marcus Coates

**Ritual for Reconciliation: Nazca Booby (Sula Granti)**

Galapagos Islands, Ecuador 2013

Pigment on Hahnemuhle 100% α-cellulose, laid finished rice paper, 60 × 48 × 9 cm
Edition 1 of 3

In this series Marcus Coates describes the culture of wildlife photography as a fetishistic act of consumption. This series of creased photographic portraits of animals is the result of a performative process by the artist, a reaction to the superficiality of the image. Coates has exhibited extensively internationally including: *Super 8* at the Museu de Arte Moderna, Rio de Janeiro and *Galápagos* at the Centro de Arte Moderna, Lisbon.

New work kindly donated by the artist and Kate MacGarry, London.

**Estimate**

£4,000 – £6,000
Drawing on a myriad of sources, from architecture and design to nature and popular culture, Claudia Comte creates paintings and sculptural works that playfully explore the relationship between material, space and form. She has had solo exhibitions at Centre d’art de Fribourg, Switzerland; Centre Culturel Suisse, Paris, and the Swiss Institute of Rome, Italy. *Lapin Africain* was produced during Comte’s three-month residency in Johannesburg, South Africa. The ‘rabbit’s ears’ are a subject matter that is continuously evolving and morphing throughout Comte’s practice.

Angela de la Cruz’s work examines the language of painting and sculpture, challenging the established norms and testing the boundaries of both mediums. She is a recent recipient of a Paul Hamlyn Foundation Award and was also nominated for the 2010 Turner Prize. She is represented by Lisson Gallery, London and was part of their recent exhibition *Nostalgic for the Future*. A new work kindly donated by the artist.

**Claudia Comte**

*Lapin Africain* 2014

Camphor, 42 × 25 × 19 cm

*Estimate*

£3,000 – £5,000

Indicative image: artist’s sketch of the sculptural work in the auction

**Angela de la Cruz**

*Mini Roll (Pink/Brown)* 2013

Oil on canvas, 66 × 15 × 13 cm

*Estimate*

£7,000 – £10,000

A new work kindly donated by the artist and BolteLang, Zurich.
Matthew Darbyshire

*Standardised Form No. 3 (lien)*

2013

3D model in polystyrene on artificial wood support, 97 × 97 × 36 cm
artist’s proof from edition of 2 + 1 artist’s proof

Exploring a contemporary world of collisions between objects, ephemera, styles and epochs, Matthew Darbyshire makes us aware of the ideology of objects, the fracture between what we seek in consumable ‘things’ and the reality of what they actually present to us. Darbyshire has had solo exhibitions at Gasworks, London; The Hayward Project Space, London; Herald Street, London; Tramway, Glasgow; Taro Nasu, Tokyo and Jousse Enterprise, Paris and most recently at The Hepworth Wakefield.

A new work kindly donated by the artist and Herald St, London.

Estimate

£7,000 – £9,000

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Haris Epaminonda

*Collage #8* 2002

Paper collage, 7.3 × 5 cm

Haris Epaminonda creates works consisting mainly of found objects and images, adopting and then undoing conventional modes of exhibition making and museum display. This is one of her first collage works. Epaminonda exhibits widely internationally including a recent solo exhibition at Modern Art Oxford and an upcoming show at Fondazione Querini Stampalia, Venice.

Work kindly donated by the artist.

Estimated

£3,000 – £5,000
Tania Kovats

*Limb* 2013

Acrylic compound and ink, 145 × 9 cm

**Estimate**

£5,000—£8,000

Tania Kovats’ work explores how landscapes are experienced, measured and mapped. Kovats has made a body of drawings outlining the islands of Britain (*British Isles*, 2004); created a sculptural installation using a wafer-thin slice from a 200-year-old oak tree (*TREE*, 2009); and has worked on projects related to natural water systems (*Rivers*, 2012, and *Oceans*, 2014). Recent exhibitions include: Centro de Arte Moderna, Lisbon; Fruitmarket Gallery, Edinburgh; Bluecoat Gallery, Liverpool and The Natural History Museum, London.

A new work kindly donated by the artist.

Christina Mackie

*She (8, 9)* 2008

Watercolour and wax on paper, two parts, each part 31 × 23 cm

**Estimate**

£3,000—£4,000

Christina Mackie is best known for multi-layered sculptural installations investigating notions of human technologies in relation to the natural world. She builds these works using a diverse selection of sources, the final pieces often take the form of sculptural tableaux, extrapolated from prolonged engagement with her chosen material.

Work kindly donated by the artist.
Haroon Mirza describes himself as a composer, manipulating electricity to make instruments as varied as household electronics, turntables, furniture, video footage and existing artworks to behave differently. Processes are left exposed and sounds occupy space in an unruly way, testing codes of conduct and charging the atmosphere. His recent solo exhibitions include The Hepworth Wakefield; mima, Middlesbrough; The New Museum, New York; Kunst Halle Sankt Gallen, St Gallen, Switzerland; University of Michigan Museum of Art, Ann Arbor, Michigan and Camden Arts Centre, London.

A new work kindly donated by the artist.

Estimate
£5,000—£8,000

Silke Otto-Knapp’s ethereal paintings feature human figures in dance-like postures and nocturne landscapes shrouded in mists and darkness. Her canvases are thinly layered with gouache and watercolour, creating veils through which the mysterious imagery emerges. Her sources imagery is diverse – Los Angeles cityscapes, Las Vegas hotels, Busby Berkeley musicals and performers such as PJ Harvey and Patti Smith. Otto-Knapp has recently exhibited at Museo Marino Marini, Rome; Kunsthalle Wien, Vienna and Camden Arts Centre, London.

A new work kindly donated by the artist.

Estimate
£2,000—£4,000
Toby Paterson

Cavern 2014
Acrylic on aluminium, 70 × 60 cm

Estimate
£4,500 – £5,500

Toby Paterson’s paintings, sculptures, wall murals and public works of art are concerned with the built environment and notions of abstraction and modernism. Since winning Beck’s Futures in 2002 with a mural inspired by skater culture, he has continued to explore how public space is experienced. Recent exhibitions include The Modern Institute, Glasgow; Galerie Lange + Pult, Zurich; Mário Sequeira Gallery, Braga, Portugal; Durham Art Gallery and Glasgow Print Studio.

A new work kindly donated by the artist.

Indicative image: artist’s colour study for the work in the auction

Mick Peter

Almost Cut My Hair 2013
Ink and pencil on paper, each 43.5 × 35 cm

Estimate
£3,000 – £4,000

Mick Peter’s work explores the instability of meaning and the rhetorical potential of objects and images, using a repertoire of images derived from commercial art and literature. Recent solo exhibitions include Jupiter Artland, Edinburgh; Tramway Hidden Gardens, Glasgow; SWG, Glasgow. Group shows include Centre for Contemporary Art, Warsaw; Galerie Crèvecœur, Paris; Hab Gallery, Nantes and Nottingham Contemporary.

A new work kindly donated by the artist and Galerie Crèvecœur, Paris.
Olivia Plender’s work often involves research into histories of social, radical and religious movements in Britain. Her work is manifest in a wide variety of forms: installations, drawings, videos, banners, costumes, performances and comics. Plender’s drawing for the Contemporary Art Society Auction is concerned with Sylvia Pankhurst, who used her artistic skills in the fight for women’s rights, designing badges, banners and flyers. Plender’s recent exhibitions include Arnolfini, Bristol; MK Gallery, Milton Keynes; Gasworks, London; KIOSK, Ghent; Marabouparken, Sundbyberg, Sweden.

A new work kindly donated by the artist.

Estimate

£2,500 – £4,000

Elizabeth Price’s Monument to PHILLIPS Records is one of a series of photographic monuments to defunct record labels. The recipient of the 2012 Turner Prize, Price is also the winner of the fifth Contemporary Art Society Annual Award to create a permanent work for the Ashmolean Museum in Oxford. Recent solo exhibitions include SUNLIGHT, Focal Point Gallery, Southend-on-Sea and HERE, BALTIC, Gateshead.

Work kindly donated by the artist and MOT International.

Estimate

£8,000 – £10,000
Fiona Rae

*Untitled (Hong Kong garden)* 2003

Inkjet print with mixed media, 48.3 × 33 cm

Fiona Rae took part in the legendary *Freeze* exhibition curated by Damien Hirst (1988) and was nominated for the Turner Prize in 1991. Rae’s paintings are vividly coloured abstractions that juxtapose flat tonal areas with gestural paint marks and elements drawn from typography and cartoons. Her paintings playfully reference the history of her medium, using quotation and a fusillade of effects to draw the viewer’s attention to diverse types of image-making. Rae has exhibited at Leeds Art Gallery, Leeds; The New Art Gallery Walsall, Walsall; The Carré d’Art, Nîmes; ICA London and Kunsthalle Basel.

A unique work kindly donated by Dasha Shenkman.

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David Raymond Conroy

*Broadway Flat* (for Laurie Parsons) *The Contortionist* 2014

Dutch wax fabric, stretcher, brass picture chain, book page, mount mat, frame, 240 × 110 × 80 cm

David Raymond Conroy creates sculptural environments to meditate on a range of ideas, including that of the ‘aesthetics of sincerity’. For Conroy, the idea of convincing people of one’s own sincerity is an almost paradoxical endeavour that lies at the heart of much modern life, from advertising to public presentations and performances. Recent exhibitions include Seventeen, London; Arnolfini, Bristol; ICA, London; GP & N Vallois, Paris and Schnitraum / Lutz Becker, Cologne.

A new work kindly donated by the artist and Seventeen.

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*Estimate* £4,000 – £6,000

*Estimate* £5,000 – £7,000
Michal Rovner

**Co-existence 2, D1** 2001

Multi-media on paper and iris print, 56.5 × 76.2 cm
Edition 2 of 3 + 2 artist’s proofs

Michal Rovner is an Israeli artist whose videos, sculptures and drawings often reflect on her home country’s use of surveillance and border-enforcement. Rovner’s videos and photographic works frequently depict groups of people as if seen through a CCTV camera, but blurred and made anonymous. She has had a mid-career retrospective at the Whitney Museum of Art, New York; featured in the Israeli Pavilion at the Venice Biennale and had exhibitions at Jeu de Paume, and The Louvre, Paris.

Samara Scott

**Deaf Binge** 2013

Upholstery foam, plaster, watercolour, pigments, wax, nail varnish, nail varnish bottles, cast glass, shot glass, 80 × 55 cm

Estimate
£2,500 – £5,000

Samara Scott revels in the emotional resonance of contemporary consumerism, the glut of imagery on the Internet and ephemeral urban materials. In her digital images, Scott suggests she wishes the viewers to reflect without judgement on our image-based environment. In her installations, she has clad the gallery environment in a colourful patchwork of surfaces evoking 1980s décor and cubist painting. Scott has had recent exhibitions at Rowing Projects, London; Almanac, London; Peckham Palazzo, Venice Biennale and Arkasşirket Foundation, Istanbul.

A new work generously donated by the artist.
“The head of P. C. was one of many heads painted as a border for a larger painting of a ‘thought-up’ description based on Penelope Cruz. She is ‘as remembered’, from the Almodova film Volver; and her function as ‘Border’ or ‘Frame’ has morphed to ‘Main Painting’: more, she has grown a wooden frame.” Rose Wylie, 2013

In 2013 Wylie had solo exhibitions at Union Gallery, London; Tate Britain, London; Thomas Erben Gallery, New York and Haugar Museum, Norway. Her work is part of important public collections including National Museum of Women in the Arts; Arts Council England and University College, Oxford.

A new work kindly donated by the artist and Union, London.
The Contemporary Art Society is extremely grateful to the supporters who generously invest in our work.

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The Contemporary Art Society is extremely grateful to Arts Council England, the Garfield Weston Foundation and the Sfumato Foundation for their investment in our work.

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The Contemporary Art Society is very pleased to thank:

Sotheby’s for their support with the auction. Special thanks to Harry Dalmeny, Davina Harbord and Cathriona Powell and their colleagues, for their commitment to RE-

ICA

The Institute of Contemporary Arts as host venue for the RE- Preview and Artist Party and the kind collaboration of the Director Gregor Muir, Malcolm Colin-Stokes and Jessica Sparkes.

Martinspeed for in-kind international transportation

Hine for provision of cognac

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Conditions of Business for RE- Auction and Dinner to be held on Tuesday, 11 March 2014 at Tobacco Dock, 50 Porters Walk, Pennington Street, E1W 2SF

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If the foregoing conditions and other applicable conditions are not complied with, in addition to other remedies available to the Contemporary Art Society by law including, without limitation, the right to hold the purchaser liable for the bid price, the Contemporary Art Society, at its option, may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property on three days’ notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for payment of any shortfall between the original sale price and the price achieved upon resale, all other charges due hereunder and any incidental damages.

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RE: 2014

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Our work supports the charitable aims of the Contemporary Art Society
The live auction, conducted by Harry Dalmeny, Chairman at Sotheby’s UK, will take place at approximately 9.30pm. Lots 1–9 inclusive, as described in this catalogue, will be sold in the live auction.

Lots 10–31 will be sold in the silent auction throughout the evening. In order to bid in the silent auction, guests use their personalised login on the iBid hand sets on the dinner tables. Full instructions on how to use these can be found on the back pages of this catalogue or by asking an IBID member of staff.

Absentee Bidders
If you are unable to attend the evening but would like to bid for any of the works, please visit www.contemporaryartsociety.org for an absentee bidding form or call 020 7017 8400. Absentee bids can be submitted up until 5pm on Monday 10 March 2014, but we would advise submitting them at your earliest convenience.

Payment
When the live and silent auctions have finished, successful bidders should speak with a representative of the Contemporary Art Society who will take payment details. Payment can be made by bank transfer, credit card, debit card, cheque (made payable to the Contemporary Art Society) or cash. Successful Absentee bidders will be contacted on Wednesday 12 March to arrange payment.

Collection
Once payment has been received, buyers will be given the contact details of Tony Ancell, of OTT Transporters, who can deliver art works to any central London address for a fixed fee of £50 +VAT. Delivery outside of London may also be arranged by agreement with OTT at additional cost to the purchaser. Works not collected by Monday 15 April will be liable for additional charges for storage.

Resale
The Contemporary Art Society respectfully requests that works purchased at RE- are not resold in the near future. Should an owner wish to sell a work at a later date, it is good practice to offer the work in the first instance to the gallery which represents the artist. If you would like guidance on this, please contact the Contemporary Art Society on 020 7017 8400.

Sale Results
Sale Results can be obtained from the Contemporary Art Society after 15 March 2014.
Silent Auction & Pledge System
How to make a Bid or Pledge

1. Click on your name on the touch screen keypad and choose your own 4-digit pin number.

2. To scroll through the items use the ‘Up’ and ‘Down’ buttons. For more information on one of the items, or to make a bid or pledge, tap on the grey panel.

3. To make a bid or pledge tap the ‘Bid’ or ‘Pledge’ button. You can now enter the amount that you would like to bid or pledge.

4. You will then be informed if your bid or pledge has been accepted. If your bid is lower than the current bid or is invalid, you will have the option to enter a higher amount.

5. You may bid on the silent auction or pledge a donation at any time during the evening.
juvenate
claim
imagine
cycle
purpose