



Pandamonium

It started with a panda...



Peter Blake  
Jason Bruges Studio  
Nigel Coates  
Tom Dixon  
Tracey Emin  
Laura Ford  
Gary Hume  
Adam King  
Jim Lambie  
Jane Simpson  
Paul Smith  
Mark Titchner  
Troika   
Gavin Turk  
United Visual Artists  
Rachel Whiteread



In 1961, the naturalist and painter Sir Peter Scott designed a panda logo for WWF, a newly-formed charity which was dedicated to protecting threatened species and their habitats for future generations. His idea was to create a simple black and white image that would be instantly recognisable and could be copied easily. The choice of a species that was perilously close to extinction imbued the iconic design with a powerful message of the urgent need to safeguard the natural world.

Almost 50 years later, WWF’s panda logo is one of the most widely-recognised brand symbols in the world. It now represents a global organisation that develops solutions to the interconnected environmental challenges of conservation, tackling climate change, and promoting more sustainable lifestyles, so that people and wildlife can thrive while using their fair share of the Earth’s natural resources.

One way the WWF panda became familiar across the generations was through the high street presence of our panda collection boxes – dotted outside shops and offices across the UK. They helped us to raise huge amounts of small change, which has helped us to make a big difference. After three decades of sterling service, this army of sturdy pandas was retired in 2007. But, rather than recycling the lot, we hit on the idea of asking leading British artists to reincarnate them as works of art.

We collaborated with curatorial group Artwise Curators to challenge XX artists and designers to create works that would help WWF to reach new audiences, and communicate the importance of our work in a truly creative way. The result is Pandamonium – a visually striking collection of artworks, which comprises over 120 of the original panda units. Each work departs in a startling and original direction using a wide range of mixed media.

The concept behind Pandamonium was particularly to evoke ideas of disruption and change in an innovative and memorable way, and thus to encourage the viewer to reflect on how our rapidly changing climate threatens to impact on people, wildlife and the natural world.

It’s an especially timely issue as, later in 2009, world governments will meet to reach an agreement on new targets to tackle climate change, at the UN climate change summit in Copenhagen. It’s an opportunity for positive change that we can’t afford to miss. Through our campaigning and education work, we have been communicating the critical need for world leaders to reach the most effective agreement possible. Pandamonium is the first time we’ve tried to spread our message through the arts.

We hope that Pandamonium will help us to reach many millions of people, and inspire them to share the artists’ emotional connection to the natural world. The Pandamonium collection will be exhibited in the windows of Selfridges in London’s Oxford Street throughout September and October 2009, where people will be able to see and, in some cases, interact with them.

And the pandas’ fundraising days are not over... the works of art will be auctioned during the exhibition, to raise additional funds for WWF.

You can see the artists’ work in the pages that follow, and read about the inspiration behind many of them – from those that resonate with deep affection for the panda, to many that use their form and content to portray the pressures that threaten our environment.

If you are inspired by them, please support WWF’s work to tackle climate change by visiting **wwf.org.uk/climateappeal**

A Name  
WWF





When WWF approached Artwise to curate a project with contemporary artists that would help raise awareness of the charity and the wider issues they are dealing with, we knew immediately how important it was for us to become involved and how important it is to engage the voices and vision of leading artists on the matter. Artists have a way of intuitively making you stop, think, question and ultimately re – look at the world we are living in and it was precisely this insight that we wanted to bring to a wider public.

In discussion with the WWF Team about what we could do, it came to light that the one-time ubiquitous panda collection boxes, that we all know and love were being decommissioned, and so it came to be that these iconic boxes would provide the inspiration and material for the artists to create their own work.

It was crucial for us as curators that the artists were challenged and that the artworks produced would be significant in their own right. The brief was open: the artists were encouraged to take the object (the panda) and manipulate or use it in any way – even destroying it – in order to create awareness of the destruction and havoc we are causing to our planet and the effect it is having on climate change.

The use of an underlying theme is common when curating exhibitions but it’s rare to present the invited artists the task of working with a common object: the result, we hope you’ll agree, is fascinating. As diverse as the resulting works are, a thread that unites the majority of them seems to be the desire to preserve and protect – from Jim Lambie’s sculpture where the panda is fossilised in concrete to Tracey Emin’s monoprint and accompanying photograph, showing the panda hiding under a handkerchief as though playing a game of hide-and-seek from all the dangers that threaten. Others such as Mark Titchner and Adam King use the panda as part of an installation that make bold political statements about our planet. Titchner, and Jason Bruges Studio use technology to animate their installations in such a way as to make the pandas the active viewer and us the spectacle, thus questioning the relationship that man traditionally has with nature. Gary Hume and Laura Ford show us the positive side with nature being the winner whereas Jane Simpson and Tom Dixon have tried to preserve their pandas, albeit perhaps as a long distant memory either through freezing or creating an alchemist’s spell and UVA’s heroic attempts to preserve the panda has just led to it melting. By turning her two baby pandas white Rachel Whiteread has created a possible new species and Gavin Turk has simply removed the panda and left its base like a tombstone; spine chilling stuff. Humour is always a very strong vehicle to make one think and so Peter Blake’s miscommunication about the World Wrestling Federation, Paul Smith’s ultimate branded icon and the idea behind Nigel Coates table, supported by three pandas, at which we can sit, eat or drink – leave us even more food for thought.

A charity project such as this is only made possible by the generous support of the artists and their studios in donating their time and resources into producing a work to exhibit and ultimately sell. A major aim for the project, as well as raising vital funding for WWF was to bring awareness of WWF’s pioneering work in educating and dealing with issues that affect, not only the wildlife, but all who inhabit this earth. It has been fascinating seeing first hand all this amazing work going on and having the privilege to work with such a special and hard working team from WWF on Pandamonium. By showing the artworks, not in a gallery that is privy to a relative few, but in the windows of one of London’s busiest stores, it allows them, and the questions they pose, to penetrate a vast, if unsuspecting, audience. For this WWF and Artwise would like to thank Selfridges for their valuable partnership and inspired collaboration that has helped bring Pandamonium to the people.

However our very special thanks must and should go to all our artists who, without exception, have spent many hours with their pandas, so as to come up with a work that will carry resonance and yet remains as part of their practice as artists. We acknowledge this was not an easy task, but as curators we have rarely seen a ‘charity’ project that has produced such exciting, powerful and emotional works: Peter Blake, Jason Bruges Studio, Nigel Coates, Tom Dixon, Tracey Emin, Laura Ford, Gary Hume, Adam King, Jim Lambie, Jane Simpson, Paul Smith, Mark Titchner, Troika, Gavin Turk, Rachel Whiteread and UVA we salute and thank you all.

Artwise Curators  
September 2009

# Peter Blake

## World Wrestling Federation

Mixed media

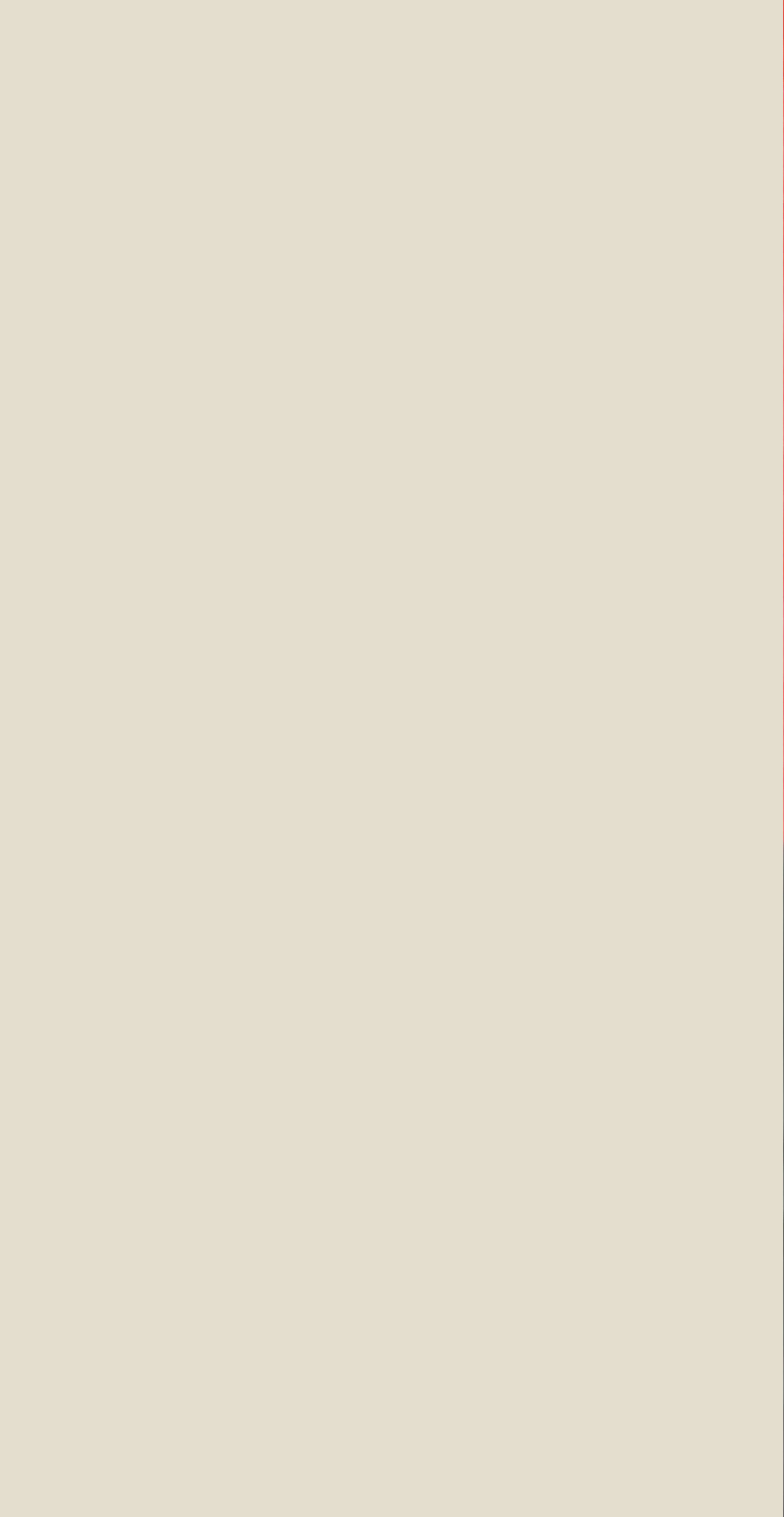
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“Well, it took quite a long time to think about what I would do. I’ve had the little bear there since the summer... he’s sat there gazing at me saying ‘do me next’... I think I’ve made the piece with a sense of humour and jest, and in a way re-airing the question: ‘What does WWF stand for?’. What my little bear is doing is making a mistake and his mistake is thinking that it means World Wrestling Federation, whereas the big ‘WWF’ certainly implies it’s not that.

“I think artists can make images that instantly resonate. The visual arts can put the message across very simply and strongly.”

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Through Blake’s light-hearted approach, the little bear’s simple misunderstanding of ‘WWF’ acts as a metaphor for the breakdown of understanding and communication in today’s society – demonstrating how people often fail to comprehend the bigger picture. This little panda sets us a personal challenge: to look beyond our own environment and think how we can help to tackle climate change – no matter how small the act.







# Jason Bruges Studio

## Panda Eyes

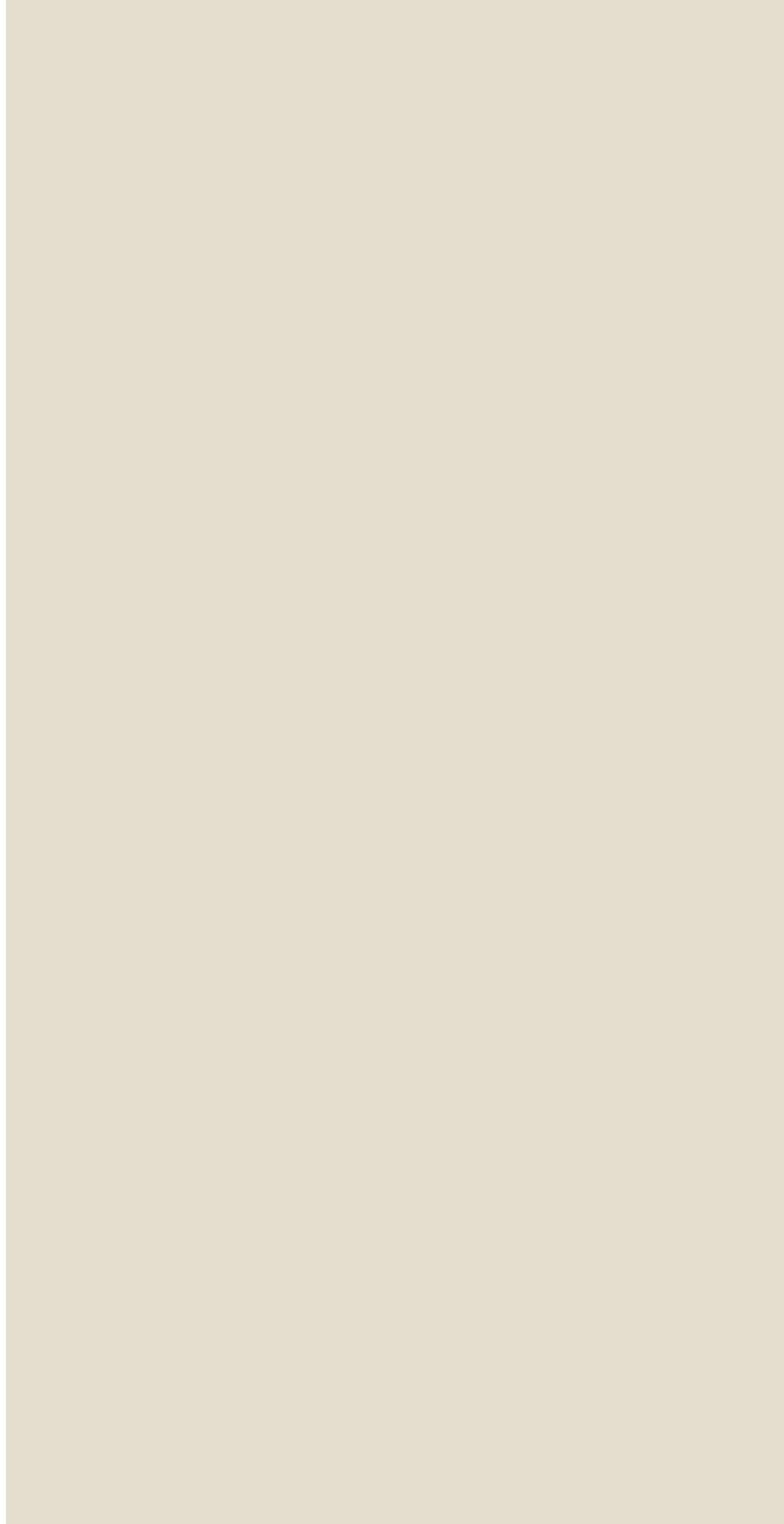
Panda, perspex, paint, plywood, thermal camera, servo motors, custom DMX platform

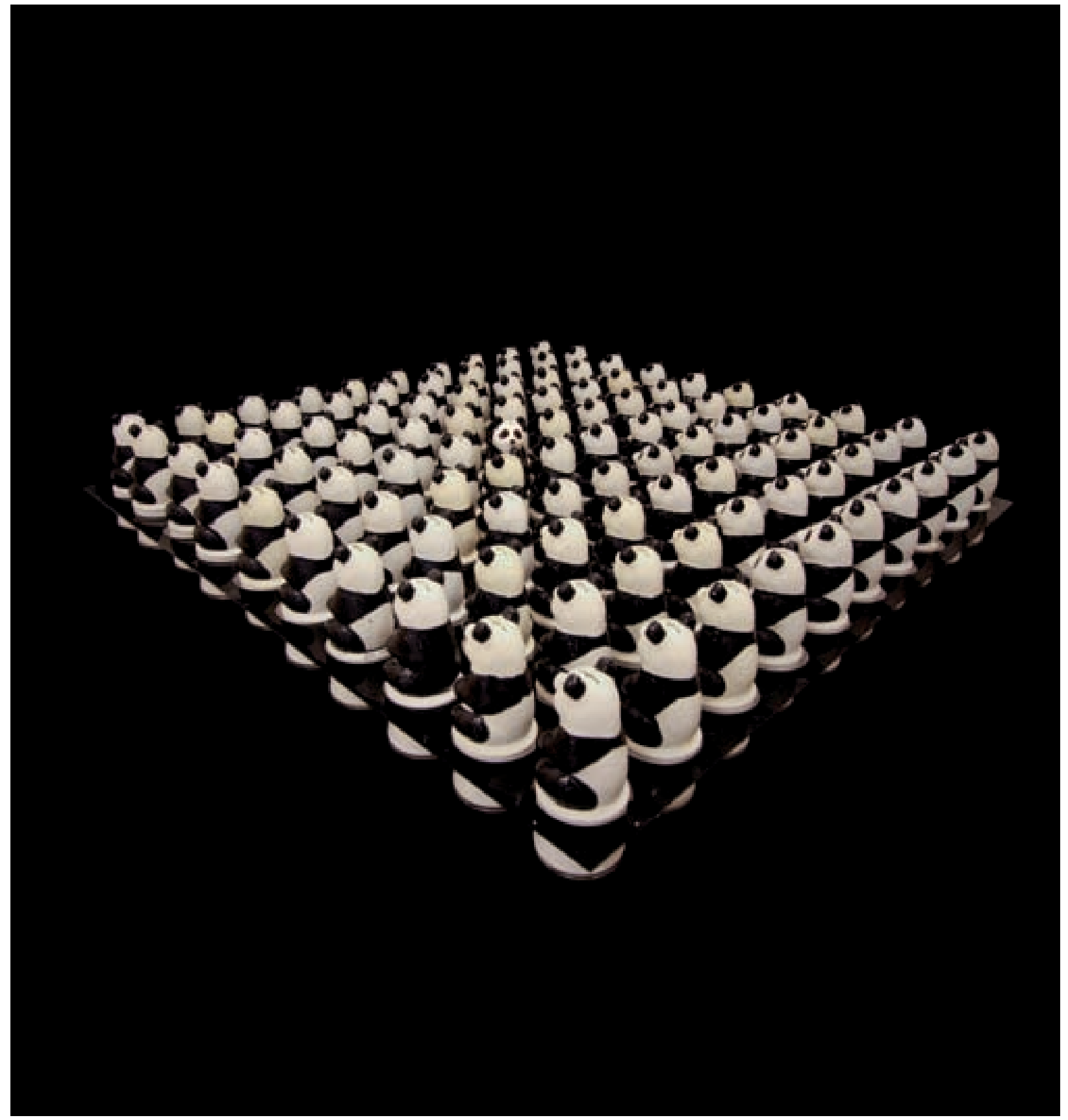
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“Jason Bruges Studio has created a 2m x 2m plinth-based artwork consisting of 100 rotating captive pandas. Arranged in a 10 x 10 configuration, they detect a viewer’s presence, and track human movement in unison. Rotating towards us, their confrontational stare is slightly unnerving and urges viewers to consider their impact upon the environment. In an abstract way of engaging public thought, the pandas are controlled by servo motors, which rotate at precise increments. Linked to an ARM microprocessor, their position changes according to a live image feed from a thermal camera, mounted overhead.

“Jason Bruges Studio keenly supports the work and intentions of WWF, specifically in relation to environmental science and technological innovation. The studio is continually progressing the development of sustainable art and design through its research into the conversion of wind power to light. Using WWF’s world famous panda emblem has given Jason Bruges Studio a platform through which to join the organisation in delivering its important messages.”

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# Nigel Coates

## Panda Table

Pandas, plywood, glass; edition of eight

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“I go for architecture that overlays and enhances.  
By blending observation and wit with reason,  
I want my work to generate a sense of the  
unexpected, and the seemingly spontaneous.”

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The first thing you notice is that the pandas are struggling with their environment as they appear to be sinking into the floor, with the glass top reminding us of the melting icecaps. At the same time, the fragility of the ecosystem is echoed through the pandas supporting the weight of the structure. Yet the placement of the glass (severing the pandas) is a raw awakening to the continual destruction of our planet, caused by people’s actions. Just as the table is a functional piece, this work lends hope that we can find creative solutions to these issues.







# Tom Dixon

## Zinc Pander

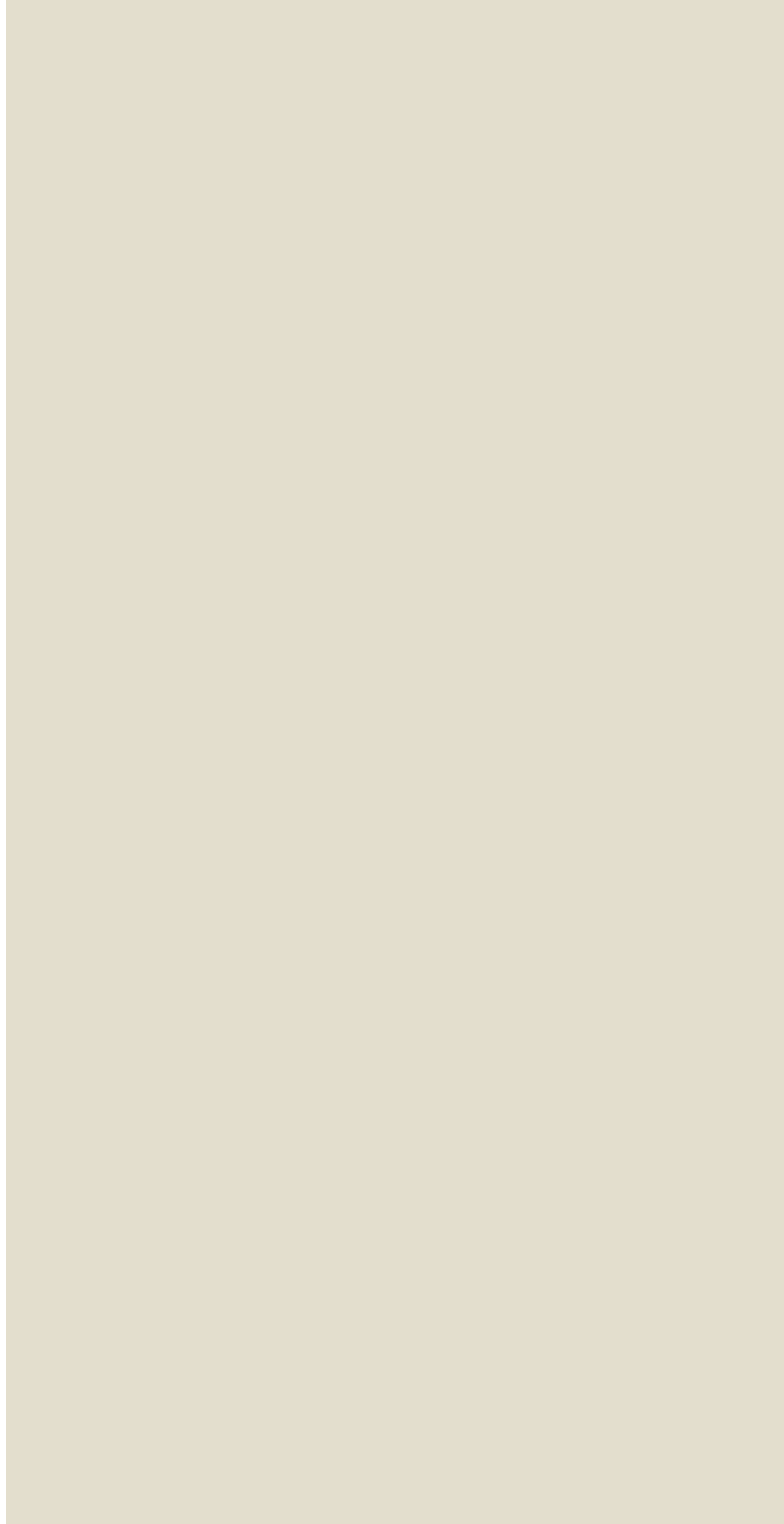
Panda, zinc, plastic

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“I was keen to be involved in this project as it is always hard to know how to help in a simple and practical way, and this allowed us to support WWF through our existing expertise. The work of WWF is becoming more critical as the pressures on the natural world increase; every opportunity to remind people of the crisis needs to be supported.

“I didn’t want to make anything complex and so I have used alchemy to turn a plastic object into semi-precious metal. The panda logo and form is so instantly recognisable that simplifying it and making it more precious is all that I felt it would need. This very literal transformation is a metaphor for how these endangered species are becoming more and more precious to us. This is about what WWF represents for living organisms worldwide. The quality of our lives is dependent on maintaining the integrity of the animal, vegetable and marine worlds around us. We all depend upon them to survive.”

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# Tracey Emin

## Cool Bears

Unique monoprint, glossy inkjet photograph

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“Pandas are incredibly sweet and cute; from that point of view taking part in the project was irresistible. But on the serious side I passionately care about wildlife and anything that makes people aware of the damage that we are doing to this planet, and that what we can do to save it, is worthwhile.”

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This project was too important to Tracey to do something just because of her appreciation for WWF. It was vital to her to experience that inspirational moment – at which point she began to understand the responsibility of being involved and wanted to respond with a work that was equally as honest as it was emotional. Tracey had the panda in her studio for several months, and during this time she was constantly wondering what to do with it. It was looking increasingly vulnerable and her instinctual reaction was to protect it in some way. One day, she placed a handkerchief over the mother panda’s head to offer it security and support. Tracey felt the need to capture that tender moment so she used her mobile phone to take her photograph with the panda – to encapsulate a similar feeling that inspires friends to take photographs of themselves together. The image led to the drawing that is shown alongside the photograph. To Tracey, drawing is an alchemic language that is a record of a memory or feeling, but also possibly an imprint of one’s soul.

PANDA POP

~~giving~~ ~~part~~ ~~part~~  
Panda



~~BABY PANDA~~

beam

7/1/17



# Laura Ford

## Encrusted Panda

Panda, Crystical Alfa K

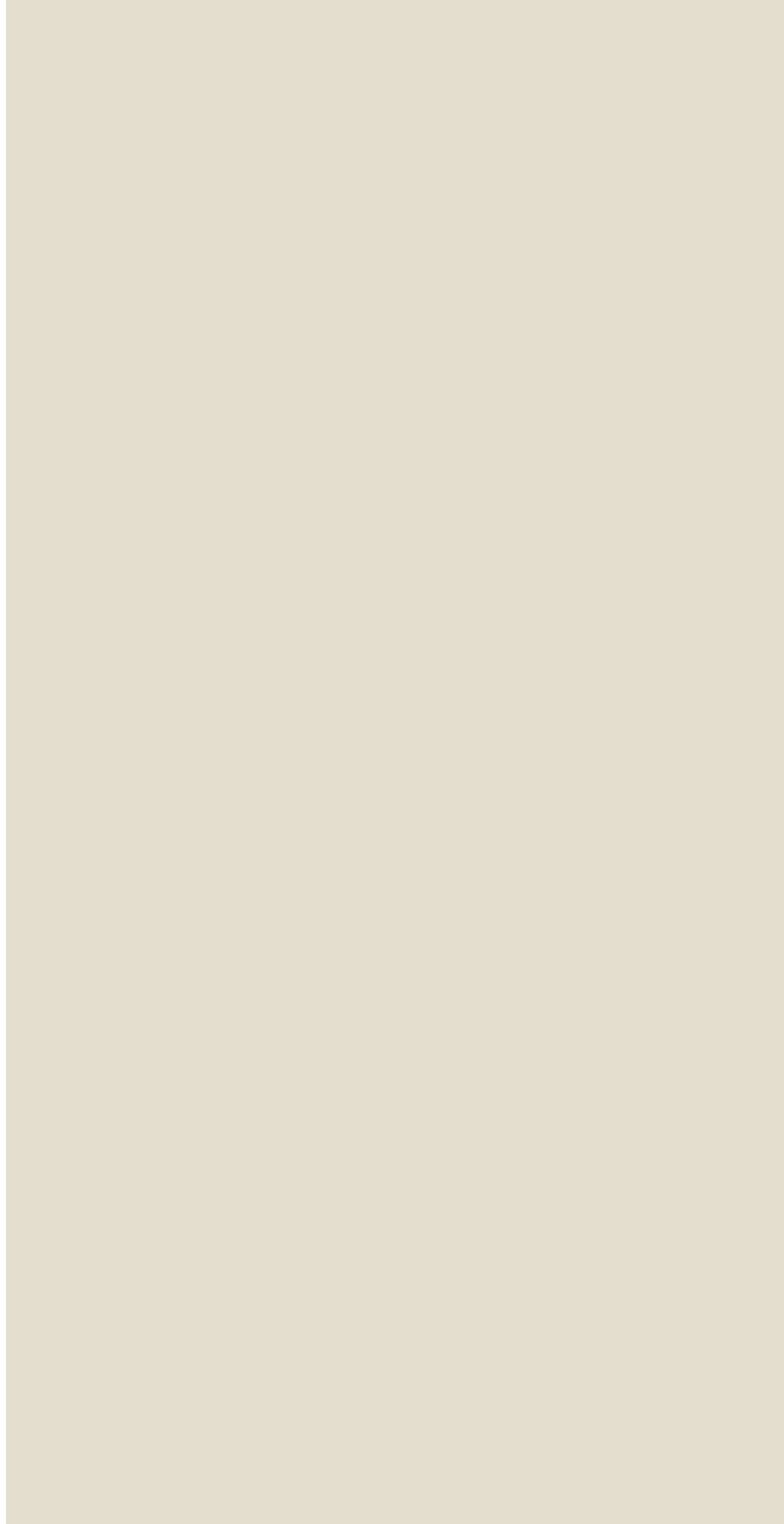
“Having a loose brief really allowed me to get into the project. I would have found it quite difficult if I had been asked to make work that was directly about the environment, obviously that’s in there, but I didn’t want to make a work that was didactic.

“When I got the panda it sat around for a long time until I was able to think of something to do that wasn’t so directly prescriptive. I didn’t want to touch it initially because it was so complete. I needed to feel less precious with it, and then I started thinking about the barnacles that I’m very familiar with. I grew up by the seaside and I also go down to the seaside quite a lot. At one point all the barnacles disappeared because of a chemical that was used in marine paint, and now the paint’s been banned all the barnacles are coming back and everything’s starting to get covered with it again. It’s funny because it actually looks really destructive, but actually it’s a sign of healthy water.

“So I suppose I started thinking about this sort of encrusting, it grew up from the base and started to kind of envelope the poor panda and it’s baby. They look really worried I think!

“My impression of the WWF has changed a lot because I hadn’t really thought about it probably since I was a kid, so I just assumed they were doing the same sort of things, you know saving tigers and pandas and nothing much else, but of course doing those things has knock on effects, so it makes it a much more interesting organisation, and much more relevant to today’s issues.

“I would hope that this project will introduce a very different audience to WWF, that it will bring a lot of pleasure, and then if it did start people thinking about the issues, then great.”







# Gary Hume

## Untitled

Panda, gloss paint, plinth

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Hume’s treatment of the panda illustrates how nature and wildlife is intrinsically linked and the balance of survival within the ecosystem is a delicate one. The panda’s structure gives way to painted flowers that envelope the panda, smothering it and taking over its space: its black eyes and nose peer out poignantly as all its distinguishing markings fade to white. Hume’s panda balances precariously on its own pedestal.





# Adam King

## No Panda is an Island

Mixed media assemblage

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“My piece for Pandamonium uses processes of collage and assemblage to create a 3D landscape that speaks of growth and decay. I appropriated materials and images from the urban environment which I then reconfigured into a series of forms that recall the natural world.

“My intention was to create an ecosystem that explores the diversity and interconnectedness of living things and the fragility of the natural world. The work was inspired by a TV documentary I saw exploring what would happen to Earth if people suddenly disappeared. In my piece, references to Man are pushed into the background as nature takes over.

“The lively colours suggest hope and optimism and celebrate the possibility of new beginnings.”

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# Jim Lambie

## Sweet Bamboo

Panda, concrete

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Jim Lambie chose to part submerge his panda in a solid block of concrete, preserving a portion of it like a fossil embedded in the rocks and leaving the mother and baby pandas' heads exposed to the elements. The way the pandas are disappearing into the mass of concrete visually highlights the desperate situation that we are facing with our environment: that species are being eliminated before our very eyes and it may be irreversible unless we take action – fast.







# Jane Simpson

## Dumb Stare and Muffled Cry

Two digital giclée prints on Somerset paper, framed;  
edition of eight

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“Pandas were once believed to be magical creatures which possessed powers that could ward off natural disasters and evil spirits. They were seen as semi-divine in China; texts extolling their special nature go back 3,000 years. Idolised and revered, they were kept as very special pets in China, but remained unknown to the Western world until 1869.

“Images of them in the media usually create a flurry of excitement and great affection. The reverence which surrounds them makes them a challenging subject for an artwork, but their very existence seems to be in such a delicate balance that fine art does seem the appropriate way of communicating their plight.

“I designed a refrigeration mechanism and installed it inside the panda. The coat slowly covers with a layer of ice, almost immediately making the panda a forgotten relic. The affectionate, familiar features slowly soften – most poignantly the familiar piercing eyes, which are muffled and covered... no longer gazing out at us.

“I placed my bear in my studio, and photographed it in a style reminiscent of Victorian studio photography, on a cloth-draped table, nestled in a simulated sky background familiar from portraits of another time.”

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Given the nature of Jane Simpson’s intervention, her piece has been conceived in image form only:  
a limited edition digital giclée print, in an edition of eight (eight being a lucky number in China), framed in a specially created bespoke frame by John Jones with its own name plaque.







# Paul Smith

## Cheerful Stripy Panda

Panda, paint

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“These iconic pandas have been helping to raise awareness for a number of years and they have also highlighted the fantastic work of WWF. So I felt it would be great to be involved in reviving them, to encourage people to broaden their knowledge of how to help stop the destruction of our natural world. I wanted to create a fun, colourful and bright panda in my multi-stripe, to attract people’s attention and to make them stop and think about things in a positive way. I hope the auction of the pandas will not only raise much-needed funds for WWF but also understanding of the need to preserve our planet.”





# Mark Titchner

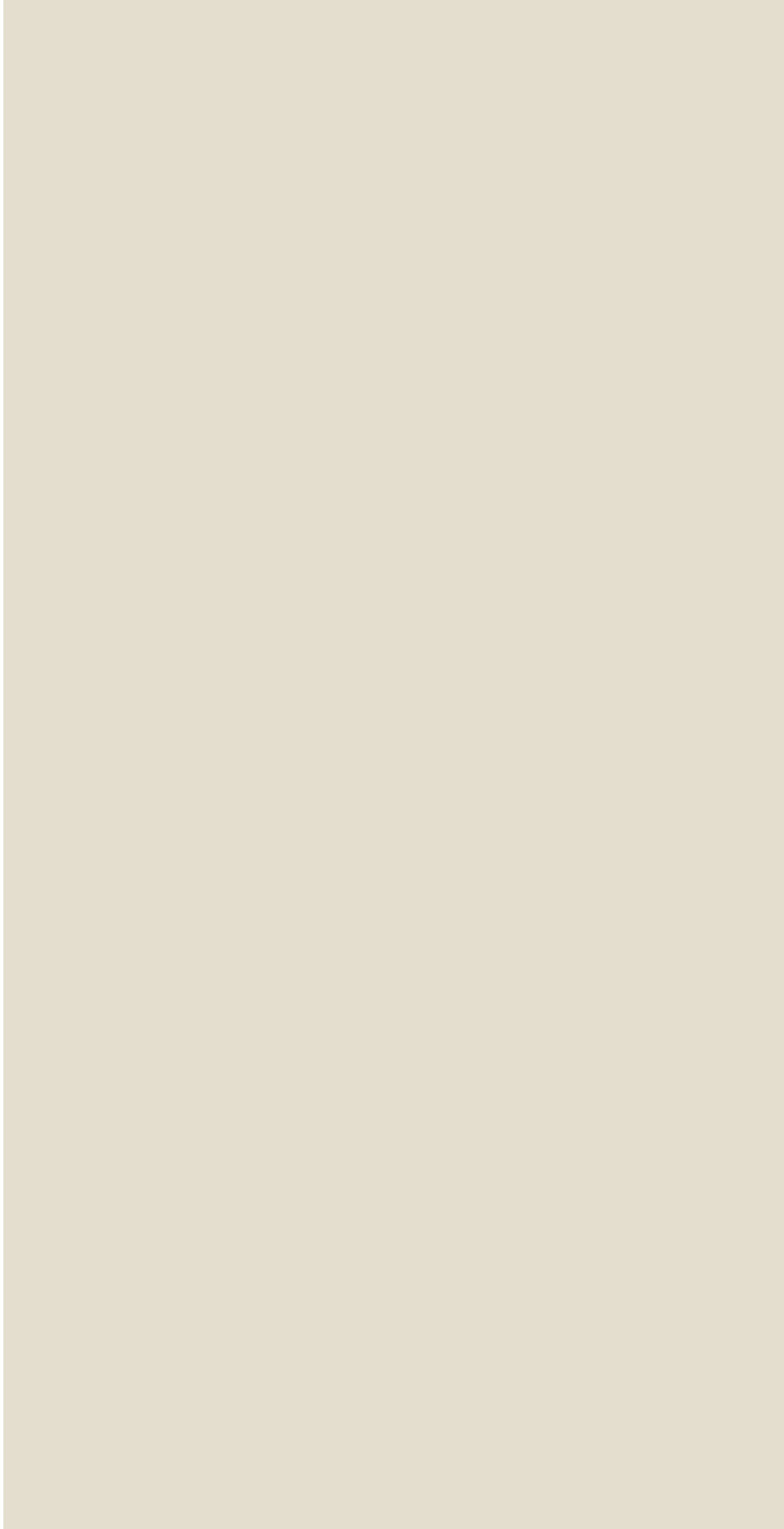
## You Can't Hate Nature

Panda, cellulose paint, wood, paper

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“This version of the Madonna and Child is a lot of things; a protester, an idol, a mother protecting her vulnerable young and a most importantly a reminder. The growing consciousness of our perilous environmental situation reminds us that if we ever thought that we could damage one part of the natural world, even if it is far away from us, without harming ourselves we are very much mistaken. You can't hate nature.”







# Troika Surrogate

Acrylic, timber, laser light

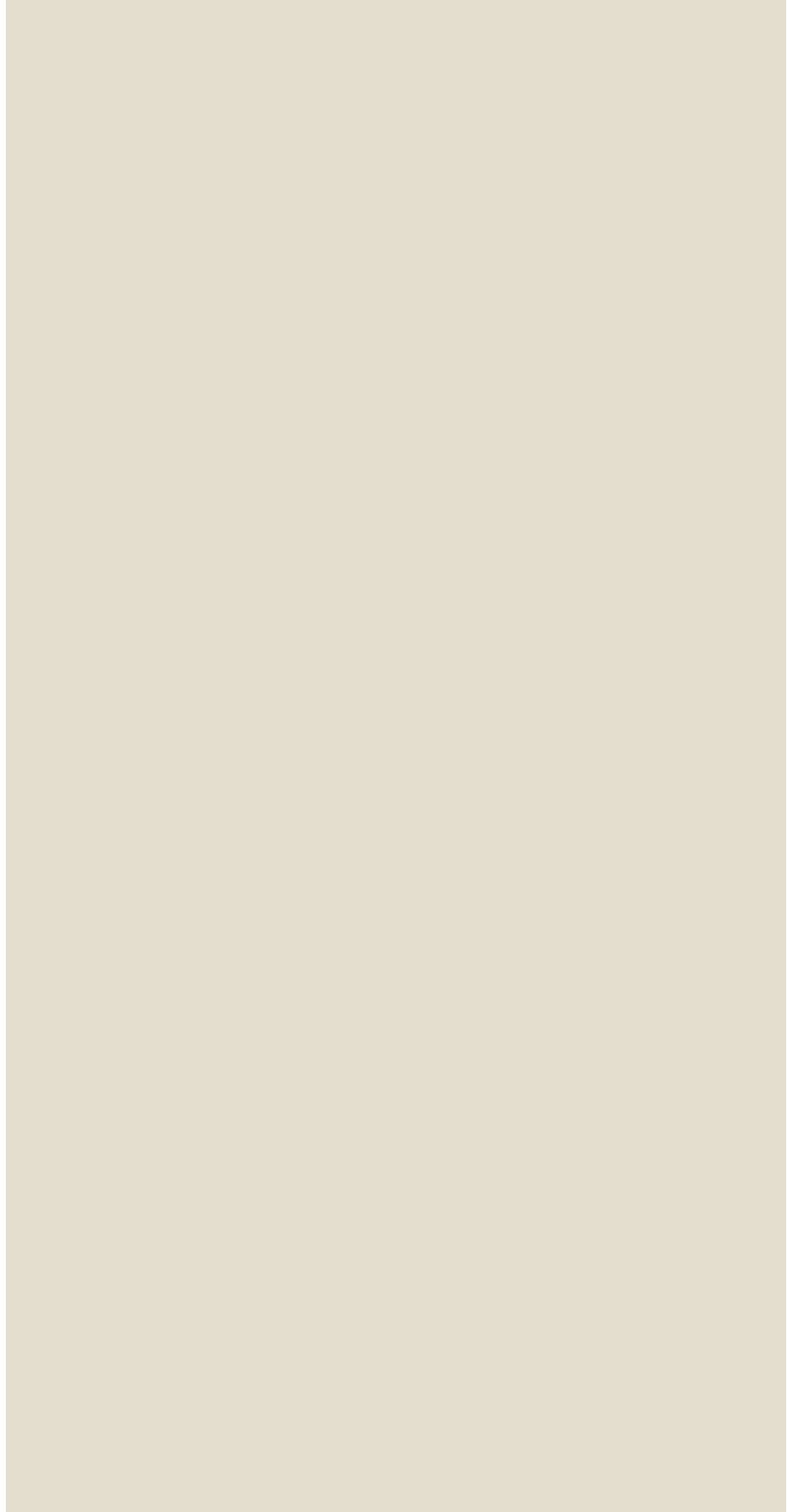
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“If we fast-forward into the not so distant future, we could imagine a world where nature and not only the panda but the entire animal world have been pushed aside by bleak man-made landscapes – a scenario often described in literature and film, including Philip K Dick’s sci-fi novel Do Androids Dream of Electric Sheep?

“Dick describes how, in the future, owning and caring for an animal is a civic virtue and a social status symbol. All animals are bought and sold as priced in a catalogue, which includes extinct species and currently unavailable animals. People who cannot afford a real animal buy an electric animal for the sake of social status.

“Taking this scenario as a backdrop we ‘equipped’ the round and sweet-looking pupils of the iconic WWF panda with static glowing lasers. We ‘enhanced’ the baby panda’s eyes, giving an almost nostalgic feeling to the mother bear, which remains untouched. On the other hand, the ‘android’ baby panda becomes the perfect symbol for man’s capacity to destroy himself and nature with the technology he creates.”

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# Gavin Turk

## Between a Rock and a Hard Place

Painted resin. Detailed materials: polyester resin,  
plywood, car body filler, gloss paint

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# United Visual Artists

## Frozen in Time

C-type print

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“Frozen In Time is a window into the delicate and ephemeral moment of a glistening representation of the iconic WWF mascot. Frozen over a period of one week, the life-sized panda is representative of our lack of understanding of the world we inhabit. Once frozen, the panda was allowed to melt within our studio over what we considered to be a correct amount of time. Yet the ice melted faster than predicted and once this image was created the piece slipped, fell and smashed into thousands of shards of ice, which melted and flooded our studio. This single image remains, the only record of its existence.”

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# Rachel Whiteread

## Charity Bears for WWF

Pandas, plaster, plastic (2 parts)

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This identical pair of small white pandas with worry-ridden fiery eyes and delicate pale bodies reminds us how much of nature is fading away. A poignant message that we cannot be blind to the fragility of our world, it also offers a sense of optimism through the fact they are together – saying ‘as long as there is a collective focus, there is hope’.







# Biographies

Peter Blake



Known as one of the originators of British Pop Art, Peter Blake is one of this country’s most celebrated artists. His work incorporates nostalgic imagery taken from Victoriana and the icons and ephemera of popular culture, as well as motifs derived from contemporary media. Recurrent themes such as advertising logos, pop idols and fairground subjects appear throughout his oeuvre. His broad range of work includes painting, collage, sculpture, engraving and printmaking and his attraction to the concept of the journeyman artist has led him to take on commissions for portraits, posters, record sleeves and book illustrations. Blake has sought to combine elements of the working class world in which he grew up with the high art sphere that he found himself operating in, producing what he described as “the visual equivalent of pop music”, in an attempt to communicate his art to a wider audience.

Blake was born in 1932 in Dartford, Kent. He studied at Gravesend School of Art from 1946 until 1951 when he served in the RAF for his National Service before going on to study at the Royal College of Art from 1953 until 1956. In 1961 he won the Junior Award at the John Moore’s Liverpool Exhibition for *Self-portrait with Badges*, which was much later acquired by the Tate Gallery and has become one of his most acclaimed paintings. In 1967 he co-designed the cover for the Beatles’ famous *Sergeant Pepper’s Lonely Hearts Club Band* album – the most iconic image of the time.

After moving from London to Avon in 1969, Blake was a founding member, in 1975, of the ‘Brotherhood of Ruralists’ – a group devoted to reviving the realist and magical landscapes of the early Pre-Raphaelites, the visionary landscapes of Samuel Palmer and the book illustrations of Tenniel and Rackham.

Back in London and renewing his lifelong pop culture themes, Blake’s reputation rapidly escalated: he became a Royal Academician in 1981; he was awarded a CBE in 1983; and a knighthood in 2002.

Selected exhibitions

- 1983 *Tate Gallery, London (retrospective)*; touring to Kestner Gesellschaft, Hannover
- 1996-97 *Now We Are 64: Peter Blake at the National Gallery*, London; touring to Whitworth Art Gallery, Manchester
- 2000 *Peter Blake: About Collage*, Tate Liverpool
- 2005 *Peter Blake 1-10 (Collages, Constructions, Drawings and Sculpture) and The Marcel Duchamp Paintings*, Waddington Galleries, London
- 2007 *Peter Blake: A Retrospective*, Tate Liverpool, Liverpool; touring to Museo de Bellas Artes de Bilbao, Bilbao

Selected public collections

- Baltimore Museum of Art
- Museo de Bellas Artes de Bilbao, Bilbao
- Museum of Modern Art, New York
- Sintra Museum of Modern Art, Portugal – The Berardo Collection
- Tate, London

Jason Bruges Studio



Jason Brooks was born in 1972 and trained as an architect at Oxford Brooks University and University College London. He began his professional life working with the international firm of architects Foster & Partners in both London and Hong Kong. This was followed by a period at Imagination, where he worked as an interactive designer. Fascinated by the idea of animating architectural spaces, he opened the Jason Bruges Studio in 2001 with a team of architects, lighting designers and specialists in interactive and industrial design. The studio is now known internationally for creating works that sit between the worlds of architecture and interactive design, with projects ranging from large-scale building facades and public art, to interactive interior environments and products.

The Jason Bruges Studio has won a major commission for the 2012 Olympic Park to create art works for selected bridges and underpasses.

Selected projects and commissions

- 2008 Dexia Tower, Brussels. *Would you like that gift-wrapped?* – an interactive lighting installation at Dexia Tower, at Place Rogier. The structure was enveloped with the colours worn by the people of Brussels. The light ramp, a trompe l’oeil extension of the Dexia building facade, ‘pulled’ colours from individuals that passed in front of it, wrapping them onto itself and up the tower.
- 2008 Leicester Centre for Performing Arts. *Vestige* inhabited the theatre’s three main entrance vestibules. Each vestibule scanned passers-by to capture their silhouette and replayed this as a shadow that echoed behind them. The frequency of people passing was monitored and this value set the colour of the space. The artwork was also linked to the show times, with a red colour to indicate ‘five minutes to curtain up’ and green to indicate the exit at the end of the show.
- 2008 Dagenham Sub Station. Integrated artwork that monitored and displayed variations in power demand for the local area.
- 2006 *Leicester Lights*. The intervention along a 1.5km route from the Cultural Quarter to the Peepul Centre was woven into the existing street landscape. Urbis/Aquila responded to the flow of traffic and created a visual barcode referencing the colours from the passing traffic.

Selected exhibitions

- 2007 *Light Garden*. 100% Design, London – Interactive installation for Greenpeace
- 2007 *Visual Echoes*. AIANY, New York
- 2005 *Dotty Duveens*. Tate Britain, London
- 2004 *Infinity Ceiling*. Arts Council, London – Victoria and Albert Museum
- 2003 *Aural Synapse with Anna Hill*. Kilkenny Arts Festival, Ireland

Nigel Coates



Nigel Coates was born in 1949, and trained at the University of Nottingham and the Architectural Association. Coates is one of Britain’s most consistently original thinkers in architecture, interior and product design, having led a parallel career in teaching, design practice and artistically-driven, internationally-recognised work. His subversive spirit first came to public attention in 1984 with the publication of NATO (Narrative Architecture Today) magazine. A manifesto for a socio-culturally engaged and popular, narrative-driven architecture, it advised readers to be the architects of their own lives and, in doing so, to radically adapt the buildings around them. Certain themes, in particular the notion of narrative, have continued in Coates’ designs and research ever since. Narrative, he asserts, can overlay the real or original function of design with associative triggers. The hybrid conditions of his designs typically result in the sensation of being in two situations simultaneously, as if each narrates the other.

Art and literary strategies, including the curation of others, find their way into many of his projects. Coates has designed and built interiors, exhibitions and buildings around the world. His buildings in Japan include the Wall, Noah’s Ark and the Art Silo, and in Britain, the National Centre for Popular Music, Powerhouse::uk and the Geffrye Museum. He is also a prolific designer of lighting and furniture, with links to Alessi, VMazzega, Ceramica Bardelli, Frag, Fratelli Boffi, Poltronova, Slamp and Varaschin.

Throughout his career as a practitioner, he has pursued experimental work that has been shown in an art and design context, as early as 1984 at ArkAlbion, the Architectural Association, and more recently in Mixtacity at Tate Modern in 2007.

Nigel Coates taught at the Architectural Association from 1976-86 and has been Professor of Architecture at the Royal College of Art since 1995.

Selected exhibitions

- 2009 *Battersea Gods Home*. Design Museum, London
- 2008 *Hypnerotosphere*. 11th International Architecture Exhibition, British Pavillion, Corderie dell’Arsenale, Venice, Biennale, Italy
- 2007 *Mixtacity*. Tate Modern, London
- 2006 *Babylon:don*. 10th International Architecture Exhibition, Italian Pavilion, Venice Biennale, Italy
- 1992 *Ecstacity*. Architectural Association, London
- Ecstacity*. Fondation pour l’Architecture, Brussels

Selected collections

- FRAC Centre, Orleans, France – drawings and artwork – National Centre for Pop Music project artwork – Gamma Tokyo project
- Victoria & Albert Museum, London – Architecture Gallery
- Victoria & Albert Museum, London – Prints and Drawings Collection
- Victoria & Albert Museum, London – Modern Furniture Collection

Tom Dixon



Tom Dixon was born in Tunisia in 1959, and came to London with his parents four years later. He attended Chelsea School of Art in 1980, but dropped out after a year to become the bass guitarist with the band Funkapolitan. Following a motorcycle accident, he went on to become a self-taught welder and started making highly original welded ‘salvage’ furniture. By the end of the 1980s he was making chairs for the famous Italian designer Cappellini, and in the early 1990s he set up his first company, Eurolounge, to make and sell his furniture. Early pieces such as the *S Chair* and the *Pylon Chair* are now part of the permanent collection of MoMa, New York. They are now highly sought after, and sell for large sums of money through modern art furniture dealers and auction houses. Dixon has said that his lack of formal education in design has enhanced his creative ability, being able to experiment without any conscious restriction.

In 1998 Dixon was appointed head of design at Habitat, the leading British furniture store, and later became creative director, remaining there until 2008. During his time spent at Habitat, Dixon became involved in the lucrative re-branding of the company that promoted founder Terence Conran’s vision of enhanced living through modern, clean and simple lines. He reissued archive designs by Venrer Panton, Ettore Sottsass and Robin Day, and commissioned new designs from, among others, Marc News and Ineke Hans. In 2002, with David Begg he established Tom Dixon – a British design and manufacturing company; and in 2004 they teamed up with the Swedish-based investment company Proventus to create Tom Dixon Design Research Ltd. This holding company also includes Artek, the Finnish modernist furniture company set up by architect Alvar Alto in 1935. Dixon has been the creative director of Artek since 2004.

Tom Dixon was awarded an OBE in 2001 and won Designer of the Year from *Architektur* and *Wohnen* magazine in 2008.

Selected exhibitions and projects

- 2008 Istanbul Museum of Modern Art
- 2008 Paramount Club, London
- 2006 Soho House, London
- 2005 Inn in the Park, St James Park, London
- 2004 Tokyo Hipsters Club
- 2000 Artists Space, New York

Selected public collections

- National Museum of Modern Art, Tokyo
- Victoria & Albert Museum, London
- Vitra Museum, Basel
- Boston Museum of Fine Art
- Museum of Modern Art, New York
- Pompidou Centre, Paris

Tracey Emin



Tracey Emin's work is always intensely confessional. Her autobiographical approach reveals a tender process of making art that often becomes confrontational to the viewer in its illicit rawness. She has been inspired by the force of self-expression in the work of Egon Schiele and Edvard Munch, and yet she echoes the political and personal traditions of feminist art. The apparent limitations of autobiography are repeatedly confounded by new veins of self-confession that are expressed in a diverse range of media including painting, embroidery, sculpture, printmaking, neon and film. A unifying characteristic throughout these works is a meandering, searching line that traces the exploration of the subject matter itself. Emin's work is inseparable from the force of her personality, which has made her one of the most notorious and provocative figures of her generation. She has been featured in fashion advertisements and TV discussions, and writes a weekly column for the Independent newspaper.

Tracey Emin was born in 1963 in Croydon, and grew up in Margate. She had a traumatic childhood and teenage life that involved rape and abortion: experiences that have fuelled much of her autobiographical work. She completed her Fine Art degree at Maidstone College of Art in 1986 before going on to study at the Royal College of Art, where she was awarded an MA in Painting in 1989.

Following her graduation from the Royal College, Emin went through a deep depression until she opened a 'shop' in 1993 in Bethnal Green Road with fellow artist Sarah Lucas. It lasted for six crazy, wild months and changed her life. In 1994 she had her first solo exhibition at the White Cube Gallery, which she titled *My Major Retrospective* and she soon became closely associated with the successful generation of young British artists that emerged in the 1990s who were championed by the collector Charles Saatchi. In 1997 her notorious work in the form of an embroidered tent entitled *Everyone I Have Ever Slept With 1963–1995* was shown in the exhibition *Sensation* at the Royal Academy. In 1999 she was nominated for the Turner Prize with her controversial piece entitled *My Bed*. In 2007 she represented Britain in the Venice Biennale and was also elected a Royal Academician.

Selected exhibitions

- |      |   |
|------|---|
| 2009 | <i>Tracey Emin: Those who suffer Love</i> . White Cube, London  |
| 2008 | <i>Tracey Emin: 20 Years</i> . Scottish National Gallery of Modern Art, Edinburgh; Centro de Arte Contemporáneo, Málaga and Kunstmuseum, Bern |
| 2007 | <i>Tracey Emin: Borrowed Light</i> . British Pavilion, Venice Biennale  |
| 2002 | <i>Ten Years. Tracey Emin</i> . Stedelijk Museum, Amsterdam   |
| 1997 | <i>I Need Art Like I Need God</i> . South London Gallery, London  |

Selected collections

- Elgiz Museum of Contemporary Art, Istanbul
- Guggenheim Museum, New York
- Neue Nationalgalerie, Berlin
- Pompidou Centre, Paris
- Tate Gallery, London

Laura Ford



Laura Ford was born in Cardiff, Wales, in 1961 into a family of Welsh showmen who travelled the fairgrounds of Wales and the south-east of England. Early childhood memories from this period had an enormous impact in her life as an artist. She describes the experience of a huge figure of Frankenstein's monster leaping out of the fairground booth and chasing her: "You knew perfectly well that it would happen, but it was always incredibly exciting. It is that uncertainty that I am aiming for in my work".

Her best known sculptures are based on hybrids of animals and man – and in many cases children. The heads are often ceramic or cast plaster; the bodies made of soft fabric and children's clothing. Coming out of a surrealist influence, her use of materials adds to the emotional and sometimes shocking pieces that draw on many of the issues facing our society today.

Laura Ford studied at Bath Academy from 1978-82. During that period she spent a term in New York at Cooper Union School of Art. She received early recognition for her work, which was accepted into the New Contemporaries Exhibition in 1983. The following summer she gained a place on the MA course at Chelsea School of Art. She represented Wales at the Venice Biennale in 2005, and her work has been included in many major sculpture shows all over the world.

Selected exhibitions

- |      |   |
|------|---|
| 2008 | <i>Rag and Bone</i> . Tilburg Museum, Netherlands   |
| 2007 | <i>Turner Contemporary</i> . Margate, UK  |
| 2006 | <i>Armour Boys</i> . Royal Scottish Academy, Edinburgh Festival, Scotland; Skulptur Pilane, Sweden (2008) |
| 2005 | <i>Somewhere Else</i> . 51st Venice Biennale  |
| 2003 | <i>Headthinkers</i> . Aldrich Museum of Contemporary Art, Connecticut USA                                 |
|      | <i>The Great Indoors</i> . Consorcio de Arte di Salamanca, Spain  |

Selected collections

- Tate Gallery, London
- Victoria & Albert Museum, London
- Jupiter Artland, Edinburgh
- Arts Council of Great Britain
- Government Art Collection

Gary Hume



Gary Hume uses layers of household gloss paint in his large-scale works on aluminium to create a treacly, reflective surface that seduces the viewer like an image from a lustrous magazine. The lack of pictorial depth in his work, combined with a sensual use of colour and simplistic forms, emphasises an understated investigation into beauty. His continual interplay with light is essential to the vitality and luminosity of his paintings and adds to their strange melancholy.

Hume first gained critical acclaim with a body of work known as the 'Door' paintings, which he first exhibited in the late 1980s as a graduate student, embodying a concept that he returned to repeatedly over subsequent years. These large-scale works were masterfully suspended between the heavy presence of sculptural objects and the illusionistic effect of painting; between flat, deadpan abstraction and identifiable representation of familiar objects. The series was apparently inspired by real hospital doors and have been interpreted as carrying a political message. But perhaps more importantly they survive as evidence, in Hume's work, of a newly-found aesthetic where a certain detachment and playfulness tease the viewer into a mistrust of his motives.

Nowadays perhaps Hume is best known for his large-scale paintings, in which he reduces his images to minimal lines, shapes and colours, flattening them to create very distinctive and recognisable works. His subjects have varied throughout his career and include images of flowers, animals and snowmen, as well as portraits and nudes. In the mid-1990s Hume began to appropriate images from the world of media and popular culture, such as his portrait of Kate Moss exhibited in the Royal Academy show, *Sensation*, in 1997. 2009 saw a departure in his work, with a show he called *Cave Paintings*. For this, he created seven marble tableaux in which he collaged different stones together, which looked like huge tectonic plates.

Gary Hume was born in 1962, in Kent. He started work as an assistant film editor before concentrating on studying art. He graduated from Goldsmiths College in 1988 and took part in the Freeze exhibition curated by Damien Hirst, thus becoming part of the generation of young British artists that emerged in the 1990s – alongside more controversial peers such as Hirst and Sarah Lucas. Hume was a Turner Prize nominee in 1996; he represented Britain at the Venice Biennale in 1999, and was elected a Royal Academician in 2001.

Selected exhibitions

- |      |  |
|------|--|
| 2008 | Door Paintings. Modern Art, Oxford                                 |
| 2007 | American Tan. White Cube, London                                   |
| 2004 | Carnival. Kestnergesellschaft, Hanover                             |
| 1999 | Gary Hume. British Pavilion, 48th Venice Biennale of Art           |
| 1995 | Gary Hume. Kunsthalle, Bern; Institute of Contemporary Art, London |

Selected public collections

- Kunstmuseum, Wolfsburg
- Los Angeles County Museum of Art
- Museum of Modern Art, New York
- San Francisco Museum of Modern Art
- Tate Gallery, London

Adam King



Adam King makes delicate collages, often three-dimensional in form, that represent an ambiguous urban landscape. He appropriates images from lifestyle and fashion magazines, advertisements, newspapers and catalogues as well as objects from second-hand markets and shops to make works that refer to traditional artistic genres while commenting on contemporary consumer culture. His work explores the conflict between ideas of the rural, natural and idyllic and the constructed modern metropolitan setting, using discarded materials with colourful energy. King creates an environment in which the displacement of these familiar objects and cut-outs refer to the disregard of today's society, and he seeks to transform the ordinary into the extraordinary, thus gaining a renewed significance for the components of his pieces. This reinvention of the overlooked, combined with the decorative, almost baroque, style of the work and complex composition, creates a dream-like atmosphere, filled with juxtaposed images of flowers and animals, war and machinery.

Adam King was born in 1971 in Norfolk. He attended Brighton University from 1991-94, where he was awarded a BA in Fine Art, and went to Wimbledon School of Art in 2000, where he received an MA in Drawing. In 2004, King won the Surface Gallery Print Open Exhibition; he was also a recipient of a British Council Travel Award. And in 2007 he was an exhibiting finalist for the Celeste Painting Prize.

Selected exhibitions

- |      |   |
|------|---|
| 2008 | <i>Cosmology (Adam King and Yutaka Inagawa)</i> . Houldsworth, London                         |
| 2008 | <i>Ambivalent Apocalypse</i> . Monika Bobinska, London  |
| 2007 | <i>Distant Echo Wilderness</i> . Lounge, London   |
| 2007 | <i>Live Green...Die Pretty</i> . The Culture House, London                                    |
| 2003 | <i>Connections...Disconnections</i> . Dundee Contemporary Arts Print Studio Gallery, Scotland |

Selected collections

- Charles Saatchi Collection, London
- V22, London



Jim Lambie



Jim Lambie’s signature pieces include colourful sculptures often incorporating found objects, and large-scale psychedelic installations. His inspiration comes from the world of contemporary popular culture and he takes familiar everyday items that he sources in local second-hand stores – such as clothing, record decks and speakers, mirrors and doors – and transforms them, creating an effervescent sensory experience for the viewer. Lambie’s most well-known works often involve him covering the floor space of entire rooms with strips of coloured vinyl tape. These vibrant installations vary from location to location, always filling the space to create a juxtaposing sense of claustrophobic emptiness. Incorporated into the site-specific nature of Lambie’s work is an implication of spontaneity, as he works directly in relation to the architectural space that he occupies. His work plays to a distinct awareness of rhythm and energy, which derives from his background in music, and creates a dynamic and absorbing environment in which the viewer can enter its theoretical structure.

Jim Lambie was born in Glasgow in 1964 and received his degree in Fine Art from the Glasgow School of Art in 1994. He represented Scotland at the Venice Biennale in 2003. The first monograph on his work, *Voidoid*, was published in 2004. He was nominated for the prestigious Turner Prize in 2005 for his piece entitled *Mental Oyster*, which was shown at Sadie Coles HQ in London and the Anton Kern Gallery in New York.

Jim Lambie’s works can be found in many national and international collections.

Selected exhibitions

2009	Atelier Hermes, Seoul
2008	Hara Museum of Contemporary Art, Tokyo
2007	Museum of Fine Arts, Boston
2007	Hirschhorn Museum and Sculpture Garden, Washington DC
2005	<i>The Kinks</i> (Turner Prize). Tate Gallery, London

Jane Simpson



The paintings of Morandi have informed Jane Simpson’s sculptures over a long period. This has resulted in a number of works that could be called ‘still life’, consisting of collections of small vessels made in a variety of materials such as ceramics, wax and silicon rubber. She finds many of the objects she uses as a base material for her cast sculptures in antique markets or even on eBay, and some come as family hand-me-downs. But she always manipulates them, and through the juxtaposition and her choice of materials which often negate their original purpose, she creates a dialogue that fascinates and intrigues the viewer. Jane is also well-known for her work with ice, using refrigeration units to control freezing and melting, exploring the material as a metaphor for dissolution and temporality.

Jane Simpson was born in London in 1965. She graduated from Chelsea School of Art in 1988 and completed three years of postgraduate study at the Royal Academy Schools, London, in 1993. In 1999 she was awarded the IASPIS Goteborg Fellow, Sweden, and in 2001 she was the Artist in Residence for the Shoreditch Town Hall Trust.

Selected exhibitions

2005	<i>A Three Way Conversation with Myself</i> . New Art Centre, Roche Court, Wiltshire
2005	<i>Valencia Biennale</i> , Atlántico de Arte Moderno, Canary Islands
2005	<i>Weather Report (Art and Climate Change)</i> . Henry Moore Institute, Leeds
1997	<i>Sensation</i> , Royal Academy of Arts, London
1994	<i>Some Went Mad, Some Ran Away</i> . Curated by Damien Hirst, at the Serpentine Gallery, London

Selected collections

Saatchi Collection  
Arts Council of England  
British Council  
Damien Hirst’s Murdeme Collection  
Colección Ciudad de Pamplona, Spain

Paul Smith



Paul Smith is Britain’s most successful fashion designer and retailer. His style combines classic menswear with unusual modern interventions – which he calls ‘classic with a twist’. Typically he enlivens traditional shirts and suits with stripes and colours that unexpectedly deviate from conventional patterns. His success is attributed to a magpie-like appetite for new visual stimuli coupled with a strong understanding of the retail business. Over some 35 years his retail empire has grown to encompass almost every kind of fashion product, marketed over three continents.

Paul Smith was born in 1947, in Nottingham, England. He wanted to become a professional cycle racer but an accident thwarted that career. In 1969, Smith met Pauline Denyer, who studied fashion design at the Royal College of Art. She became his partner and a major influence on his career in the fashion business. He opened a tiny shop in Nottingham in 1970 and by 1976 he showed his first menswear collection in Paris under the Paul Smith label. He became the first fashion brand to open on Floral Street in Covent Garden, London, and in 1987 he opened his first shop in New York. His international business flourished, and over the following 20 years he has opened shops in Manchester, Paris, Milan, Cologne, Barcelona, Hong Kong, Singapore, Manila, Taipei, Bangkok, Beijing, Dubai, Moscow, Los Angeles and, most famously, in Japan, where his British designs have been particularly popular.

In 1993, Smith took over the bankrupt traditional workwear company, R.Newbold (established in 1885), and incorporated many of its famous cuts into his collection. With slight modification, he produced the 4239 shirt under his name – a shirt originally designed for agricultural labourers in Lincolnshire.

In 1991 Paul Smith received a British Designer for Industry Award and a British Knitting and Clothing Export Council award, and in 1995 he won the Queen’s Award for Export. In 1997 he was invited to join the UK government’s Creative Industries Taskforce, and in 2000 he received a Knighthood. In 2007 Paul Smith was awarded an Honorary Fellowship of the Royal Institute of British Architects.

Selected exhibitions

2009	<i>Salone del Mobile Milano</i> , Villa Reale, Milan
2009	<i>Super Contemporary</i> . Design Museum, London
1995	<i>Paul Smith, True Brit (25 years retrospective)</i> . Design Museum, London. Touring to Glasgow and Nottingham in 1996-97, and to Tokyo, Kobe and Fukuoka in 1998

Mark Titchner



Mark Titchner’s signature pieces are bold and extravagant large-scale installations that are informed by the constructed cultural, political, religious or scientific belief systems that dominate modern society. His work incorporates references to a diverse range of influences including pop lyrics and philosophical theory, and he often includes text and slogans in his light boxes, sculptures and posters. Using a combination of new and traditional technologies, Titchner explores the reaction within society to the authoritative nature of these conflicting influences and leads the viewer to question the processes at work behind these ideologies and the failings of these systems.

A key element to Titchner’s work is an emphasis on interaction and communication in an attempt to destabilise predetermined boundaries, and the ambiguous context of his work challenges our perception of meaning. In 2006 Titchner was shortlisted for the Turner prize for his solo show at the Arnolfini in Bristol.

Mark Titchner was born in 1973 in Luton, England. He attended an Art Foundation at Hertfordshire College of Art and Design from 1991-92 before studying at Central St Martin’s College of Art and Design in London. He was invited to take part in 2nd Moscow Biennale at the Museum of Modern Art, Moscow, the 11th Biennale of Visual Arts in Serbia, and the 59th Minute public video commission series for Times Square by Creative Time in New York. In 2009 he was commissioned by Transport for London to make a project for Gloucester Road Station as part of the Art on the Underground Series – Platform for Art.

Selected exhibitions

2008	BALTIC Centre for Contemporary Art, Gateshead, England
2007	52nd Venice Biennale (Ukraine Pavilion)
2006	Turner Prize, Tate Gallery
2006	<i>IT IS YOU</i> . Arnolfini, Bristol
2003	Art Now series, Tate Britain

Selected collections

Government Art Collection, London  
Tate Gallery, London  
South London Gallery, London  
West Collection, Philadelphia, USA

Troika



Troika is a multi-disciplinary art and design practice founded in 2003 by Conny Freyer, Eva Rucki and Sebastien Noel, who met while studying at the Royal College of Art in London.

With backgrounds in art, graphic and communication design, product design and engineering, Troika has developed a variety of self-initiated and commissioned projects that are both engaging and demanding to the user – from art installations to product design and printed matter. Troika’s approach focuses on the fusion between the art and design disciplines and is born out of a love of simplicity and playfulness, and an essential desire to provoke.

Troika’s unconventional product design includes the *Newton Virus*, a non-destructible screen-saver for your laptop that will roll and turn whatever direction gravity pulls it. Or there is the *Guerrilla projector* that enables the user to project text-based SMS messages onto public spaces. The Science Museum commissioned Troika to invent five speculative products for its exhibition *Spymaker – the Science of Spying*, revolving around the idea of spying on yourself! Other commissions have included an SMS memory text wall for the BBC Electric Proms and for the MTV Music Awards in Copenhagen, and *A Tool for Armchair Activists*: a device that speaks your text messages out loud – the modern alternative to Speakers’ Corner.

Troika was shortlisted for the Designer of the Year Award at the Design Museum in 2009, and was awarded the Yellow Pencil Award 2009 for *Troika Cloud*, the British Airways commission for T5. Troika has authored two books: *Digital by Design*, 2008, and *Moscow Style*, 2005.

Selected exhibitions

- 2008 *Space and Place*. Experimental Design, Amsterdam
- 2008 *Design and The Elastic Mind*. MoMA, New York
- 2007 *GET IT LOUDER*. British Council, Guangzhou, Shanghai and Beijing
- 2007 *Responsive*. Roppongi Hill Arena, Tokyo
- 2006 *Noise Of Art*. Tate Britain, London

Selected collections

- Museum of Modern Art, New York
- British Council Collection
- Victoria & Albert Museum, London
- British Airways Collection, T5

Gavin Turk



Gavin Turk was infamously refused his MA certificate from the Royal College of Art for his final show in 1991 entitled *Cave*. His degree show consisted of a blue plaque placed on the wall of his empty studio space, modelled on those produced by English Heritage to commemorate the homes and workplaces of notable figures from history. It was inscribed simply with the text, *Borough of Kensington GAVIN TURK Sculptor worked here 1989-1991*. Bestowed with instant notoriety, the work was purchased by Charles Saatchi and Turk has gone on to become one of Britain’s most successful Young British Artists of that generation.

Turk’s work often features his own image reinterpreted in another guise. An example of this was the life-size wax sculpture of himself as Sid Vicious posed in the same stance as Andy Warhol’s image of Elvis Presley. It could be read primarily as an investigation into notions of identity, what it means to be an artist, and an exploration into originality and authorship. By incorporating his own image and at the same time appropriating those from art history, he is interested in the way that celebrity and our perception of the artist compromises and changes our appreciation of the work within contemporary society.

A wry, black sense of humour is never far from Turk’s work. A black plastic rubbish bag or a cardboard box turns out to be a bronze sculpture, becoming to the unsuspecting viewer a double bluff. In 1998 he had a mini retrospective at the South London Gallery, called *The Stuff Show*. He referenced the sculptor Christo by wrapping all the work in raw canvas and tying it up with string, leaving his audience speculating on the content of the wrapped sculptures. By making work that has a political element Turk makes us, the viewers, question our own position in society.

Gavin Turk was born in 1967 in Guildford, Surrey and lives and works in London. He attended the Royal College of Art from 1989-91.

Selected exhibitions

- 2009 *Venice Biennale*, Italy
- 2009 *Pop Life: Art in a Material World*. Tate Gallery, London
- 2008 *Burnt Out*. Kunsthau Baselland, Basel, Switzerland
- 2007 *The Negotiation of Purpose*. GEM Gemeentemuseum, The Hague, Netherlands
- 1997 *Sensation*. Royal Academy of Arts, London

Selected collections

- Tate Gallery, London
- Museum of Modern Art, New York
- Museum Moderner Kunst Stiftung Ludwig, Vienna
- British Council
- Saatchi Collection

United Visual Artists (UVA)



Founded by Matt Clark, Chris Bird and Ash Nehru in 2001 United Visual Artists (UVA) is a London-based art and design collective whose current practice spans permanent architectural installations, live performance and interactive art installations. Research and development is core to their process enabling them to constantly explore new fields as well as re-examine more established ones.

UVA’s work is about social experience, turning the audience into active participants. The relationship between space, the performer and the audience is at the heart of UVA’s practice: when UK-Japan opened in Tokyo in 2008, UVA were commissioned by the British Council to make a work for Oyane Plaza in Roppongi Hills. They responded by creating an interactive floor that allowed participants to use their kinetic energy to generate audio visual forms that would interact with the user and communicate with each other. To celebrate the opening of the Howard Assembly Room, Leeds, Opera North Projects commissioned UVA to create a site specific installation. ‘Chorus’ is an array of pendulums of light and sound, suspended from the ceiling of the auditorium. The concept arose from the search a simple and unifying relationship between light and opera. Each pendulum has unique score, an individual ‘voice’ which can be heard when moving through the paths of light, but together they form a chorus of light and sound. Structured through three distinct phases the sound is created by Mira Calix from abstracted live recordings with Opera North musicians.

Their work has seen collaborations with architects: OMA, Wilkinson Eyre,, and in the music world with: Artic Monkey, Basement Jaxx, Battles, Massive Attack and U2, MTV Europe, others have included: Blag Magazine, Warp films and OneDotZero. Prada Show Studio, UNKLE, and Santral Istanbul. In 2008 they were shorlisted for the Darwin bi-centenary Commission at the Natural History Museum, London and in the same year, Meltdown curators Massive Attack, invited UVA to have a unique visual role at its Royal Festival Hall venue and to also show Volume on the Southbank.

UVA has been selected to create two major new public Art Commissions for Maple Leaf Square in Toronto Canada

Selected exhibitions

- 2009 *Earth*, Royal Academy of Arts GSK Contemporary Season
- 2009 *Chorus*, A major new commission by Opera North, Leeds
- 2008 *Hereafter* Belsay Castle, Northumberland, England. Mori Art Museum, Tokyo, Japan. also Royal Academy of Arts London
- Array. Chuya Museum, Commissioned by Yamaguchi Center for Arts and Media (YCAM) Yamaguchi.
- 2006 *Volume*, The Victoria & Albert London, Southbank Centre London Federation Square Melbourne, Austrailia Tapai County Hall Taiwan
- 2006 *Echo* with Dance Group Mimbire, Turbine Hall Tate Modern touring to Teatro Sociale di Como, Italy 2009

Rachel Whiteread’



The basic sculptural technique of casting (taking a mould from one object to reproduce it) is key to Rachel Whiteread’s art. In her work, however, the process is expanded to act as a metaphor that has meaning. The material of the cast – plaster, concrete or resin – covers the object and sets to produce a form that is the negative of the object’s positive. Whiteread often makes this new solid form her sculpture, a surviving presence of what once existed, a ghost or an echo of the past that evokes sensations of loss, memory and nostalgia. The objects from which she casts are always second-hand, they have had a life prior to the artist’s treatment of them, and bring their own history to the meaning of the casts she takes, providing a sense of human resonance.

Rachel Whiteread was born in 1963 in London. She studied painting at Brighton Polytechnic for three years from 1982 before studying sculpture at the Slade School of Art, London, graduating in 1987. In 1990, at the Chisenhale Gallery, London, she exhibited the first monumental sculpture that brought her recognition, *Ghost*, a plaster cast of the interior space of an ordinary room. From 1992 to 1993 she worked in Berlin on the DAAD Artists’ Programme, which afforded her time to develop her sculpture. Works that followed included casts of the outer spaces of mattresses and mortuary slabs, inner spaces of hot-water bottles, undersides of tables and chairs, the spaces beneath floorboards and impressions of books on shelves.

In 1993 Whiteread created one of her most controversial and poignant works, *House*, a concrete cast of the interior of a condemned terraced house in the East End of London, for which she was awarded the Turner Prize in the same year. In 1997 she represented Britain at the Venice Biennale. Commissions have included *Water Tower* for New York City in 1994-98, the Holocaust Memorial in Vienna, completed in 2000, and the Fourth Plinth Project in Trafalgar Square in 2001. She was awarded a CBE in 2005.

Selected exhibitions

- 2009 *Elles@Centrepompidou*. Pompidou Centre, Paris
- 2009 *Rachel Whiteread*. Museum of Fine Arts, Boston
- 2007 *Rachel Whiteread*. Donnaregina Museum of Contemporary Art (MADRE), Naples
- 2005 *Embankment*. Turbine Hall, Tate Modern
- 1996-97 *Rachel Whiteread: Shedding Life*. Tate Liverpool


Selected collections

- Albright Knox Art Gallery, Buffalo, USA
- Pompidou Centre, Paris
- Guggenheim Museum, Berlin
- National Gallery, Washington
- Tate, London



# WWF heading to be supplied (WWF climate change plus Peter Scott story)

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Cliff Lee

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Adam White

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