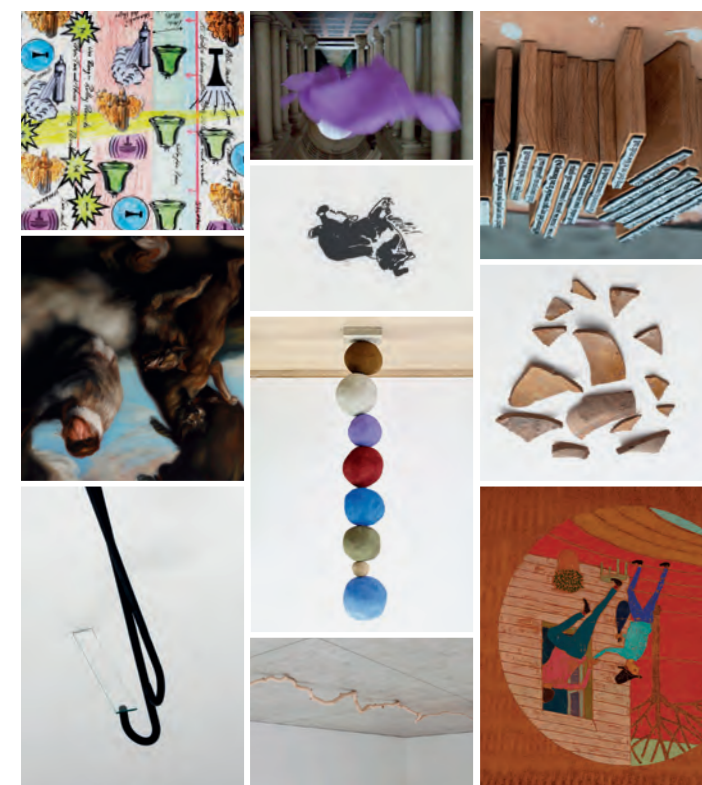


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West Wing, Somerset House  
10-13 September 2015



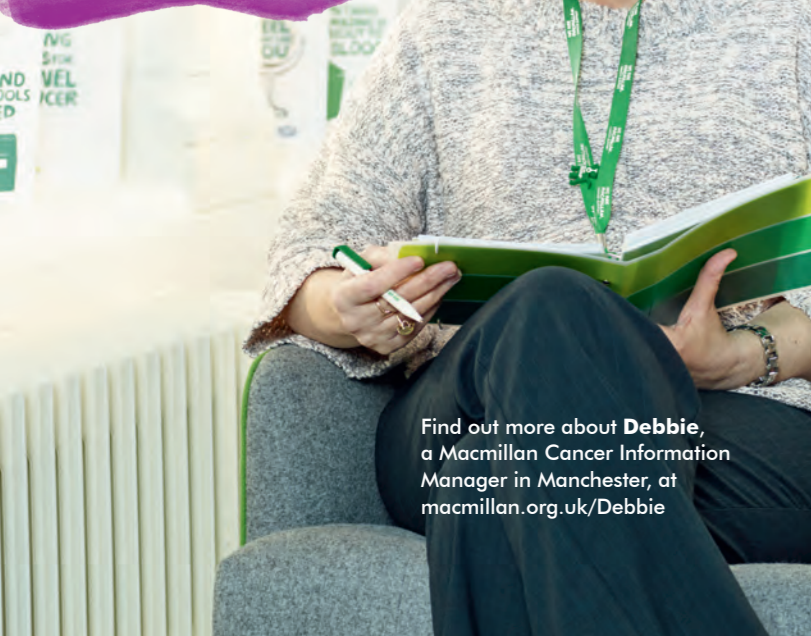
# SHARED

The Macmillan De'Longhi Arts Programme presents

IF YOU HAVE QUESTIONS ABOUT CANCER, YOU'RE NOT ALONE

Cancer can be the loneliest place. If you have questions, or just need a friendly chat, drop into one of Macmillan's information and support centres.

Simply call 0808 808 00 00 or go online to find your local information centre. [macmillan.org.uk/inyouarea](http://macmillan.org.uk/inyouarea)



Find out more about Debbie, a Macmillan Cancer Information Manager in Manchester, at [macmillan.org.uk/Debbie](http://macmillan.org.uk/Debbie)

Macmillan Cancer Support: registered charity in England and Wales (261017), Scotland (SC039907) and the Isle of Man (604). Also operating in Northern Ireland.



Welcome to the Macmillan De'Longhi Arts Programme 2015 - which is now in its ninth year.

Since the Arts Programme began, our aim has been to raise a significant amount of money to enable Macmillan Cancer Support to reach more people affected by cancer all across the UK. Now almost a decade on, we're delighted that the Macmillan De'Longhi Arts Programme is nearing even closer to its target of raising £1 million to help support people affected by cancer.

The ground-breaking format this year presents a fresh new approach to fundraising and has been developed in collaboration with independent curator Kathleen Soriano. *SHARED* brings together a host of outstanding international artists whose works are uniquely comprised of individual component parts, each of which will be sold in a rare and unique way.

Contributions this year include an interactive photo booth which will make all visitors part of the art, reconstructed objects, photographic prints, paintings and bespoke works commissioned especially for the programme. *SHARED* promises to be a truly unique and unforgettable experience for everyone who visits.

The money raised this year will be used to support Macmillan's Not Alone campaign and, as ever, we never cease to be amazed by the generosity and commitment of our contributors; from the artists who exhibit their wonderful work, to the individuals and businesses that keep giving us their support year after year. We hope that *SHARED* inspires you with something different, and helps us to continue our support of Macmillan.

Neal Jones  
UK and Ireland Country Manager  
De'Longhi Group



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## ENTER THE SHARED RAFFLE

Raffle tickets: £10 each



"Bitten" and Signed Rich Tea Biscuit  
Rose Gold  
Limited edition of 130  
Diameter 22mm (pendant)  
16-18" adjustable rose gold chain  
Generously donated by Gavin Turk and True Rocks  
Image © True Rocks

### Win a limited edition wearable artwork by Gavin Turk

Gavin Turk and True Rocks have generously donated this limited edition rose gold necklace to support Macmillan. "Bitten" and signed by the artist, this rose gold Rich Tea Biscuit is quintessentially British and a perfect (wearable) accompaniment to any tea or coffee. The famous biscuit (the original edible version) was the prime ingredient in Prince Williams' wedding cake and declared "the lord of all biscuits!" by BBC presenter Terry Wogan.



## MAKE SURE NO ONE FACES CANCER ALONE IN GREATER LONDON

Population: **8.6 million**

**30,000** people in London are diagnosed with cancer every year.

In **2010** there were **203,100** people in London living with or beyond cancer.

By **2030**, it is estimated that the number of people living with cancer

will have risen to **405,800**. 25-30% of these cancer cases in London are diagnosed via an emergency route, rather than a GP referral.

With a unique demographic and a population which is continuing to rise, the cancer story in London reveals challenges which Macmillan needs your help to face.

## ART SALES

If you would like to purchase a work, please visit the sales desk in the entrance lobby to the West Wing of Somerset House. A Macmillan representative will assist you in making payment directly to the Artist.

Each Artist has kindly agreed to donate a Gift Aid eligible 50% of the sale to Macmillan Cancer Support once payment has been transferred from the Buyer. If you are unable to attend the exhibition but would like to purchase a work, please contact:

**Chrissy Baker**  
Special Events Manager  
Macmillan Cancer Support  
[artexhibition@macmillan.org.uk](mailto:artexhibition@macmillan.org.uk)  
0207 840 4800

## DELIVERY

Cadogan Tate will generously provide Buyers with free transportation and delivery of artwork within the M25.

For delivery outside of the M25, please contact **Colin Sullivan**, Fine Art Co-ordinator at Cadogan Tate for a bespoke quotation: [c.sullivan@cadogantate.com](mailto:c.sullivan@cadogantate.com) 020 8971 4305

The address for a personal collection is Cadogan Tate, Alpha House, 90A Durnsford Road, London SW19 8HQ.

Cadogan Tate also operates consolidated services weekly to Paris & Switzerland, fortnightly to Benelux and monthly to New York. All prices based on using a Cadogan Tate Fine Art vehicle & two Fine Art Handling Technicians, based on normal working hours on weekdays only, materials & special equipment, unpacking and installation all available subject to quotation.

## STORAGE

Following the exhibition, the Artwork will be transferred to storage at Cadogan Tate Fine Art in Wimbledon SW19 on Monday 14 September, where it will remain until the Buyer collects it or arranges delivery.

Storage at Cadogan Tate Fine Art will be at no cost until Monday 28 September. Following this date, the Buyer will incur storage costs direct with Cadogan Tate Fine Art at a rate of £50 + VAT per buyer per week. Please note: Cadogan Tate Fine Art will require 24 hours notice before collection and will charge a £35 + VAT handling fee for releasing the artwork after the 2 week Free Storage Period.

## CHECK-MATE SQUARED LIZ RIDEAL

An artist who made her name synonymous with the photo-booth in the 1980s, Rideal has agreed, in support of Macmillan, to return to the medium for the first time in 15 years despite the fact that these photo machines are now digital and not the analogue ones that she worked with in the past.

*Check-mate Squared* has the potential to involve 288 individual participants in the making of a 64 squared chess-board over the period of the exhibition. Choosing the specific backdrop for each portrait will determine whether the four shots on each strip will be used to make up a black or a white square. Ultimately, the individual portraits will contribute to the familiar chequer-board pattern bringing many individuals together in a supportive whole.



*Identity, 1985*  
by Liz Rideal  
Photographic collage  
200cm x 500cm  
© Liz Rideal / National Portrait Gallery, London

At the close of the exhibition the separate elements of the board will be dismantled, each strip will be signed by the artist and returned to the owner, as an authored work of art. A final photograph of the chessboard, as complete as it becomes over the 4 days, will accompany your signed photograph.

To participate, please find the Macmillan payment desk and a member of staff will help you produce your portrait. Please donate £20, with all proceeds directly funding Macmillan, and your image will become a *SHARED* element of *Check-mate Squared*.

### Photo-Me



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## FEATURING

STEPHEN CHAMBERS  
JAKE AND DINOS CHAPMAN  
ELOISE FORNIELES  
IDRIS KHAN  
ALASTAIR MACKIE  
ANNIE MORRIS  
HUMPHREY OCEAN  
LIZ RIDEAL  
GAVIN TURK  
BOUKE DE VRIES  
RICHARD WENTWORTH  
HUGO WILSON

### Message from the Chairman

On behalf of the Committee, we would like to thank the artists of *SHARED* for their generosity and Kathleen Soriano for her creative vision in our 9th year of the Macmillan De'Longhi Arts Programme - equally, we thank you, the public, for all your support in helping us raise vital funds for people affected by cancer.

### Dea Vanagan Arts Programme Committee Chair

### With special thanks to the Committee

Jonathan Burton, Paul Franklyn, Lindsey Hawkins, Emily Lennox, Amy Moyleaux, Melanie Morton, Ben Moore, Simon Rumley, Lee Sharrock, Richard Tomkinson, Jonathan Ziotolow

### With thanks to

Art Wars  
Cadogan Tate  
Clarion Communications  
De'Longhi  
Gavin Turk  
Groucho Club  
Kathleen Soriano  
Lea and Sandeman  
Lights of Soho  
Lisson Gallery  
London Art Fair  
Michelle D'Souza Fine Art  
Pallant House Gallery  
Paddle8  
Parafin  
Photo-Me  
Pin Drop Studios  
Quintessentially Ultravie  
Sean Kelly, NY  
Somerset House  
Sotheby's Institute  
The Arts Club  
The Cultivist  
Theresa Simon  
Thoburns  
True Rocks  
Victoria Miro  
Winston Wächter Fine Art, NY

## NO ONE SHOULD FACE CANCER ALONE

#MacSpecialEvent | #MacArt  
[artexhibition@macmillan.org.uk](mailto:artexhibition@macmillan.org.uk)

# SHARED

### Message from the Curator

Artists may well have to develop a single-mindedness and egocentric view of the world in order to achieve greatness, but we often forget their playfulness and generosity of spirit. With both playfulness and generosity in mind I challenged the artists featured in this exhibition to consider the unthinkable - the idea of splitting up for sale their precious, perfectly conceived works of art or installations. To their enormous credit they revelled in the irreverence of the concept and enjoyed the opportunity to consider things afresh.

In *SHARED*, I asked them to ponder the possibility of their work never being whole again - whilst at the same time trusting in the potential of a new community of co-owners, brought together through the purchase of the individual parts of their single work. In identifying a theme, it was important to bring together the right group of artists who would resonate with each other and who would allow me, as curator, to create a rhythm and pace within the exhibition overall.

*SHARED* revolutionizes the basic principle of art collecting and encourages a more 'democratic' and 'socialist' approach to ownership. It takes its inspiration in part from the work of artist Maurice Carlin whose *Temporary Custodians of Endless Pageless*, 2014, saw 40 custodians become temporary keepers of an individual piece of the larger 10x4 metre scroll. In *SHARED* our community of co-owners stand as individual buyers of unique pieces of art with their own distinct value yet, the value and meaning of those pieces of art become greater when the work is re-united as a whole.

The spirit of the exhibition was determined with Macmillan's Not Alone campaign very much in mind and I am grateful to the Macmillan De'Longhi Arts Programme Committee, and especially to its chair Dea Vanagan, for their championing of and support for the idea.

Ultimately however, my thanks go to all the artists who have responded so joyfully and enthusiastically to the project.

**Kathleen Soriano**  
Curator

# SHARED

STEPHEN  
CHAMBERS

IDRIS KHAN

ALASTAIR  
MACKIE

ANNIE  
MORRIS

HUMPHREY  
OCEAN

LIZ RIDEAL

BOUKE  
DE VRIES

RICHARD  
WENTWORTH

HUGO  
WILSON

RICHARD  
WILSON

RICHARD  
WILSON

JAKE AND DINOS CHAPMAN

ELOISE FORNIELES

GAVIN TRUK

WE ARE  
MACMILLAN.  
CANCER SUPPORT



Better Everyday

STEPHEN  
CHAMBERS

For some years now, Chambers has been making works on the subject of keyholes. His interest lies not only in the exercise of spying but also in the physical vulnerability that relates to the spyer, busy looking through the keyhole and unable to see who may be approaching from behind.

In his work, Chambers aims to develop a curiosity in the viewer, to seduce, to suggest ideas and thoughts, to evoke a sense of recognition in the imagination. Referring to the works as "the beginnings of possible endings", they are a feast for the imagination, exquisitely crafted and owing much to the early Renaissance frescoes that he visited across Italy when a young art student. Relying on flat planes of intense, seductive colour and pattern, their sheer beauty pulls us into his strange and complex world.

In the series, *Stealing Things*, the misbehaviour associated with spying is also transferred to the scenes depicted. Whilst they may be more 'polite' forms of theft, these portals nonetheless show scenes of mischief, drawing the viewer and the actors together in their impropriety.



**Bicycle Thief, 2015**  
39cm x 48cm  
Oil on Panel

*Stealing Things* is SHARED in six parts

*The Life and Loves of Casanova* undertakes a "visual explanation of a life that is initially seen to be known about, but is perhaps more labyrinthine than one might imagine."

An unusual, more literal approach for Chambers who is amused by the fact that we associate Casanova with conquest and philandering, whilst it is only part of the story as this well-known charmer also happened to invent the national lottery, attempted to be a concert violinist, practiced conjuring and even entered a seminary. For the exhibition, the artist has allowed the set of 13 prints to be broken in support of Macmillan.

Chambers' work hovers between abstract and figurative, minimal and decorative, where colourful images of figures are held in form of suspended animation. His work speaks of states of mind, behaviours and sensibilities which disrupt natural laws, such as gravity, and fashion a very personal poetic language.



**The Life & Loves of Casanova, 2014**

Etching with Chine Colle  
Unframed 34cm x 29cm  
Framed 39cm x 34cm  
Edition number 9/25

*The Life and Loves of Casanova* is SHARED in thirteen parts

IDRIS  
KHAN



**Stamp (detail), Set of 5**  
H27cm x L20cm x W10cm

*Khan's stamp stacks* will be SHARED in five parts

Drawing his inspiration from the history of art and music, as well as key philosophical and theological texts, Khan investigates memory, creativity and the layering of experience. His work relies on a continuous process of creating and erasing, or adding new layers whilst retaining traces of what has gone before.

Repetition and action have always been central to Khan's practice along with a restricted set of processes, almost meditative in their execution. Recently he has employed hand-made stamps, mounted with texts that are then stamped in densely overlaid geometric shapes onto the surface of paintings, paper, sculptures and wall drawings. The texts are drawn from the artist's own writings in response to classic art historical, philosophical and religious tracts.

The stacks of stamps that Khan has created here are fragments of his own writings, used to create his *Beyond the Black* series of paintings, inspired by his reading of Frederick Nietzsche's *The Birth of Tragedy*.

ALASTAIR  
MACKIE

In *Complex System*, cuttlefish bones collected from the beach are cut to conform to their regular underlying geometry of elongated hexagonals (while at the same time ensuring that the maximum amount of original material is retained) and assembled to form perfect minimalist works in minutely varying shades of white, making oblique reference to Robert Rymman's 'white' monochrome paintings of the 1960s. The growth rings that build up as the organism increases in size function as naturally generated 'brush marks'. Normally shown as a pair, one being the negative of the other. The substance and structure of the cuttlefish transformed into a perfect artefact of twenty-first century conceptual minimalist art.



**Complex System 178, Complex System 179 (detail), 2015**  
Cuttlebone, wood, glass  
118cm x 85cm x 5cm

*Complex System* is SHARED in two parts

The two oak tree boughs of (*Untitled*) oak have been stripped of bark and the thicker trunk ends fixed together with a classic carpenter's joint. The work writhes across the gallery floor, the unsettling malformation of its mirrored morphology a visual palindrome ending where it began, a philosophical short circuit, a tree with no trunk.



**Untitled oak (detail), 2013**  
Wood  
750cm x 200cm x 50cm

*Untitled oak* is SHARED in two parts

ANNIE  
MORRIS



**Stack 7 Caput Mortuum, 2015**  
92cm tall  
Plinth: 95cm tall  
Total: 187cm  
Base/plinth: 19cm x 19cm

**Stack 8 Cobalt Blue Pale, 2015 (pictured)**  
200cm tall  
Base: 26cm x 26cm  
Biggest ball: 30cm

**Stack 10 Copper Blue, 2015**  
326cm tall  
Base: 40cm x 40cm  
Biggest ball: 54cm

*This installation* is SHARED in three parts

Morris is best known for her work that combines obsessive drawing that is almost automatic in its process. Her love of the drawn line stems from an admiration of the work of Jean Cocteau and Paul Klee. However, Morris has stated that she does not feel attached to a singular medium, and prefers to characterize her work as "usually made up of lots of smaller pieces that come together to make one big piece."

Morris's installation for Macmillan achieves just that with the combination of one of her 'stitched' works, extracted from a larger whole work, and her joyful stacked sculptures. The sculptures are shaped with plaster and sand and then painted with raw pigment, variants of which are passionately sought out by Morris.

Her work with these forms began as a direct response to a stillbirth that Morris suffered some years ago. Today, she considers these impossibly balanced balls, vibrant and with a rich intensity of colour, to be stacks of hope.

HUMPHREY  
OCEAN



**From This We Can Tell, 2004**  
Set of twelve aquatints with an etched little page and an etched colophon page in red buckram solarizer box  
Paper size 33.4cm x 37.8cm  
Plate size 24cm x 30cm

*From This We Can Tell* is SHARED in twelve parts

"While I was working at the print studio on Long Island I was having breakfast at a café and was brought a particularly burnt and blackened English muffin. I held it up like an archaeologist and said "from this we can tell" and one of the people I was with said that's a good title for a novel. These are my first aquatints and for me as good a place as any to start was with images from my 'Dot Books'. They are sketchbooks but a bit more so, like printed books, except they are original ink drawings of random things that catch my eye. Working with the printer Maurice Payne, I drew with sugar lift directly onto copper plates the same size as the books and chose twelve for a set. I imagine they would bewilder a future archaeologist as much they do me now."

Usually sold as a complete boxed set of prints, Humphrey Ocean has uniquely, on this occasion, agreed to divide the works in support of Macmillan.

LIZ  
RIDEAL

Rideal's silks originated from the booth curtains of her early practice, mimicking the backdrops of painted full-length portraits by artists such as Van Dyck and Thomas Lawrence. Here liberated, her swathes of colour masquerade as rainbow ghosts within Baroque interiors, the trailing bursts of coloured chiffon representing the emotional energy of abstract brush marks, ambiguous anthropomorphic forms created by the chance encounter of movement and camera.

First confined within the miniature theatre of the photo booth then let free within the perfect geometry of Borromini's architecture her work plays with opposing textures and surface, seducing us with the elegance of the contours represented. A playful sense of spontaneous energy pervades the images, as the fabrics morph into apparently independent, near physical form, dancing their way through the formality of the architecture.



**From This We Can Tell** is SHARED in twelve parts

**Crypt Falconieri (Living dead IV), 2011/2014**  
Archival pigment print, Edition 1 of 3  
101.6cm x 76.2cm

**Freefall St. Paul's (check), 2013/2104**  
Archival pigment print, Edition 1 of 3  
101.6cm x 76.2cm

**Crypt Falconieri (Living dead I), 2011/2014**  
Archival pigment print, Edition 1 of 3  
101.6cm x 76.2cm

**Checkmate**  
Framed drawing  
69cm x 57cm

**Queen & King**  
Unique vintage analogue photo booth collage, framed  
66cm x 60cm

**Hand: Orange Drape**  
Unique vintage analogue photo booth collage, framed without glass.  
92cm x 70cm

**Queen of Hearts**  
Unique vintage analogue photo booth collage, framed without glass  
129cm x 77cm

**Palazzo Spada (Cat), 2009/2014**  
Archival pigment print, Edition 1 of 3  
101.6cm x 76.2 cm

**Ghost Drape, 2002**  
Unique vintage analogue photo booth collage, strips, framed  
44.5cm x 56cm

**Chelsea N.Y., 2001**  
unique vintage analogue photobooth collage, strips, framed  
44.5cm x 56cm

**Palazzo Spada (Pink Puff), 2008/2014**  
Archival pigment print, Edition 1 of 3  
76.2cm x 101.6cm

**Catch, 2000**  
Chromogenic print, Edition 1 of 3  
76.2cm x 101.6cm

**St. Ivo (La Sapienza), 2008/2014**  
Archival pigment print, Edition 1 of 3  
101.6cm x 76.2cm

BOUKE  
DE VRIES



**Fragments, 2015**  
Dibond, framed  
50cm x 50cm

**Reconstructed vase, 2015**  
Han dynasty earthenware vase and gold leaf  
33cm x 38cm

*Fragments* is SHARED in eight parts

Using his skills as a restorer, de Vries' 'exploded' artworks reclaim broken pots after their accidental trauma. Traditionally in his work, instead of reconstructing the fragments he deconstructs them, composing and collaging them anew, revelling in the elegance of the broken. Rather than hide the evidence of damage and loss, he emphasises their new status celebrating "the beauty of destruction".

For this exhibition de Vries has for the first time in his practice created an installation involving both photography and ceramic. Contrary to his usual style, he has reconstructed the fragments, delicately piecing them together with the precious gold vein that dances across the surface of the pot. The history of the work is reflected in the photographs of the individual shards, lost in their singularity as if waiting to come together once more in the final piece.

Also on display, a more familiar de Vries piece of a smashed 18th century Chinese porcelain plate, the shards gently cradled by the ghostly presence of its former self sitting beneath.



**Memory Plate, 2015**  
18th century Chinese porcelain and glass  
Diameter: 37.5cm x 6cm

*Memory Plate* is SHARED in twelve parts

RICHARD  
WENTWORTH



**Pace**  
Timber, glass, mirror  
Dimensions variable  
Each piece approx 125cm x 30cm x 20cm

*Pace* is SHARED in three parts

Wentworth has always been known for the way his sculptures talk to gravity. He is part of a long line of artists who have tested the physics of objects in space. His sculpture stands as a foil to a vast compendial artwork known as *Making Do and Getting By* (Koenig Books late 2015). Wentworth is also known for the exhibitions he has organized as well as his involvements with several important art schools (Goldsmiths, Ruskin, and Royal College).

Construction and architecture have been consistent interests for Wentworth and *Pace*, exhibited here, typically asks questions about point of view, security and perception. Wentworth has often remarked that "suspension of belief" is the centre of gravity for all cultural experience. With his sculptural arrangement of walking sticks he is not only able to suspend our belief in their functionality but encourages the viewer to reflect on the relationship between sculpture and architecture.

HUGO  
WILSON

Evoking the old master paintings of Peter Paul Rubens and George Stubbs, Hugo Wilson interrogates ideological structures and weaves his extensive knowledge of history, belief systems, literature and popular culture into the rich tones of his artistic practice.

The works exhibited in *SHARED* were at one time a single image depicting a scene of anthropomorphised animals that seemingly appear to be preparing for battle or fighting off a hunt. Known for large-scale paintings, here Wilson's 150 x 180cm panel has been severed into parts and placed in their original orientation. Nothing remains of the discarded segments, only traces of how they once connected through the group of paintings showing an intimate view of the key players: including an ape, koala, badger and suggestions of sumptuous billowing drapery.



Hugo Wilson's contribution is a new multi-part work related to his ongoing series of *Hunt* paintings.

*Details of how the work is SHARED to be confirmed.*

RICHARD  
WILSON



**1513: A Ships' Opera - Thames Festival (detail), 2013**  
Collage, ink, pastel and pencil on paper  
101.5cm x 43cm, each part is approx 20cm x 43cm

*1513: A Ships' Opera - Thames Festival is SHARED in five parts*

Additional works include drawings and scores from the Bow Gamelan Ensemble and 1513: A Ships' Opera.

In September 2013, the Royal Academician Richard Wilson organised a gathering of boats, tugs and river vessels, with their whistles, sirens, guns and foghorns, to perform *1513: A Ship's Opera* on the River Thames. A body of his related 'soundwork' drawings are on display alongside his original score for the opera. His more literal interpretation of shared ownership has seen him slice the original work in its mount and frame into 5 sections, as one might expect from someone more traditionally associated with the physicality of sculpture.

"The miracle of the 5 loaves and 2 fishes played out through a contemporary art charity exhibition. Great idea to take one work and distribute it to some, with all the possibility of a future reuniting as a special occasion. It's exciting to be involved with unusual ideas when it comes to charity fundraising initiatives with a twist."

ELOISE  
FORNIELES

Performance artist Eloise Fornieles has collaborated with De Longhi to explore the notion of communal storytelling and shared ownership combined. For *SHARED*, she will interact by writing on the coffee glasses that collectively will form one conceptual work. Fornieles' bespoke glasses will be available for purchase by donation, with all proceeds going to Macmillan.



If you would like to purchase a work and support Macmillan, please visit the sales desk in the entrance lobby to the West Wing of Somerset House or contact **Chrissy Baker** on **0207 840 4800** [artexhibition@macmillan.org.uk](mailto:artexhibition@macmillan.org.uk)