



Crusaid

ARTAID
2002 —
supported by **Bloomberg**

Cover: *Interior, Night* (detail) – Howard Hodgkin



17 October –
02 November 2002

at Bloomberg Space
50 Finsbury Square
London EC2A 1HD
Open Tuesday – Saturday
11.00am – 6.00pm

ARTAID
2002 –
supported by **Bloomberg**



Pick me (detail), auction 20
Richard Curren

CRUSAID

ARTAID
03 -

We are very fortunate indeed to be able to show ARTAID 2002 in Bloomberg Space – a spectacular location – and our sincere gratitude goes to this year's ARTAID sponsor, Bloomberg, and to the many leading contemporary artists whose generosity and support have made this exhibition possible.

As you view the artworks in the ARTAID 2002 exhibition, the fight against HIV and AIDS can seem remote.

Please be assured that it is the money raised via unique occasions such as this that allows Crusaid to distribute funding both in the UK and internationally – funding that does make a difference. In the UK alone, we are seeing the highest incidence of infections since records began and we are faced with an unprecedented global pandemic.

With the funds raised from ARTAID 2002, we shall continue as the main supporter of The National Hardship Fund,

targeting those most in need in the UK.

We shall fund innovative educational programmes and provide grants to over fifty HIV/AIDS programmes annually.

We shall establish examples of best practice in the international arena, such as the funding of a clinic in a Cape Town township to provide anti-retroviral support to adults and children.

We do hope you feel inspired to purchase one of the highly collectable works in ARTAID 2002 – and you can feel confident in the knowledge that the art you buy will not only provide years of pleasure, but will clearly help us to make a real difference.

Iain Renwick, Chairman, Crusaid

AIDS – THE GREATEST CHALLENGE OF THE 21ST CENTURY

In only 20 years, AIDS has become the worst epidemic that mankind has ever known, surpassing all predictions, killing more people than all of the 20th century's wars and disasters combined, and causing immeasurable suffering all over the globe today.

ARTAID
04 –

A Growing Epidemic in the UK

Here in the UK, the HIV epidemic is quietly gathering steam. Though improved treatments have chased AIDS off the front pages, HIV transmission has continued and accelerated: in 2001 more people were newly diagnosed

HIV-positive in the UK than in any previous year of the epidemic, and for the third year running the majority were heterosexual. Meanwhile, each year 10% more people are struggling to live with HIV in the UK,

to deal with the complications and side-effects of medication, to fight off opportunistic infections, to stay in work or try to subsist on benefits, and to withstand the stigma and discrimination that still accompanies AIDS.

A Global Catastrophe of Unprecedented Proportions

Meanwhile, around the world, HIV/AIDS has become by far the world's most lethal infectious disease, killing over 20 million people already.

In 2001:
– 40 million men, women and children were living with HIV/AIDS;
– 5 million people were newly infected;
– 3 million people died of AIDS;
– 14 million children had been orphaned by AIDS.

Much Can Be Done

And yet, there is hope. Proven, inexpensive methods can prevent the spread of HIV. Life-saving treatment can be purchased in many developing countries for less than £1 a day.

The epidemic can be turned around. But every one of us must play our part. If each person in the developed world gave just £10 a year, AIDS could be conquered.



ARTAID
05 –

Crusaid is the national fundraising charity for HIV and AIDS. Over the past 16 years we have raised over £22 million through events such as ARTAID and through generous gifts and legacies from over 40,000 supporters.

CRUSAID – WORKS

When you buy a work at ARTAID 2002 all profit goes directly to supporting vital projects in the UK and the developing world, such as:

– The National Hardship Fund which pays for basic necessities for over 3,000 HIV-infected people each year struggling to live in dire poverty in the UK;

– The Hannan Crusaid Clinic, South Africa's first public community clinic providing life-saving combination therapy to those in need;

– Pioneering projects throughout the UK to help care for people with HIV and to educate young people so they can protect themselves from the virus;

– HIV education, prevention and care projects from Burkino Faso to the Philippines and from Ecuador to Zambia which make a real difference alleviating suffering and turning the tide of the epidemic;

– The all-important drive to find a preventative vaccine for AIDS to end this terrible epidemic once and for all.

If you would like to find out how you can help in this vital work, call me on 020 7833 3939 or e-mail james@crusaid.org.uk. Whether through attending Crusaid's events, volunteering, making a gift, setting up a standing order or leaving a legacy, we all have a part to play in the fight against AIDS.

Dr James Deutsch, Chief Executive, Crusaid



Bloomberg London office

BLOOMBERG

For more information about Bloomberg:
Tel: +44 20 7330 7500
Web site: www.bloomberg.com

ARTAID
07 -

Bloomberg is proud to sponsor ARTAID 2002, an exciting initiative that brings together established and emerging international artists in aid of a major medical and humanitarian cause.

As a global, multimedia financial news and information company, Bloomberg is dedicated to reaching new audiences across cultural and geographical boundaries. We have established a significant reputation for supporting a wide range of arts projects and charities and are delighted to bring together these elements to help Crusaid raise awareness and funds for its fight against AIDS. Bloomberg is a company that values people, and our philanthropy programme aims

to enrich the community and engage our employees and clients in challenging new areas. For this reason, we are particularly pleased to be holding the ARTAID 2002 exhibition at Bloomberg Space, a contemporary public art gallery situated in the heart of our European headquarters in London.

We are delighted to collaborate with the artists, Sheilagh Tennant and Crusaid to help ARTAID 2002 reach as many people as possible.

Following the success of previous shows, ARTAID 2002, will be the 3rd ARTAID biennial contemporary art exhibition.

Many of the artists are either current or past major award winners and, as you will see, the work we are showing in the exhibition displays a remarkable diversity.

This year, if you discover a work you are particularly interested in has already sold, please contact us and we will try to find an acceptable alternative work by the same artist.

ARTAID
08 -

For further information regarding any of the artists or their work, please contact Sheilagh Tennant on:

tel: 020 7240 4471
e-mail: artaid@crusaid.org.uk

CRAIGIE AITCHISON. DAVID AUSTEN. FIONA BANNER. DAVID BEGBIE. TOM BELL. TONY BEVAN. DAVID BOWIE. BOYD AND EVANS. PHIL BRAHAM. MARTYN BREWSTER. CHRIS BUCKLOW. DUNCAN BULLEN. ELLEN CANTOR. ROB AND NICK CARTER. LUKE CAULFIELD. DANIEL CHADWICK. HSU CHIEN. KEITH COVENTRY. MICHAEL CRAIG-MARTIN. RICHARD CUERDEN. KEN CURRIE. FELIM EGAN. TRACEY EMIN. SIMON ENGLISH. RAINER FETTING. GRAHAM FLACK. LAURA FORD. TERRY FROST. MAGGI HAMBLING. BILL HENDERSON. HOWARD HODGKIN. PETER HOWSON. GARY HUME. CALLUM INNES. BILL JACKLIN. HOLLY JOHNSON. ALISON LAMBERT. LANGLANDS & BELL. PAUL MCDEVITT. MARTIN MCGINN. JANICE MCNAB. DAVID MACH. MARTA MARCE. OLIVER MARSDEN. JASON MARTIN. CHARLIE NICHOLSON. JONATHAN OWEN. GRAYSON PERRY. PAULA REGO. MARK WALLINGER. TOMAS WATSON. JONATHAN YEO. EMILY YOUNG.

ARTAID
09 -



CRAIGIE AITCHISON Crucifixion

1999/2000 – oil on canvas – 50.8 x 40.6 cm

Several themes feature strongly in Craigie Aitchison's work. One is his use of coloured models, perhaps best represented by the series of nudes, portraits and still life work of Gorgone Macaulay. Another is the crucifixion, an image to which he has returned throughout his creative life. The most salient feature of his work is a formal austerity that contrasts with a bold, almost Mediterranean intensity of colour. His work can be found in many collections including the Tate, London, the Jerwood Foundation, London and the Scottish National Gallery of Modern Art, Edinburgh. In 2003, in conjunction with Timothy Taylor Gallery, London, he will be given the Sackler rooms at the Royal Academy for a special show of his work.



DAVID AUSTEN Untitled

2002 – oil on sized linen – 25 x 25 cm

David Austen's paintings move from the abstract to the representational. His diverse sources range from ancient Egypt, vintage photography and modern poetry. His work is emotive in mood, high in craft and dense in colour and elegant form. He is regarded as one of the most distinctive and accomplished painters of his generation. He has exhibited extensively at home and abroad with solo shows in Los Angeles, Sydney, Stuttgart and Amsterdam, as well as the Serpentine Gallery, London and Edinburgh's Inverleith House.



FIONA BANNER Arsewoman Pink and Blue

2000 – one off silkscreen print – 150 x 150 cm

Fiona Banner explores language, verbal and written, dumb and communicative, excessive, stripped bare. *Arsewoman Pink and Blue* is one in a series of works that describes porn films, imaginary or real. Alluring but also repulsive, overloaded with ink, the words ooze or blow out, as if they cannot contain the excess of the language. Fiona Banner has been nominated for the Turner Prize 2002. Recent solo shows include *Your Plumb is My Lap*, DCA, Dundee, and NAK, Aachen, and *How about Face*, Frith Street Gallery, London. Her recently published book *Banner* is now available.

ARTAUD
10 –



DAVID BEGBIE Brace

2002 – sculpture in steel mesh – 50 x 35.5 x 13 cm

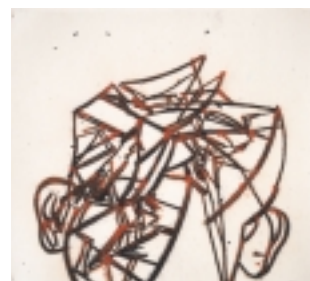
David Begbie studied at Winchester School of Art, Gloucestershire College of Art and Design, the Slade School of Sculpture and University College London, where he discovered his unique medium. He has exhibited internationally in the USA, Australia, Canada, Singapore, and throughout Europe. He has undertaken a number of prestigious commissions both corporate and public and his work is in many private and public collections including national galleries in Italy, Holland, Australia and Canada.



TOM BELL Untitled

2002 – cast aluminium with nickel plate – 54 x 50 x 25 cm

Tom Bell is a sculptor, based in New York, who works in various materials, including aluminium, resin, fibreglass, bronze and glass. His works on paper consist of prints, from aquatints to photo etchings. He has exhibited widely in the UK and Spain (where he was based until 1999) and has had exhibitions in Hamburg and New York. Bell's work is in several public collections including the Reina Sofia National Art Museum of Spain, Kunsthalle, Hamburg and the National Gallery of South Australia, and private collections in Europe, Australia and the USA.



TONY BEVAN Head

2002 – acrylic paint and charcoal on paper – 38.2 x 43.3 cm

Tony Bevan continues to confront his fascination with the human figure and its environment. Throughout his career Bevan has focused much of his figuration on the human head, often using his own face as his primary model. These unsettling 'self portraits' have a raw physical quality which evokes a profound and agonised humanity. While maintaining legibility, he has pushed toward the extremes of linear deformation and simplification. A similar process has accompanied Bevan's explorations into the architecture of his surroundings. Shorn of function, with all documentary links removed, these imagined corridors and spaces provide a contextual atmosphere consonant with the human images.

ARTAUD
11 –



DAVID BOWIE DHead XLI

1997 – acrylic and computer collage on canvas – 24 x 19 cm

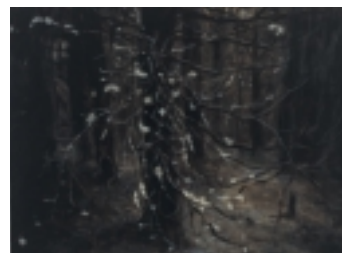
David Bowie has established a serious reputation in the art world as an artist, critic, publisher and patron. Solo shows of David Bowie's work have been staged in London, Montreux and Basel, whilst collaborations with artists such as Damien Hirst and Laurie Anderson have been seen in Oslo and Cologne. As a member of the editorial board of Modern Painters David Bowie has reviewed a wide variety of exhibitions and has interviewed artists such as Tracey Emin, Yoko Ono, Jeff Koons and Balthus. Also, with the immense success of his art web site, bowieart.com, Bowie is highly regarded as a patron intent on furthering the cause of young talented artists.



BOYD AND EVANS Monument

2002 – oil on canvas – 91.4 x 121.9 cm

Fionnuala Boyd and Leslie Evans have been working together since 1968. They were Bicentennial Fellows in the USA in 1977 and they were artists in residence for Milton Keynes from 1982, where they still live. In 1991 they were artists in residence to the Royal Geographic Society's Brunei Rainforest Project. Their current interest is in the landscape of the South Western United States. They have been showing regularly in London since 1970, have carried out a number of public works and are included in many public collections.



PHIL BRAHAM Augustowska

2000 – oil on primed paper – 42 x 56 cm

Philip Braham expresses his feelings and ideas by using the landscape as a metaphor. His compositions convey through the representation of the elements – earth, air, fire and water – aspects of the human spirit where the viewer, initially attracted to a rich image of nature, begins to enter a spiritual domain, the sum of whose parts is more than what is contained by the boundaries of the canvas. The mysterious, symbolic character of Braham's landscapes is being emphasised by his use of light which places him in the North European Romantic tradition. In 2001 he was selected to represent British painting in a survey of contemporary painters in European countries, exhibited in Amsterdam.



MARTYN BREWSTER Nature Painting 120

2002 – oil on canvas – 91.5 x 91.5 cm

Martyn Brewster studied at Hertfordshire College of Art and Brighton College of Art graduating with an MA in 1975. He has exhibited in the USA, France and Spain as well as having regular solo shows at the Jill George Gallery, London. His work is represented in numerous public and private collections throughout the world. In 1997 there was a large travelling retrospective exhibition of his work starting at Russell Cotes Museum and Art Gallery, Bournemouth. A book written by Simon Olding was published to coincide with this exhibition.



CHRIS BUCKLOW A Gravitational Lens

2001 – carbon, silicone, synthetic oestrogen, anti-androgen, semen and wax crayon with cast L.U.D. on silk paper – 80 x 60 cm

Christopher Bucklow is currently artist in residence at the British Museum. Under the auspices of James Putnam of the Museum's Contemporary Arts and Cultures Programme, the artist is engaged in a research project with a team of academics comprising zoologists, anthropologists, evolutionary psychologists, Egyptologists, and scholars of comparative mythology. The product of this research will be a large cycle of drawings adding to his series *The Mancunian Hecy*. The artist's work has been exhibited widely including the Museum of Modern Art and The Metropolitan Museum, both in New York.



DUNCAN BULLEN Haven

2001 – oil on canvas – 61 x 61 cm

Upon leaving the Royal College of Art in 1991, Duncan Bullen was awarded the prestigious Prix de Rome. After completing this scholarship, he went on to be the artist in residence at the Eremito di Santa Caterina, a small hermitage on the Italian island of Elba. He has since returned annually to this remote spot, which has helped shape a vision that is concerned with chromatic density and luminosity. His work offers a sense of space and refuge. It is quiet and still in spirit, yet resonates with an energy and light that invites reflection and contemplation. His work is included in many collections both in the UK and internationally.

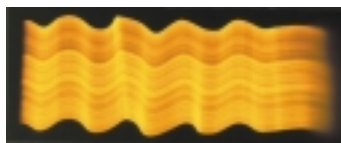
ARTAUD
12 –ARTAUD
13 –



ELLEN CANTOR Untitled

1992 – pencil on paper – 35.5 x 26.5 cm

Ellen Cantor, an artist based in London and New York, integrates imagery from popular culture and borrowed film footage, creating personal narratives which depict consumer culture while at the same time exploring intimacy and the search for love and transcendence. Her drawings, wall drawings and video works have been exhibited extensively throughout Europe and America during the last 10 years. Exhibitions include: Scalo, Zurich; Kunsthal, Weim; Cabinet Gallery, London; Delfina, London; Transmission, Glasgow; Museum Boijmans van Beuningen, Rotterdam; and Feigen Contemporary, New York.



ROB AND NICK CARTER Bastard Amber

2002 – unique cibachrome print
mounted on aluminum – 244 x 96.5 cm

Rob and Nick's method of working is unique. As opposed to canvas and paint, light and light-sensitive paper are used. In complete darkness the image is gradually built through added increments of light. Vibrant, high gloss colours are the fundamental part of the work, creating bold eye-catching images with visual energy. Rob and Nick have shown earlier this year at the Museum of Neon Art in Los Angeles, and will have a solo show at The Gallery in Cork Street, London, in early November 2002. Work is widely collected by the likes of Matthew Williamson, The Virgin Group, Reuters, J.Sainsbury Plc, Scagram and 19 Management.



LUKE CAULFIELD USA TWIN II

2002 – oil on linen – 182.8 x 182.8 cm

"Luke Caulfield's painting and photography are concerned with the coexistence of past, present and future through memory. Drawing analogies with heavy metal mythology, his paintings simultaneously present real and fictional worlds. First brought to public attention as a prizewinner in the Natwest Art Prize, he exhibited in the last John Moores show and the last Mostyn Open. Based in London he has had much international interest from galleries, press and collectors. Currently his work is being shown in the Arts Council touring show *Air Guitar* and in *Club* at Le Confort Moderne, Poitiers." Chris Hammonds

ARTAUD
14 –



DANIEL CHADWICK Landscape (-) 179 – 8808

2002 – fibreglass acrylic paint – 125 x 125 x 19.5 cm

Daniel Chadwick makes sculptures that move. In both the sensational, kinetic sense and in the feeling, emotional sense, his is a moving art. In the place of monumentality and solidity, his work offers lightness, energy, colour, space and relationships. These works shun traditional aesthetic stability; their identity is in constant flux, or rather their identity is defined by its ceaseless shifting. Damien Hirst wrote the following in a catalogue essay for Chadwick's most recent London solo show: 'People have been moved by every kind of art. Daniel Chadwick's art moves the viewer as they move themselves, as the sun makes everything move. We have to keep moving to stay alive.'



HSU CHIEN Hand luggage

2002 – marble – 30 x 20 x 15 cm

Between 1989 and 1996, Hsu Chien participated in various large-scale public art projects in China. However, since then, he has changed his focus from large-scale public constructions to concentrate on the development of an individual sculpting style. In the late 1990s he spent some time in the UK, studying western sculptural techniques. This is evident in his more recent work which is a contemporary interpretation of a blend of both eastern and western forms and styles. He is currently lecturing in sculpture at the Fine Art Institute of Shanghai University China.

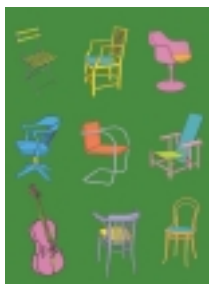


KEITH COVENTRY Junk

2002 – oil on canvas, wood and glass – 56 x 45.5 cm

Keith Coventry's work has been exhibited internationally since 1992, including *Sensation*, 1997. His work is included in many important collections such as the Museum of Modern Art, New York, the Saatchi Collection, London, and the Museum of Contemporary Art, San Diego. Last year he showed the controversial *Supermodel* series of black and white paintings resulting from an exploration into the notion of ideals in art and media; using an early 1930s book on education through the post, he followed the directions highlighted in the geometry section about drawing a head according to the ancient Greek system. He proceeded to apply this system to photographs of models in glossy magazines.

ARTAUD
15 –



MICHAEL CRAIG-MARTIN ...and a cello

2002 – screenprint – paper and image – 129.5 x 96.5 cm – edition of 50 (artist's proof)

Michael Craig-Martin's first one-person exhibition was at the Rowan Gallery, London in 1969. Since then he has exhibited in numerous solo and group exhibitions both in Britain and internationally. His work has been concerned with fundamental questions about the nature of art, representation, authorship and the role of the viewer, explored primarily through commonplace objects both real and as images. His best known works include *An Oak Tree*, 1973, in which he claimed to have changed a glass of water into an oak tree, his large-scale wall drawings of common objects, and his recent intensely coloured room installations and paintings.



RICHARD CUERDEN Pick me (audition 10)

2002 – oil on board – 30 x 22 cm

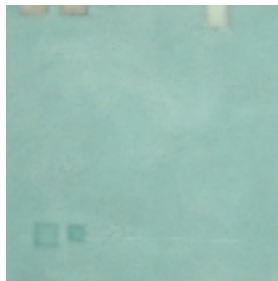
Cinematic imagery, theatrical reference and intimacy are all important elements within Cuerden's work. The reference to film imagery in his very own personal and stylised way explores his memories and the history of his past, concentrating on pivotal moments in his life. Each painting is a memory, a secret from his childhood, his own personal narrative. Cuerden draws strongly from his time in the theatre, particularly in his flower paintings which make reference to images of performance, movement and dance. He presents an ambiguous canvas, pregnant with meaning and intrigue which is as much about his memories as the subject he captures so beautifully.



KEN CURRIE Study (Graft)

2002 – oil on canvas – 56 x 40.5 cm

Since the beginning of his career Ken Currie has been committed to expressing the human condition in its strife, tragedy and survival. His fame began in 1987 with his mural commission at the People's Palace in Glasgow which depicted in epic style the history of the Scottish working class. Another commission (also in Glasgow) was to create stained glass murals for the new Gorbals Urban Development Project. His most recently completed commission, unveiled April 2002, for the Scottish National Portrait Gallery *Three Oncologists* is a portrait of three of the leaders in the field of cancer research at Dundee University. A monograph on the artist entitled *Details of a Journey* published by Lund Humphries is to be released in October 2002.



FELIM EGAN Fall

2002 – acrylic and mixed media on canvas – 75 x 75 cm

Felim Egan's paintings are built up slowly with layers of thin colour applied to the surface and stone powder ground into the acrylic. He is an abstract artist, a painter and printmaker of seemingly formal images and yet his work seems tied to the place he lives and works, to the long horizons, the big skies and the empty sands of the Strand. In this way his paintings are almost landscapes with an indefinable quality that his neighbour, the poet Seamus Heaney, has aptly described as 'a balance of shifting brilliances'. His work hangs in numerous public collections including the Metropolitan Museum of Art, New York and the collection of the European Parliament. Also he is the only living artist to have his work exhibited in the National Gallery of Ireland.



TRACEY EMIN Like a Rose

2002 – embroidery on calico – 46.8 x 58.5 cm

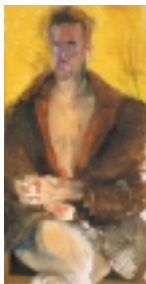
Some years after Tracey Emin completed an MA in painting at the Royal Academy, she returned to making art, this time using her personal experience to make highly confessional works. Her first solo exhibition, *My Major Retrospective*, White Cube, London, in 1994, included a display of personal memorabilia and photographs of all her destroyed paintings in a disarmingly frank exploration of her own life. Emin's art is one of disclosure, using her life events in works ranging from story telling, drawing, filmmaking, installation, painting, neon, photography, appliqué blankets and sculpture. She exposes herself, her hopes, humiliations, failures and successes in an incredibly direct manner. Often tragic and frequently humorous, it is as if by telling her story and weaving it into the fiction of her art that she somehow transforms it.



SIMON ENGLISH Rosette Head

2002 – ink and oil on paper – 55.5 x 38 cm

'In Jill Tomlinson's book *The Owl Who Was Afraid of the Dark*, published by Young Puffin, she tells us over seven chapters that dark is exciting, kind, fun, necessary, fascinating, wonderful and beautiful, at which point the owl begins to resume his natural flight. Afraid of the blank page, in drawing, I'm much like the owl, Plop, where he 'shut his eyes, took a deep breath and fell off his branch. The ground was nearer than he expected it to be and he landed with an enormous thud. "Coo" said the boy on the log, a roly-poly pudding, "Who threw that?" "Nobody threw me, I just came". Always it's like drawing for the first time and there is no direct route to memory or the unconscious/ conscious.' Simon English 2002

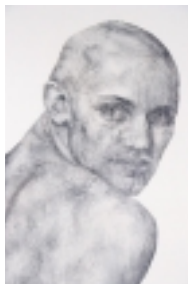


RAINER FETTING

Ole

2002 – oil on canvas – 120 x 60 cm

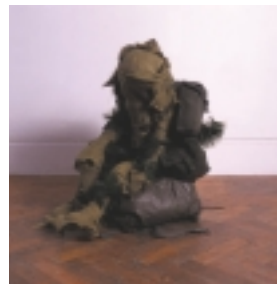
Rainer Fetting is one of the leading figures of neo-expressionism in contemporary art. His fame started at a young age, in the early 1980s, in Berlin. He later moved to New York where he became part of the art scene for over a decade, during which time his international reputation as a figurative painter became widely established. His style and approach to painting has influenced newer generations of painters and his work has been exhibited worldwide including the National Galerie, Berlin, the Museum of Modern Art and the Guggenheim, both in New York. In London his work was first shown in *New Spirit in Painting* at the National Portrait Gallery.



GRAHAM FLACK

Work in progress

Graham Flack has recently completed his Masters at Edinburgh College of Art; while studying there, he received several awards including the Andrew Grant Postgraduate Scholarship and, most recently an Arts and Humanities Research Board Scholarship. While still at college, his work began to be much sought after and is now included in several corporate collections in the UK as well as private collections – Robert Carlyle has recently become a collector. 'The figure remains my focus and the work is basically all about feelings – the psychological aspects of and the effects upon the human being' Graham Flack 2002 (image of recent work: *Someone I left behind*, 2002)



LAURA FORD

Some Mother's Sons II

2002 – crystal laminates, steel, and fabric – 122 x 76 x 91 cm

Laura Ford's sculptural practice might be read as emerging from the installations of the 1980s, but it could also be seen as a take on the oldest form of sculpture, the monumental figure. She has left aside the old media of stone and bronze and found the inspiration for a new and potent form in stuffed childhood dolls. These aren't merely shaped forms, but symbols with tactility and visceral resonance, new and desperate statues. Laura Ford has upcoming solo shows at Salamanca Centre of Contemporary Art, De La Warr Pavilion and she will also be appearing in a group show at Miami Art Museum.

ARTAUD
18 –

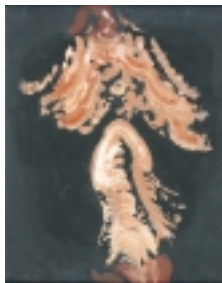


TERRY FROST

Blue Diamonds

1999-2001 – acrylic and collage on canvas – 76 x 21 cm

Terry Frost started to draw and paint in 1943 while a prisoner of war and first attended classes in 1946 at St Ives School of Painting, subsequently he went to Camberwell School of Art. He then began to exhibit in London and New York, with his first solo show being held in London in 1952 and his first New York solo show in 1960. Over the years he has taught in many different institutions in the UK, culminating in a Professorship (Painting) at Reading University. Since the 1960s Frost has made many teaching visits abroad including America, Canada, Norway and Sweden. He now lives and works in Cornwall and in 1998 he received a knighthood.

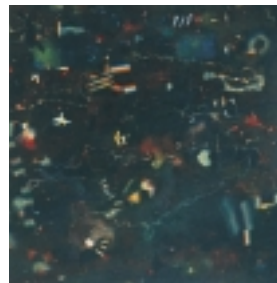


MAGGI HAMBLING

Ambisextrous

1997 – oil on canvas – 20.5 x 25 cm

Well known for her virtuosic drawings and unpredictable paintings, Maggi Hambling frequently refers to seeing herself as part of a process, less of controlling the image than being acted through or seized by it. In 1980 Hambling became the first artist in residence at the National Gallery, London and in 1993 began to work in bronze. Her acclaimed memorial for Oscar Wilde was unveiled in Adelaide Street, London in 1998. In October 2001, a book of Hambling's drawings of Henrietta Moraes, *Maggi & Henrietta*, with a preface by John Berger, was published by Bloomsbury.



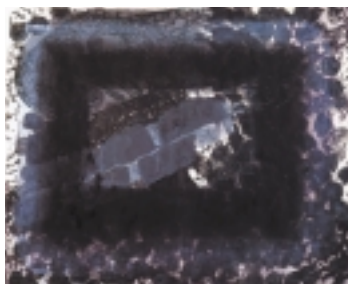
BILL HENDERSON

Music for the Storyteller: Talisman

2002 – acrylic on canvas – 153 x 153 cm

Bill Henderson studied at Brighton College of Art and the Slade School of Art and has since exhibited widely, earning awards including the Arts Council Major Award in 1979. His work is represented in many collections, public and private, including the Tate, London. *Music for the Storyteller: Talisman* continues the series started two years ago. The 'images' or 'activities' within the painting can be seen as a constantly shifting series of events or changes of focus across the surface of the painting, 'Music' for your own 'Storytelling'.

ARTAUD
19 –



HOWARD HODGKIN Venice, Night

1995 – hand-painted diptych with etching, aquatint, and carborundum printed from five plates – 159.0 x 195.0 cm

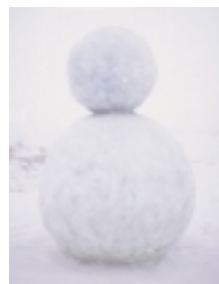
Howard Hodgkin's first London one-man show was in 1962 and during the next decade his work became increasingly highly regarded. In the 1970s, Hodgkin was appointed a Trustee of both the Tate and National Galleries and his work began to gain recognition abroad. Between 1973 and 1986 he had six one-man shows in New York, won the Turner Prize and represented Britain at the 1984 Venice Biennale. There have been four major touring shows of his work, the most recent starting at the Metropolitan Museum in New York and finishing at the Hayward Gallery in London. He was also recently included in *Encounters*, at the National Gallery London.



PETER HOWSON Untitled

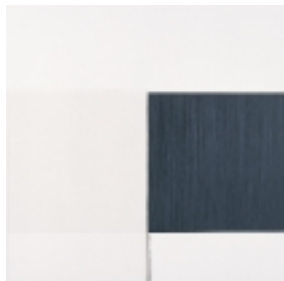
2002 – pasted on paper – 30 x 21.5 cm

Peter Howson's powerful paintings have made him one of the foremost British artists of his generation. When he first came to international prominence in the mid 1980s it was with his heroic portrayals of the 'lancers' and down-and-outs, misfits and hard men of his home town of Glasgow. Since then he has examined human suffering and endurance in many other contexts, in particular as the official British war artist in Bosnia and, more recently during the Kosovo crisis. He stands alone in his ability to depict all sides of man's aggression, whether perpetrators or victims, with an unyielding and often brutal honesty and searing insight into the human condition.



GARY HUME Work in progress

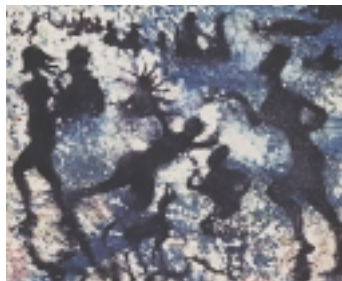
Gary Hume first received critical acclaim with a body of work known as the 'door' paintings. These minimal and abstracted works, with their high gloss paint and insistent reflective surfaces, developed in the early 1990s into a more fluid and lyrical way of painting. Whilst retaining the surface quality and the flat economic language, his subject matter broadened to incorporate images from popular culture, making portraits of celebrity figures such as Tony Blackburn, Kate Moss and Patsy Kensit. He has received many prestigious commissions, including one for the entrance hall at the Sadler's Wells Theatre, London. He also represented Britain at the 1999 Venice Biennale.
(Image of Crusaid Christmas card, see page 32/33)



CALLUM INNES Exposed Painting Ivory Black

2001 – oil on linen – 105 x 103 cm

Callum Innes is an abstract painter whose work balances its singular intensity with a seeming contradiction – namely that something so apparently simple can have such a complex effect on the mind and eye. In 1998 Innes won the prestigious Nat West Prize for Painting and earlier this year was announced as the winner of the Jerwood Painting Prize. His work hangs in many public collections worldwide including the Tate, London and the Scottish National Gallery of Art, Edinburgh. He has exhibited all over the world, including, in the past couple of years, solo shows in London, New York, Auckland and Dublin. An exhibition of his paintings will tour American museums in 2002/2003.



BILL JACKLIN Untitled

1993 – monoprint, paper – 101.5 x 121.5 cm

Bill Jacklin (British born and educated) has had a long-standing fascination with the urban scene and large groups of people. This can be seen in the work he produced since moving to New York in 1985 and while he was official artist in residence for The British Council in Hong Kong, between 1993 and 1994. Exhibitions include Royal College of Art, Malborough Fine Art, London and Ministerio di Culture, Argentina. His work is included in collections such as the Hunterian Art Gallery, Glasgow, the Arts Council of Great Britain and the Metropolitan Museum, New York.



HOLLY JOHNSON UK After the Rain

2002 – acrylic on canvas – 40.5 x 51 cm

"Since the death of Princess Diana, the AIDS sector has lost the battle of column inches, television and radio coverage. Having a beautiful Princess touch a man with AIDS was a magical and transforming event; especially for the few organisations set up to help those with HIV infection that she supported, even after she greatly reduced the number of her favourite charities. There have been great improvements in drug treatment for HIV infection, however, many sufferers are unemployed, face discrimination and their carers underfunded. There is a greater than ever need for organisations like Crusaid". Holly Johnson, July 2002

ARTAUD
20 –

ARTAUD
21 –



ALISON LAMBERT Rhemus

2002 - charcoal on paper - 56 x 56 cm

Alison Lambert's work has attracted considerable critical praise for the way in which her torn, collaged and highly worked surfaces function as convincing metaphors for human frailty, vulnerability and ambiguity. When confronting Lambert's drawings, it is perhaps unsurprising that the term existential portraiture has been used in accounting for their compelling presence. She has recently had a travelling retrospective exhibition during 2001/2002 as well as a solo show earlier this year at the Jill George Gallery, London.



LANGLANDS & BELL The Ministry (Health & Education)

2002 - woven wool carpet - 340 x 340 cm

The art of Langlands & Bell examines the complex web of relationships linking people and architecture and the coded systems of circulation and exchange which surround us. Their work takes many forms and makes extensive use of architectural models, full scale architectonic constructions, and new digital technologies to explore the places and structures we inhabit and the routes which penetrate and link them. The Artistic Records Committee of the Imperial War Museum, London, have recently awarded Langlands & Bell the commission for The Aftermath of September 11 and The War in Afghanistan. The commission will be followed by an exhibition at the Imperial War Museum in April 2003.



PAUL MCDEVITT Penguinhaus

2001 - coloured pencil on paper image - 26.5 x 36.5 cm

Paul McDevitt completed a Saatchi Fellowship at Chelsea College of Art in 2001. This year he has shown in *Lacely* at Koldenh, Nuremberg and the Arts Council touring show *Air Guitar*. He also organised (with Declan Clarke) the show *Play it as it Lays - 17 artists from Los Angeles*, at the London Institute Millbank. *Penguinhaus* depicts a modified design for Lubetkin's London Zoo penguin pool. The original environment was constructed not to simulate nature but to offer an urban solution to housing animals in captivity. In the drawing the walls of the enclosure have been raised leaving only a sky light showing a sliver of the outside to a bird that cannot fly.



MARTIN MCGINN Chiller

2000 - oil on canvas - 168 x 244 cm

Martin McGinn's new oil paintings make a stark and intriguing departure from his earlier works. These pictures of supermarkets, high street off licences and corner shops, are more suggestive and representational than his minimal paintings. The idiosyncrasies of each place are unmistakable: the harsh fluorescent lighting, the lingering cigarette smoke, or the incessant hum of the cooler in the back of the shop. Martin McGinn has recently exhibited at the Saatchi Gallery, London, and will be appearing at the Tate Liverpool later this year in *Shopping: A Century of Art and Consumer Culture*. McGinn's work is in several museum collections as well as the Government Art Collection, the Saatchi Collection and the British Council.



JANICE MCNAB Promotional Image (Green)

2001 - oil on mdf - 120 x 150 cm

In September last year Janice McNab exhibited at Galerie La Centrale, Montreal and her Greenock paintings were exhibited at Tramway, Glasgow earlier this year. "My work from the last few years has been concerned with the images of isolation and dislocation from the social body - documentary painting from the photographs which I take myself. The photo source is important and so cropping, flash light and other effects are part of the painting. These small differences between the photo and the painting of it seem to both reduce the voyeuristic intrusion of the documentary and open up a dialogue about the painting itself." Janice McNab 2002



DAVID MACH Zzzz

2000 - collage: mixed media - 91.5 x 137 cm

David Mach began exhibiting his sculpture immediately on leaving college in 1982. A lot of his work is very large scale, but it has also evolved into sculptures such as the matchheads and coathanger pieces and highly detailed collages which began as illustrations for sculpture proposals but developed a life of their own. The largest to date is the 225 x 10ft *National Portrait of Britain* commissioned for the Millennium Dome. There was a major exhibition of Mach's work at the Gallery of Modern Art, Glasgow, earlier this year.

ARTAUD
22 -

ARTAUD
23 -

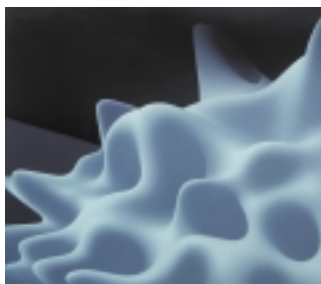


MARTA MARCE

There is no perfection

2002 – oil on linen – 67 x 67 cm

Marta Marce studied painting at the Royal College of Art, with a Bundy Scholarship (MA) and in Barcelona at the Facultat de Belles Arts. In recent years, her work has been included in: MEIAC, Badajoz, Hockney Gallery, RCA. She had a solo show in *Arta*, Barcelona. Her work was selected for *New Contemporaries 2000*, touring Milton Keynes, Manchester and Edinburgh. Also last year she was nominated for the Jerwood Painting Prize. "Colour can manage to escape the basic rules I create. It is probably the most intuitive and meaningful aspect of my work. A form of passion combined with experimentation". – Marta Marce



OLIVER MARSDEN

Chimaera

2002 – acrylic on canvas – 122 x 106.5 cm

Oliver Marsden has already had several solo shows including exhibitions at the Spencer Brownstone Gallery in SoHo, New York and the Blue Gallery London. He has also shown with the Galerie Anne de Villepoix and FIAC in Paris as well as the Cologne and Young Basel Art Fairs. For several years his paintings have resulted from an interplay between meticulous control and serendipitous process. He draws influence from and references concepts of modern science, the alien world of microscopic phenomena, and the evolution of contemporary culture. His paintings are exercises in reconciliation between that world and the apparently contradictory one of painting. What emerges is a kind of psychedelic minimalism.



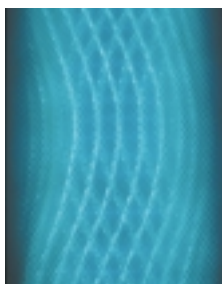
JASON MARTIN

As yet untitled

2002 – oil on panel – 85 x 85 x 10 cm

Jason Martin graduated with a BA from Goldsmiths College, London, in 1991. Three years later he had his first major solo exhibition at Lisson Gallery London, followed by a series of solo shows over the years including Städtische Galerie, Nordhorn, in 1999, Robert Miller Gallery New York and LA Louver, Los Angeles, 2000. He has a forthcoming solo show at Museum Dhondt-Dhaenens, Deurle in 2002. His work has been acquired by international collections including the Government Art Collection, UK, the Denver Art Museum, USA, the Hirschhorn Museum and Sculpture Garden, Washington and by the Birmingham Museum and Art Galleries, UK.

ARTAID
24 –



CHARLIE NICHOLSON

Spira

2002 – acrylic, rubber and electric string – tube: 50 x 25 cm, plinth: 50 x 50 x 100 cm

Charlie Nicholson has been making sculpture since graduating in 1994. His first work to be publicly exhibited was at the Design Museum, London. This piece won the RSA Award for New and Sustainable Materials and is now in the collection of the Hemp Museum, Amsterdam. The focus of his work today is to take new materials, such as shape-memory metal, electroluminescence, glass and polymer fibre optics to produce vibrant and engaging works of art. He has collaborated with Jamiroquai, Kylie Minogue and Patrick Cox. In 2000 Charlie Nicholson was invited to exhibit recent works at Saatchi & Saatchi, London.



JONATHAN OWEN

Untitled

2004 – paper cut-out and perspex – 28 x 21 cm (with perspex 45 x 34 cm)

"I am uneasy about the ways in which measurements of individual success are imposed. I am questioning the validity of conventions that restrict certain people to certain forms of communication. Sometimes my love-hate relationships make me want to vandalise things very carefully." Jonathan Owen, 2002



GRAYSON PERRY

Storm Brewing

2002 – earthenware – 37 cm (height)

Grayson Perry was one of the artists selected for the British Art Show 5, he had a solo show in the Stedelijk Museum, Amsterdam earlier this year, and is now showing at the Barbican Curve Gallery until 2 November. The vase on show in ARTAID 2002 is a homage to Henry Darger, 1892-1973, an American artist I first encountered in the *Outsider* show at the Hayward Gallery, London, 1979. I felt a deep affinity with his paintings and collages which illustrate his extensive fantasy world. When his 15,000 pages of writings and paintings were discovered after his death they were at first misinterpreted as the outpourings of a repressed paedophile but this was far from the truth. On his gravestone is written 'Henry Darger defender of children'. Grayson Perry, 2002

ARTAID
25 –



PAULA REGO After Hogarth IV

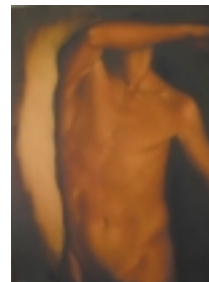
2000 - coloured etching and aquatint on paper - 53.5 x 54.5 cm (edition of 17)

Best known for large figurative paintings, Paula Rego regularly explores the themes of power, sexuality and the subversion of social codes through her work. She herself has said her painting is 'to do with half things. To do with cheating, lying, the half sins, the mediocre ones'. Her first solo exhibition was in 1965 in her native Portugal; since then her work has been exhibited extensively throughout the world including exhibitions in the Netherlands, Italy, Brazil, France and the USA. She was recently included in the *Encounter* exhibition in the National Gallery and has represented both Portugal and Britain at the São Paulo Biennial.



MARK WALLINGER Special commission in progress

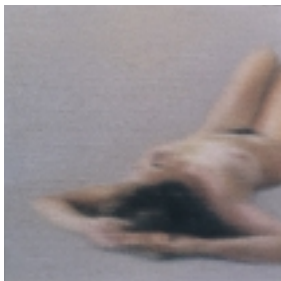
Mark Wallinger has established an international reputation and represented Britain at the 49th Venice Biennale in 2001. Wallinger's practice encompasses a wide range of media including installation, video, sculpture, photography and painting. His work is consistently surprising and ambitious with subject matter informed by art history, mythology, religion, class structure, sport and popular culture. The widely acclaimed *Exce Homo* in Trafalgar Square in 1999 was his most recent public commission. He was shortlisted for the Turner Prize in 1995, awarded a Henry Moore fellowship at the British School in Rome, 1998 and a DAAAD Award, Berlin, 2001. He had a retrospective at Tate Liverpool in 2000 and a major solo exhibition at the Whitechapel Art Gallery, London, 2001.



TOMAS WATSON Man in Darkness

2002 - oil on linen - 81 x 61 cm

Tomas Watson received awards in 1994 and 1996 from the Greek Government where he lived and worked until 1999. In 1998 he won the BP Portrait Prize and in June the following year had his first solo show in Britain which sold out. In 2001 his portrait of John Fowles was unveiled at the National Portrait Gallery, London.



JONATHAN YEO Scarlett

2001 - oil on canvas - 30.5 x 30.5 cm

Jonathan Yeo is an artist best known for painting contemporary portraits and nudes. *Proportional Representation* - Yeo's triptych of the three main political leaders at the time of the last election caused some controversy when unveiled at the House of Commons as the portraits were on vastly different sized canvases, each one corresponding to the number of votes won by that man's party. More recently his nudes have been at the centre of a high profile advertising campaign for the jeweller Theo Fennell. In May 2002, Yeo's work was the subject of a Channel 4 Arts Programme, *In your Face*.



EMILY YOUNG Head

2001 - bronze - 84 x 100 x 90 cm (edition of 3)

Although Emily Young began her artistic career as a painter, for many years she has been best known as a direct carver of stone. There aren't many artists working in this way these days and there can be few anywhere with a greater sympathy for their materials or a greater humility in the face of them. For all the associations that tie her work into the history of world sculpture and specifically to the traditions of 20th century British art, there is also a sense that Young's closest cousins are much further back amongst the anonymous masters of prehistory: An exhibition of key earlier sculptures and new work will be held in the grounds of the Royal Botanic Gardens at Kew, summer 2003.

ARTAUD
26 -

ARTAUD
27 -

As yet untitled (detail)
Jason Martin

ACKNOWLEDGEMENTS

ARTAUD
29 -

We feel very fortunate to have Bloomberg as our sole sponsor this year – they couldn't have been more helpful and supportive. We are also very grateful to all the artists who have been so generous as well as the following:

BCA
James Birch

Blue Gallery
BMW (GB)
Stephen Brayne
John Clarkson
The Color Co.
Alan Cristea
Terry Danziger-Miles
Tamara Dial
doggerfisher

Flowers East
Frith Street Gallery
Jill George
Matthew Hollow
Houldsworth Fine Art
Ingleby Gallery
Jay Jopling
Lisson Gallery
Marlborough Fine Art

Michael Hue-Williams
Oxford Exhibition Services
Andrew Perera,
Modus Publicity
Anthony Reynolds
Thames and Hudson
Timothy Taylor Gallery
Frances Weightman
White Cube

Judith Wilder
Richard Wilding
Anthony Wilkinson
Simon Willis,
Great Eastern Hotel

and all the other people who have made this event possible, who became involved too late to be included in this list.



Cesare Pietrousti
Things That are Certainly Not Art, 2002
Bloomberg Space

BLOOMBERG SPACE

For more information about Bloomberg Space:
Tel: +44 20 7330 7950
E-mail: gallery@bloomberg.net

ARTAID
31

On the 17th May 2002, Bloomberg opened its doors to Bloomberg Space, a site in its European headquarters in London dedicated to commissioning and exhibiting contemporary art.

Bloomberg Space brings together the unexpected, the unknown, and the very well known into a fluid combination. Set in the heart of the city and with free access to the public, this is a dynamic space where art and audience can explore new ideas and relationships in an innovative way.

Since opening in May, Bloomberg Space has presented an ambitious exhibition programme, showcasing a wide-range of work

by contemporary artists, including, among others, René Daniëls, Dan Graham, Marine Hugonnier, Michael Joo, Mark Lewis, Cesare Pietrousti, and Karin Ruggaber.

As an extension of Bloomberg's support of a broad selection of arts and charities projects throughout Europe, Bloomberg Space is delighted to present ARTAID 2002. Showcasing work by over thirty contemporary artists, ARTAID 2002 reflects Bloomberg

Space's commitment to giving space, time and support to both emerging and established international artists, as well as concentrating on the core principles of innovation and adventurous creativity central to Bloomberg Space's growing reputation.

One of the Wise Men
Artist: Craigie Aitchison RA
Price: £4.00 (10 cards)
Size: 135 x 105 mm
Message: Merry Christmas
and a Happy New Year

Card
Artist: Michael Craig-Martin
Price: £4.00 (10 cards)
Size: 135 x 105 mm
Message: Season's Greetings

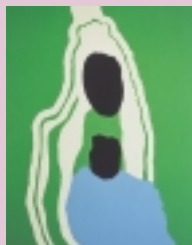
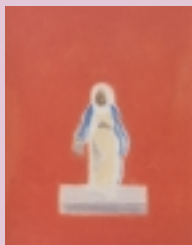
Snowman
Artist: Gary Hume RA
Price: £4.00 (10 cards)
Size: 135 x 105 mm
Message: Season's Greetings

Madonna
Artist: Gary Hume RA
Price: £4.00 (10 cards)
Size: 135 x 105 mm
Message: Season's Greetings

Snowflake
(Millbank penitentiary)
Artist: Langlands and Bell
Price: £3.25 (5 cards)
Size: 195 x 140 mm
Message: Season's Greetings

Untitled
Artist: David Bowie
Price: £4.00 (10 cards)
Size: 135 x 105 mm
Message: Season's Greetings

ARTAID
32 -



CHRISTMAS CARDS

ARTAID
33 -

Christmas cards
are a great way to help
Crusaid raise money
to support people with
HIV and AIDS.

This year we are very fortunate indeed
in having Christmas cards, exclusive
to Crusaid, designed by some of the most
interesting artists in the contemporary
art scene.

Crusaid Christmas cards can be personalised
for very large orders. Please e-mail
xmascard@crusaid.org.uk or telephone the
Christmas card desk on 020 7833 3939.

ORDER ONLINE AT
www.crusaid.org.uk/xmas/index.html

BY POST

Download the order form from
www.crusaid.org.uk/xmas/index.html
Fill it in and post it to Crusaid, 73 Collier Street,
London, N1 9BE with your cheque or
credit card details. Please make all cheques
payable to Crusaid (Enterprises) Ltd.

BY PHONE

Telephone us on 020 7833 3939 with
your order and credit card details.

BY FAX

Fax your order to us on 020 7833 8644.