

TOMORROW'S TIGERS

SPECIALLY COMMISSIONED LIMITED EDITIONED ART RUGS
BY LEADING INTERNATIONAL CONTEMPORARY ARTISTS.

29 January – 4 February 2019



Sotheby's EST. 1744



TOMORROW'S TIGERS

29 January – 4 February 2019

Sotheby's

34–35 New Bond Street

London W1S 2RT

Tomorrow's Tigers is a major new fundraising project devised and curated by Artwise for WWF, featuring specially commissioned limited edition art rugs by internationally renowned artists fabricated by Christopher Farr. The project has been created to raise awareness and funds in support of WWF's Tx2 goal – a global commitment to double tiger numbers in the wild by 2022.

FRANCESCO CLEMENTE

BERNARD FRIZE

GARY HUME

REENA SAINI KALLAT

ANISH KAPOOR

MAYA LIN

HARLAND MILLER

RAQIB SHAW

KIKI SMITH

ROSE WYLIE

For enquiries and sales please contact laura@artwisecurators.com
or visit www.wwf.org.uk/tomorrowstigers





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TIGER HISTORICAL AND PRESENT RANGE

IN LITTLE OVER A CENTURY, THE WILD
TIGER POPULATION SHRUNK BY OVER
95%. BUT WE'RE STARTING TO SEE
NUMBERS INCREASE, THANKS TO
GLOBAL CONSERVATION EFFORTS

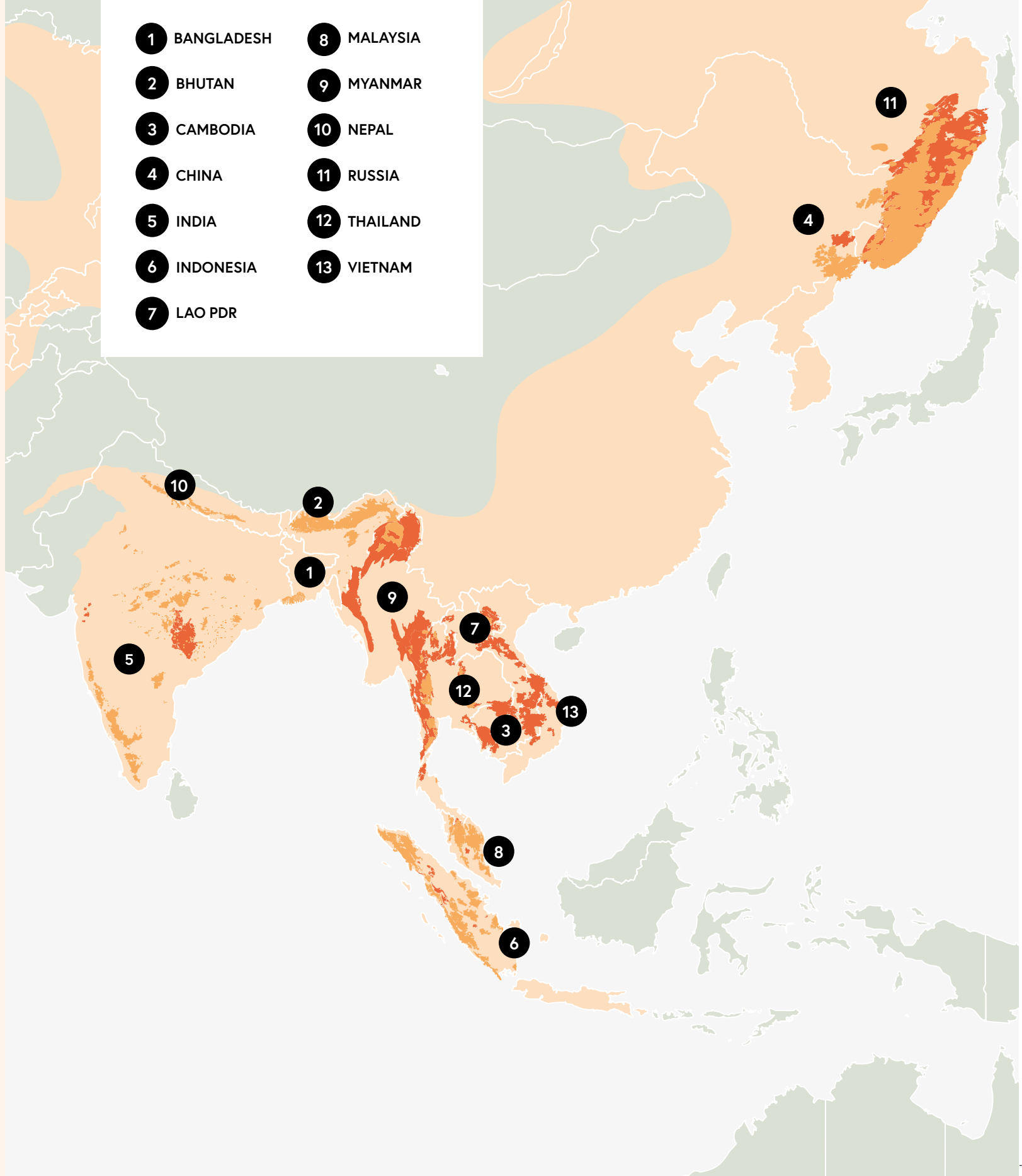
MAP KEY

- At the beginning of the 20th century, there may have been 100,000 wild tigers that roamed from Korea to as far west as Turkey
- There may still be tigers in these areas, however there has not been evidence of tiger breeding in recent years
- These areas are confirmed to have had wild tigers breeding over the last decade, with some areas seeing increases in numbers. When wild tigers have suitable habitat and prey, and are protected, populations can recover

Geographical detail of current and functionally extinct tiger range is based on IUCN 2014. The IUCN Red List of Threatened Species. Version 2014.1.
www.iucnredlist.org.

TIGER RANGE COUNTRIES

- | | |
|--------------|-------------|
| 1 BANGLADESH | 8 MALAYSIA |
| 2 BHUTAN | 9 MYANMAR |
| 3 CAMBODIA | 10 NEPAL |
| 4 CHINA | 11 RUSSIA |
| 5 INDIA | 12 THAILAND |
| 6 INDONESIA | 13 VIETNAM |
| 7 LAO PDR | |



THE PLIGHT OF THE TIGER

HEATHER SOHL, TIGER TRADE LEADER AT WWF

The tiger is one of the world's most iconic species. We grow up being read stories about tigers, revering their grace and strength on trips to the zoo, or on safari, admiring their majesty in art, and watching them in awe on wildlife documentaries. Yet despite how widespread they are in culture and the public consciousness, very few of these magnificent big cats remain in the wild.

At the beginning of the 20th century, there were likely to have been around 100,000 tigers in the wild. Yet in little more than a century, the world lost more than 95% of the population of wild tigers, taking one of the planet's most widely-known big cats to the edge of extinction. By 2010, as few as 3,200 remained in the wild – the shocking legacy of threats to their survival such as rampant poaching and extensive habitat destruction.

THE Tx2 GLOBAL GOAL

Despite conservation efforts since the 1970s, wild tiger populations had continued to decline. To address this, a visionary global conservation goal was set in 2010 – to double the number of wild tigers to 6,000 by 2022, the next Chinese Year of the Tiger. Referred to as 'Tx2', this is one of the most ambitious conservation goals ever set for a single species. Tx2 aims to ensure global tiger conservation is seen as a priority and is given the support, innovation and investment it so desperately requires. All 13 tiger-range governments committed to the Tx2 goal – Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Laos, Malaysia, Myanmar, Nepal, Russia, Thailand and Vietnam. The efforts to achieve the goal involve governments, businesses, international organisations and civil society groups across the world.

Doubling the number of tigers in the wild is achievable, but only with full commitment from the tiger-range countries. Given adequate space, enough prey, and effective protection, the wild tiger population can increase. Rather than focusing on 'saving' tigers at a site or country level, the Tx2 initiative uses a bold, strategic, long-term approach

– working across entire landscapes and encouraging collaboration beyond the borders of individual countries. This involves increasing protection where the tigers currently roam, creating and maintaining wildlife corridors and connections between these areas, and boosting resources and protection for tigers in the future.

GLOBAL CONSERVATION EFFORTS

WWF is a driving force behind Tx2, ensuring tigers remain a top priority globally. We're striving to continue safeguarding the world's wild tigers from threats to their existence. Sadly, our love and fascination for tigers can be exploited in ways that harm them. In Asia, more tigers are found in captivity than in the wild. At least 6,500 tigers are estimated to be kept in captive breeding facilities, used for commercial purposes, and often used to entertain – for example, tourists may take 'selfies' with captive tigers that are often drugged.

'Tiger farms' – a form of captive facility – play a part in the demise of these sacred creatures. There is evidence that some farms store body parts with the intention of supplying the illegal wildlife trade. According to a study by TRAFFIC (the wildlife trade monitoring network) across 13 tiger-range countries, on average, the parts of at least two tigers were seized every week. Among the parts seized, at least 30% were estimated to be from captive facilities. The use of tiger parts, including for health tonics or tiger skins for decoration, is a direct threat to tigers in the wild. By visiting these 'tiger farms', tourists may be unwittingly supporting the illegal tiger trade. Changes must be made now across the entire trade chain to improve legislation and law enforcement, as well as tackling corruption. But it takes more than just systemic overhauls. One of the key ways of reducing the demand for tiger parts is at a cultural level, shifting attitudes towards tigers and recognising their value to nature and ultimately, the planet.

The long-term survival of tigers relies on our ability to safeguard the wild spaces where they



© NATUREPL.COM / FRANCOIS SAVIGNY / WWF



© RICHARD BARRETT / WWF-UK

Priority tiger landscapes in Asia can potentially support around 10,000 tigers - 2.5 times more than the current estimated population

roam, keep tigers safe from poaching, make sure the ecosystem health of their habitats is maintained, and ensure potential conflict situations between tigers and humans are adequately managed. Together with our partners, WWF is supporting governments to achieve – and surpass – global standards for achieving zero poaching, for managing human-wildlife conflict through holistic approaches, and for managing critical areas for tiger conservation. We also support the professionalisation of rangers through training, advocating for their basic welfare and equipping them with the technology they need.

An increase in wild tigers can lead to an increased level of conflict and competition for space between tigers and people. As a result, it's vital we work together with local communities across Asia to support social development and reduce conflict situations, through prevention and also by improving rapid responses such as compensating people who lose livestock to tigers.

PROTECT TIGERS, PROTECT SO MUCH MORE

The global protection of tigers is more than just a numbers game. Tigers are crucial for their own ecosystems. As top predators of the food chain, tigers keep populations of prey species in check, maintaining a balance between herbivores and the vegetation upon which they feed.

Furthermore, by protecting tigers – which are referred to as an 'umbrella species' – through robust enforcement against poaching and habitat encroachment, we're also protecting vast areas of forest, which benefits many other species, and people too. Local people rely on forests to support their livelihoods and provide food, fuel and other products. Natural forests are being recognised as increasingly important to us all – providing fresh water, clean air and helping to regulate our climate.

WILD TIGER NUMBERS ON THE RISE

Efforts towards the Tx2 goal appear to be working. For the first time in over a century, the global decline in wild tiger numbers has halted and their numbers may even be on the rise. In April 2016, wild tiger numbers globally were reported to have increased, with around 3,900 now estimated in the wild. By working with partners in 13 priority landscapes, WWF has seen wild tiger populations remain stable

or increase in nine of these. When tigers have suitable habitat and prey, and are protected, they will breed – and wild tiger numbers can recover.

Tiger conservation in Nepal exemplifies this. Strong political commitment towards tiger conservation in this country has changed the fate of Nepalese tigers, leading to the near doubling of wild tiger populations in less than a decade. This would not have been possible without the adoption of innovative tools and approaches, careful planning of country-wide infrastructure, professional rangers who are able to provide strong law and anti-poaching enforcement in protected areas, and the support of local communities. The success of Nepal demonstrates how real conservation change can be achieved when the government, enforcement agencies, conservation partners and local communities are united in their efforts.

Fortunately, the future for tigers is looking brighter. A November 2018 study found that wild tiger populations in 18 tiger sites across Asia have the potential to triple given optimal conditions, which would result in an increase of up to 15% in the global tiger population. Additionally, some key sites could be on track to fulfil their highest estimated tiger population capacity within the next 20 years – but only if effective conservation efforts are maintained.

TOMORROW'S TIGERS

It's vital we ensure that tiger conservation remains a global priority. That's why WWF invites you to support its new major fundraising initiative, *Tomorrow's Tigers*. WWF aims to generate £1 million in funds from the sale of these stunning and highly collectable art rugs to sustain this vital conservation work, with profits going directly to support tiger conservation.

WWF would like to thank those who have supported this major fundraising initiative to date. It wouldn't have been possible without the curatorial expertise of Artwise, or the work of Christopher Farr in realising these stunning art rugs. We are also grateful to Sotheby's for its continued support and for hosting this special exhibition. We hope these contemporary artworks help to continue to increase awareness of the plight of the tiger, and to raise the support required to achieve the Tx2 goal and more.

THREADS OF CHANGE

SUSIE ALLEN & LAURA CULPAN, ARTWISE CURATORS

The tiger is on the brink of extinction in the wild – and humans are to blame. We believe most artists would agree a call to action is required and we are honoured to be a part of this global mission to bring art, craftsmanship and creativity to the ambitious and admirable aim to double the number of tigers from today's current critical status of only around 3,900 left in the wild.

When we were approached by WWF in 2016 to come up with an Artwise project that was specific to the tiger, we could look no further as a point of inspiration than the exhibition brought to the Hayward Gallery in 1988 by Mimi Lipton – *The Tiger Rugs of Tibet*. This seminal exhibition and book brought together 108 examples of the extremely rare and enigmatic woven tiger rugs from Tibet. It was striking how powerful, unique and abstract these designs were. These antique rugs have been a point of inspiration for *Tomorrow's Tigers* – we included illustrated examples in the brief we gave our contemporary artists. We are also thrilled to have been able to work with Mimi Lipton to locate and borrow nine of these Tibetan tiger rugs: eight of which were shown in Mimi's original show 30 years ago.

The antique tiger rugs are thought to have been used predominantly by Tibetan monks, who believed the spirit of the tiger would protect them in their meditative state. With *Tomorrow's Tigers*, the tables have been turned – now it is the tiger that needs protecting from humankind. It is fitting then that the monies raised from the sale of these rugs will help to facilitate WWF's global commitment to doubling the number of tigers in the wild.

It has been an incredible commissioning journey. When the seeds were planted to design and

make limited edition tiger rugs, there was only one partner who we wanted to work with: Christopher Farr. Since 1988, Christopher Farr Editions has commissioned artists such as Josef and Anni Albers, Gary Hume, Howard Hodgkins and Louise Bourgeois to produce museum quality limited edition hand-crafted art rugs.

The brief to our invited artists and Christopher Farr was relatively open: the cause and intention to help the tiger was at the core of the project, and the Hayward exhibition of 1988 provided the inspiration. We were hoping for designs of contemporary rugs that were as unique as the antique ones, either in their abstract or representational form. We were delighted with the response and originality, while still staying true to the artists' own practice. We kept the size to a consistent 200x100cm to reflect the domestic size of the original rugs. Unable to fabricate them in Tibet, Christopher Farr looked to their master craftsmen based in northern India.

Francesco Clemente used an image taken from his 1978 painting 'Map of what is Effortless' depicting a hand (palm up) with an animal balanced on the tip of each of the five fingers: a zebra, tiger, elephant, lion and giraffe. The scale of the hand compared to the animals is significant of course, and 40 years after the original painting was executed, we believe it is ever more poignant – that although humans may not be bigger in stature than our animal counterparts, we are dominating their world and consequently are the cause of their demise.

Our route to Bernard Frize was a serendipitous one: having tracked down some of the rare antique Tibetan tiger rugs that had been sold via an auction at Woolley and Wallis in Salisbury, we sent a letter



Black Flayed Tiger, c.1900-1950



Gary Hume, *Water Tiger*, 2018-2019

"It seems to me that the natural world is the greatest source of excitement, the greatest source of visual beauty, the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living."

SIR DAVID ATTENBOROUGH



Bernard Frize, detail, *What the Tiger Says: Bengali: gorgon, Finnish: grrrrrr, Thai: ai hhoun houn. For how many times?* 2018-2019

to the lucky new owner with a request to borrow the rug for the show. We then discovered the new owner, was none other than Bernard – himself a collector of Tibetan rugs. We were thrilled when he agreed to participate not only with the loan but also with the contribution of his own abstract tiger rug.

Pathos and humour is present in the design by Harland Miller. Miller is known for his large-scale paintings of customised vintage Penguin book covers. For *Tomorrow's Tigers*, the title *If* is posed without an ellipsis or other punctuation marks, leaving the weight of the word fully open to interpretation. In the context of the project, one cannot help but think that the 'if' is loaded with connotations of what will happen if nothing is done for the tiger.

Responding more towards the abstract and conceptual aesthetic is Anish Kapoor, whose rich abstract design is in keeping with the artist's pigment paintings. Read in the context of this exhibition, it is as though one is delving deep within the pixels of the animal stripes.

Maya Lin and Reena Saini Kallat's designs play with the three-dimensionality and tactility of the woven medium. Maya Lin's monotone rug is punctuated by paw prints compressed into the pile of

the rug, like the animal paw prints that are left like fossils in the sand and are often the only sign of the presence of creatures that are notoriously hard to track. On the other hand, Reena Saini Kallat's rug features the design of a school jotter, with the recognisable blue and red lines to guide the hand learning to write – only here, the lines lift from the rug in wool-wrapped barbed wire that warps the 'page' in a fierce way that brings to mind the tiger snares and boundary lines used to deter tigers from wandering in to 'our' spaces.

More representational images of the tiger can be seen in Kiki Smith's poignant image of a lone prowling tiger and Rose Wylie's whimsically painted double tiger.

Raqib Shaw's detailed 'tiger boy' in the jungle, with its title *Ode to the Tigers of Bandhavgarh*, pays direct tribute to the Bandhavgarh National Park in Madhya Pradesh, India. The park is home to the highest density of tigers in India (and featured in David Attenborough's *Dynasties* series for BBC). Shaw's rug is one of the most detailed to execute, with its intricate design requiring around one million knots per rug.

Finally, Gary Hume's *Water Tiger* bridges most



Kiki Smith, *Pounce*, 2018-2019

eloquently the antique rugs and the new, his design reflecting a reimagining of the traditional stylised 'flayed tiger', also seen in three of the examples of the antique rugs on loan in this exhibition and originally shown and illustrated in Mimi Lipton's 1988 exhibition *The Tiger Rugs of Tibet*. In Hume's rug, his depicted tiger is swimming to find his claws, which have been separated from his paws. It's a hard-hitting metaphor for one of the many reasons the tiger is endangered - due to the use of its body parts in eastern medicine - and a glimpse of the potential future if nothing is done.

As curators, we believe the mediums of tapestry, rugs and other craft-based techniques are worthy of more attention. From the perspective of the history of modern art, there is a lively precedence in textile-based works – from Pablo Picasso, Fernand Léger, Alexander Calder, Joan Miró and Anni Albers in mid-20th century, to contemporary examples by Gerhard Richter and Grayson Perry who are applying the next-generation digital imaging techniques to textiles. It is truly an exciting time for textiles in art.

With the commissioned rugs for *Tomorrow's Tigers* you have the opportunity as a collector to

acquire a substantially sized work by an internationally-renowned artist at a price point that is much more attainable than their equivalent works on canvas. Each rug is being made in an edition of 10 – albeit that each one is hand-dyed, hand-spun and hand-woven, so essentially it will be unique in its natural variations with an authentication label signed verso by each artist. This is a wonderful opportunity to support WWF and their global fight to double the numbers of tigers in the wild while acquiring a museum-quality, hand-crafted piece of contemporary art with a valiant cause at its heart.

We hope these artworks will become threads of change: positive talking points for generations to come. In another 30 years, when referencing the tiger, we hope it will not be in the past tense of an animal no longer with us, but rather it will be in reference to a successful global campaign that allowed this magnificent animal to come back from the brink of extinction thanks to awareness, funding and no small amount of creativity at its heart.

Susie Allen and Laura Culpán

Artwise Curators

December 2018



THE FABRICATION JOURNEY

MATTHEW BOURNE, DIRECTOR, CHRISTOPHER FARR LONDON

Working with so many artists at the forefront of their discipline for *Tomorrow's Tigers* has been an absolute privilege. Each artist has a unique method of working and between them, they have created a diverse range of ideas and images in the textiles we have produced.

The process of understanding and translating the original artwork that each submitted has been, for us, a fascinating collaboration of the type we thrive on. On the one hand, there was the imperative to do justice to the millennia-old tradition and medium of hand-knotted rugs, and to pay close attention to how far we could stray outside the bounds of the medium without producing something that simply didn't work on a technical level. On the other hand was the danger of staying too well within these technical limitations and thus not taking advantage of the opportunity this project offered to realise textiles that make the leap into art.

The artists who have been involved in this project have explored the medium with a wonderful humility for an art form that has been under-represented and under-appreciated for at least the last

century in the west. It has long been part of the work we do to elevate rugs and carpets to this level.

The artists, in pushing traditional techniques to new levels, have created works that will be remembered as some of the greatest hand-knotted textiles of their time.

With many of the artists' rugs, we explored numerous options during a long and exhaustive sampling process before finally settling on the techniques that were to be used. However, with Raqib Shaw's *Ode to the Tigers of Bandhavgarh* we knew from the very beginning only one method could work. The rug needed to be an absolute jewel to mimic the cloisonné enamel techniques from the artist's larger body of work. As a result, the rendering had to be incredibly fine to capture the subtle details in the tiger's face and anthropomorphic figure. The colours needed to be vibrant and yet subtle, with the texture luxurious and seductive but also indicating a hint of icy detachment to reflect the quality of Raqib's work that is simultaneously so beautiful and yet somehow disconcerting. Of course, the rug had to be predominantly silk: with







its cool feel and jewel like shimmer there could be no other material for this work.

The fine rendering was achieved with a knot count that pushed the boundaries of what was thought possible. As such, we could only find one weaver who was capable of the extreme dexterity required to hand knot so finely. The completed piece will have around one million knots.

In the case of the rug by Reena Saini Kallat on the other hand, we had to look beyond traditional techniques as the artist was very keen to use actual wire, a recurring theme in her work, as part of the fabrication. Numerous solutions were tried before we finally settled on wire that has been hand wrapped in wool, then appliqued on top of a single piece of finely-knotted silk.

The colours used in all the *Tomorrow's Tigers* rugs were produced using all-natural dyes where possible, and when not, only the highest quality chemical dyes with zero environmental impact were used. Each colour undergoes a translation when it passes from being an artwork on paper to a dyed yarn and then to finally being knotted into the rug, and this transference can be difficult to predict. As such, sampling was crucial and discussions on col-

our were some of the most enjoyable and exciting moments of the project.

Without the visionary artistic talent of our artists and curators there would not have been the opportunity to develop this group of rugs. And without the incredible skill of our weavers and dyers it would have been impossible to realise the artists' visions.

I would like to thank all the artists involved, and all the weavers and dye masters as well for their contribution to this project. A special thank you to Susie Allen and Laura Culpan from Artwise for inviting us to be the chosen fabricators and thus giving us the opportunity of working with this excellent group of top international artists.

We hope that through this project, WWF can continue and expand its work to protect the tigers that have inspired the beautiful pieces created for the *Tomorrow's Tigers* exhibition – and that at the same time we can bring attention to the medium of textiles in art and how exciting and valuable they can be.

Matthew Bourne

Director, Christopher Farr London

ALL FABRICATION IMAGES ©CHRISTOPHER FARR



Maya Lin, detail, *With the Weight of Each Step*, 2018-2019

CONTEMPORARY ART RUGS





Anish Kapoor, *Untitled*, detail, 2018-2019.
© THE ARTIST

CONTEMPORARY ART RUGS

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RAQIB SHAW

KIKI SMITH

ROSE WYLIE

For enquiries and sales please visit www.wwf.org.uk/tomorrowstigers

FRANCESCO CLEMENTE

Map of What is Effortless

2018-2019

Hand-knotted, hand-spun, hand-dyed natural silk

225x104cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and Blain|Southern Gallery

£25,000

A very finely knotted silk rug that is highly detailed to incorporate very small motifs. As the rug is rendered solely in shades of blue it is a real challenge to both the dyers and weavers.



PORTRAIT COURTESY THE ARTIST. © NEIL GREENTREE

'The fearful symmetry of the tiger, the comforting symmetry of the hands, the symmetry of love, the legend of an early Buddha feeding himself to a starving tiger.'

Francesco Clemente used an image taken from his 1978 painting *Map of what is Effortless* depicting a hand (palm up) with an animal balanced on the tip of each of the five fingers: a zebra, tiger, elephant, lion and giraffe. The scale of the hand compared to the animals is significant of course, and 40 years after the original painting was executed, we believe it is ever more poignant – that although humans may not be bigger in stature than our animal counterparts, we are dominating their world and consequently are the cause of their demise.



COURTESY THE ARTIST AND BLAIN|SOUTHERN GALLERY

BERNARD FRIZE

What the Tiger Says:

Bengali: gorgon

Finnish: grrrrrr

Thai: ai hhoun houn

For how many times?

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

196x103cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and Simon Lee Gallery

£20,000

The rug is hand-knotted and, at the artist's request, created using the same traditional techniques used in the making of the antique Tibetan tiger rugs.



PORTRAIT COURTESY THE ARTIST

'In March 2018, I bought two Tibetan tiger rugs from an auction house in England. Shortly afterwards I received a fascinating and very enticing letter from curators Laura Culpan and Susie Allen, asking if I could lend one of my rugs for an exhibition in London. The letter was also an invitation to be one of the artists commissioned to make a new tiger rug in support of the WWF project that is tackling the very drastic problem of declining tiger numbers.

My response was immediate!

"What an invitation! I could not have suspected I would be involved in such a great exhibition when I bought these two tiger rugs! I totally agree and support the WWF goal, and I also must say that I like the list of artists you have invited for your exhibition. I will lend mine with pleasure."

When approaching the design for my own tiger rug, I wanted to imagine it in my house: I don't live with my paintings and a rug design was very challenging. I have not worked with the process of rug making and it was an exciting medium for me to experiment with. I love the medium and collect rugs myself, mainly Tibetan, so it was going to be a doubly challenging project for me to be involved in.

More than anything, I would love this project to make enough money to help save this amazing creature so that it can continue to roam wild within its natural habitat and not just be found in zoos.'



COURTESY THE ARTIST AND SIMON LEE GALLERY

GARY HUME RA

Water Tiger

2018

Hand-knotted, hand-spun, hand-dyed natural wool and silk

200x100cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist, Sprueth Magers, London and Matthew Marks Gallery, New York

£18,000

This rug is woven in a high knot count to show off the intricate design and allow an antique look for the wool field. The tiger motif was woven in silk which contrasts with the matt wool that has then been cut short to emphasise the relief effect.



COURTESY THE ARTIST, SPRUETH MAGERS LONDON AND MATTHEW MARKS NY.
© DAN FONTANELLI

"We can't let tigers become the stuff of myth and fairy tale. These majestic animals must remain to remind us of the magic inherent in reality."

'I hope that this project and my involvement with it might make the plight of these resplendent creatures more visible in the minds of people who weren't aware of their imminent danger and might, in turn, encourage them to realise they can, through the purchase of something beautiful, contribute towards the continued existence of something exquisite.

My rug is conceived from an understanding of the symbolism in Tibetan Tantric Buddhism of the tiger as the powerful, desirous, unstable and dangerous mind. The tiger is struggling to retain its power, but here – instead of residing in heat and energy – it swims in cool moonlight, its claws have detached, and its tail lies under the water. Its existence ripples with the surface of the water as it struggles for survival.

My message with this artwork is that I think we ought to be looking out into the wider, wilder world and become less concerned with our own individual mortality and more concerned with the threat to so many beautiful and extraordinary species that inhabit the same planet and contribute so much to its richness, diversity and wonder.'



COURTESY THE ARTIST, SPRUETH MAGERS LONDON AND MATTHEW MARKS NY

REENA SAINI KALLAT

Ruled Paper (red, blue, white)

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool and silk, wool-covered wire

195x129cm

Limited edition of 10 plus one artist's proof

Courtesy of the Artist, Chemould Prescott Road, Mumbai and Nature Morte Gallery, New Delhi

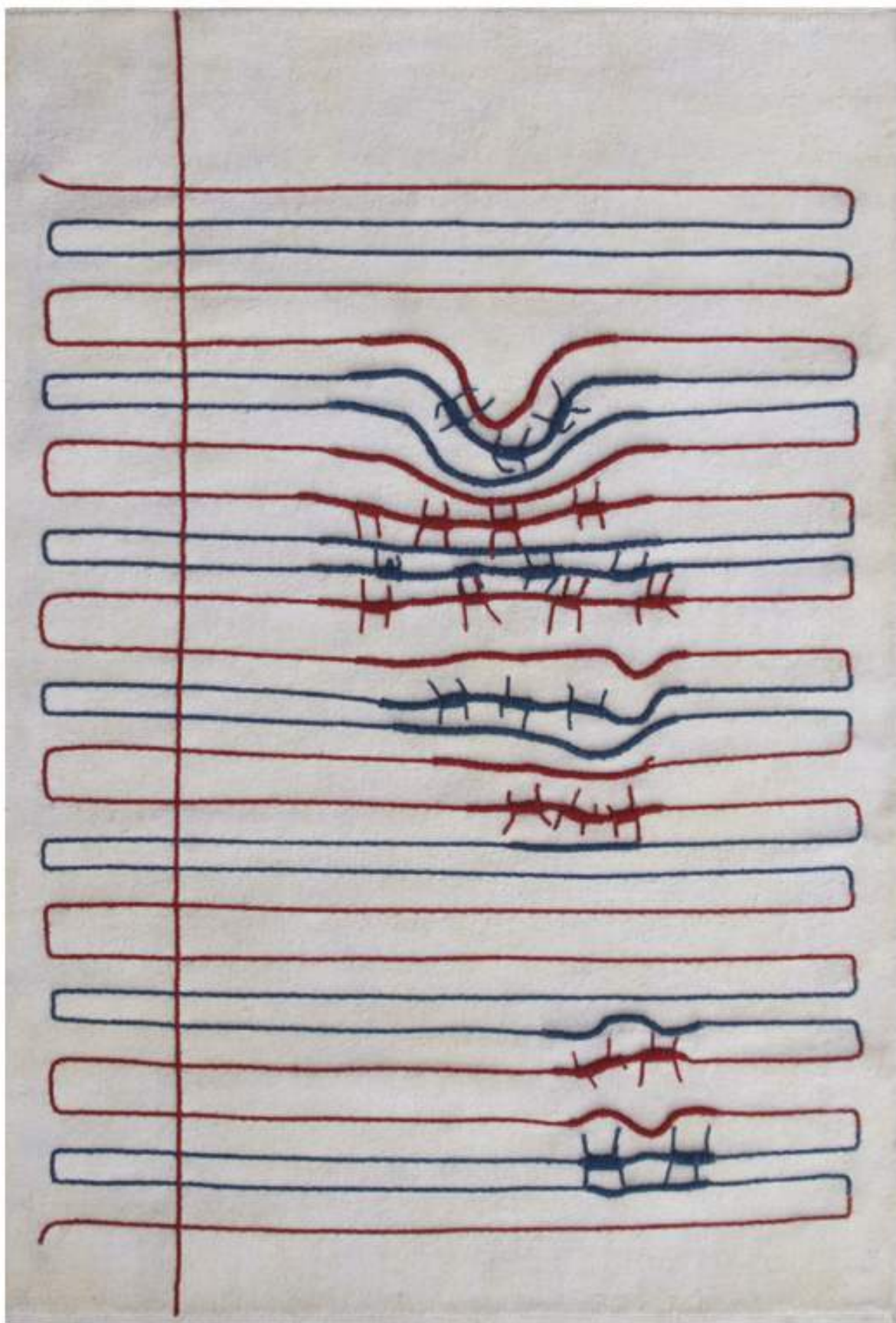
£10,000

This rug has a loosely woven plain silk background with wire wrapped in wool for the motif.
The wool-wrapped wire is then looped around and sewn into the plain silk background.



PORTRAIT COURTESY THE ARTIST

'I feel we need to think about the kind of world we want to leave behind by recognising our interdependence with other species on the planet; knowing well that the existence of one depends on the other or the disappearance of one kind of species affects the other adversely. *Tomorrow's Tigers* project is not only an attempt at raising awareness about this beautiful endangered species that faces the risk of extinction, but provides an opportunity for us to actively engage towards conservation, in restoring the integrity of our planet.'



COURTESY THE ARTIST, CHEMOULD PRESCOTT GALLERY AND NATURE MORTE GALLERY

ANISH KAPOOR RA

Untitled

2018-2019

Hand-knotted, hand-spun, hand-dyed natural silk

199x104cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist

£25,000

Knotted in an exceptionally high knot count to best achieve the subtle, amorphous and shifting nature of the shapes and colours found in the original artwork.



PORTRAIT COURTESY THE ARTIST. IMAGE © MARK POWER/MAGNUM PHOTOS



COURTESY THE ARTIST

MAYA LIN

With the Weight of Each Step

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

220x100cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and Pace Gallery

£15,000

This rug uses a pile that has been sanded and ironed to soften and loosen the tips to give an uneven top to the pile. The paw print areas are cut to different levels to show the differing levels of pressure in a tiger's gait.



PORTRAIT COURTESY THE ARTIST © JESSE FROHMAN

'Historical Tibetan rugs evoked the presence and qualities of Tibetan tigers through figural depictions at near one-to-one scale, or simple abstracted patterns inspired by the tiger's dense striped fur. My design for *Tomorrow's Tigers* also embraces the iconicity of the tiger, its colour, and its true scale. The footprints of a tiger are cut from the rug pile, imprinting the trace of the tiger's gait into the rug itself. Eight paw-print impressions spanning the two-metre length evoke both the presence and absence of the tiger in all its power and grace.

My work with *What Is Missing?* Foundation bears witness to the biodiversity, species, and habitats we are losing, but also the steps we've taken to regain what's been lost. The goal is to use loss as a way to raise awareness and to instil a sense of responsibility to try to help. I think WWF and Artwise are doing the same thing with *Tomorrow's Tigers*. By raising awareness about the devastating loss of tigers and highlighting the incremental success of ongoing conservation efforts, from WWF and others, this project is focused on both hope and action. More than anything I hope people walk away with the much-needed feeling that it's within their power to make a change.'



COURTESY THE ARTIST AND PACE GALLERY.

HARLAND MILLER

If

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

200x130cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and White Cube

£25,000

This rug uses a fine knot count and many different shades of wool to create the watercolour aged effect for the field. The lettering is a single tone of black mill-spun wool and the edges are carved to give the graphic look to the lettering.



PORTRAIT COURTESY THE ARTIST AND WHITE CUBE © GEORGE DARRELL

'It's actually taken me a long time to get round to writing this short statement. Basically, I can't think of how to convey this - I can't think of any words - like, *'raising awareness'* or *'drawing attention to the plight of the tigers'* or any anodyne stuff like that, that really cuts through to that future headline announcing, *'Tigers Wiped Out In The Wild'*. I think most people read the former statements about declining numbers and how this could happen in our lifetime and feel sorry - maybe angry - maybe really angry - I know I do, but it doesn't go anywhere, then they forget or put it out of mind.

For me, this was a way to actually do *something* - I'm not saying its gonna fix the future for tigers - in a sane world these efforts would go much further but - y'know, we're living in a world where people will kill a tiger to make an unproven potion to cure erectile problems or address other such ailments like laziness! Of course, laziness is a huge problem, a dark cloud hanging over our civilisation for sure, but for me - if not murdering tigers means there's gonna be a few more blokes who can't get out of bed, or blokes who get out of bed because they can't get a boner - well, that's ok with me, I'm alright with that.'



COURTESY THE ARTIST AND WHITE CUBE

RAQIB SHAW

Ode to the Tigers of Bandhavgarh

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool and silk

206x109cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and White Cube

£25,000

The rug was rendered in the highest knot count possible, and the design is fabricated in silk, while the background is in wool and uses a dye effect to create a gradient of colour from top to bottom.



COURTESY THE ARTIST AND DAN FONTANELLI

'This project is one very close to my heart, I'm from India and as a young man one of my favourite places to visit was Bandhavgarh National Park in Madhya Pradesh. This unspoilt natural habitat is home to an incredible array of wildlife, which aside from the tigers, also includes guars, sloth bears, leopards, porcupines, wild boars and spotted deer. The continuing threat to biodiversity on planet Earth is of great concern and so this opportunity to help both raise awareness and the much-needed funds to tackle the tigers' tragic decline is one I couldn't ignore.'



COURTESY THE ARTIST AND WHITE CUBE

KIKI SMITH HON RA

Pounce

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

105x203cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist and Timothy Taylor Gallery

£18,000

This rug uses a blend of plied yarn to give the effect of the tiger's fur. It has had an antique burn and wash applied to give it a faded and aged look.



PORTRAIT COURTESY THE ARTIST

'Anything that can alleviate the suffering of animals in the world is of benefit. *Tomorrow's Tigers* was an opportunity for me to use an image that I had made of a tiger eating a woman that was inspired by Rousseau paintings. I changed the scale and repainted the image.'



COURTESY THE ARTIST AND TIMOTHY TAYLOR GALLERY

ROSE WYLIE RA

Tiger, Tiger

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

203x102cm

Limited edition of 10 plus one artist's proof

Courtesy of the artist, David Zwirner, New York and CHOI&LAGER, Cologne/Seoul

£18,000

This rug has a very low knot count and a large number of dyed colours cut very low in the pile to show the knots. This was to capture the looseness of the brushwork from the artist's design and also bring out the effect of paint with a large amount of colours.



COURTESY THE ARTIST AND DAN FONTANELLI. DAVID ZWIRNER NY/LONDON/HK
AND CHOI&LAGER COLOGNE/SEOUL

'I love animals but I particularly love cats and to me tigers are an extension of cats, except that you can pick up cats more easily. I like tigers very much and I'm extremely concerned about climate change and how animals are losing their natural habitat, I think it's a major catastrophe.

I want to help the continuation of animals because they are disappearing and they are going to disappear more and more. The idea of a world without tigers is a very depressing business.'



COURTESY THE ARTIST, DAVID ZWIRNER NY/LONDON/HK AND CHOI&LAGER COLOGNE/SEOUL.





"The ancient symbol of the tiger has always represented
the supreme Tibetan virtues of strength, moral virtue,
concentration and spiritual nobility."

David Sorgato

THE TIGER RUGS OF TIBET

MIMI LIPTON

Tibetan tiger rugs are (still) an enigma. A decade ago [1978] absolutely nothing was known, and today all is conjecture founded on a random collection of facts. For millennia, the borders of Tibet proved inaccessible to outsiders, initially due to the harsh geography of the plateau's situation, and later to the will of its rulers. Trade and military adventures occurred over the centuries, altering faiths and technologies, albeit very slowly, for traditions once established were deeply embedded in the culture of the Tibetan people.

Changes occurred at the pace of glaciers, imperceptibly. In time, a few foreign travellers, diplomats, missionaries and merchants gained access. They returned and wrote about Tibet, its folklores, its people, traditions and its special kind of Buddhism. They brought back secular and religious artefacts, ritual objects, jewellery, clothing, domestic utensils, and carpets. But surprisingly, not a single tiger rug came out of Tibet, not until 1976 when the first one was brought to the United States, and purchased by the Newark Museum.

Clearly Tibetan tiger rugs are very rare. Probably fewer than 200 of the old and authentic pieces have survived. The mystery surrounding the number selected for my original exhibition – *The Tiger Rugs of Tibet*, Hayward Gallery, 1988 – lies in their origin, their use, and the power of their symbol. In Tibetan culture, 108 is an important and auspicious number. There are 108 volumes in the Lamaic scripture (the Bka' 'gyur), 108 beads in a Tibetan rosary, and 108 plaits in a Tibetan woman's hair. (It is fitting, therefore, that only this number of rugs could be obtained despite the most vigorous attempts to increase their numbers.)

TIGER RUGS ARE DIVIDED IN THREE GROUPS:

First there are the played tigers. The tiger and the tiger pelt are important in various aspects of Tibetan

life, as is the tiger as a symbol of rank and prowess. It was probably not until the early 19th century, when tiger pelts imported from India became scarce and extremely expensive, that the played woven tiger rug became a reasonable and long-lasting substitute for the rare pelt. It is conjecture, of course, for no hard evidence has yet been found to substantiate the origins of the played tiger designs, though it is certain that their Buddhist and Hindu iconography stems from India and Nepal.

Second, there are the representational 'happy tigers' walking in bamboo and often shown in pairs said to be male and female – Yin and Yang. This group has clearly been influenced by China.

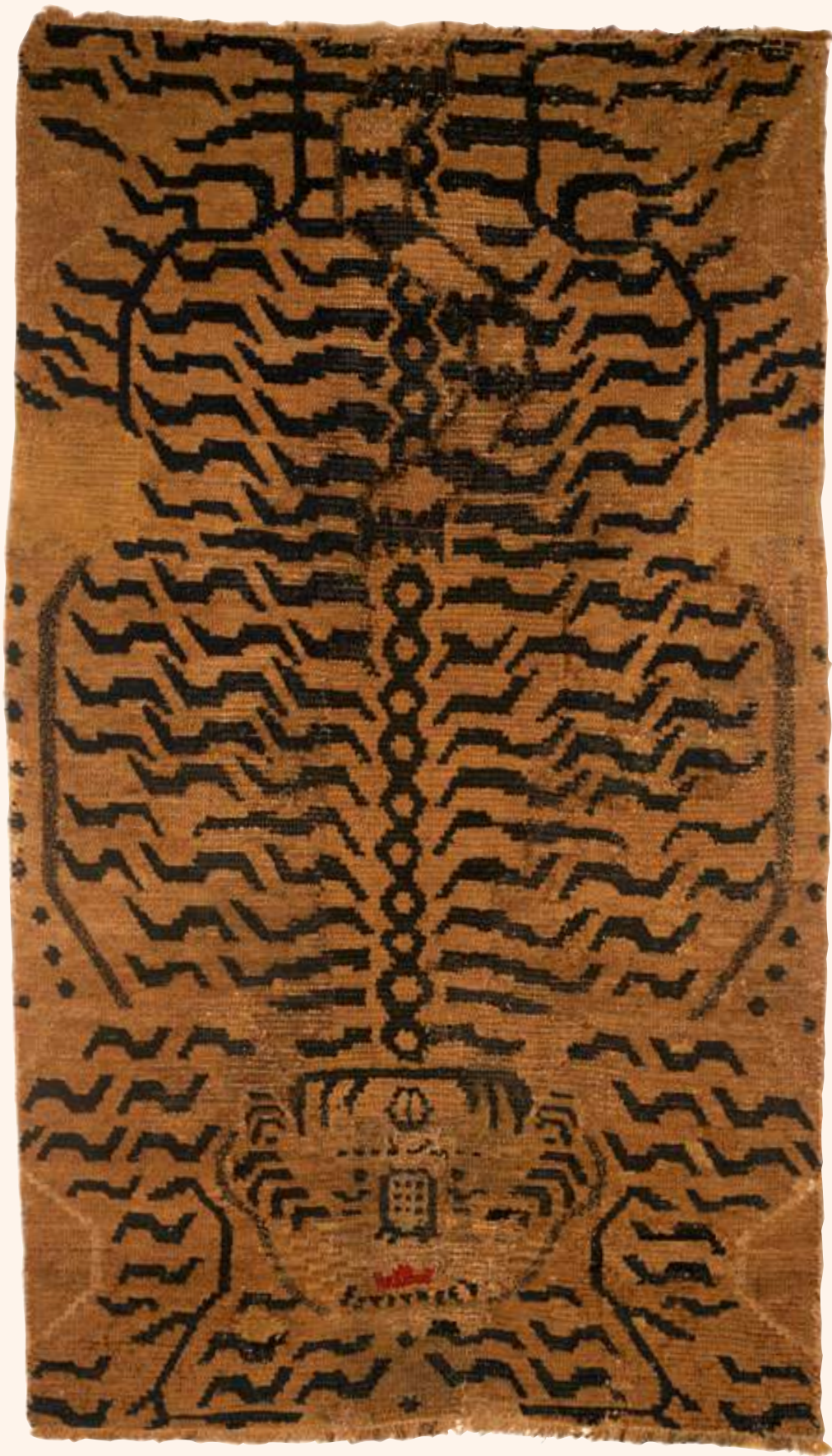
The third and largest group of rugs are the abstract tiger designs.

All questions relating to the third group, the abstract, have still to be answered. Was the abstract design a development from the Indian played tiger design, or was it independent? Was the design related to their use, or was their use instrumental in the creation of the design? Were they used for contemplative purposes by a tantric sect, as has been suggested? Were they designed and made by members of this sect? Were there other influences? Are we to assume the abstract tiger rugs were created before, simultaneously with, or after the other two types of designs? The abstract rug designs appear to have enjoyed greater artistic freedom – every rug being unique, no one like any other, echoing the fact that every tiger has its own individual markings. It seems that in the making of these rugs, inspiration has best succeeded in freeing itself from prescriptive codes. It is worth noting that, unlike the abstract designs, some played tiger and representational tiger rug designs were repeated.

A further function of the 'tiger rug' is to act as a guardian, when for example placed around a pillar. Anyone walking into the Dalai Lama's throne room



Abstract Pelt Without Head c.1900-1950. (Detail)



Flayed Tiger Skeleton Effect
c.1860



Abstract 'S' Shaped Line, c.1900-1950

today in the Potala in Lhasa will see two abstract tiger pillars at the entrance to the White Palace.

In Tibetan art, most forms are stereotyped. All idols and paintings of deities and objects have fixed forms, their prescribed postures, expressions and colouring strictly followed by the makers under the close supervision of a high Lama or an educated patron.

Antique rugs and carpets are normally worn all over and are frayed at the edges. Unlike them, the abstract tiger rugs are worn and many stained in the centre. These stains have proved impossible to remove, and lend credibility to the stories of ritual performance in the course of meditation by tantric disciples or ascetics who would have spent days on the same spot.

Should the abstract tiger rugs have been used primarily for meditation, it would perhaps explain their sudden emergence. Perhaps, also, their equally sudden demise. Indeed, after the cultural upheaval and change in the social climate of recent Tibetan history, a breakdown in religious rites was also imposed, and the objects previously required for their performance were dispersed. Once the sect from which the abstract tiger rugs came had been scattered or annihilated, they were no longer needed for contemplative purposes; this may be why they suddenly appeared in the west.

In a conversation with Peter Hannes Lehmann, the present Dalai Lama stated: "Buddhism correctly understood is a philosophy. Pure Buddhism has no God. The true Buddhist thinks and believes abstract. He needs no other aid."

(Adapted from Mimi Lipton's introduction to the book *The Tiger Rugs of Tibet*, 1988)

TOMORROW'S TIGERS 2019

Over 30 years ago I instigated the exhibition *The Tiger Rugs of Tibet*, beginning at the Hayward Gallery, then followed by four years of shows through major European museums.

It was a first of its kind, with momentous results and financial donations and copyright contributions, which enabled me to create The Tibet Charitable Trust. This now contributes to a variety of different activities for Tibetan refugees.

New carpet factories and old ones recommenced weaving new and copy tiger rugs, enabling many a workplace in Nepal and India.

I am delighted and very happy that the exhibition of *The Tiger Rugs of Tibet* was an inspiration for Artwise's *Tomorrow's Tigers* exhibition. I wish it great success in achieving the best results for conserving the fast-disappearing tiger.

Mimi Lipton, 2018

TIBETAN TIGER RUGS

Tibetan rugs, nomadic in origin, are an ancient traditional craft stretching back hundreds of years. The rugs were traditionally made from Tibetan highland sheep's wool, called "Changpel". They were used for sleeping mats and saddles, though the most common use is a seating carpet. There is very little mention in early writings about these rugs, aside from occasional references to the rugs owned by prominent religious figures. The tiger skin is believed to provide protection to a person meditating, and symbolises strength and power. Often these rugs were given to Lamas as gifts because of their associations with Tantric meditation.

Janie Lightfoot

Janie Lightfoot Textiles, Conservation and Restoration

For enquiries and sales please contact laura@artwisecurators.com



Orange Double Tigers

c.1900-1950

Wool and Cotton

171 x 83cm

Private Collection, UK

£30,000

Illustrated in *The Tiger Rugs of Tibet*, Hayward Gallery Exhibition Catalogue, 1988 (p.27, plate 8)



Black Flayed Tiger

c.1900-1950

Wool and Cotton

173 x 94cm

On loan from a Private Collection, UK

Not for sale

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.63, plate 44)



Red Flayed Tiger

c.1900-1950

Wool and Cotton

165 x 102cm

On loan from a Private Collection, UK

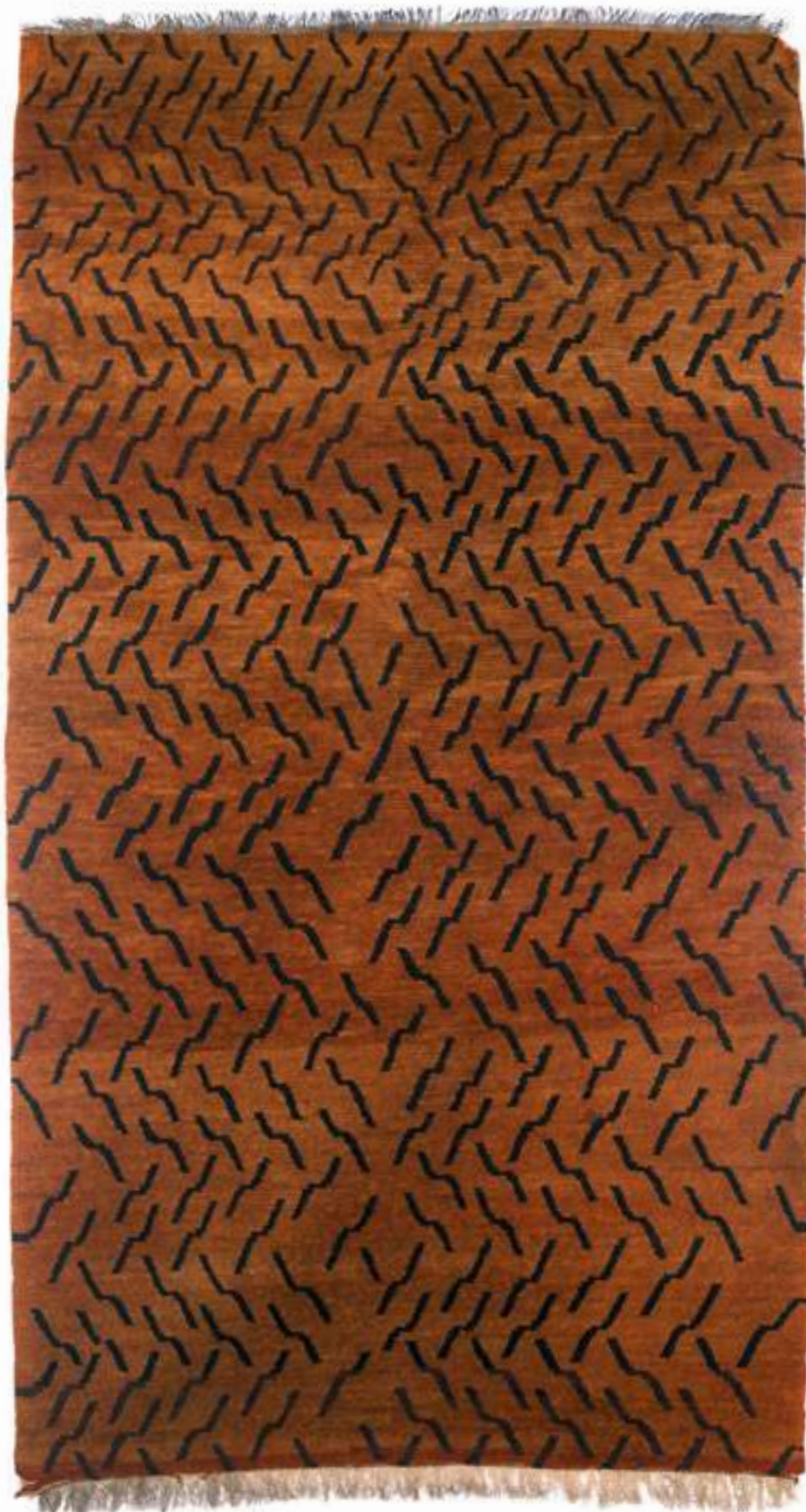
Not for sale

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.41, plate 22)

Abstract Twin Stripe Underbelly
c.1900-1950
Wool and Cotton
150 x 81cm
On loan from a Private Collection, UK
Not for sale

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.74, plate 55)





Abstract 'S' Shaped Line

c.1900-1950

Wool and Cotton

170 x 94cm

Private Collection, UK

£30,000

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.101, plate 82)



Abstract Pelt without Head

c.1900

Wool and Cotton

168 x 89cm

Mimi Lipton Collection

£25,000

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.51, plate 32)



Abstract Flayed Tiger
c.1900-1950
Wool and Cotton
173 x 86cm
On loan from Nelly Frize
Not for sale

Double Zebra Tiger
c.1900-1950
Wool and Cotton
160 x 92cm
On loan from
David Sorgato Collection
€27,000

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.47, plate 28)





Flayed Tiger Skeleton Effect

c.1860

Wool and Cotton

133 x 77cm

David Sorgato Collection

€22,000

Illustrated in *The Tiger Rugs of Tibet*,
Hayward Gallery Exhibition Catalogue,
1988 (p.75, plate 56)





Kiki Smith, detail, *Pounce*, 2018-2019

ARTIST BIOGRAPHIES

FRANCESCO CLEMENTE

b. 1952, Naples, Italy
lives and works in New York, USA and Varanasi, India

Clemente is an Italian-American artist whose work investigates philosophical questions about the nature of consciousness and the self. Initially recognised as a principal figure in the Italian Transavanguardia movement of the 1980s and then for his unique vision for a truly multicultural art, Clemente embraces a nomadic strategy, having lived and worked between India and the USA for more than four decades. A well-known figure in the art scene of 1980s New York, Clemente collaborated on numerous paintings and projects with Andy Warhol and Jean-Michel Basquiat, as well as illuminating poetry by Robert Creeley, Allen Ginsberg, John Wieners and Rene Ricard.

Recent museum exhibitions include; Springs Art Center, Beijing, China (2016); Massachusetts Museum of Contemporary Art, USA (2015); the Rubin Museum of Art, New York, USA (2014-15); Palazzo Sant'Elia, Palermo, Italy (2013); Uffizi Gallery, Florence, Italy (2011); Schirn Kunsthalle, Frankfurt, Germany (2011); Museo MADRE, Naples, Italy (2009); Museo MAXXI, Rome, Italy (2006); the Rose Art Museum, Massachusetts, USA (2004); and the Irish Museum of Modern Art, Dublin, Ireland (2004).

Blain|Southern: www.blainsouthern.com

BERNARD FRIZE

b. 1949, Saint Mandé, France
Lives and works in Paris, France and Berlin, Germany

Bernard Frize is a process-oriented abstract painter whose work is often made according to systems, rules and chance. Since the early 70s, he has painted according to a predetermined structure, allowing for each work to emerge through the implementation of a set of rules.

His work has been shown extensively internationally and has been the subject of numerous solo museum exhibitions. It is in major private and public collections including: Tate Modern, London, UK; (MUMOK) Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria; Stedelijk Museum, Amsterdam; BAK Basis voor Actuele Kunst, Utrecht; NL; Centre Georges Pompidou, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Kunstmuseum Basel, Switzerland; Albright-Knox Art Gallery, Buffalo, NY and Museum für Moderne Kunst, Frankfurt, Germany. In June 2019, his work will be the subject of a major solo exhibition at Centre Georges Pompidou, Paris, France.

Simon Lee Gallery: www.simonleegallery.com

HARLAND MILLER

b. 1964, Yorkshire, UK
Lives and works in London

Harland Miller is both a writer and an artist, practising both roles over a peripatetic career in Europe and America.

After living and exhibiting in New York, Berlin and New Orleans during the 1980s and 90s, Miller achieved critical acclaim with his debut novel, 'Slow down Arthur, Stick to Thirty' (2000) – the story of a kid who travels around northern England with a David Bowie impersonator. In the same year he published a novella, 'First I was Afraid, I was Petrified', based on the true story of a female relative with obsessive compulsive disorder. In 2001, Miller produced a series of paintings based on the dust jackets of Penguin books. By combining the motif inherent in the Penguin book, Miller found a way to marry aspects of Pop Art, abstraction and figurative painting with his writers' love of text.

His solo exhibitions include BALTIC Centre for Contemporary Art, Gateshead, UK (2009) and Palacio Quintanar, Segovia, Spain (2015). Group exhibitions include Somerset House, London, UK (2016) and Sculpture in the Close, Jesus College, Cambridge, UK (2013).

White Cube: www.whitecube.com
Blain|Southern: www.blainsouthern.com

GARY HUME RA

b. 1962, UK
Lives and works between London and New York

Hume is known for figurative and abstract paintings on aluminium panels, which often feature startling colour combinations made with paints purchased premixed from a hardware store. He represented Britain at the Venice Biennale in 1999 and the Bienal de São Paulo in 1996, the same year he was nominated for the Turner Prize. His work was the subject of a one-person exhibition at Whitechapel Art Gallery, London, in 1999, and in 2001 he was elected to the Royal Academy. Monographic shows of Hume's work were organised at the Kestnegergesellschaft, Hanover, Germany and the Kunsthau Bregenz, Austria, in 2004. Modern Art Oxford mounted a survey show of his Door paintings in 2008. In 2013, Tate Britain presented a focused survey spanning Hume's career. Since then, numerous gallery exhibitions have taken place as well as installations of public art projects and participation in museum shows worldwide. Exhibitions of new work will open in Berlin and Los Angeles in 2019.

Sprueth Magers: www.spruethmagers.com
Matthew Marks Gallery: www.matthewmarks.com

SIR ANISH KAPOOR RA

b. 1954, Mumbai, India
Lives and works in London

Kapoor is one of the most influential sculptors of his generation. Perhaps most famous for public sculptures that are both adventurous in form and feats of engineering, he represented the UK at the Venice Biennale in 1990 and is the recipient of numerous awards, including the Turner Prize in 1991. He has been the subject of numerous solo museum exhibitions, including a retrospective at the Royal Academy, London in 2009. Recent solo exhibitions include Serralves Museum, Porto, Portugal (2018); 'Descension' at Public Art Fund, Brooklyn Bridge Park Pier 1, New York, USA (2017); Parque de la Memoria, Buenos Aires, Argentina (2017); MAST Foundation, Bologna, Italy (2017); Museo Universitario Arte Contemporáneo, Mexico City, Mexico (2016); Couvent de la Tourette, Eveux, France (2015); Palace of Versailles, France (2015) and the Jewish Museum and Tolerance Centre, Moscow, Russia (2015). Kapoor was

awarded a CBE in 2003 and a knighthood in 2013 for services to the visual arts. Large-scale public projects include Cloud Gate (2004) in Millennium Park, Chicago, USA and ArcelorMittal Orbit (2012) in the Queen Elizabeth Olympic Park, London, UK.

Lisson Gallery: www.lissongallery.com

MAYA LIN

b. 1959, Ohio, USA

Lives and works in New York and Colorado

Lin's work encompasses large-scale environmental installations, intimate studio artworks, architectural works, and memorials. Her artwork interprets the natural world through a 21st century lens, utilising technological methods to study and visualise the natural environment. A committed environmentalist, Lin is also at work on her final memorial, focused on the environment, entitled What is Missing? – a project that raises awareness and poses solutions to both biodiversity loss and climate change. Lin has been the subject of numerous solo exhibitions at museums and galleries worldwide including: the Grand Rapids Art Museum, Michigan, USA (2019); Hudson River Museum, New York, USA (2018); Orlando Museum of Art, USA (2015). She has works in the permanent collections of numerous public museums, including the Smithsonian American Art Museum and the National Gallery of Art, Washington DC, USA; the Metropolitan Museum of Art, the Museum of Modern Art, New Museum and Storm King Art Centre, New York, USA; Nelson-Atkins Museum of Art, Kansas City, USA; and the National Gallery of Canada, Ottawa.

Pace Gallery: www.pacegallery.com

REENA SAINI KALLAT

b. 1973, Delhi, India

Lives and works in Mumbai, India

Kallat creates work spanning multiple practices and mediums but all imbued with conceptual underpinnings and an interest in the role of memory. She has widely exhibited at institutions across the world such as Museum of Modern Art (MOMA), New York, USA (2018, 2016); Tate Modern, London, UK (2018); Art Gallery of New South Wales, Sydney, Australia (2018); Kunstmuseum Wolfsburg, Germany (2018); Manchester Museum, UK (2017); and Vancouver Art Gallery, Canada (2017). Her works are held in public and private collections including the National Gallery of Canada, Ottawa; Art Gallery of New South Wales, Sydney; National Taiwan Museum of Fine Arts, Taichung; Vancouver Art Gallery, Canada; Initial Access (Frank Cohen Collection), UK; Fondazione Golinelli, Italy; Norrtälje Konsthall, Sweden; Dr Bhau Daji Lad Museum, Mumbai, India; National Gallery of Modern Art, New Delhi, India; Devi Art Foundation, New Delhi, India; and the Saatchi Gallery, London, UK.

Chemould Prescott Road: www.gallerychemould.com
Nature Morte Gallery www.naturemorte.com

RAQIB SHAW

b. 1974, Calcutta, India

Lives and works in London

Shaw left India in 1998 for London and undertook a BA and MA at Central Saint Martins School of Art. Shaw's vision is transgressive and explored through highly personal imagery that is both opulent and fantastical. Combining iconography from both East and West, Shaw draws on a wide range of sources including art history, mythology, poetry, theatre, religion, science and natural history. Highly detailed, his paintings are

executed with enamel paint meticulously applied with porcupine quills on smooth birchwood panels. Shaw has exhibited internationally including: MoMA New York, USA (2006); ICA, London, UK (2006); Museum of Contemporary Art, Miami, USA (2006); Tate Britain, London, UK (2006); the Metropolitan Museum, New York, USA (2008); Kunsthalle Wien, Vienna, Austria (2009); Manchester Art Gallery, UK (2013); Whitworth Art Gallery, Manchester, UK (2017); and the Scottish National Gallery of Modern Art, Edinburgh, Scotland (2018).

White Cube: www.whitecube.com

Pace Gallery: www.pacegallery.com

Galerie Thaddaeus Ropac: www.ropac.net

KIKI SMITH HON RA

b. 1954, Germany.

Lives and works in USA

Smith is a German-born American artist whose practice addresses the physical, philosophical, social and spiritual aspects of human nature. Through everyday materials such as glass, ceramic, fabric and paper, Smith's work examines the dichotomy between the psychological and physiological power of the body.

Smith has been the subject of numerous solo exhibitions worldwide, including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. In January 2018, Haus der Kunst, Munich presented the first iteration of the touring exhibition 'Procession', a retrospective of Smith's work from the past three decades. Smith is a member of the American Academy of Arts and Letters and in 2017 she was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London and the 2016 Lifetime Achievement Award from the International Sculpture Center, Kansas, among others. Smith is an adjunct professor at NYU and Columbia University.

Smith's work is in numerous prominent museum collections, including the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Los Angeles; Museo Querini Stampalia, Venice, Italy; Irish Museum of Modern Art, Dublin, Ireland; Victoria and Albert Museum, London, UK; Tate Modern, London, UK; Israel Museum, Jerusalem, Israel; and the National Museum of Art, Osaka, Japan.

Timothy Taylor: www.timothytaylor.com

Pace Gallery: www.pacegallery.com

ROSE WYLIE RA

b. 1934, UK

Lives and works in the UK

Wylie has been the subject of numerous solo museum exhibitions, including: The Serpentine Sackler Gallery, London, UK (2017); Turner Contemporary, Margate, UK (2016); Space K, Seoul, South Korea (2016); Städtische Galerie Wolfsburg, Germany (2014); Haugar Vestfold Kunstmuseum, Tønsberg, Norway (2013); Tate Britain, London, UK (2013); Jerwood Gallery, Hastings, UK (2012); and the Rosenwald-Wolf Gallery, the University of the Arts, Philadelphia, USA (2012). Wylie's work can be found in prominent collections throughout the United States, Europe and Asia, including the Hammer Museum, Los Angeles, USA; National Museum of Women in the Arts, Washington DC, USA; Space K, Seoul, South Korea; Städtische Galerie Wolfsburg, Germany; Walker Art Gallery, Liverpool, UK; and Tate, London, UK.

David Zwirner: www.davidzwirner.com

CHOI&LAGER: www.choiandlager.com

THE TOMORROW'S TIGERS TEAM

WWF, Artwise and Christopher Farr would like to extend a special thank you to all our participating artists, their studios and galleries for their patience and shared ambitions for the success of the project

Francesco Clemente

Blain|Southern

Bernard Frize

Simon Lee Gallery

Gary Hume

Sprueth Magers, Matthew Marks

Reena Saini Kallat

Nature Morte, Chemould Prescott Road Gallery

Anish Kapoor

Lisson Gallery

Maya Lin

Pace Gallery

Harland Miller

White Cube, Blain|Southern

Raqib Shaw

White Cube, Pace Gallery, Galerie Thaddaeus Ropac

Kiki Smith

Timothy Taylor, Pace Gallery

Rose Wylie

David Zwirner, CHOI&LAGER

**The Lenders of the antique woven Tiger Rugs who have
so generously lent 'off their walls and floors'**

Nelly Frize

Mimi Lipton

David Sorgato

And private collectors who wish to remain anonymous

And a huge thank you to all the following individuals and teams who have thrown their weight behind this enormously important project to help save the tiger in its natural environment and not let it become yet another statistic, only to be found in zoos or natural history museums.

WWF

Luisa Berry, Philanthropy Manager
Sarah Brunwin, Adviser, CEO's Office
Becka Carnie, Senior PR Manager
Ashley Clarke, Senior Digital Manager
Kim Collins, Online and Trading Manager
Chris Cottrell, Digital Producer
Jacqueline Dragon, Brand and Design Specialist
Katherine Elliott, Communications Manager
Nicola Gee, Social Media Manager
Sarah Giles, Senior Partnership Development Manager
Nicole Itano, Director of Media and Content
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Rebecca May, Regional Manager, Asian Big Cats
Holly McKinlay, Head of Strategic Communications
Jennifer Roberts, Impact Manager - Tigers Alive WWF Tx2
Campaign Coordinator
Abigail Rowley, Head of Philanthropy
Lucy Sargent, Director of Philanthropy and Events
Heather Sohl, Tiger Trade Leader
Tanya Steele, Chief Executive
Alex Thomas, Head of Philanthropy Operations
Richard Winter, Head of Accounting Operations
Denise Yeats, Project Manager

ARTWISE: CONCEPT, CURATION AND PROJECT MANAGEMENT

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Laura Culpan, Curator
Nelson Huxley, Technician
Serena Starr, Project Coordinator

CHRISTOPHER FARR: RUG FABRICATION

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Hector Coombs, Project Manager
James Eden, Marketing Director
Annie Godwin, Production Coordinator
James Noble, Textile technician
Gregory Parkinson, Consultant
Robert Strang, Production / Design assistant
Rachel Wilmott, Production / Design Assistant

SOTHEBY'S: LONDON EXHIBITION PARTNER

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Riccardo Freddo, Project Assistant
Antonia Gardner, Specialist
Nick Mackay, Head of Contemporary Business, Europe
Justin Matthews, Gallery Manager
Julie Noble, Senior Project Manager
Tom Snape, Senior Designer
Chloe Spriggs, Senior Marketing Manager
Alicia Stockley, Press Officer
Abigail Tavener, Press Officer
Lauren Wear, Events & Boardroom Manager

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Katy Wickremesinghe

CONSERVATION AND RESTORATION: JANIE LIGHTFOOT TEXTILES

Janie Lightfoot
Jessica Burgess

LOGISTICS AND ART HANDLING: 01 ART SERVICES

Liz Cooper
Philippa Cooper

PHOTOGRAPHY AND FILMING

Dan Fontanelli

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