



**THE
FUTURE
DEMANDS
YOUR
PARTICIPATION**

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British Council Art Collection at the British Consulate General New York City



About the British Council Art Collection

For more than 60 years the British Council has been collecting works of art, craft and design to promote the achievements of leading British artists abroad. The Collection, which started in the late 1930s, with a modest group of works on paper, has now grown to include more than 8000 artworks including paintings, prints, drawings, photography, sculpture, installations and video works. The Collection has no permanent gallery and has often been referred to as a 'Museum Without Walls'.

Artworks from the Collection are used to create exhibitions for the Visual Arts Department's international touring exhibition programme which encompasses both solo and group exhibitions exploring the inventiveness and range of British artistic practice developed in the 20th and 21st centuries.

Artworks from the Collection are also made available on loan to major museum and gallery exhibitions around the world. A hard working resource, over 50 per cent of the Collection is out on exhibition or loan at any one time.

For further details regarding the British Council Collection please visit our website at www.britishcouncil.org/visualarts

Enquiries may be sent to visual.arts@britishcouncil.org



Welcome from the British Consul General

Welcome to the British Consulate General in New York!

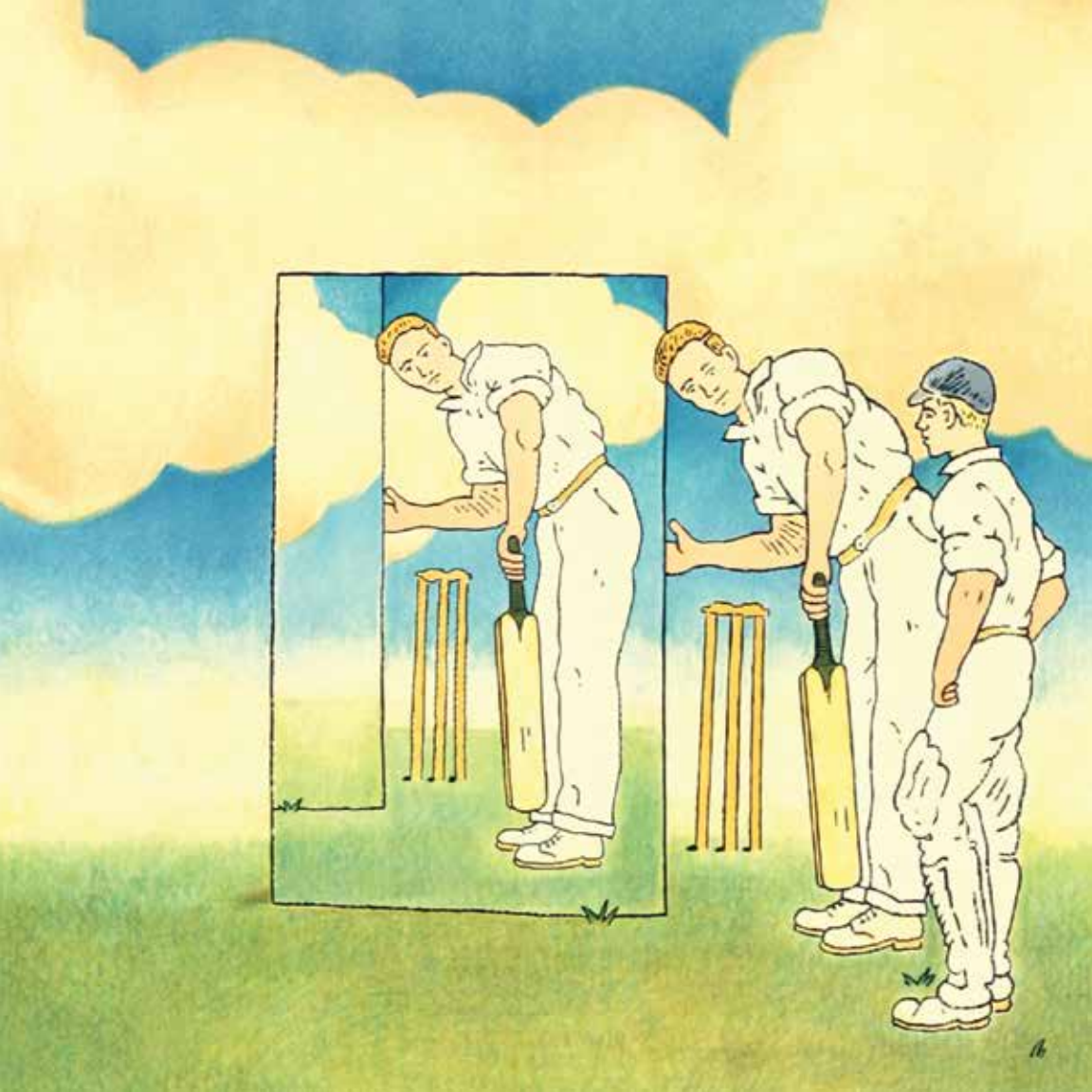
The Consulate handles the UK's political, commercial, cultural, security and economic interests in our consular region (New York, New Jersey, Pennsylvania, and Fairfield County, Connecticut), and through our work we host public events. Thanks to the British Council, these events are now a chance for members of the public to enjoy some of the best of British art.

We're extremely happy to share our office with the British Council. Sharing space means sharing ideas, and we collaborate frequently with the British Council on cultural relations work, particularly in the arts and higher education.

We hope you enjoy the artwork you'll see on your visit to the Consulate, curated by the British Council from their extensive art collection. I'm delighted to be able to share with you these multimedia pieces, which represent much of what's GREAT in British contemporary art.

I look forward to seeing you at future events.

Danny Lopez, Her Majesty's Consul General, New York



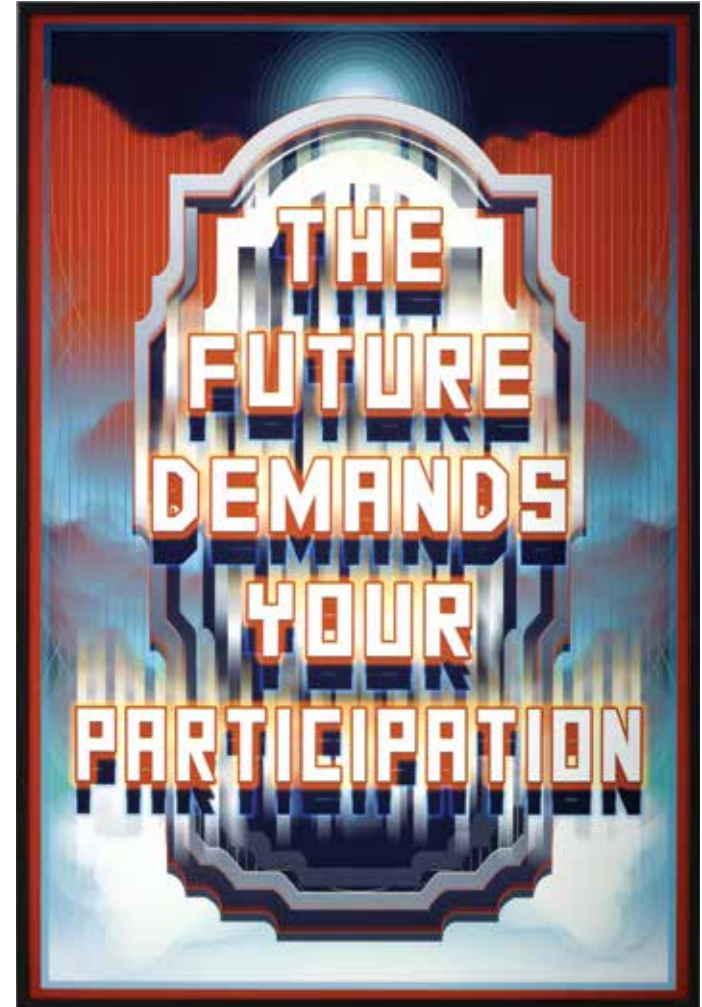
Detail: Glen Baxter—Glen Baxter Presents *Mr. Unwin*

British Council Art Collection at the British Consulate General New York City

Mark Titchner, *The Future Demands your Participation* (2005)

Mark Titchner was born in Luton in 1973 and studied at Central St Martins College of Art and Design. He was nominated for the Turner Prize in 2006 and has exhibited widely in the UK and Europe.

Titchner's work explores faith and belief systems, a central feature being fragments of found text which are presented as bold typographic slogans. Originally drawn from corporate manifestos, adverts, song lyrics and philosophy, these words acquire new emphasis outside of their original context, calling the viewer to motivational action or reflection. Conversely, by playing with the alluring glow of light and dazzling graphic design, Titchner parodies a moth-like attraction to corporate advertising and a tendency to put faith in constructs that may prove to be deceptive.





Mark Wallinger, *The Bottom Line* (1986)

Mark Wallinger was born in Chigwell, England in 1959. He studied at Chelsea School of Art and Goldsmiths College, London. He was nominated for the Turner Prize in 1995 and won the award in 2007. He represented Britain at the 49th Venice Biennale in 2001.

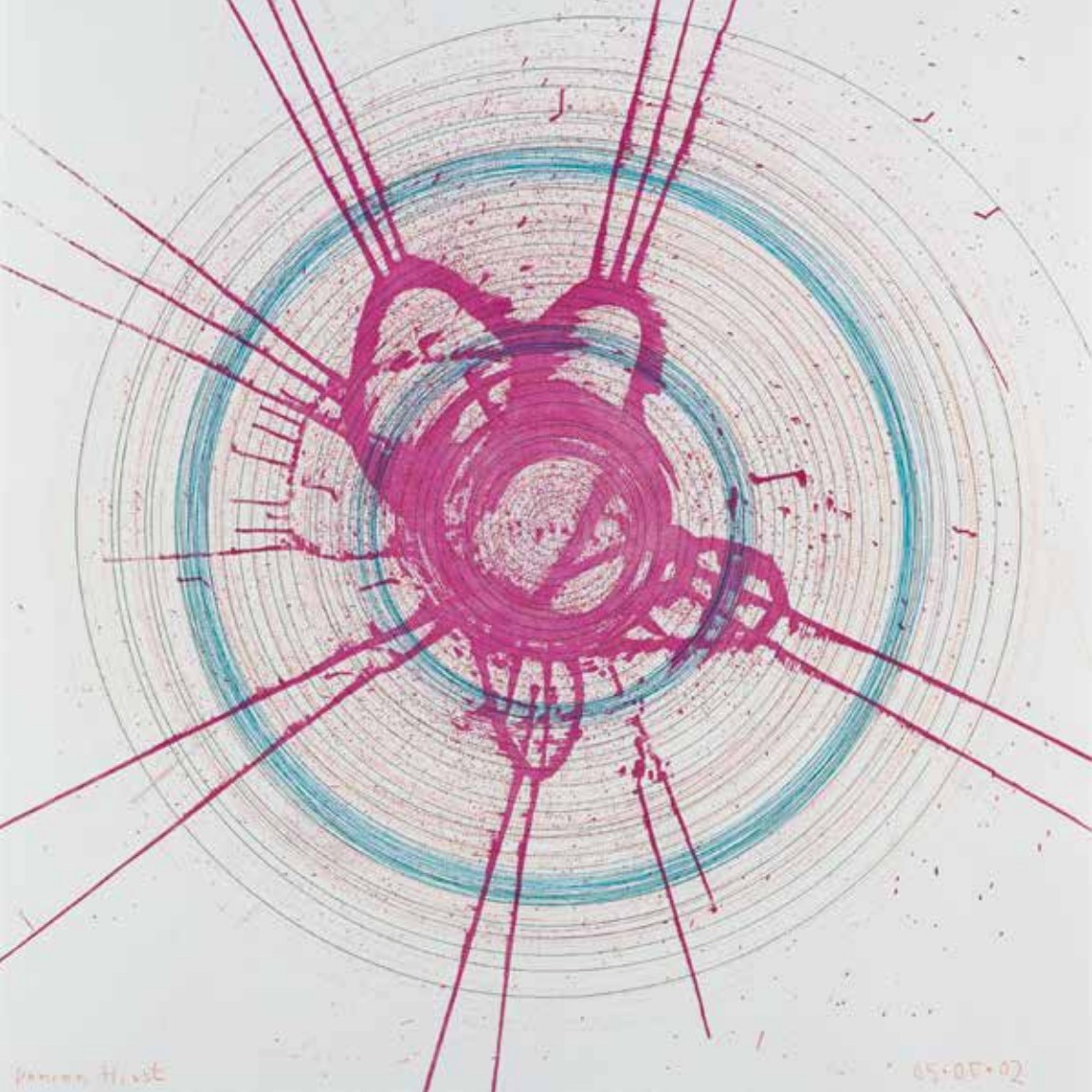
Wallinger's diverse practice encompasses painting, video installations, sculpture and readymade objects which explore a contemporary British relationship to national pride, faith, politics and history. This work, from 1986, juxtaposes rural and urban images of Britain that are placed to reflect one another but actually present very different scenes. The idyllic, picture-postcard style is blighted by an abstracted red smear which suggests the way that our memories and ideals can become conflicted, skewed and rose tinted as time passes.

John Kindness, *Doctors and Patience* (1990)

John Kindness was born in Belfast, Northern Ireland in 1951 and studied at The Belfast College of Art. He works in a variety of media and often contrasts materials, images and references in an unusual and humorous way.

During the early 1990's, Kindness produced a series of works titled *Treasures of New York*, inspired by his time living in the city. Scenes from contemporary life—such as a trip to the gym or a stint in the doctor's waiting room—are reproduced in the style of ancient Athenian ceramics and painted onto garbage cans and panels from yellow taxis, equating the significance and stature of contemporary life with that of classical times.



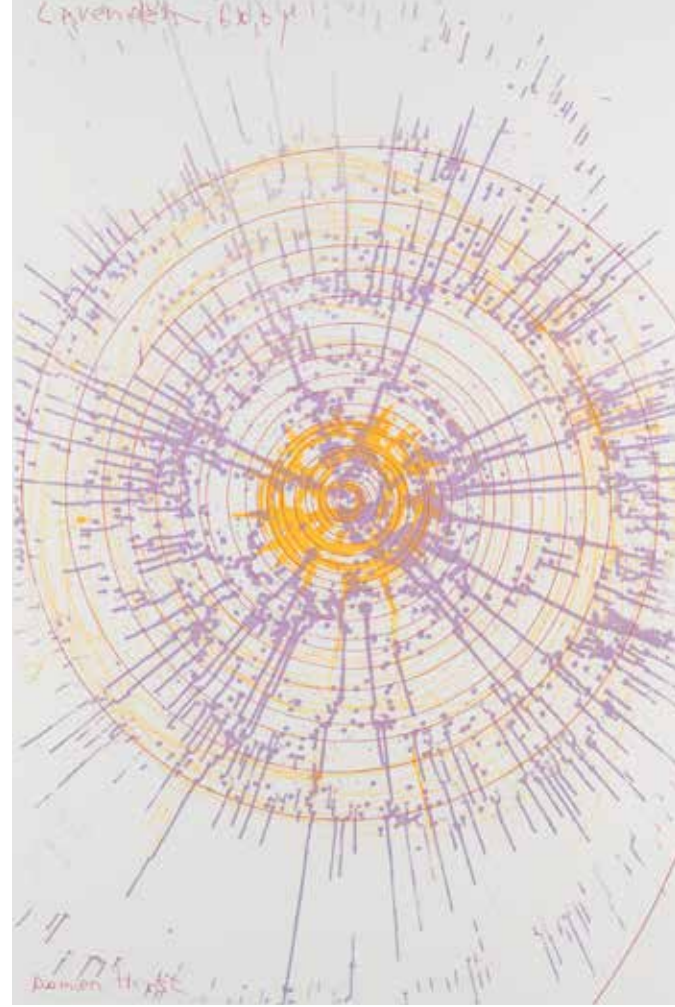
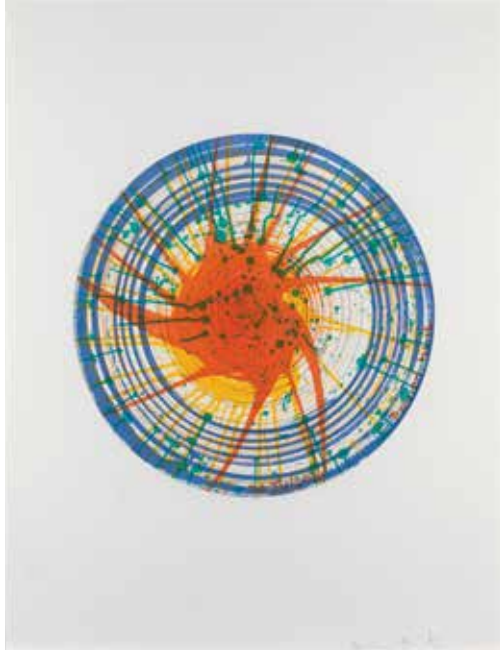
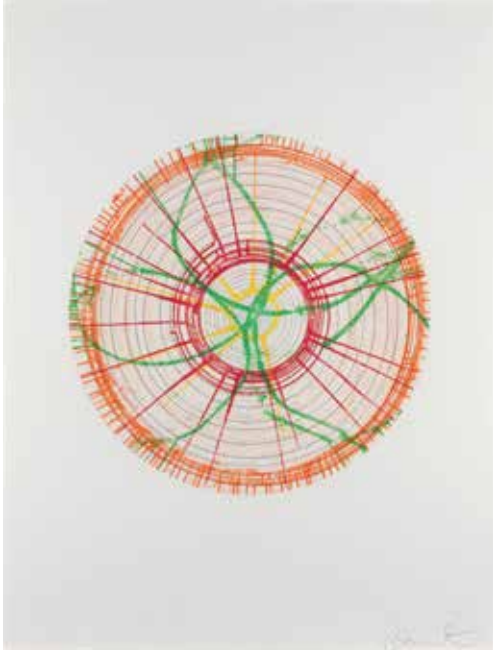


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Damien Hirst, *Global-a-go-go for Joe, Liberty, Round & Lavender Baby* (2002)

Damien Hirst was born in Bristol. He studied at Jacob Kramer College of Art in Leeds and at Goldsmiths College, London. He curated the now legendary exhibition *Freeze* in 1988 and is perhaps the best known and most successful of the Young British Artist generation.

Hirst's work spans many different media, employing both organic and manmade ephemera such as pharmaceuticals, raw meat, butterflies and shells to explore our understanding of global consumerism, nature, life and death. Order and repetition are recurrent themes in his work and the 'spot' and 'spin' paintings have a mass produced quality for which a simple production process is carried out countless times with minimal adjustments. These works are from the portfolio *In a Spin: The Action of the World on Things*; their throw away titles—some which are the lyrics from popular songs—add to a sense of commodification and aesthetic simplicity.



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Eyv Saunders, *Floral Check Shopper Bag* and *Flower Arrangement Handy Bag* (1999)

Eyv Saunders was born in Stockton-On-Tees in 1974; she studied at Cleveland College of Arts and Design and the Bolton Institute, specialising in interior textiles, floor coverings and surface patterns.

During her studies, Saunders became interested in the technique of hand hooking, a craft in which rugs are made by pulling loops of yarn or fabric through a stiff woven base using a crochet hook. After working with traditional materials, she then began to experiment with found objects such as pan scourers, metallic foil and carrier bags which created an interesting texture akin to feathers or tissue paper.

These bags are an example of a traditional technique made contemporary through the use of modern fabrics, a process which transforms an environmentally unsound material into something vibrant and ornate.





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Tracey Emin, *Mad Tracey from Margate* (1997), *My Beautiful Legs* (1997), *Birds* (2011)

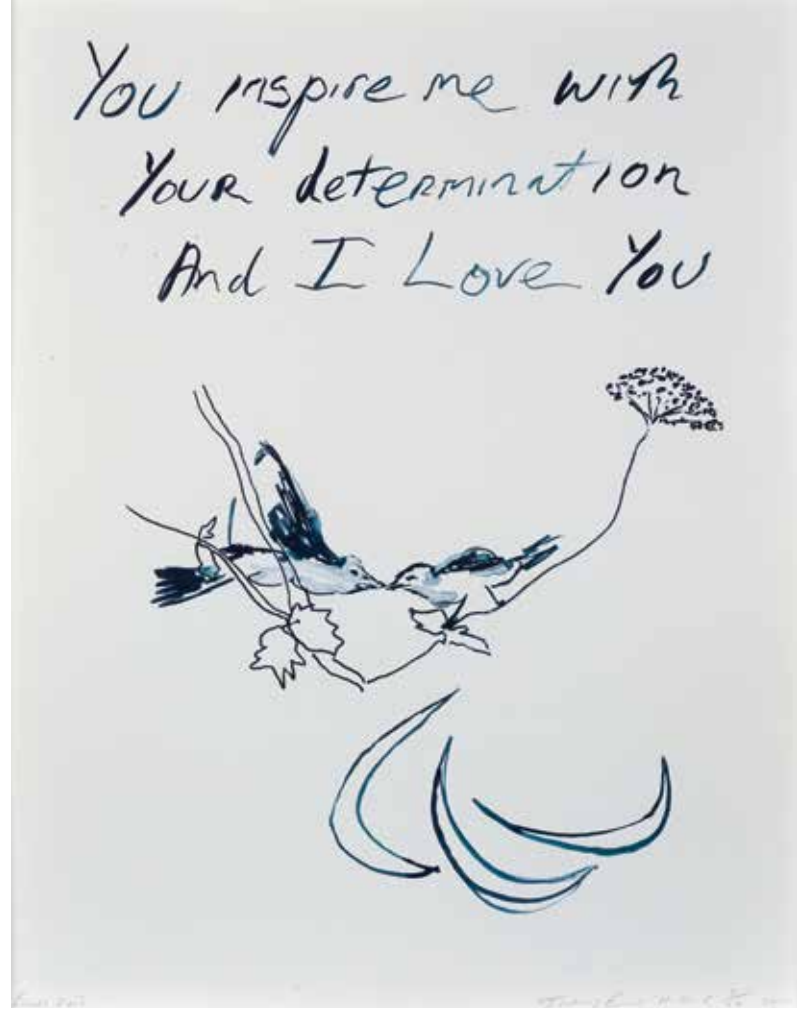
Tracey Emin was born in 1963 in Croydon, but grew up in the seaside town of Margate. She gained notoriety as one of the Young British Artists in the early 1990s and has since become one of the most famous female artists to emerge from the UK. In 2007 she represented Britain at the Venice Biennale and was made a Royal Academician.

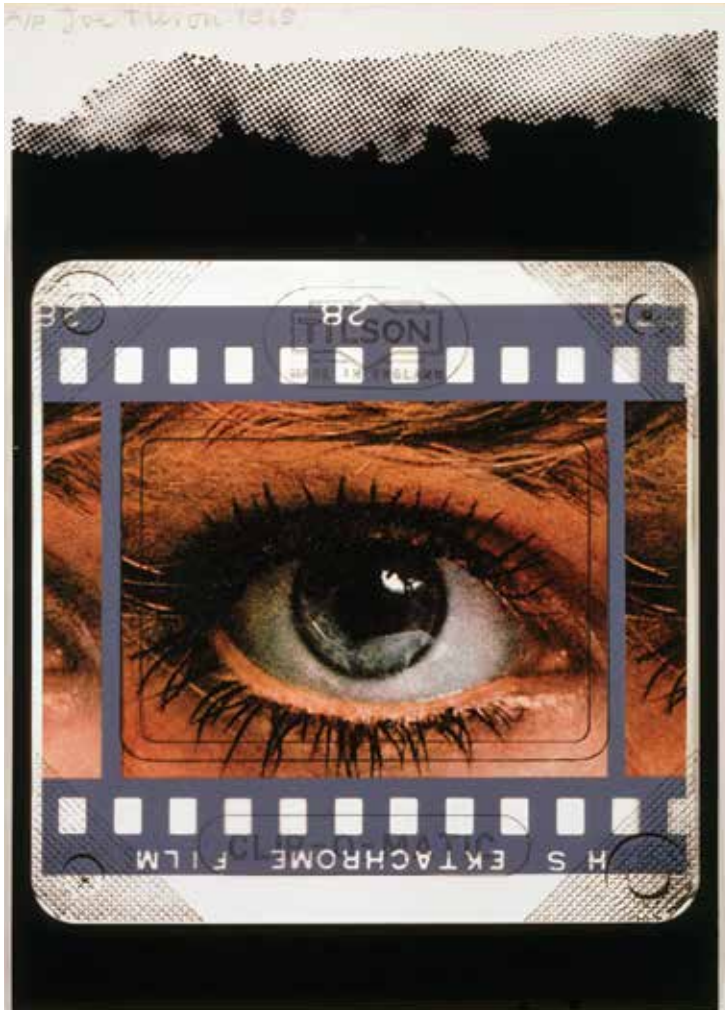
Her practice encompasses painting, sculpture, video and installations, all with an intensely personal touch that strongly focuses on the artist's body, autobiography and confession. She states, "I am interested in life; art for me should be an experience."

In her delicate drawings, Emin often couples representations of her body with birds, flowers and messages which can be either affirming or self-deprecating. The ubiquitous use of the colour blue suggesting the melancholic mood of her reflections.



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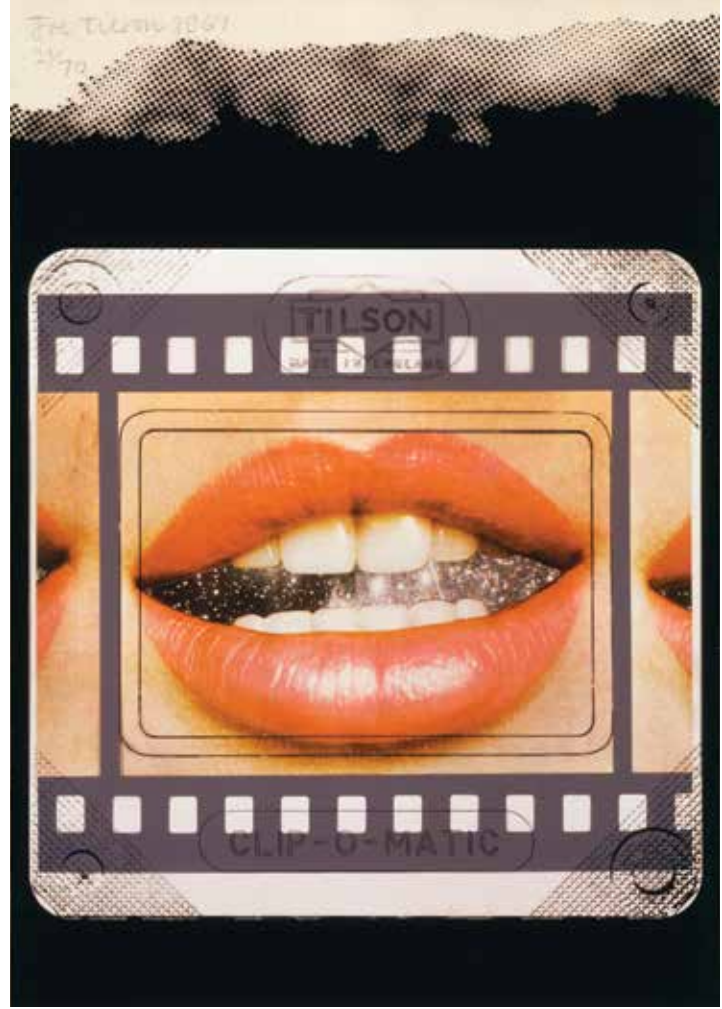
Joe Tilson, *Clip-o-Matic: Eye* (1969); *Clip-o-Matic: Empire State Building* (1967); *Rainbow Grill* (1965); *Clip-o-Matic: Lips* (1967).

Joe Tilson was born in London in 1928. He studied at St Martin's School of Art and was associated with the British Pop Art movement; by the mid-1960s, Tilson had begun making 'three-dimensional' prints, which were created on plastic and incorporated collaged ephemera such as match-books, that he had gathered on his travels.

These three, multi layered screen-prints are from a series called *Transparency* for which Tilson created collages, printed onto acetate and metalized sheets. The images resemble hugely enlarged 35mm slides and capture a mood that is permeated by the instantaneous glamour of pop-culture, dominant in the 1960s.



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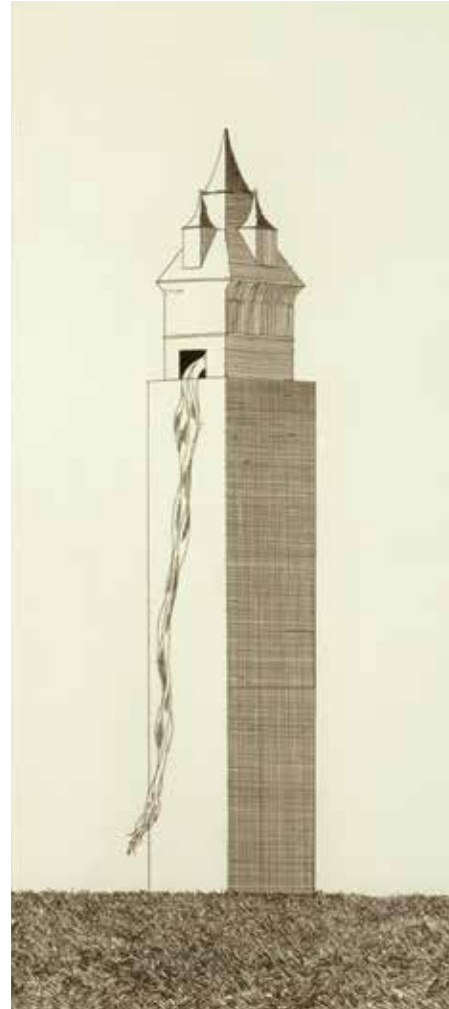


David Hockney, *The Tower Had One Window* and *Inside the Castle* from 'Illustrations for Six Fairy Tales From the Brothers Grimm' (1969)

David Hockney was born in Bradford in 1937. He studied at the local art college and then at the Royal College of Art in London. His career was launched on the crest of the Pop Art wave and his paintings—capturing the bright, insouciant hues of Californian life in the late 1960's—have become iconic.

Hockney's work has moved through a wide range of styles and the artist continues to be fascinated by new techniques and materials; his most recent series of drawings were created using an i-pad app. *Illustrations for Six Fairy Tales from the Brothers Grimm*, constitutes Hockney's most ambitious printmaking project and features 80 etchings in total. The drawings were made directly onto copper etching plates, creating a characterful spontaneity in the detail.

©David Hockney





Clare Goddard, *Recycled Tea-bag Handbag & Recycled Tea-bag Tag Wall Piece* (1999)

Clare Goddard was born in 1967. She trained at Loughborough College of Art, Gerrit Rietveld Academy in Amsterdam and the Royal College of Art in London.

At the start of her career, Goddard worked predominantly with freely available recycled materials which enabled her to experiment. Despite now having access to more expensive fabrics, she cites environmental issues as the dominant concern of her work, preferring the unusual qualities and narratives of recycled materials; their marks, stains, scratches and tears all bringing a uniqueness absent in newer things.

These works employ the ubiquitous and wholly British object of the Tea Bag, revealing a surprising range of textures, colours and patterns in both their used and packaged form and giving them new life as design objects.

Conrad Atkinson, *Thanx Andy* (1988)

Conrad Atkinson was born in West Cumbria in 1940. He gained degrees from Carlisle College of Art, the Royal Academy, London and Liverpool College of Art where he once bought an easel from fellow student, John Lennon.

Atkinson's childhood was steeped in politics. His grandfather was involved in the Independent Labour Party in the 1930s and acted as a political agent for the miners; Atkinson himself took part in student protests in 1968 and began to see the possibilities of painting as a political act.

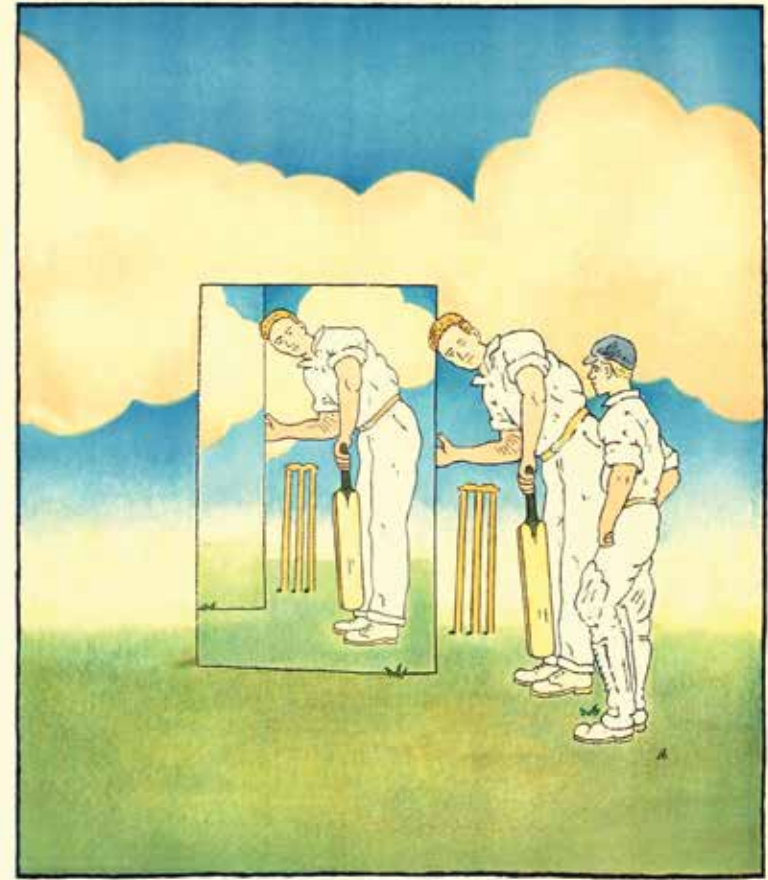
Speaking directly to media representations of society, Atkinson uses everyday objects and imagery relating to TV and Radio, often painting over newspaper text, to suggest the idea of voices being silenced. This work is from a series which speak to behemoths of experimental art, in this case, the American artist Andy Warhol.



Glen Baxter—Glen Baxter Presents *Mr. Unwin, The Fourth Time, Brenda, Sunset* (1984)

The cartoonist Glen Baxter was born in Leeds in 1944. He trained at the Leeds College for Art and became popular for his surreal and absurd narrative drawings which have been widely exhibited and published in magazines including *The New Yorker* and *Vanity Fair*.

His comic vignettes are presented in a style reminiscent of pulp fiction; classic, precise drawings—which depict seemingly innocuous storybook images—are under-cut with witty captions that gently mock high culture and reveal a darker, cheekier side to the action.



MR UNWIN OFTEN GAVE ME ADVICE ON HOW
TO DISTRACT THE BOWLER



IT WAS THE FOURTH TIME THAT DADDY HAD
FALLEN FOR THE EXPLODING FORK ROUTINE...



"I SENSED THAT BRENDA WAS TRYING
TO IMPRESS ME..."



HE SEEMED TO BE POINTING TO A BADLY PRINTED SUNSET



R · M · S · P NEW YORK SERVICE

THE ROYAL MAIL STEAM PACKET CO
ATLANTIC HOUSE MOORGATE LONDON E.C.2

Frederick Herrick, *RMSP New York Service* (1921); Austin Cooper, *Royal Mail Europe to New York* (1922); Horace Taylor, *Royal Mail line to New York* (c.1920-25).

These posters form part of a large bequest made to the British Council Collection by Alan Maybe. The bulk of the collection covers the first half of the 20th century and includes works by both commercial artists and fine artists such as Paul Nash and Ben Nicholson. Alongside promotional materials—created for London Transport and 1960s rock concerts—the Maybe Collection contains these beautiful illustrated prints advertising transatlantic steam crossings in the early 1920s.

Canadian born Austin Cooper worked extensively for London Transport and created poster graphics for museum exhibitions and other attractions in the capital; Frederick Herrick was Head of Studio at the Baynard Press, a printing company that pioneered the use of photolithography, and London born Horace Taylor began his career as a stage designer before working extensively for London Underground and the Empire Marketing Board.

Further information about the Maybe Collection is available on the visual arts website.



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About the British Council

The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. Our 7,000 staff in over 100 countries work with thousands of professionals and policy makers and millions of people every year through English, arts, education and society programs.

The British Council was founded in 1934 and incorporated by Royal Charter in 1940. We are a public corporation, a charity and an executive non-departmental public body with operational independence from the UK government. The British Council in the United States works in strategic partnership with the Friends of the British Council USA, a 501 (c)(3) organization. We re-energize the transatlantic relationship and partner with US-based organizations to work on shared agendas worldwide.

A quarter of British Council funding comes from a UK government grant, and we earn the rest from services which customers pay for, education and development contracts we bid for, and from partnerships. For more information, please visit www.britishcouncil.org/usa. You can also keep in touch with the British Council on Twitter @usabritish and www.facebook.com/britishcouncilusa.

Special Thanks

This exhibition at the British Consulate General in New York was curated and organized by Salette Gressett, Arts Manager for British Council in the US.

The exhibition would not be possible without: the expert knowledge and support of Diana Eccles, Head of the British Council Collection; the enthusiasm of Deputy Consul General Nick Astbury and Consul General Danny Lopez in leading a dynamic workplace; Cassie Farrelly for making seamless all technical requirements; and above all, the artists whose works the British Council is proud to include in the Collection. While British Council owns the works, the artists retain copyright and all attempts have been made to obtain their permissions for use in this publication.

Detail: Horace Taylor, *Royal Mail line to New York*

