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PEACE ONE DAY

# AKA PEACE

4 OCTOBER 2012 **LONDON**



All images except Hirst and Lambie © Bran Symondson




Peace One Day is incredibly proud to be a partner with Phillips de Pury for this auction. When the photographer Bran Symondson first came to me with the idea for this project and Jake Chapman agreed to curate, I never dreamed we would be where we are now. We have 24 remarkable, specially commissioned artworks by globally recognised artists that will be auctioned in support of our Global Truce 2013 campaign.

I founded Peace One Day in 1999 to document my journey to create the first ever annual day of ceasefire and non-violence. In 2001 the day was unanimously adopted by United Nations member states and fixed as 21 September – Peace Day. With the day in place, Peace One Day's objective is to institutionalise Peace Day, making it a day that is self-sustaining.

Peace Day has been proved as a window of opportunity for humanitarian organisations to focus their ongoing life-saving activities within a global context, most notably in Afghanistan, where 4.5 million children have been immunised against polio due to Peace Day agreements since 2007. Our Global Truce campaigns aim to build on these results, creating global coalitions in order to see the largest reduction of violence on one day and the largest ever gathering of individuals in the name of peace.

It is clear that the creative community has a role to play and a voice that can help increase awareness and raise funds; the artworks featured within this catalogue clearly demonstrate this and we hope will generate the funds to help us continue our work in 2013.

I'm honoured and deeply grateful to Phillips de Pury, Bran Symondson, Jake Chapman as curator, and all the artists for their support for this project.

Jeremy Gilley
Founder of Peace One Day

*Peace One Day is incredibly grateful to the following organisations for their support with this project:*

PERTWEE ANDERSON & GOLD

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# LIVE AUCTION

7.30pm

# 1 MAT COLLISHAW b. 1966

*Harvester*, 2012
reconstructed AK-47
90 × 27.3 cm

**Estimate** £2,500–3,500

Over the past decade, Mat Collishaw's work has been exhibited in numerous solo shows around the world, including Camden Arts Centre, London (1995); *Life/Live*, Musée d'Art Moderne de la Ville, Paris and The Brooklyn Museum, New York (1998); Galeria d'Arte Moderne, Bologna, Italy (1999); Museum of Contemporary Art, Warsaw (2000); *Mat Collishaw*, Art & Public, Geneva (2004); *Hysteria*, Freud Museum, London (2009); *Retrospectre*, BFI Southbank, London (2010); *Creation Condemned* at Blain | Southern London (2010) *Magic Lantern*, Victoria and Albert Museum (2010) and most recently *Vitacide*, Tanya Bonakdar Gallery, New York (2012).

Other Criteria and Thames & Hudson have published books with Collishaw's work, and the Victoria and Albert Museum recently commissioned Collishaw with a monumental on-site project, *Magic Lantern*, installed in the cupola above the entrance and which appropriates the very architecture of the V&A, creating a beacon of light complete with an attendant swarm of moths, and visible across London during the winter months of 2010–11.

"FOR WHATSOEVER A MAN SOWETH, THAT SHALL HE ALSO REAP."



# 2 REBECCA WARREN b. 1965

*Robinson*, 2012

AK-47 and hand-painted clay on painted MDF plinth

sculpture: 107 × 50 × 40 cm; plinth: 70 × 46.7 × 38.3 cm

**Estimate** £10,000–15,000

Rebecca Warren lives and works in London, where she trained at Goldsmiths College and Chelsea College of Art. Her work has appeared in many group exhibitions, including *The Turner Prize* at Tate Britain, London (2006), *Unmonumental*, New Museum, New York (2007), *The Vincent Award 2008*, Stedelijk Museum CS, Amsterdam (2008), *Classified*, Tate Britain, London (2009), the Saatchi Gallery, London (2011), and *ILLUMInations* at the 54th Venice Biennale (2011).

She has had numerous solo exhibitions, including the Serpentine Gallery, London (2009), The Art Institute of Chicago, The Renaissance Society at the University of Chicago (2010), Museum Dhondt – Dhaenens, Ghent (2012), and next year, *k.m*, at Kunstverein München e.V., Munich. Warren was nominated for the Turner Prize in 2006.



# 3 GAVIN TURK b. 1967

*Entropic AK-47*, 2012
AK-47 ground into dust, and vitrine
30 × 30 × 15 cm

**Estimate** £5,000–7,000

Gavin Turk is a British-born international artist. He has pioneered many forms of contemporary British sculpture now taken for granted, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art.

Turk's installations and sculptures deal with issues of authorship, authenticity and identity. Concerned with the 'myth' of the artist and the 'authorship' of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the readymades of Marcel Duchamp.

In 1991, the Royal College of Art refused Turk a degree on the basis that his final show, *Cave*, consisted of a whitewashed studio space containing only a blue heritage plaque commemorating his presence 'Gavin Turk worked here 1989–91'. Instantly gaining notoriety through this installation, Turk was spotted by Charles Saatchi and has since been represented by many major galleries throughout the world. Turk has recently been commissioned to make several public sculptures including *Nail*, a 12-metre sculpture at One New Change, next to St Paul's Cathedral in London.



Photo Andy Keate



# 4 JAKE & DINOS CHAPMAN b. 1966/1962

*Yin*, 2012
fibreglass, paint and AK-47
88 × 50 × 36 cm

**Estimate** £25,000–35,000

Jake and Dinos Chapman make iconoclastic sculpture, prints and installations that examine, with searing wit and energy, contemporary politics, religion and morality. Jake Chapman was born in 1966 in Cheltenham, Dinos Chapman in 1962 in London. Living and working in London, they have exhibited extensively. Solo shows include Museo Pino Pascali, Polignano a Mare, Italy (2010); Hastings Museum, UK (2009); Tate Britain, London (2007); Tate Liverpool (2006); Kunsthaus Bregenz (2005); Modern Art Oxford (2003); and PS1 Contemporary Art Center, New York (2000). Group exhibitions have included the 17th Biennale of Sydney (2010) and *Rude Britannia*, Tate Britain (2010).



5 **JAKE & DINOS CHAPMAN** b. 1966/1962

*Yang*, 2012
fibreglass, paint and AK-47
76 × 88 × 36 cm

**Estimate** £25,000–35,000

"AFTER A MEETING WITH JEREMY GILLEY AT PEACE ONE DAY, MY PESSIMISM WAS SUSPENDED IN FAVOUR OF SUPPORTING THIS AUDACIOUS ATTEMPT TO INTERVENE AGAINST HUMAN INJUSTICE. WE HAVE THEREFORE ASSEMBLED A NUMBER OF ARTISTS PREPARED TO DO WHAT THEY CAN TO COLLABORATE AGAINST APATHY."



# 6 SARAH LUCAS b. 1962

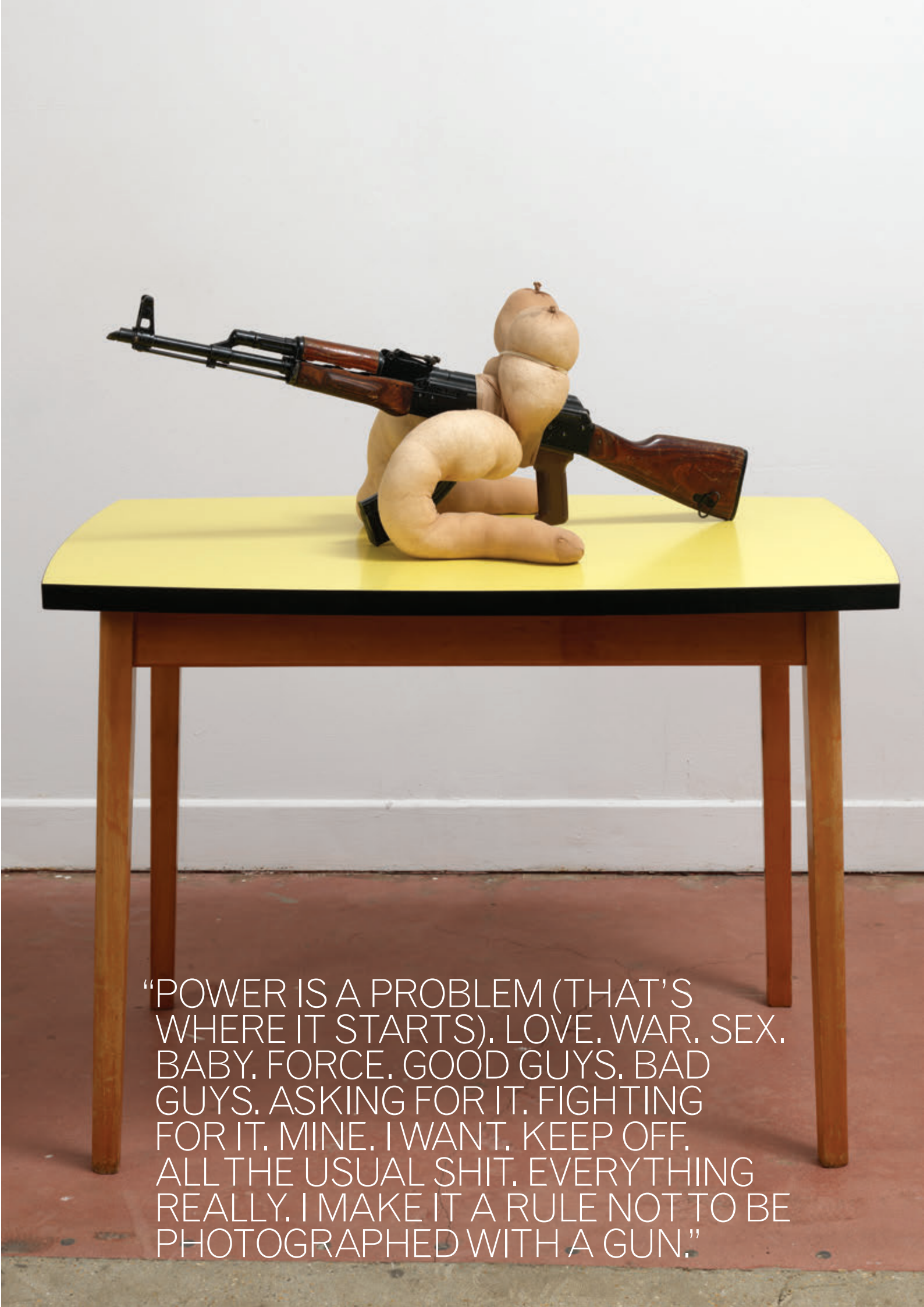
*Yes*, 2012
tights, fluff, wire, AK-47
84 × 109 × 84 cm

**Estimate** £20,000–30,000

Sarah Lucas makes sculpture, photography and installation, her works characterised by confrontational humour, sexual puns and an ironic exploration of Englishness. Lucas uses readymade objects – whether furniture, tabloid newspapers, tights, toilets or cigarettes – which often suggest male and sexual female forms, disembodied and gesturing limbs, penises, orifices and other corporeal fragments. Lucas's work achieves a paradoxical combination of sturdiness and fragility, inviting different interpretations from the tender to the auto-erotic.

Lucas studied at the Working Men's College (1982–83), London College of Printing (1983–84), and Goldsmith's College (1984–87). She participated in the seminal group show *Freeze* (1988), and early solo shows included *Penis Nailed to a Board*, City Racing, London, and *The Whole Joke*, Kingly Street, London (both 1992). In 1993, she collaborated with Tracey Emin on The Shop, a six-month venture on Bethnal Green Road.

She has since exhibited internationally with major exhibitions including those at MoMA New York (1993), Museum Boymans-van Beunigen, Rotterdam (1996), Portikus, Frankfurt (1996), the Freud Museum, London (2000), *Sarah Lucas: Self Portraits and More Sex*, Tecla Sala, Barcelona (2000), and *In-A-Gadda-Da-Vida* (with Angus Fairhurst and Damien Hirst) at Tate Britain (2004). A retrospective of her work took place in 2005 at Kunsthalle Zürich, Kunstverein Hamburg, and Tate Liverpool. Recent projects include *'LUCAS BOSCH GELATIN'* at Kunsthalle Krems, Austria, *'NUZ: Spirit of Ewe, Two Rooms'*, Auckland, New Zealand (the product of a three-month residency there), and a solo exhibition at the Museo Diego Rivera Anahuacalli, Mexico City, in spring 2012. In February 2012, Situation – a new gallery dedicated to her work – opened at Sadie Coles, 4 New Burlington Place, London. A major exhibition of Lucas's sculpture, *Ordinary Things*, is currently on view at the Henry Moore Institute until 21 October 2012.



"POWER IS A PROBLEM (THAT'S WHERE IT STARTS). LOVE. WAR. SEX. BABY. FORCE. GOOD GUYS. BAD GUYS. ASKING FOR IT. FIGHTING FOR IT. MINE. I WANT. KEEP OFF. ALL THE USUAL SHIT. EVERYTHING REALLY. I MAKE IT A RULE NOT TO BE PHOTOGRAPHED WITH A GUN."



Hirst: photographed by Prudence Cuming Associates. © Damien Hirst and Science Ltd. All rights reserved, DACS 2012



# 7 DAMIEN HIRST b. 1965

*Spin AK-47 for Peace One Day*, 2012
household gloss on AK-47
64 × 87.5 × 26.5 cm

**Estimate** £25,000–35,000

Damien Hirst first came to public attention in London in 1988 when he conceived and curated *Freeze*, an exhibition of his own work and that of his friends and fellow Goldsmiths College students, staged in a disused London warehouse. In the nearly quarter of a century since that pivotal show, Hirst has become one of the most influential artists of his generation.

Hirst was born in 1965 in Bristol, UK, and lives and works in London and Devon. He is one of the most prominent artists to have emerged from the British art scene in the 1990s. Hirst's exploration of imagery is notable for its strong associations to life and death, and to belief and value systems.

His solo exhibitions include *Internal Affairs*, ICA, London (1991); Astrup Fearnley Museum, Oslo (1997); *The Agony and the Ecstasy*, Museo Archeologico Nazionale, Naples (2004); Museum of Fine Arts, Boston (2005); *For the Love of God*, Rijksmuseum, Amsterdam 2008, Palazzo Vecchio, Florence (2010)/1 and Tate Modern, London 2012.

He has participated in numerous group exhibitions, including the Venice Biennale in 1993 and 2003; *Twentieth Century British Sculpture*, Jeu de Paume, Paris (1996); *Extreme Abstraction*, Albright Knox Art Gallery, Buffalo (2005); *Into Me | Out of Me*, PS1 Contemporary Art Center, New York (2006); *Re-Object*, Kunsthaus Bregenz, Bregenz (2007); and *Color Chart: Reinventing Color 1950 to Today*, Museum of Modern Art, New York (2008).

He received the DAAD fellowship in Berlin in 1994 and won the Turner Prize in 1995.



# 8 SAM TAYLOR-WOOD b. 1967

*AK-47 - 2012 RIP*, 2012
concrete, wood frame, steel backing, AK-47
55 × 105 × 20 cm

**Estimate** £15,000–20,000

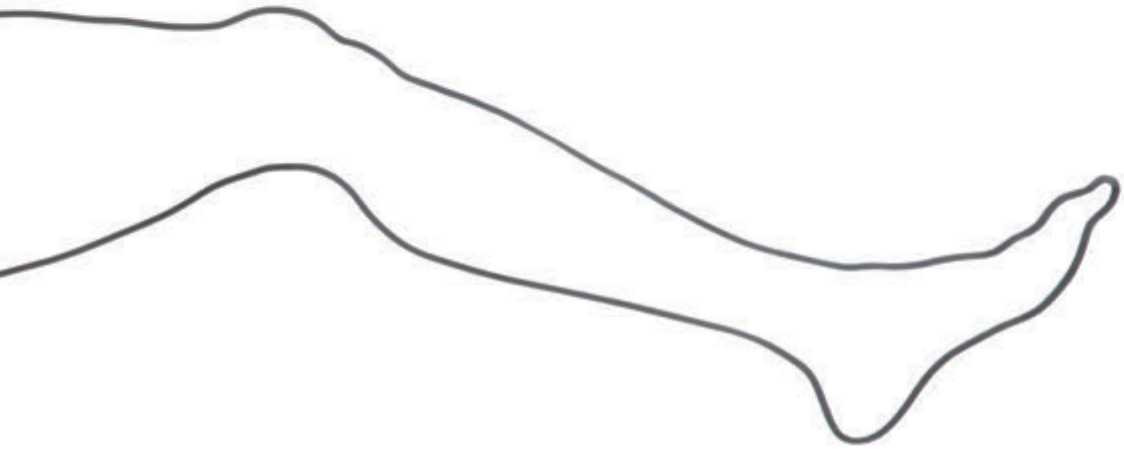
Sam Taylor-Wood makes photographs and films that examine, through highly charged scenarios, our shared social and psychological conditions. Taylor-Wood's work examines the split between being and appearance, often placing her human subjects – either singly or in groups – in situations where the line between interior and external sense of self is in conflict. Taylor-Wood has also explored notions of weight and gravity in elegiac, poised photographs and films. Taylor-Wood's first feature-length film, *Nowhere Boy* (2009), a look at the teenage years of John Lennon, premiered at the London Film Festival in October 2009.

Sam Taylor-Wood was born in London in 1967 and has had numerous group and solo exhibitions, including the Venice Biennale (1997) and the Turner Prize (1998). Solo exhibitions include Kunsthalle, Zurich (1997); Louisiana Museum of Modern Art, Humlebæk, Denmark (1997); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (1999); Museo Nacional Centro de Arte Reina Sofia, Madrid (2000); Hayward Gallery, London (2002); State Russian Museum, St Petersburg (2004); MCA, Moscow (2004); BALTIC, Gateshead (2006); MCA Sydney (2006); MoCA Cleveland (2008); and the Contemporary Art Museum, Houston (2008). In 2011, she received an OBE.



"IN RECENT TIMES HIS HOLINESS, THE DALAI LAMA HAS CALLED FOR THE CULTIVATION OF WORLD LOVE AND COMPASSION BY ELIMINATING SELFISHNESS AND GREED. AS WAR IS WHOLLY BASED IN SELFISHNESS AND GREED, I CAN THINK OF NO BETTER WAY FOR US ALL TO WORK TOWARDS A GLOBAL TRUCE IN UNITING FOR A DAY OF CEASEFIRE OBSERVED UNILATERALLY ACROSS THE WORLD. I HOPE THAT THE AK-47 ART WORK PROJECT RAISES VISIBILITY AND HOPE FOR THIS EXTRAORDINARY CAUSE."





# 9 ANTONY GORMLEY b. 1950

*Silence*, 2012

6 mm square section mild steel bar and AK-47

40 × 200 × 7 cm, weight 5kg

**Estimate** £30,000–40,000

In a career spanning nearly 40 years, Antony Gormley has made sculpture that explores the relation of the human body to space at large, explicitly in large-scale installations like *Another Place*, *Domain Field* and *Inside Australia*, and implicitly in works such as *Clearing*, *Breathing Room* and *Blind Light* where the work becomes a frame through which the viewer becomes the viewed. Gormley's work has been widely exhibited throughout the UK with solo shows at the Whitechapel, Serpentine, Tate, Hayward Gallery, British Museum and White Cube. His work has been exhibited internationally in one-man shows at museums including Louisiana Museum of Modern Art (Denmark), Malmö Konsthall (Sweden), Kunsthalle zu Kiel (Germany), Antiguo Colegio de San Ildefonso (Mexico City), Kunsthaus Bregenz (Austria), State Hermitage Museum (St Petersburg), Deichtorhallen (Hamburg) and Centro Cultural Banco do Brasil, São Paulo. Gormley was awarded the Turner Prize in 1994, the South Bank Prize for Visual Art in 1999, and the Bernhard Heiliger Award for Sculpture in 2007. In 1997 he received an OBE, and he has been a Royal Academician since 2003.

# 10 JIM LAMBIE b. 1964

*Peace Meal*, 2012
AK-47, metal cutlery, silver tape on board
135 × 111 × 14 cm

**Estimate** £15,000–20,000

Turner Prize Nominee Jim Lambie is a Scottish artist renowned for recontextualizing everyday objects such as doors, chairs and purses in order to produce new ways of looking. Here, the artist has covered a piece of wood cut to kitchen table top size in aluminium tape and buried his AK-47 under layer upon layer of cutlery to obscure the destructive object completely.

Lambie's most recent solo exhibitions include those at the Pier Arts Centre, Stromness, Orkney (2011); Goss Michael Foundation, Dallas (2011); *Jim Lambie: Selected Works 1996–2006*, Charles Riva Collection, Brussels (2009); *Unknown Pleasures*, Hara Museum of Contemporary Art, Tokyo (2008); *Forever Changes*, Glasgow Museum of Modern Art (2008); *RSVP: Jim Lambie*, Museum of Fine Arts, Boston (2008); *8 Miles High*, ACCA Melbourne, Melbourne, Australia (2008); *Secret Affair*, Inveigler House, Edinburgh (2008); *Directions*, Hirschhorn Museum, Smithsonian Museum, Washington, D.C. (2006); *The Kinks*, Turner Prize 2005, Tate Britain, London (2005); *Thirteenth Floor Elevator*, Dallas Museum of Art (2005); *Jim Lambie: Male Stripper*, Museum of Modern Art, Oxford (2003); *Voidoid*, Transmission Gallery, Glasgow (1999); *ZOBOP*, The Showroom Gallery, London (1999).

Group exhibitions include: *Vanishing Points: Paint and Paintings from The Debra and Dennis Scholl Collection*, Bass Museum of Art, Miami Beach, Miami (2011); *Compass*, Gropius Bau, Berlin (2011), *Drawings Collection*, MoMA, New York (2009); *Color Chart*, MoMA, New York (2008), and Tate Liverpool, Liverpool (2009); *Expérience de la Durée*, Biennale dArt Contemporain, Lyon, France (2005); *ZENOMAP*, Venice Biennale (2003).

"DIVISIONS CAN COME TOGETHER IN A VERY ELEMENTAL WAY, AROUND EATING AND AROUND THE MEAL. THE TITLE OF THE WORK IS A WORDPLAY ON THE TERM PIECEMEAL."

Photo: Ruth Clark and Sarah Lucas. © the artist, courtesy Maureen Paley, London





# 11 NANCY FOUTS b. 1945

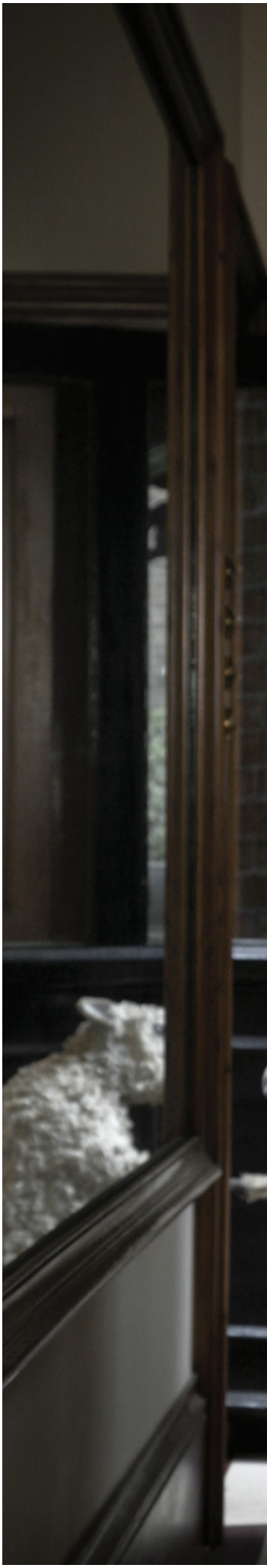
*Don't Touch*, 2012

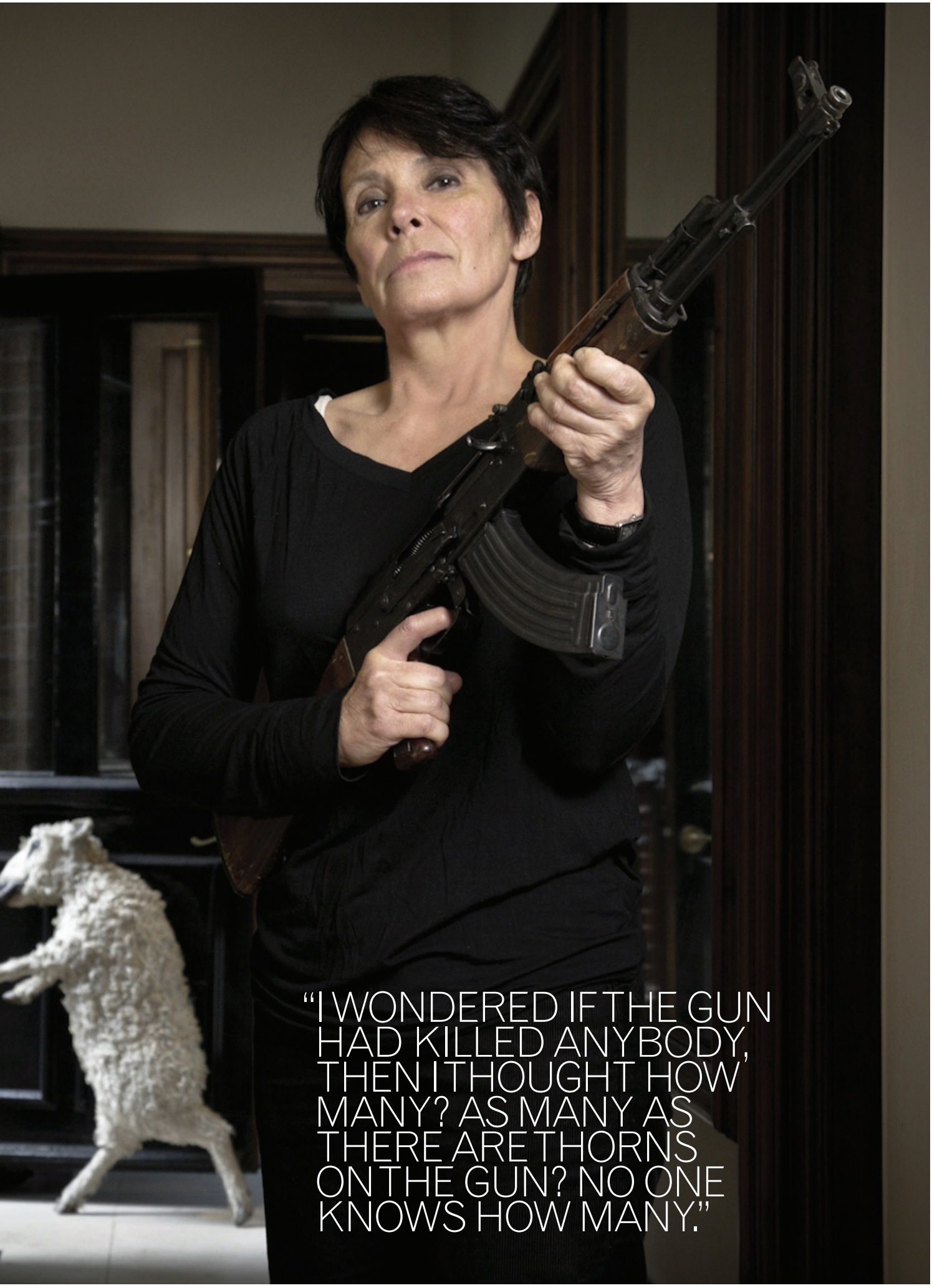
rose thorns and silver acrylic spray paint, with plinth

35 × 88 × 10 cm including plinth

**Estimate** £3,000-5,000

American-born Nancy Fouts has lived and worked in London for the past 40 years, first graduating from the Chelsea College of Art and then the RCA. With her fresh approach to ordinary objects, surrealist artist Fouts changes the way the viewer perceives everyday life. The juxtaposition between shock and naivety tilts the original meaning of the object used on its head to such an extent that its original meaning becomes obsolete and a new significance is established. Fouts's sculpted reinterpretations of inanimate objects and animals alike have a knack for sending the mind of her audience on a wild roller-coaster ride of curiosity and intrigue. Her sculptures are designed on paradox and juxtaposition: on expectation of the unexpected. A self-proclaimed object hoarder, Fouts follows in the surrealist tradition of marrying unrelated items to turn the everyday into the uncanny. Although Fouts's humour is black at times, the absurdity that is manifest in her objects and photographs show us an art prankster at play.




"I WONDERED IF THE GUN HAD KILLED ANYBODY, THEN I THOUGHT HOW MANY? AS MANY AS THERE ARE THORNS ON THE GUN? NO ONE KNOWS HOW MANY."

# SILENT AUCTION

6.30 – 9.00pm

# 12 RYAN GANDER b. 1976

*To be able to draw the dark, you must also be able to draw the light*, 2012
wood, glass
180 × 30 × 30 cm

**Estimate** £4,000–6,000

Ryan Gander is an artist living and working in London and Suffolk. He studied at Manchester Metropolitan University, UK, the Rijksakademie van Beeldende Kunsten, Amsterdam, NL and the Jan van Eyck Akademie, Maastricht, NL.

Recent projects include dOCUMENTA (13), Kassel, Germany; *Locked Room Scenario*, commissioned by Artangel, London; *Really Shiny Things That Don't Mean Anything*, Trybuna Honorowa, Plac Defilad, Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw; *ILLUMInations* at the 54th International Art Exhibition of the Venice Biennale; *Intervals* at Solomon R. Guggenheim Museum, New York; and *The Happy Prince*, Public Art Fund, Doris C. Freedman Plaza, Central Park, New York.

Recent solo shows have been held at Lisson Gallery, London; gb agency, Paris; Fondazione Morra Greco, Naples; Maison Hermès, Tokyo; Jörg Johnen Galerie, Berlin; Annet Gelink Gallery, Amsterdam; Okinawa Prefectural Museum, Okinawa.

A monograph by the artist, entitled *Catalogue Raisonnable Vol: 1* has been co-published by JRP|Ringier and Thea Westreich/Ethan Wagner Publications.

"MAYBE YOU ARE NOT SURE THE AK-47 IS IN THE VITRINE? YOU'RE BEING ASKED TO INVEST YOUR TRUST. WHETHER OR NOT THE GUN IS THERE, EITHER WAY IT'S A PRETTY GOOD VANISHING ACT. YOU'RE MEANT TO BE THINKING ABOUT THE DICHOTOMY BETWEEN PEACE AND VIOLENCE RIGHT? YET YOU ARE LEFT STARING INTO A MIRROR, LOOKING BACK AT YOURSELF. THIS NEEDS NO EXPLANATION."






# 13 HARLAND MILLER b. 1964

*The Way We Are Feeling*, 2012
oil and AK-47 on walnut board
235 × 156 cm

**Estimate** £18,000–25,000

Harland Miller was born in Yorkshire, and is a writer and an artist, practising both roles in a peripatetic career in Europe and America. Group exhibitions include the Summer Exhibition at the Royal Academy, London (2006, 2005, 2007), *Direct Painting*, Kunsthalle, Mannheim (2004), and *Fools Rain* at the ICA, London (1996). Solo exhibitions include *Fig-1*, London (2000), White Cube, London (2002), Marianne Boesky Gallery, New York (2005), The Fireplace Project, Long Island (2007), and BALTIC Centre for Contemporary Art, Gateshead (2009).

"TAKING ITS TITLE FROM THE *GREASE* SOUNDTRACK AND INCORPORATING A BROKEN AK-47 GIVEN TO THE ARTIST BY THE FOUNDATION, THIS WORK IS A WITTY PLEA FOR A DECISIVE BREAK WITH VIOLENCE."

# PEACE IS THE WAY WE ARE FEELING



HARLAND MILLER

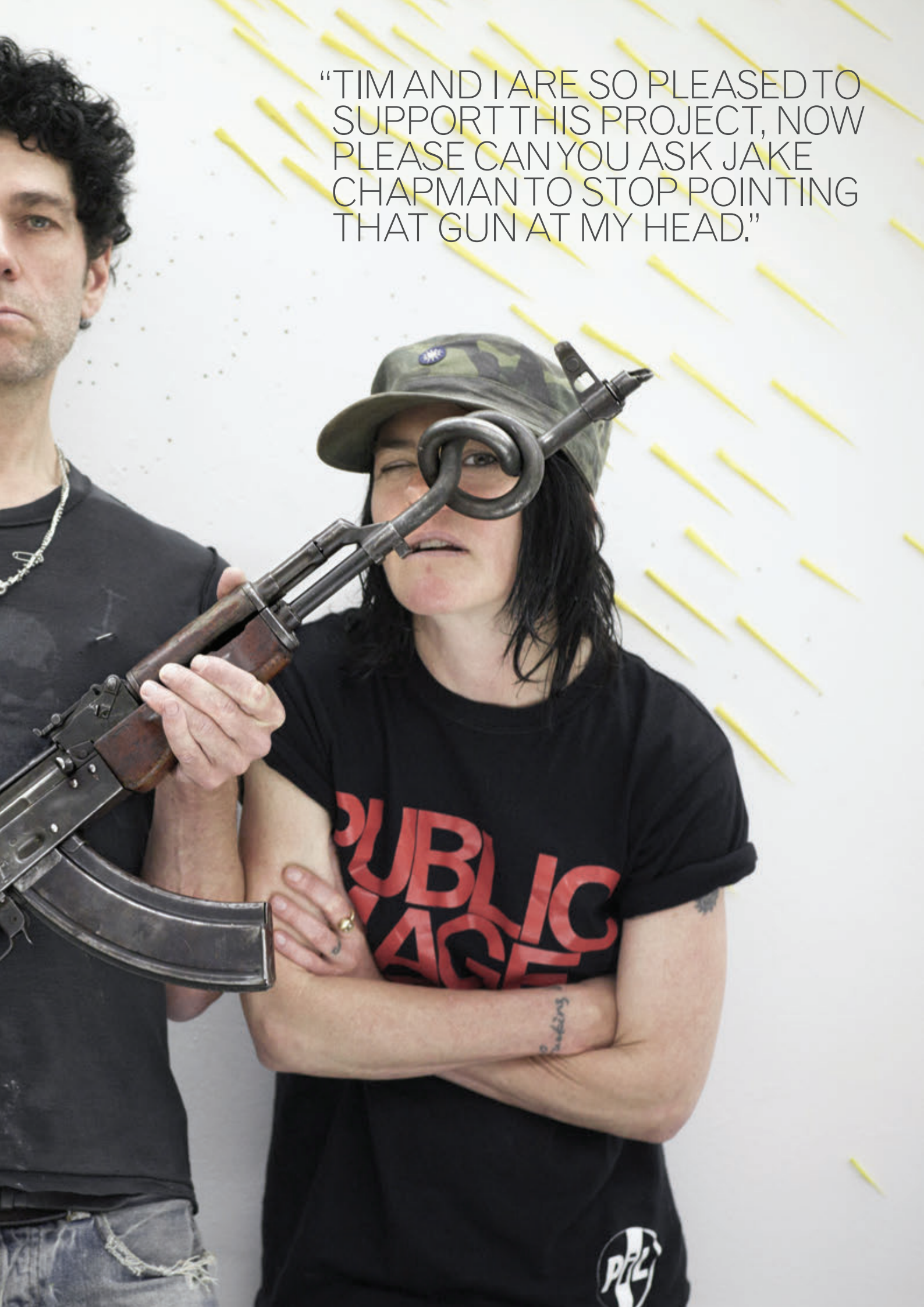
14 **TIM NOBLE & SUE WEBSTER** b. 1966/1967

*Fuckit! Fuckit! Fuckit!*, 2012
AK-47, metal
25 × 98 × 6 cm

**Estimate** £2,000–3,000

Tim Noble & Sue Webster have created a remarkable group of anti-monuments in their 15-year career, mixing the strategies of modern sculpture and the attitude of punk to make art from anti-art. Their work derives much of its power from its fusion of opposites, form and anti-form, high culture and anti-culture, male and female, craft and rubbish, sex and violence. They have been awarded honorary degrees of Doctor of Art at Nottingham Trent University in recognition of their contribution to contemporary British art and their radical influence on younger generations of artists. In 2007, they were awarded the ARKEN Prize at Arken, Museum of Modern Art, Copenhagen for their outstanding contribution contemporary art internationally.




"TIM AND I ARE SO PLEASED TO SUPPORT THIS PROJECT, NOW PLEASE CAN YOU ASK JAKE CHAPMAN TO STOP POINTING THAT GUN AT MY HEAD."




# 15 JEREMY DELLER b. 1966

*As Seen on TV*, 2012

gun and vinyl lettering on wall

dimensions variable; approximately 148.5 × 87.5 × 67.4 cm

**Estimate** £2,000–3,000

The work of English conceptual artist Jeremy Deller engages on a broad level with popular and traditional culture; his forays into folk art are deliberately low-brow, anti-urban and characterised by an entertaining lightness of touch. He often works collaboratively. For the 1996 work *Acid Brass*, presented live and on CD, he instigated the incongruous transcription of a number of acid house anthems for a traditional brass band. The strange juxtaposition of traditional brass band and contemporary dance music forced a revealing relationship between the old and the new and suggested the possibility not just of a collision but of an interaction between the cultures represented by these distinct musical forms.

This approach was continued in the exhibition *The Uses of Literacy* (Norwich, Gal., 1997) for which Deller solicited and displayed material from fans of the rock group Manic Street Preachers; this was later published in book form, again using a title borrowed from a classic analysis of popular culture by Richard Hoggart (London, 1957).

Deller continued this accumulative, laissez-faire strategy in the Folk Archive project, begun in 1999 with Alan Kane (b. 1961). The artists described this work as a 'celebration of subjectivity', and underlined the authenticity of the archived objects and documents. *An Introduction to the Folk Archive* (2000), a selective display of their findings from diverse sources such as morris dancing, gurning competitions and political demonstrations, was included at the exhibition *Intelligence: New British Art* (London, Tate, 2000).

For the AKA PEACE project, Deller will install an AK-47 with radiating vinyl text relating to the weapon.

A is for Apple,
K is for Killing,
47 million civilians

# 16 DOUGLAS GORDON b. 1966

*Sketch for AK-47 Samovar*, 2012
AK-47, metal samovar, tea cups, piano
146 × 147 × 149 cm including piano
**Estimate** £5,000–7,000

Douglas Gordon was born in Glasgow in 1966, and lives and works in Berlin and Glasgow. After receiving a BA at the Glasgow School of Art from 1984 to 1988, Gordon undertook a postgraduate programme at the Slade School of Art in London from 1988 to 1990.

Gordon has had major solo exhibitions at Tate Liverpool (2000), Museum of Contemporary Art, Los Angeles (2001), Hayward Gallery, London (2002), and Van Abbemuseum, Eindhoven (2003). In 2005, he curated *The Vanity of Allegory*, an exhibition at the Deutsche Guggenheim, Berlin and released the film *Zidane: a 21st-Century Portrait*. Further solo exhibitions include *Superhumanatural* at the National Gallery of Scotland (2007), *Between Darkness and Light* at the Kunstmuseum Wolfsburg, Wolfsburg (2007), and *Timeline* at MoMA, New York (2006).

Recent solo exhibitions took place at the Lambert Collection, and the Palais des Papes, Avignon (2008), DOX, Prague (2009), Galerie Eva Presenhuber, Zürich (2009), DVIR Gallery, Tel Aviv (2009), and *Art and the Sublime* at Tate Britain, London (2010), Gagosian Gallery, London (2011), Yvon Lambert, Paris (2011), MMK, Frankfurt (2011) and MoCA, Los Angeles (2012). His work *Henry Rebel* will be shown at the 43 Basel Art Unlimited, Basel, and in September 2012 the Akademie der Deutschen Künste, Berlin will host a solo exhibition.

His film works have been invited to the Festival de Cannes, Toronto International Film Festival (TIFF), Venice Film Festival, Edinburgh International Film Festival among many others.

Gordon was the 1996 recipient of the Turner Prize and the Kunstpreis Niedersachsen, Kunstverein Hannover, Hannover. In 1997 he was awarded the Premio 2000 at the 47th Venice Biennale, and received the DAAD Stipend in Berlin. In 1998 he was presented with the Hugo Boss Prize at the Guggenheim Museum in SoHo, New York as well as with the Central Kunstpreis, Kölnischer Kunstverein, Cologne and the Lord Provost's Award, Glasgow City Council.

Most recently, in May 2008 he won the Roswitha Haftmann Prize awarded by the Kunsthaus Zürich and he will be the recipient of the Käthe-Kollwitz Preis 2012 awarded by the Akademie der Künste, Berlin.

In 2008 Gordon was Juror at the 65th International Venice Film Festival.



"HAVING SPENT A LOT OF TIME IN PLACES LIKE NORTHERN IRELAND AND THE MIDDLE EAST I WAS ALWAYS CONFUSED BY THE FACT THAT PEOPLE COULD OFFER YOU A CUP OF TEA WITH THE RIGHT HAND AND POINT A GUN AT YOU WITH THE LEFT HAND. DIFFERENT HANDS, DIFFERENT RESULTS."



17 **MARC QUINN** b. 1964

*Playing Soldiers*, 2012
Pigment print
81.9 × 112 cm

**Estimate** £3,000–5,000

Marc Quinn's wide-ranging oeuvre displays a preoccupation with the mutability of the body and the dualisms that define human life: spiritual and physical, surface and depth. Using an uncompromising array of materials, from ice and blood to glass, marble and lead, Quinn develops these paradoxes into experimental, conceptual works.



"I THOUGHT OF THE CORRUPTION OF THE NATURAL URGE TO PLAY WHICH ENDS IN CHILD SOLDIERS."



# 18 LANGLANDS & BELL b. 1955/1959

*Sign of the Times*, 2012
painted steel, neon and AK-47
58.5 × 87.5 × 13.7 cm
produced by Neon Circus

**Estimate** £2,000–3,000

Ben Langlands and Nikki Bell live and work in London. They began collaborating in 1978 and have exhibited widely internationally throughout their career including in exhibitions at Tate Britain and Tate Modern, Serpentine Gallery, and the Whitechapel Art Gallery, in London; IMMA Dublin; Kunsthalle Bielefeld, Germany; MoMA, New York; The Central House of the Artist, Moscow; Venice Biennale; Seoul Biennale, South Korea; CCA Kitakyushu, Kitakyushu, and TN Probe, Tokyo.

In 2002 they were commissioned as official war artists by the Imperial War Museum in London to research the aftermath of September 11 and the War in Afghanistan. In 2004 they won the BAFTA Award for Interactive Arts Installation for The House of Osama Bin Laden the trilogy of works which resulted from their visit to Afghanistan. In the same year they were nominated for the Turner Prize. Artworks by Langlands & Bell are in the collections of many international art museums including the British Museum, Tate and V&A in London; MoMA, New York, The Carnegie Museum of Art, Pittsburgh, and the Yale Centre for British Art, in the USA; and the State Hermitage Museum in St Petersburg, Russia.



"IN TODAY'S GLOBALISED WORLD THE AK-47 IS AN ICONIC SYMBOL. IT IS TIME TO PAUSE AND REFLECT, AND DE-MYSTIFY IT A LITTLE IN THE CAUSE OF PEACE."



"I WANTED TO REMOVE THE GUN'S MAIN FUNCTION WHICH IS TO SHOOT AND KILL AND MAKE IT OUT OF STONE AS IF THE GUN HAD BEEN PETRIFIED. THE RAINBOW MAGAZINE SHOOTS RAINBOWS RATHER THAN BULLETS. THE RAINBOW IS A UNIVERSAL SYMBOL OF PEACE AND TRANQUILITY."

## 19 SOLANGE AZAGURY-PARTRIDGE b. 1961

*Petrified*, 2012

AK-47 base in brass metal components; nickel plated then 24ct gold plated; inner parts in malachite, jaspar and lapis lazuli; the magazine has seven assorted materials including amethyst, yellow jaspar, lapis lazuli, malachite and red jaspar

26.5 × 87.5 × 6.4 cm

**Estimate** £5,000–7,000

London-born jewellery designer Solange Azagury-Partridge began her career in jewellery first by working with costume jeweller Nicky Butler, and then with decorative arts and jewellery dealer, Gordon Watson, where she discovered great masterpieces of 20th-century jewellery.

It was her decision in 1987 to design her own engagement ring, set with a rough diamond and this was the start of Solange's creative adventure as a fine jewellery designer. In 1990, she set up her own company and in 1995 opened her first shop in London's Notting Hill, a jewel-box boutique that drew an international clientele of jewellery connoisseurs and creative people in their quest for individual jewellery pieces.

Solange was handpicked by Gucci Group creative director Tom Ford to be creative director of the iconic jewellery house of Boucheron, Place Vendôme, Paris, from 2001 to 2004.

Pieces for Boucheron and her own label are part of the permanent jewellery collections of the Musée des Arts Décoratifs in Paris and the Victoria and Albert Museum in London. She has shops in London, New York, Beverly Hills, Hong Kong and Singapore.






# 20 CHARMING BAKER b. 1964

*A Brief Holiday From Despair*, 2012
AK-47 with drilled holes
50 × 108 × 15 cm

**Estimate** £2,000–3,000

Charming Baker lives and works in south London, and his work features in many major international collections.

The Peace One Day project resonated with Charming Baker's fascination for the human condition, a recurring theme in both his painting and sculpture.

"I see beauty and I see brutality, they co-exist on so many levels". Drilled, sawn and sometimes attacked with a shotgun, Baker's witty yet disturbing subversions of the familiar have the rawness of a freshly grazed knee – the image caught just at the point where the childhood game became a little too serious.



"DESTROYING THE PURPOSE OF A TOOL MADE TO DESTROY HAS TO BE A WORTHWHILE WAY TO DIRECT THE ENERGIES OF ANYONE, EVEN ARTISTS."



# 21 ANTONY MICALLEF b. 1965

*Improvised weaponhead*, 2012
oil, plaster and polyester resin on board with AK-47
189 × 189 × 17.5 cm

**Estimate** £20,000–30,000

Antony Micallef appeared on the art scene in 2000, winning second prize in the BP Portrait Award competition at the National Portrait Gallery. Since then his mix of political imagery fused with contemporary expressionism has won him worldwide acclaim. He illustrates many contemporary cultural aspects and connects them with the human experience. Abstracted human forms delve beyond pop culture and bring to the surface many of the things that operate beneath the cultural construct. Micallef has exhibited throughout the world in locations including Los Angeles, New York, Tokyo and Bethlehem. Recent group exhibitions include the Royal Academy's Burlington Gardens (as part of GSK Contemporary) and Tate Britain.



"THE ACT OF PREPARING A GUN FOR A PIECE OF ARTWORK WAS A NEW EXPERIENCE IN ITSELF. AS I CLEANED AND DISMANTLED THE GUN TO SUIT MY PURPOSES, I COULDN'T HELP BUT WONDER ABOUT THE SOLE INTENT AND PURPOSE OF WHY THIS OBJECT EXISTED IN THE WORLD. IT HAD SCARS AND HISTORY ON ITS BODY LIKE ANY OTHER LIVING THING. TAKING A WEAPON OF MURDER AND TRYING TO CHANGE IT INTO A PIECE OF ART WAS LIKE TAKING SOMETHING PSYCHOTIC AND TRYING TO PERSUADE IT TO DO TRICKS... THE IDEA THAT THIS WAS PURELY A DEVICE USED FOR AGGRESSION, HATE AND CONTROL WAS VERY HARD TO SUBDUE."



# 22 BRAN SYMONDSON b. 1971

*Commodities*, 2012
US dollar bills, AK-47 and magazine with spoils of war
25.4 × 109.2 × 8 cm

**Estimate** £2,000–3,000

During his time working as a chef, Bran travelled through Africa where he realised a passion for the aesthetics of the world. Bran applied himself to photography and has since worked with some of the most talented and prolific photographers in fashion and advertising including Nadav Kander, David LaChapelle, Mary McCartney and Gavin Bond to name a few. Seeking some diversity, he joined the Army reserves and served in Afghanistan several years. This experience was to change his outlook on life forever.

In 2010 Bran returned to Afghanistan on a photographic commission for the *Sunday Times Magazine* which later became the acclaimed exhibition *The Best View Of Heaven Is From Hell!* The photographs focused on the Afghan National Police, their beauty and unexpected feminine ways in such harsh environments. Many customised their AK-47s with bright coloured paint or adorned them with roses and stickers. These images have formed the inspiration behind Bran's 'AKA Peace' project.

In 2011 Bran was awarded winner of 'Amnesty International Media' for his story in *GQ* entitled 'Lost Boys'.

"Having experienced action whilst serving in Afghanistan, and seeing how Afghan police adorned their AK-47s with roses and stickers, I wanted to turn the most iconic weapon in the world from one of fear and unrest to one of beauty and intrigue. This has been the seed for creating the AKA Peace project.

The piece I created is called *Commodities*. The irony of taking the most iconic weapon in the world, and seeing the reinterpretation of the AK-47 through these artists' eyes, into one of beauty and intrigue is a powerful catalyst for hope and peace, and that is able to grow from a day of world peace."





"EACH BULLET IS FILLED WITH A SIGNIFICANT COMMODITY OF WHAT MAKES THE AK-47 ONE OF THE WORLD'S MOST NOTORIOUS WEAPONS. EARTH (REPRESENTING LAND), OIL, OPIUM POPPY SEEDS (FROM AFGHANISTAN ) GOLD, DIAMONDS, COCAINE, BLOOD, COFFEE, DOVE FEATHER & OLIVE LEAF (PEACE) AND RELIGIOUS SYMBOLS. THE FIVE BURNT DOLLAR BILLS ON THE BAYONET REPRESENT THE FIVE FRIENDS I LOST IN AFGHANISTAN."

# 23 STUART SEMPLE b. 1980

*Nimrod*, 2012

acrylic, foam, vinyl and glitter on AK-47

26.5 × 87.5 × 6.4 cm

**Estimate** £2,000–3,000

Educated at Bretton Hall in the Yorkshire Sculpture Park, Stuart Semple came to prominence at the start of the millennium through making his distinctive social commentary drawings available via eBay. Since then he has enjoyed many major international exhibitions dedicated to his large scale canvases and installation works. His works can be found in major international collections including the Getty, Langen, David Roberts and Niarchos foundations, exhibited recently at the Goss-Michael Foundation and on the walls of One Hyde Park. Semple is perhaps best known for his *HappyCloud* performance on London's Southbank in which he flooded the city's skyline with thousands of pink smiley clouds at the height of the recession. In 2012, Semple was the first visual artist to release a born digital body of work 'EXIT' exclusively on iTunes. This year, he has opened solo exhibitions *It's Hard to be a Saint in this City* in Hong Kong, *Everlasting Nothing Less* in Milan, a two-man show *Post Adolescent Idealistic Phaze* in Toronto, and he is currently working towards his next London project at the Fine Art Society.




aimrod
I'M
FUCKING
BROKEN





# 24 LAILA SHAWA b. 1940

*Where Souls Dwell*, 2012
Swarovski crystals, rhinestones, Japanese gold powder, feathers, magnets and resin
30 × 87 × 7 cm

**Estimate** £2,000–3,000

Laila Shawa is a Palestinian/British artist born in Gaza, Palestine. She received her formal training in Egypt, Italy and Austria, and is considered one of the most internationally influential artists in and from the Middle East. Her work focuses on socio-political issues, particularly the status of women, and the trauma of children in war zones. She is known for her controversial approach to her subjects. Her work is collected by major museums and national galleries around the world.

"The challenge of altering and removing the *raison d'êtres* of an AK-47 was irresistible. While cleaning my gun, I found lumps of congealed blood in the barrel, which made my decision even more compelling. I turned it into a jewelled object that can only be useless!!!

"I come from the most fought over country in history, and have a particular distaste for the damages and traumas of wars. I feel that artists must speak out against the arms race, wars, and the arms industry, which drives countries to create unnecessary wars. The irrational killings must be stopped."



"THE BUTTERFLIES IN THIS WORK REPRESENT THE SOULS OF THOSE WHO WERE KILLED BY THIS GUN."

# AUCTION TERMS AND CONDITIONS OF SALE

1. The AKA Peace Auction is a Peace One Day fundraising event. No seller's commission or buyer's premium will be charged to any sale of the property listed in this catalogue.

2. Artists have kindly donated their artworks which will be displayed at Phillips de Pury & Company, London during 2–4 October 2012.

3. By bidding on a Lot you agree to be bound by these terms and conditions.

4. Simon de Pury ("Auctioneer"), a leading international auctioneer from Phillips de Pury & Company, will be conducting the 'Live Auction' during the event on the evening of 4 October 2012.

5. You may bid for any item within the catalogue listed in the 'Live Auction' section by raising your hand during the auction process in response to the auctioneer's calls for bids.

6. Telephone bidding will be available via Peace One Day staff and volunteers.

7. Peace One Day may request the auctioneer to make oral announcements or post amendment notices during the auction.

8. Unless otherwise announced by the auctioneer at the time of the sale, all bids are per lot as numbered in the catalogue.

9. All bids at the Silent Auction on the 4 October will be made using the iBid system provided for the event.

10. All bidders must be 18 years of age or above.

11. Bids validated by Peace One Day are considered accepted after a successful bidding form has been completed by the bidder.

12. All starting bids must be greater than or equal to the reserve price which is the low estimate stated in the Catalogue, unless otherwise announced at the time of the auction.

13. All bids must be for an integer amount and expressed in GBP. Any bid showing pence will be rounded up to the next integer number.

14. Peace One Day reserves the right to invite the outbid bidder to increase the bid by increments only as much as necessary to maintain the highest bid position.

15. There may be occasions when, due to factors out of Peace One Day's control, there are technical breakdowns or the bid does not reach the server. There may also be times when the Peace One Day site is excessively busy. In both cases, Peace One Day shall have no responsibility or liability.

16. The auctioneer has the right to refuse any bid and in the case of error or dispute, to put up an item for bidding again.

17. The highest bid for each Lot will be declared the winner. If conflict arises over identifying the last valid bid for an item(s), the auctioneer will have the sole discretion to determine the winner or to impose an alternative method of closing the item for interested parties, including, but not limited to, a sealed final bid.

18. If Peace One Day receives bids on a particular Lot for identical amounts, these bids are the highest bids for the Lot, it will be sold to the person whose bid was received first.

19. When you place a bid you thereby enter an obligation to complete the transaction if you are the winning bidder of that Lot. The 'winning bidder' is the person certified to be the highest bidder by Peace One Day at the end of the auction, provided that their bid meets the reserve, and it includes any under bidder who is awarded the Lot following the failure for any reason of a higher bid.

20. Each bid is construed as a legal agreement to purchase the Lot item at the amount indicated. Bids are non-retractable.

**Conditions of Sale**

1. As agreed with the artist, all proceeds from the Peace One Day AKA Peace Benefit Auction will go to Peace One Day.

2. Phillips de Pury & Company will act as auctioneers for Peace One Day. The sale of the Lots will result in contracts made between Peace One Day and the Buyer.

3. The Buyer shall be the person with the winning bid from the Live and Silent Auctions (providing the Lot has reached its reserve price).

4. If your bid is the winning bid at the close of the Live or Silent Auction you will be asked to pay for the item either at the Peace One Day event on 4 October 2012 or within 2 weeks of notification. If you fail to do so, the item will be awarded to the second highest bidder (provided that it is over the reserve price).

5. Payment may be made by cheque on the night of the sale, the cheque to be made payable to 'Peace One Day'. Alternatively, details of payment by credit card are to be provided by the Buyer to Peace One Day on the night of the

sale and Peace One Day will process payment following the sale event. Standard surcharges will be charged on all credit card payments. There is no surcharge on debit card payments.

6. Following the sale, the Buyer must provide Peace One Day with his or her name and permanent address.

7. Names, contact telephone numbers and e-mail addresses collected as part of this silent auction will be used only in conjunction with this Auction, unless an individual authorises Peace One Day otherwise in accordance with the Data Protection Act.

8. Statements by Peace One Day in the catalogue or made orally or in writing elsewhere, regarding the authorship, origin, date, size, medium, attribution, genuineness, provenance, condition or estimated selling price of any Lot are merely statements of opinion, and are not to be relied upon as statements of definitive fact. Neither Phillips de Pury & Company nor Peace One Day are responsible for the correctness of any such statement nor for any other errors of description or for any faults or defects in any Lots.

9. Catalogue illustrations are for guidance only.

10. Buyers are responsible for satisfying themselves concerning the condition of Lots and the matters referred to in the catalogue description.

11. Following collection of the Lot, any maintenance of the artwork becomes the sole responsibility of the Buyer.

12. The Buyer will not acquire title to the Lot until amounts due to Peace One Day have been received in full.

13. Peace One Day will not accept any cancellations from the Buyer and will not refund any amounts paid in respect of the Lot(s).

**Collection/storage/delivery of artworks**

1. Lots cannot be collected until payment clears.

2. Upon payment being cleared, it is the responsibility of the Buyer to arrange collection or delivery.

3. Lots can be collected from Big Soda, Unit 18, Arch 114, Station Passage, Astbury Business Park, Peckham, London, SE15 2JR, by arrangement.

4. Artworks will be packaged in a professional manner to sufficiently protect the pieces during local transportation by road from the event to the storage facility and through the duration of the storage period. Further bespoke packaging and crating for any on-going transportation cannot be supplied by Peace One Day. This can be arranged independently with Big Soda.

5. Artworks will be fully insured by Peace One Day from the time of the Auction until the point of collection or delivery. Further insurance should be organised by the Buyer for any ongoing transportation of the artwork.

6. Transportation of intact decommissioned AK-47s must be by land or by sea only and include a certificate of deactivation which will be supplied with the artwork.

**General**

1. The decision of Peace One Day and its appointed representatives is final in all matters and no correspondence will be entered into.

2. These Terms and Conditions of Sale are subject to English law which shall apply to their construction as well as to their effect and the jurisdiction of the English Courts.