

RECOLLECTIONS MAY VARY

a catalogue of rare books and ephemera



Sotheran's

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Sotheran's

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Recollections May Vary

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with gratitude to William Ling

Cover image: Installation view of the exhibition Freeze, curated by Damien Hirst, 1988.

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INTRODUCTION

by William Ling

My collection of ephemera, worn, torn, dog-eared, drawn and written over has been boxed up for thirty years or so. Analogue evidence of a period of focused and ambitious creative entrepreneurialism that laid the foundations for the abundance of opportunities that, until very recently, seemed inevitable for young artists working today. In the early nineties, printed matter was used to attract attention, draw a crowd and develop a brand. The invitation cards, magazines and catalogues are not only a material and visual curiosity from a bygone age but connect the principal participants who shaped the period and its story. I've added notes to some of the items listed here; recollections and reflections that give context and add a little colour to the people and their projects responsible for the collection.

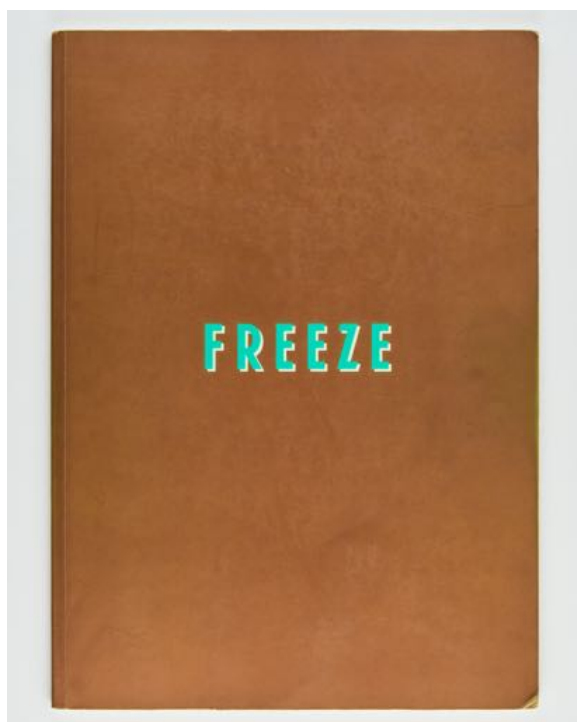
The list of items cover a period from the early to mid nineties. They are bookended by the catalogue for Freeze organised by Hirst whilst still a second-year art student at Goldsmiths (1988) and the Christie's contemporary art auction catalogue (1998). The ten-year period begins with a student show and ends with an auction that heralded contemporary art becoming a distinct auction category and thereafter a major driver for the auction market. Inside and outside of the auction houses billions of dollars have since been exchanged for contemporary art that would have seemed unimaginable back then. Many have been involved in this international boom in the sales but London's story and contribution may not have been quite as remarkable without the efforts of a small group of key players who saw no limit as to what might be achieved.

Fate had it that Michael Craig-Martin, Damien Hirst, Carl Freedman, Jay Jopling, Charles Saatchi, and Matthew Slotover were connected in the same place and same time in the pursuit of art for love and money. Their influence and importance can be traced through the collection and connections made to others who blossomed during the period.

There are a couple of items that slipped through my hands that I would have liked to have added to make the collection more complete. I have nothing from the City Racing shows, nor invitation cards for Michael Landy's Closing Down Sale at Karsten Schubert, Tamara Chodzko's show In and Out of Love for Damien Hirst and the Lisson Gallery show Wonderful Life. That said, I'm grateful to James White, Abigail Lane, Vanessa Fristedt, and Paul Freedman for offering advice and lending me items from their collections for the show and to Fraser Brough of Cassius & Co and Sotheran's who has taken the project on and was clever enough to suggest that the ephemera should be shown alongside paintings by young London artists working today.

William Ling, 2026

CATALOGUE



No. 1.

Freeze. Exhibition Catalogue. 1988. Signed by Damien Hirst, Sarah Lucas, Gary Hume, Angus Fairhurst, Anya Gallaccio, Abigail Lane, and two others.

The exhibition catalogue for the now legendary exhibition Freeze, curated by Damien Hirst in 1988. It was at this exhibition that Charles Saatchi was first introduced to the work of many of its participating artists, and Michael Craig-Martin, who was teaching many of them at Goldsmiths, managed to convince curators Norman Rosenthal and Nicholas Serota to visit the exhibition, marking the start of an engagement that would culminate years later in the Royal Academy exhibition *Sensation*. Freeze included works by: Steven Adamson, Angela Bulloch, Mat Collishaw, Ian Davenport, Dominic Denis (who is included in the catalogue but was not, in fact, in the show, Damien Hirst having decided his work didn't cut it), Angus Fairhurst, Anya Gallaccio, Damien Hirst, Gary Hume, Michael Landy, Abigail Lane, Sarah Lucas, Lala Meredith-Vulja, Richard Patterson, Simon Patterson, Stephen Park, and Fiona Rae.

First edition. Quarto (30 x 21.5 cm). Publisher's brown wrappers, upper wrapper lettered in green; title-page signed by nine of the participating artists (see above).

- £5,000

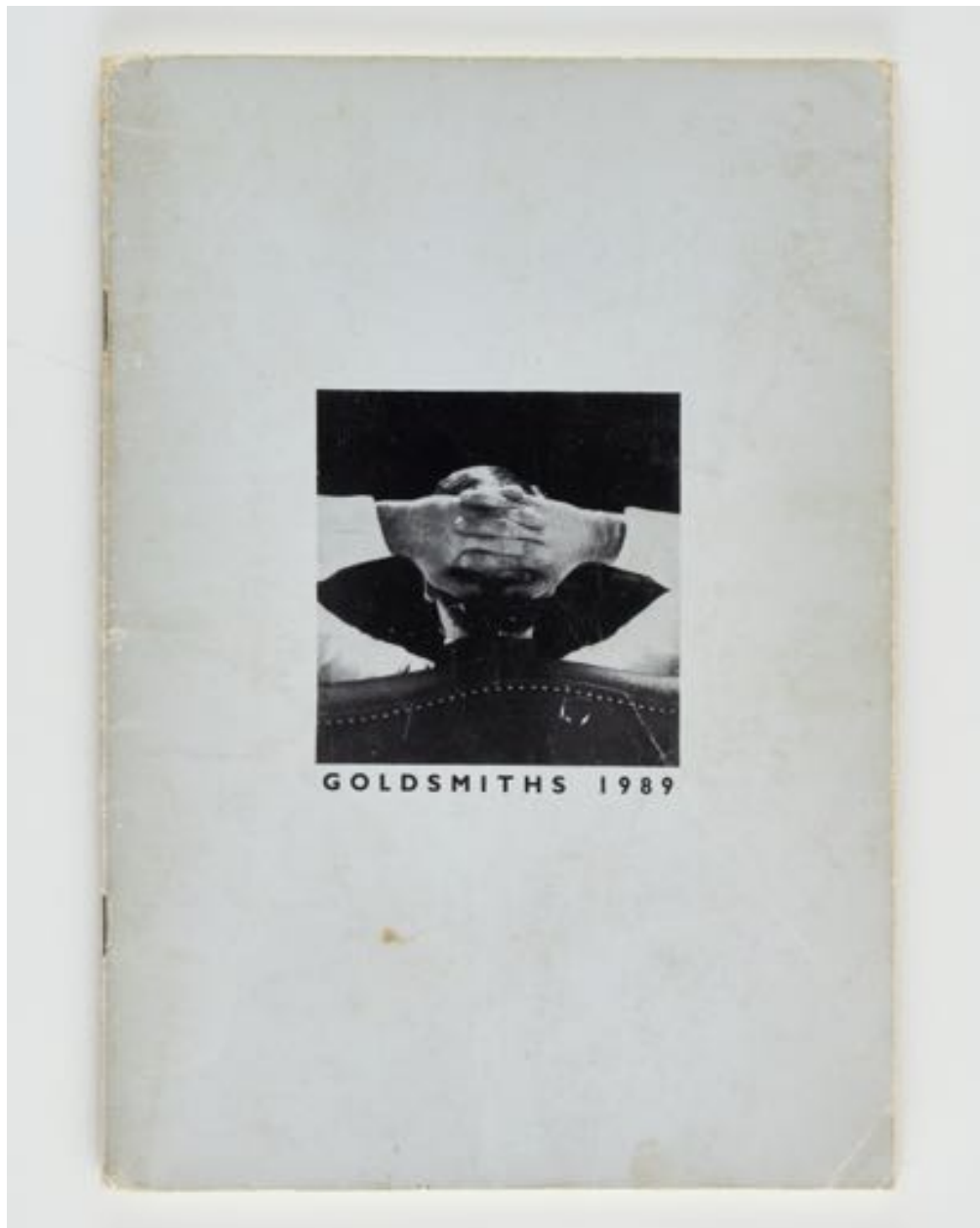
No. 2.

Freeze. Invitation card, 1988.

Freeze, curated by Damien Hirst in 1988, and held in a disused Port Authority building in Surrey Docks. This card is inscribed on the verso by Damien Hirst: 'Do the Decent thing love Damien'.

Card, 21 x 15 cm. 1988.

- NFS



No. 3.

Goldsmiths Fine Art Degree Show, 1989. Exhibition Catalogue.

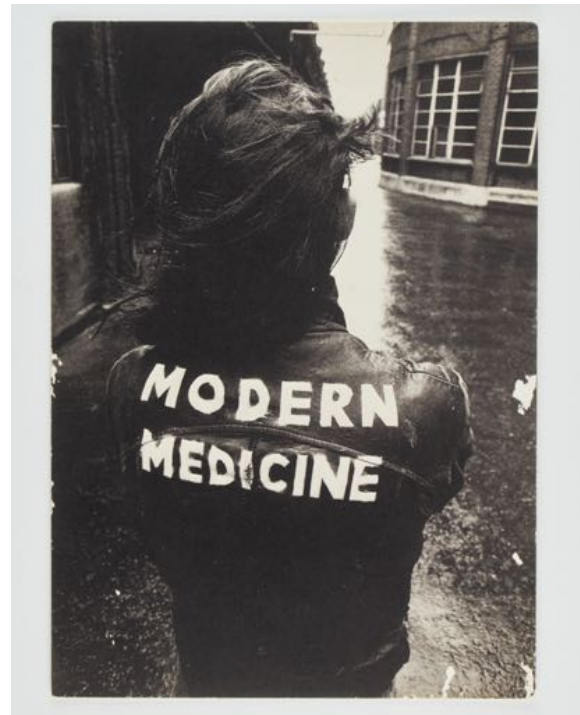
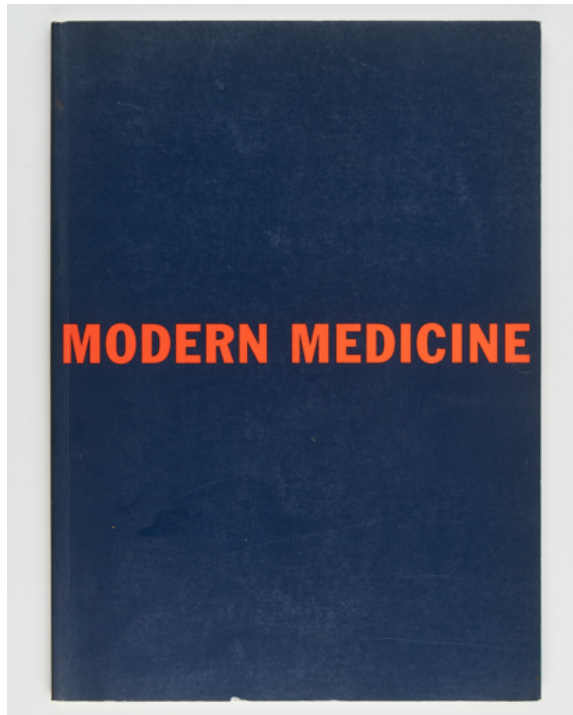
Staple-bound catalogue for the Goldsmiths Fine Art Degree Show of 1989, which included presentations by Damien Hirst, Angus Fairhurst, Abigail Lane, Dominic Denis, Simon Patterson and many others.

8vo (21 x 15 cm). Publisher's grey printed wrappers, photographic illustration to upper wrapper; pp. 64, illustrated in black and white throughout.

- NFS

WL

No one could have predicted what would happen next.



No. 4.

Modern Medicine, curated by Carl Freedman, Damien Hirst and Billee Sellman. Building One, 1990. Exhibition catalogue.

Catalogue for the exhibition Modern Medicine, held at Building One and curated by Carl Freedman, Damien Hirst, and Billee Sellman. An emblematic example of the kind of shows that have become famous from this period, with bold, energetic, and diverse new work by a range of artists presented in an abandoned warehouse, in this case donated by the Tower Bridge Business Square, in the hope that it would help their regeneration scheme. The show included works by Mat Collishaw, Grainne Cullen, Dominic Denis, Angus Fairhurst, Damien Hirst, Abigail Lane, Miriam Lloyd, and Craig Wood.

4to (30 x 21.5 cm). Original blue wrappers, upper cover lettered in orange.
- £1,000

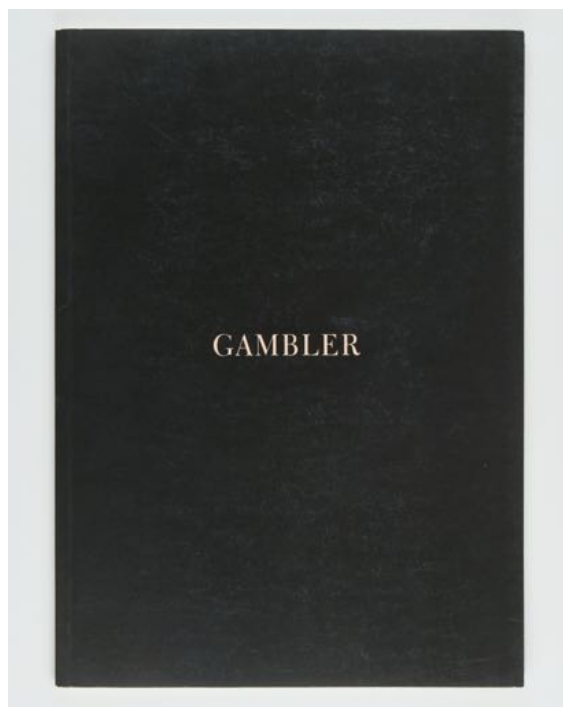
No. 5.

Modern Medicine. Building One. Invitation.

Invitation to the important group exhibition Modern Medicine, held in 1990, and curated by Billee Sellman, Damien Hirst, and Carl Freedman.

Card. 21 x 15 cm. London. 1990.

- £500



No. 6.

Gambler, curated by Carl Freedman and Billee Sellman. Exhibition catalogue.

Catalogue for the second exhibition held at Building One, a disused biscuit factory in Bermondsey, which followed the success of the earlier *Modern Medicine*. The show included works by Dan Bonsall, Dominic Denis, Steve di Benedetto, Angus Fairhurst, Damien Hirst, Tim Head, and Michael Scott. The catalogue includes an interview with Liam Gillick. One of 500 copies.

4to (30 x 21.5 cm). Original black wrappers; full page illustrations throughout. 30 x 21.5 cm. 1990.
- £1,000

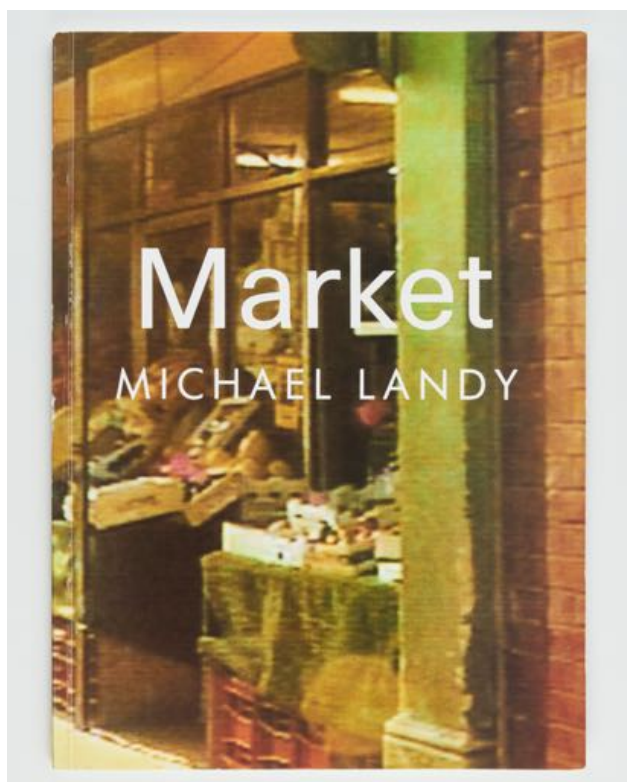
No. 7.

Gambler, exhibition invite, organised by Carl Freedman and Billee Sellman.

Invitation to the private view of the exhibition *Gambler*.

Card, 14.5 x 21 cm. 1990.
- £500

Hirst's winning streak had already begun. Gambler ensured it was set to continue, and there was nothing lucky about it. It was in Sellman and Freedman's Building One that the young Hirst exhibited the brilliant, dark and macabre *A Thousand Years* for the first time. It set the art world alight and was quickly acquired by Charles Saatchi for a sum a little less than £5K. Hirst later bought it back for a sum a little more than £5K.



No. 8.

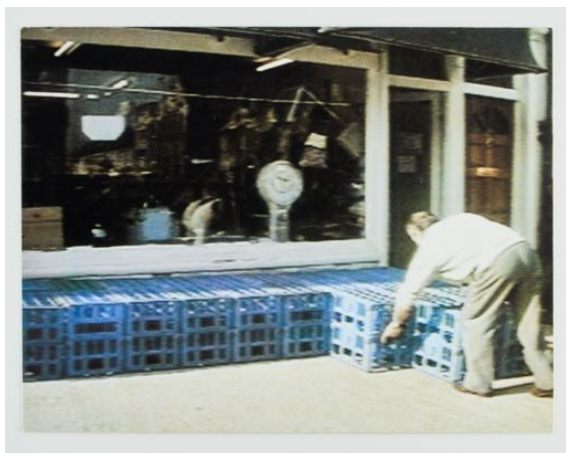
Michael Landy: *Market*, curated by Carl Freedman. Exhibition catalogue.

Catalogue for the solo exhibition of Michael Landy: *Market*, curated by Carl Freedman at Building One in 1990. For this exhibition, Landy arranged about one hundred market stands covered in artificial grass in a grid-like, minimalist structure that set out to critique consumer culture. This was a major installation for the artist and another iconic presentation from Building One.

Quarto in original printed wrappers, with full-page illustrations throughout. 30 x 21.5 cm.

Edition of 1000, published in 1991.

- £100



No. 9.

Michael Landy: *Market*, Building One. Invitation.

Invitation to the private view of Michael Landy's landmark exhibition *Market*, held at Building One in 1991, and curated by Carl Freedman.

Card, 15 x 19.5 cm. 1991.

-NFS



No. 10.

Billee Sellman, typewritten letter on Building One letterhead inviting 'Victoria' (Victoria Miro) to visit Michael Landy's 'Market'. Signed by the author. 1991.

Single sheet (29.5 x 21 cm). Typewritten letter on Building One letterhead; signed 'Billee Sellman'.
- NFS

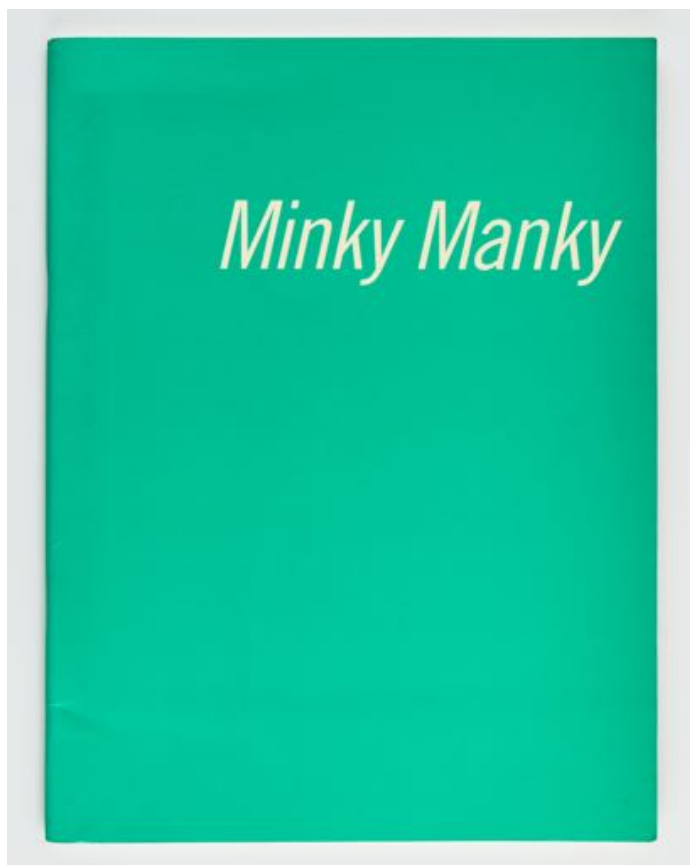
If Freeze (see item no. 1) put wind in the sails, the warehouse shows that followed propelled the nascent movement into the blue ocean. Carl Freedman was hidden from view but emerged as a pivotal figure. He was Hirst's friend from Leeds who organised and curated Modern Medicine, Gambler and Michael Landy's Market at Building One.

Real or imagined, the opportunities to show and the marketing know-how required to make a name for yourself very quickly began to look like they belonged only to a small group of artists with which you were either in the boat or outside having a boat of your own to row without their help. The competitive nature of getting attention was sometimes too much to bear for those with the greatest self-regard and sense of entitlement. As the opening of Market drew to a close and visitors left a drink was thrown into the space in which Landy had carefully arranged at right angles to each other the apparatus and furniture required to set up British street market stalls. Words were exchanged and a scuffle ensued.

Freedman later curated Minky Manky at the South London Gallery where Tracey Emin showed the tent with the names of everyone she had ever slept with embroidered onto its inside.

Tony Kaye, a uniquely gifted filmmaker working in advertising, wanted to muscle in on the scene. He had pulled off a stunt at White Cube that hadn't gone down well and had retreated. Freedman's Minky Manky presented another irresistible opportunity to disrupt and steal some limelight and make his mark. He had recovered his chutzpah and organised that a large sign be installed outside the gallery with the two words Winky and Wanky emblazoned on it. Freedman was less than impressed and was filmed by a hidden cameraman kicking and punching the sign and single-handedly attempting to dismantle it with his bare hands. It was a show of strength and a measure of the seriousness that Freedman took his project.

Not much is known of Billee Sellman, Freedman's co-curator in the early warehouse shows or what became of her other than soon after she headed to LA.



No. 11.

Minky Manky, curated by Carl Freedman. South London Gallery. Exhibition catalogue. 1995.

Catalogue for the exhibition *Minky Manky* curated by Carl Freedman at South London Gallery in 1995. The show included works by Mat Collishaw, Gilbert and George, Sarah Lucas, Steven Pippin, Critical Decor, Gary Hume, Tracey Emin, and Damien Hirst.

Publisher's green wrappers printed in white, stapled as issued (30 x 22.5 cm).
- £75

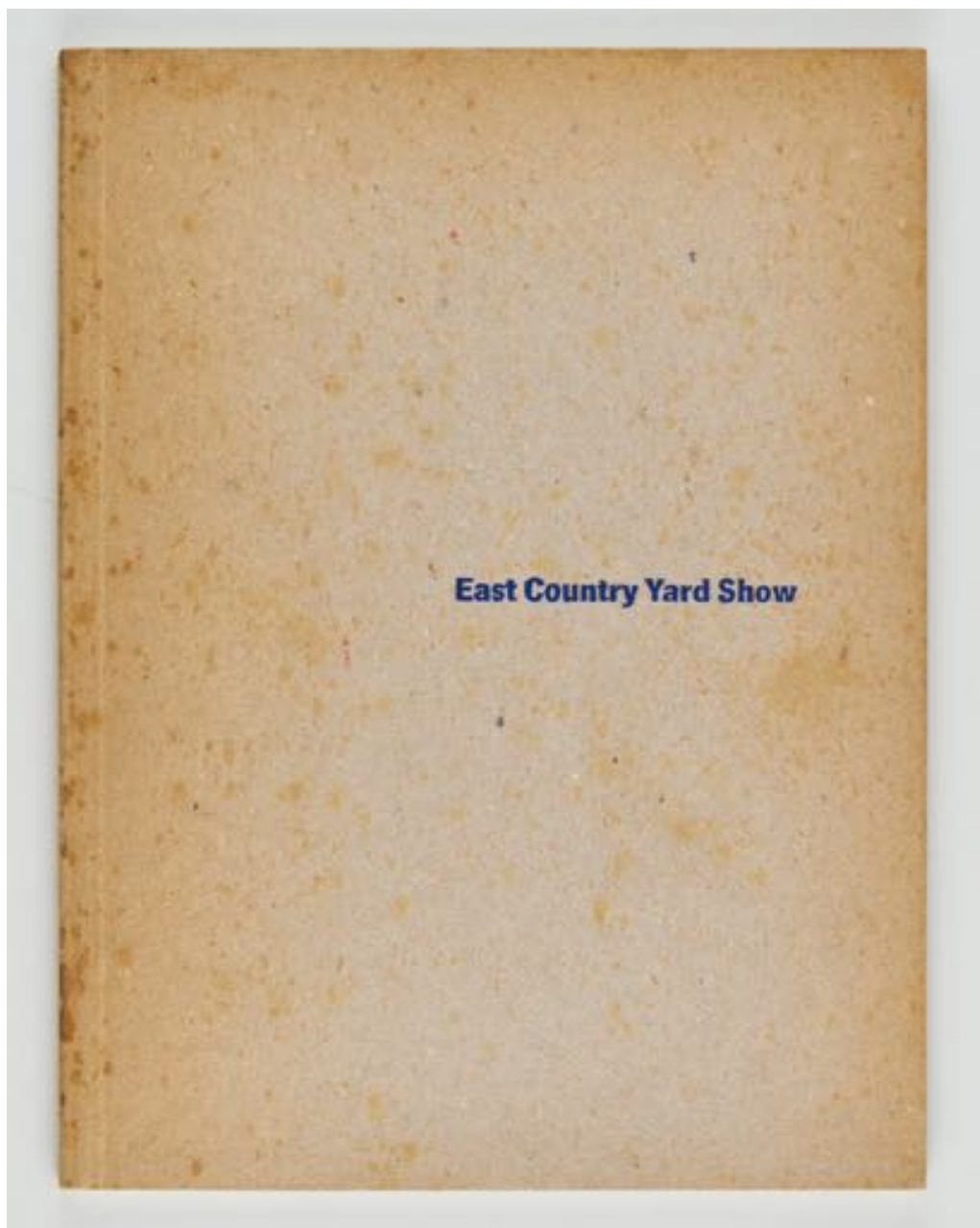


No. 12.

Minky Manky, curated by Carl Freedman. South London Gallery. Invitation.

Invitation to the private view of the exhibition Minky Manky, curated by Carl Freedman at South London Gallery in 1995.

Card, 15 x 18.5 cm. South London Gallery, 1995.
- £300



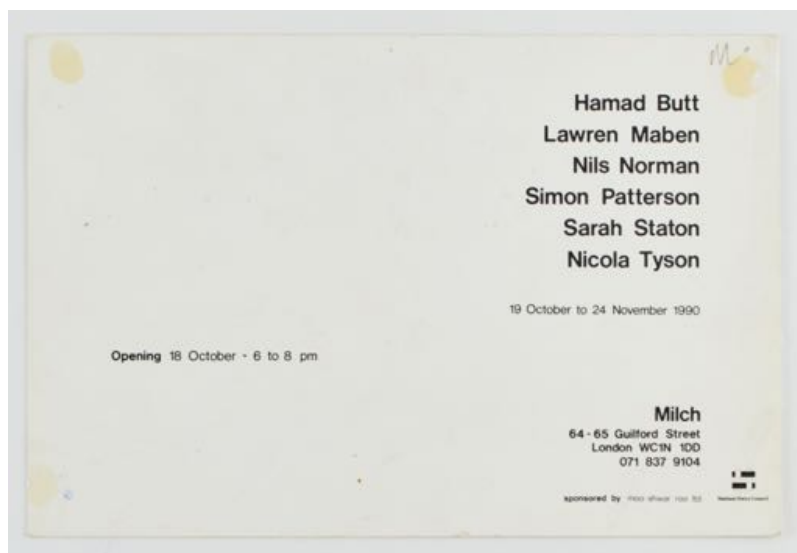
No. 13.

East Country Yard Show. Exhibition catalogue. 1990.

Catalogue for the seminal 1990 exhibition, organised by Henry Bond and Sarah Lucas, which took place in an enormous empty warehouse in Surrey Docks. The show was the immediate successor of Damien Hirst's Freeze, and included works by Henry Bond, Anya Gallaccio, Gary Hume, Michael Landy, Sarah Lucas, Virginia Nimarkoh, Peter E. Richardson and Tom Trevor. As with Freeze, the docks had been abandoned and were set for a sprawling regeneration project. The sheer scale of the building allowed the artists to present sprawling installations, including Anya Gallaccio's Tense, which included a metric ton of Valencia oranges laid out like a carpet, and which decayed over the course of the show.

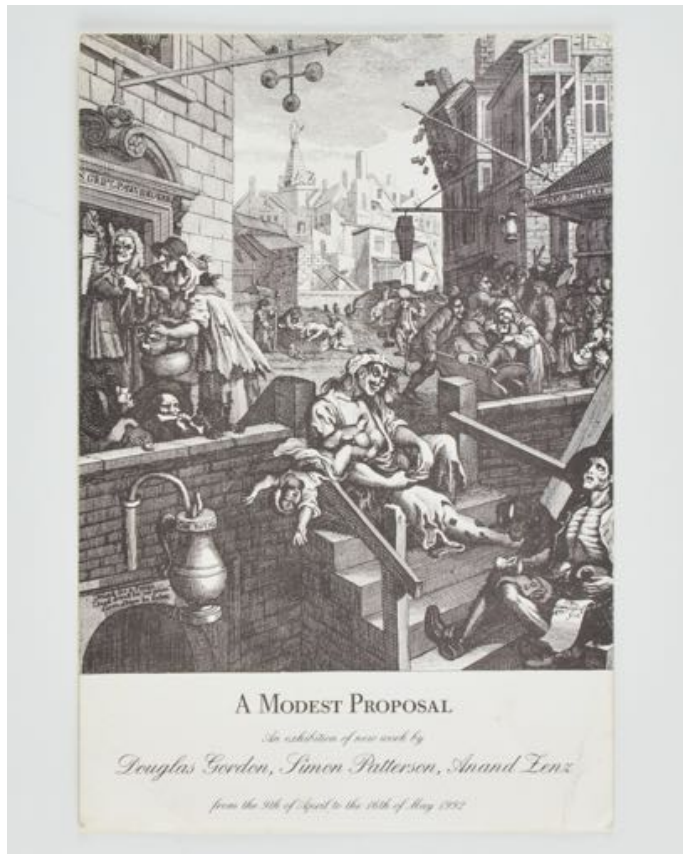
First edition. Publisher's wrappers printed in blue; some spotting to wrappers. 22 x 17 cm.

- NFS



No. 14.
Hamad Butt, Lawren Maben,
Nils Norman, Simon
Patterson, Sarah Staton, and
Nicola Tyson, at Milch.
Invitation.
*Card, 12 x 18 cm. Small
traces of adhesive to upper
corners. 1990.*
- £250

Milch was an artist-run squat space dominated by the force of a single personality. Lawren Maben was a gay skinhead, tattooed at a time when having a spider's web over your head, neck, and face seemed pretty hardcore. Jewish and Canadian, from conservative middle class suburban southern Ontario, he had both a gift for promotion and a razor sharp eye for talent but was kind of frightening and ruthless. He didn't like anyone getting in his way and didn't care who knew. The gallery shone brightly but quickly burnt out, as Maben's lifestyle brought about his early demise aged thirty-three.



No. 15.

A Modest Proposal: Douglas Gordon, Simon Patterson, Anand Zenz, at Milch. Invitation.

Invitation to the private view of the exhibition *A Modest Proposal*, held at Milch in 1992, with works by Douglas Gordon, Simon Patterson, and Anand Zenz, who had tried to make suits with the words 'fuck me, fuck me, oh fuck me' sewn into the fabric, which thirty-one different mills had refused to weave for him.

Card, 21 x 14 cm. 1992.

-£100



No. 16.

Safe, curated by Renato Niemis and John Lundberg. Exhibition catalogue.

Catalogue for the group exhibition *Safe*, curated by Renato Niemis and John Lundberg, with texts by Andrew Renton and Susie Gray, held at Regent's Wharf in 1991. Notable for its many corporate sponsors, including Mischon de Reya Solicitors and Estates and General PLC.

Softcover with original paper wrappers, Designed by Nashville, typeset by Quest. 1991. 36pp.

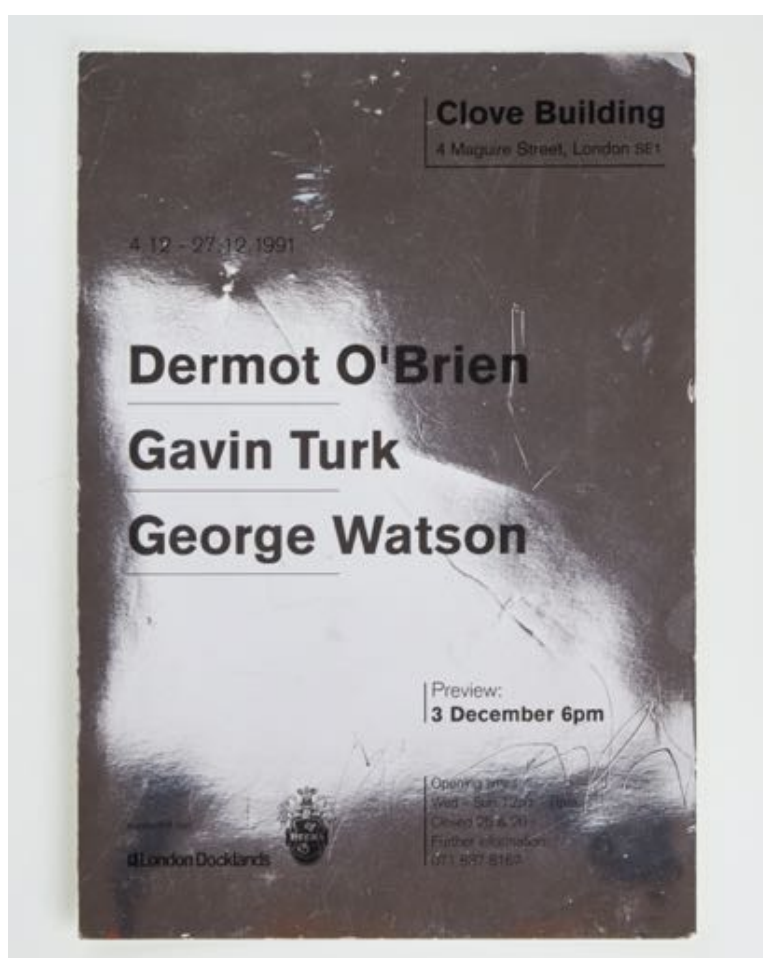
-£85



No. 17.
Dermot O'Brien, business card.

Early business card for artist
Dermot O'Brien.

Card, 5 x 8.5 cm. Early 1990s.
-£25



No. 18.
Dermot O'Brien, Gavin Turk,
George Watson. Invitation.

Invitation to the private view of
the exhibition Dermot O'Brien,
Gavin Turk, George Watson, held
at the Clove Building in 1991.

Card, 21 x 15 cm. 1991.
-£150

I had made contact with Ernst and Young, the administrative receivers of Sir Terence Conran's Butler's Wharf development of restaurants, shops, warehouse apartments and The Design Museum. I proposed that art could breathe life into the place and keep its heart beating until the recession passed. I opened a gallery with a show of my wife's paintings (Tanya Ling) in what was an empty retail unit in the Clove Building adjacent to the museum. Soon after we left London for a new life in Paris and the artist Dermot O'Brien took the space over and presented a series of shows that were expertly presented, ambitious and raised the bar. Clove 2 later opened in which the Chapmans, James White, and Sam Taylor Wood exhibited together. Their promotional image was found on a discarded transparency.



No. 19.

Dinos Chapman, Sam Taylor-Wood, James White, Jake Chapman. Clove Two Gallery. Invitation. Invitation to an early group exhibition of four artists, held at Clove Two Gallery in 1992.

Card. 14.5 x 20 cm. London, 1992.

- NFS

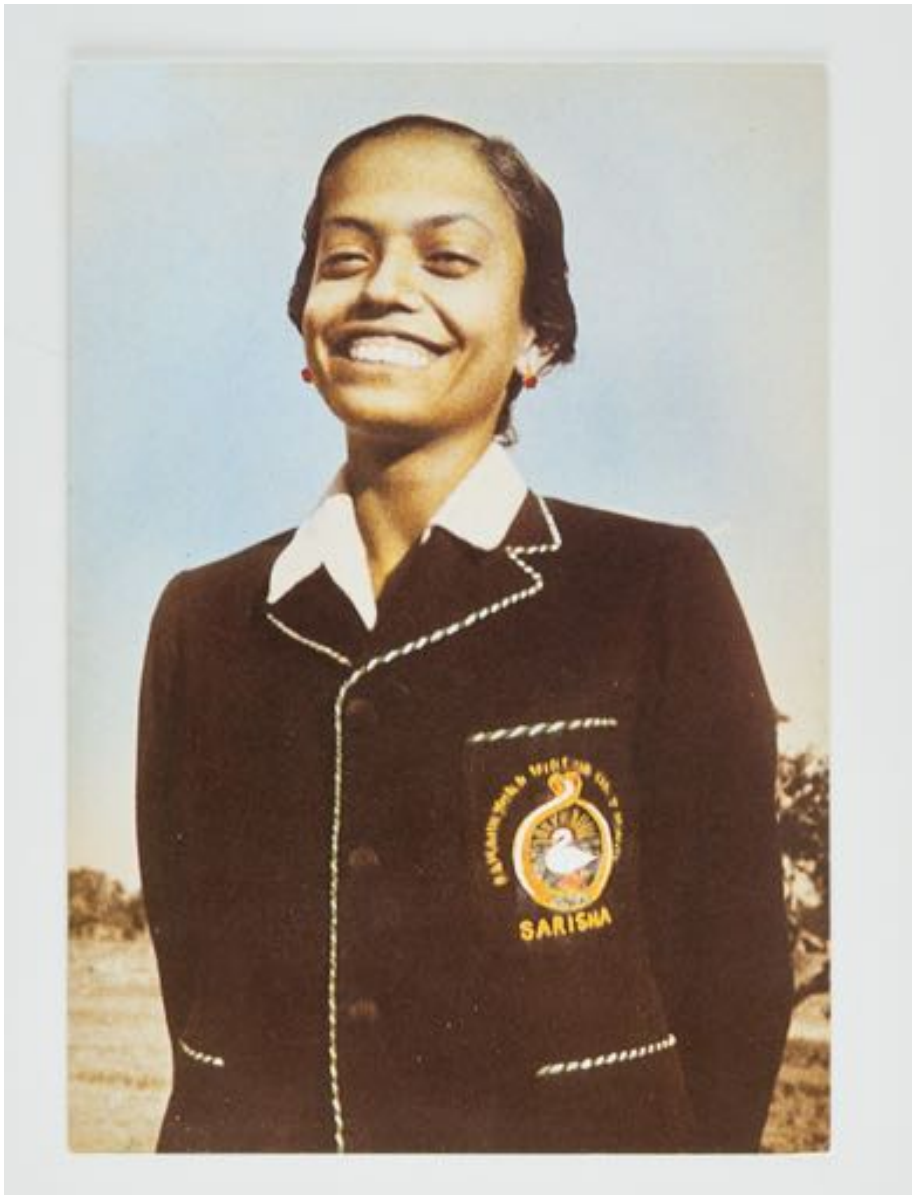


No. 20.

Dinos Chapman, Sam Taylor-Wood, James White, Jake Chapman. Clove Two Gallery. Exhibition catalogue.

Catalogue for the early group exhibition of four artists, presented at Clove Two Gallery in Shad Thames in 1992.

First edition, softbound in printed wrappers. 30 x 21 cm. Pale Green Press/ Clove Two Gallery, London, 1992. 21pp. -NFS



No. 21.

Olde Worlde, Bipasha Ghosh Paintings and Hope. Invitation.

Invitation to the launch event of *Olde Worlde: The Caraway Installation Bipasha Ghosh Paintings and Hope*, 1991, The Caraway Building in Butler's Wharf.

Card, 21 x 15 cm. Bipasha Ghosh, 1991.

-£100

We returned from our aborted Parisian adventure and reconnected with Simon Periton and Georgie Hopton (HOPE) who we knew from Saint Martins. They made an image of Tower Bridge covered in foliage that was printed, using cutting-edge inkjet technology, to produce a massive image on vinyl that filled a gaping hole in the side of a warehouse in Butler's Wharf. The work was called *Olde Worlde*. We, Bipasha Ghosh, were the producers.

Michael Craig-Martin showed up to the launch event. We were thrilled until we discovered he'd stumbled upon us whilst in search of somewhere else.



No. 22.

A Night Out with Gavin Turk, Bipasha Ghosh, 1993.

Invitation to the one-night performance 'A Night Out with Gavin Turk', held at The Victoria pub in Bermondsey and organised by the gallery Bipasha Ghosh.

Card, 15 x 21 cm. 1993.

-£200

In return for £100 sponsors were invited to have their photograph taken with Gavin Turk at A Night Out with Gavin Turk. Architect Ali Rashid designed and installed Gallery Scission VII, a floating segment of a gallery wall and floor placed in a Victorian public house in Bermondsey. There was an empty Warholian plinth that Turk, in signature boiler suit, propped himself up against, as one sponsor after another took their turn to be photographed with the emerging art star.

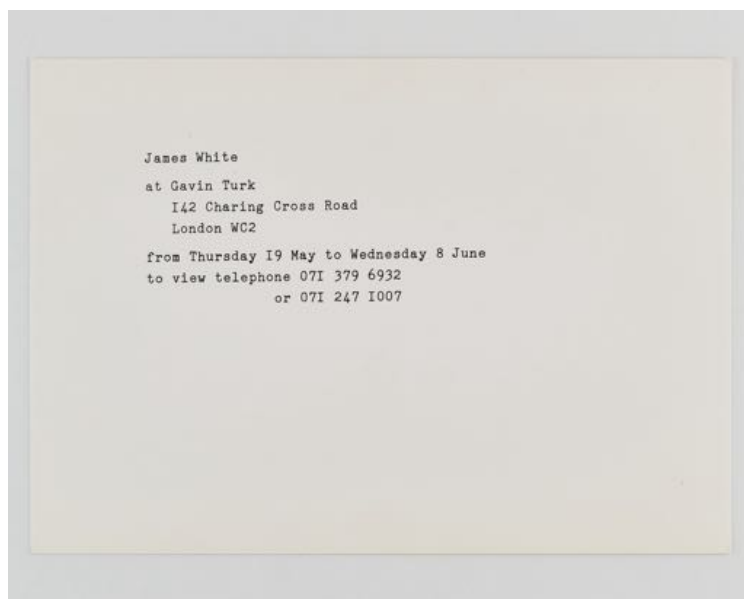


No. 23.

Tanya: Drawings, Bipasha Ghosh.
Invitation.

Invitation to the private view of the
exhibition Tanya: Drawings, held at
Bipasha Ghosh, 1996.

Card, 21 x 15 cm. Bipasha Ghosh, 1996.
-£100



No. 24.

James White. Gavin Turk.
Invitation.

Invitation to a presentation of
works by James White at the
studio of fellow artist Gavin
Turk.

Card. 15 x 21 cm. London,
1993.
-NFS

Simon Periton suggested that I might be interested in Gavin Turk's work. I was. We met and I suggested that Bipasha Ghosh put on a solo show of his work in our home on the south bank of The Thames in Surrey Quays opposite Canary Wharf. He explained that Jay Jopling had bought Pipe, 1991 and that he had agreed to be represented by him. So it came to pass that Ling, Ling & Jopling put on Turk's first solo show. Turk gave us his signature presented in a variety of guises to hang and sell. Later in 1996 Turk returned the compliment by allowing Tanya to show the drawings that launched her accidental career as a fashion illustrator in his studio on Charing Cross Road. After a difficult period we thought it would be good to call the show Bipasha Ghosh Lives. Turk, who for a short time shared his space with Sam Taylor-Wood, had previously lent his studio to James White, Renato Niemis, Fiona Banner and the Cabinet Gallery.

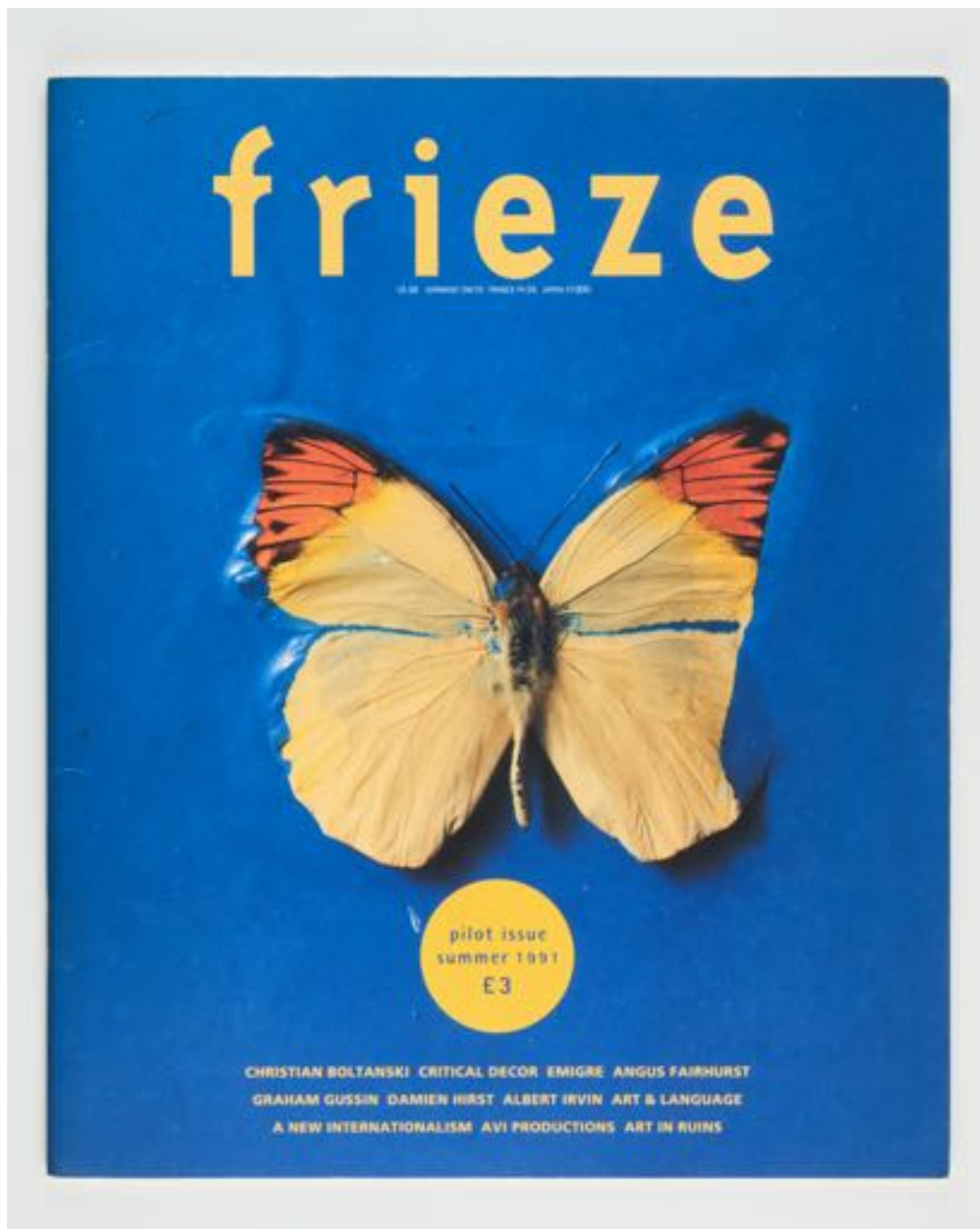


No. 25.

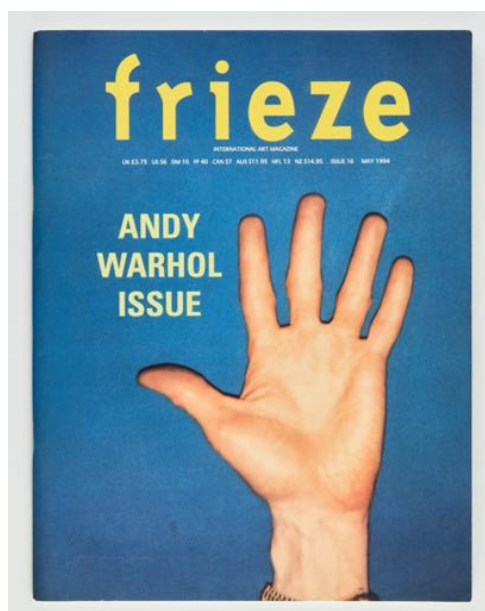
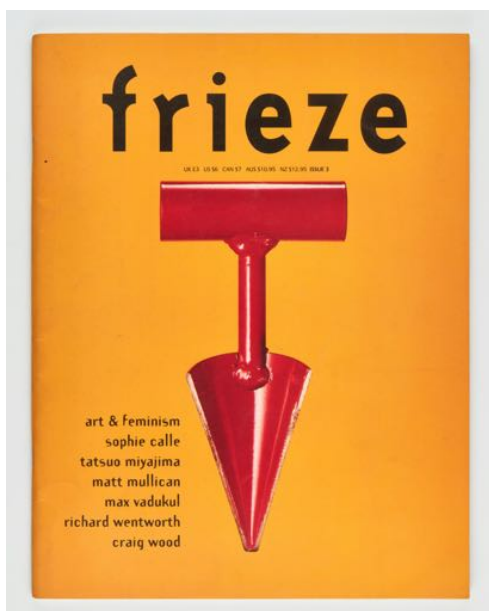
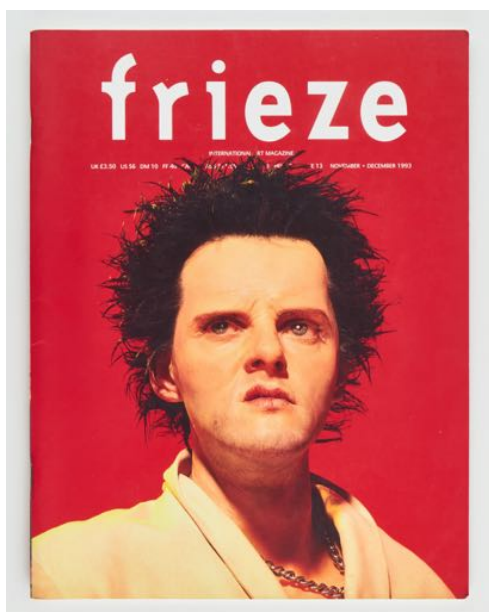
Artforum International, vol. 30, no. 9. May 1992.

The May 1992 edition of Artforum, which is included here for its feature 'British? Young? Invisible? w/ Attitude?' Written by Michael Corris, an early article identifying the new energy of the London art scene, which looks at the work of Critical Decor, Hope, Rachel Evans, Anya Gallaccio and Mariko Mori among others.

Publisher's photographic wrappers printed in blue (27 x 26.5 cm). Artforum International, New York. 1992.
- £50



Pilot issue, Frieze, Summer 1991



No. 26.

Frieze Issues 1 - 16, plus the Pilot Issue (17 volumes). Ed. Matthew Slotover and Tom Gidley. 1991-1994.

The first seventeen issues of Frieze magazine, including the original pilot issue. Launched in 1991 by Amanda Sharp, Matthew Slotover, and Tom Gidley. These early issues focused at first almost entirely on the new art being made in London at the time, issue 1 featuring a butterfly work by Damien Hirst on its cover, though by 1993 the scope of the editorial remit had expanded and began to include international contemporary art more generally. Issue 1 also included Angus Fairhurst's prank 'Gallery Connections', in which the artist connected two galleries' phones to each other. In 2003, the magazine served as the basis for the Frieze Art Fair, which continues to take place annually in London and now has editions in LA, New York, Seoul and Abu Dhabi.

17 volumes, softcover, staple-bound, 30 x 26 cm each. Frieze, London, 1991-1994. Each approximately 50pp, fully illustrated throughout.

- £2000



No. 27.

Matthew Slotover, business card.

Early business card for Matthew Slotover, co-founder of Frieze.

Card, 4 x 7 cm. Early 1990s.

-£100

Softly-spoken and unassuming Oxford graduate Matthew Slotover OBE, carefully planned his projects with a disciplined and fearless precision. He created the magazine that everyone wanted to be in and later, the art fair that everyone wanted to be in.

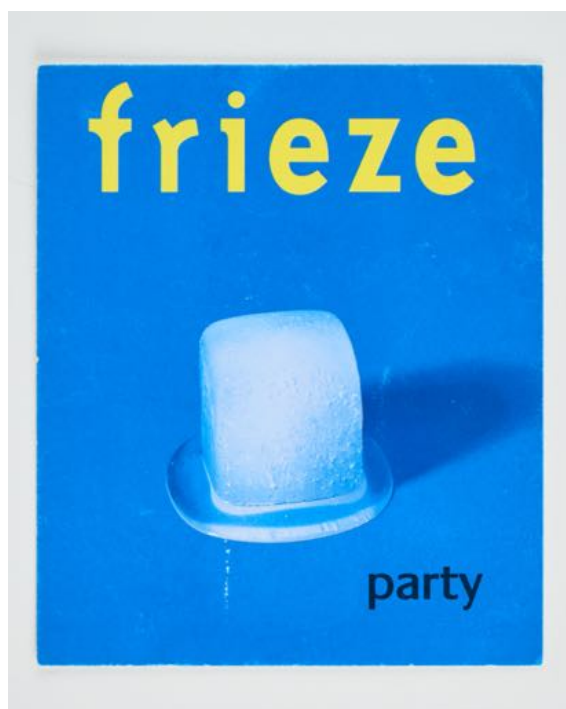


No. 28.

Invitation to the launch of Frieze Magazine.

Invitation to the launch of the first edition of Frieze magazine, on 10 October 1991. A single card, with details of sponsors (Jack Daniel's, Corona, Perrier among others), and a quote from an interview with Richard Prince on the verso, which appeared in the magazine's first issue.

Card, 10.5 x 15 cm. 1991.
- £300



No. 29.

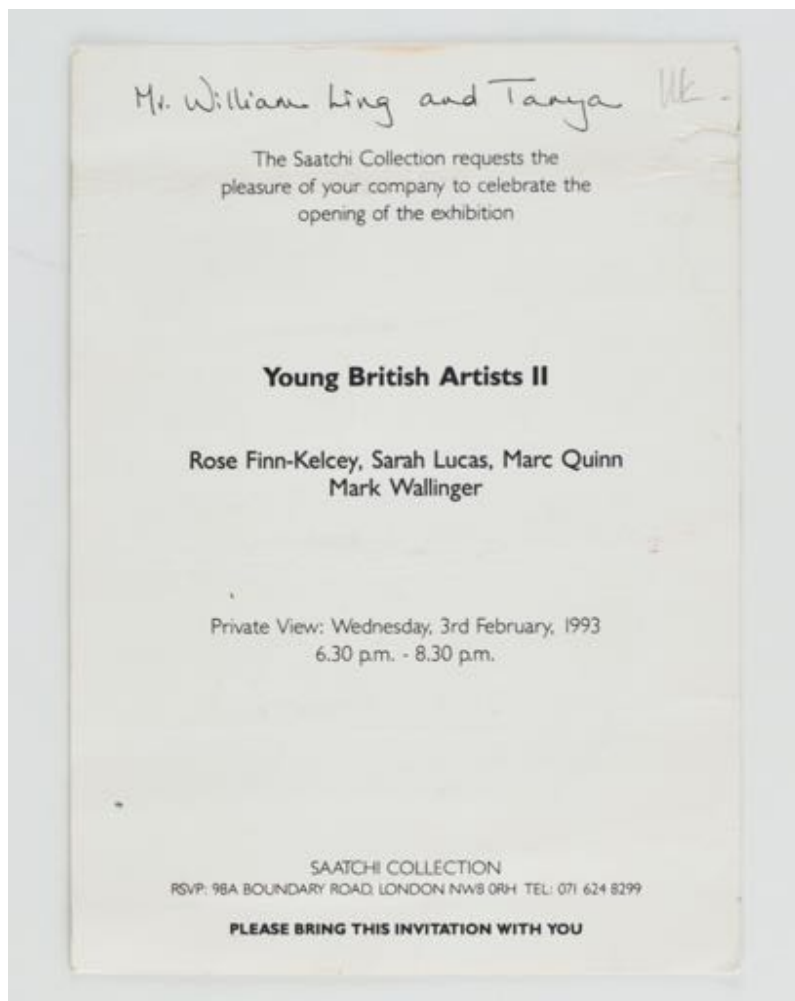
First Anniversary Party of Frieze Magazine, invitation.

Invitation to the first anniversary party of Frieze, held in in 1992 at Chisenhale Gallery.

Card, 12.5 x 10.5 cm. 1992.
- £150

Frieze hosted a party in an event space that was the Norman Foster-designed but short-lived Katharine Hamnett store on Brompton Road. A mechanical artwork made by the Chapman brothers featuring a falling hammer, a plastic brain, and a phallus ejaculating liquid soap was presented in the centre of the space. The liquid soap was sucked into a continuous loop and didn't stop coming - a bit like a fountain. They later produced the work cast in bronze, inoperative.

A year later at the Chisenhale Gallery, a DJ played records that had an art connection. The assembled group listened to Don McClean's 'Starry Starry Night', Bowie's 'Andy Warhol', and Dylan's 'She Belongs to Me'. Nobody danced.



No. 30.

Young British Artists II, at the Saatchi Collection. Invitation.

Invitation to the second exhibition organised by Charles Saatchi to focus on the new art being made in Britain in the early nineties, with their new and now infamous moniker 'Young British Artists'. This presentation brought together works by Rose Finn-Kelcey, Sarah Lucas, Marc Quinn, and Mark Wallinger.

Card, 17.5 x 13 cm. 1993.
-£250



No. 31.

Nic Clear, business card.

Early business card for then artist and designer Nic Clear, now a well-known architect.

Card, 5.5 x 8.5 cm. Early 1990s
-£50

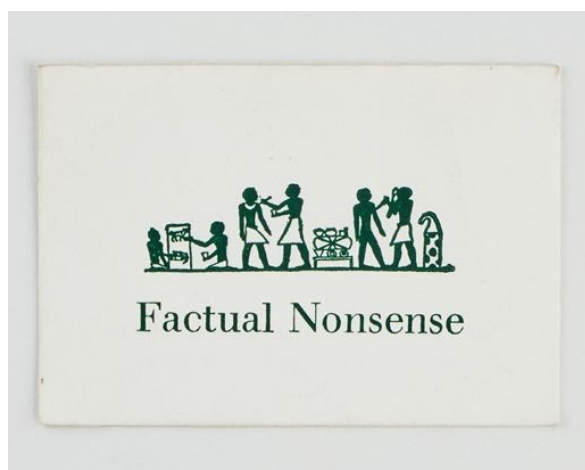
Nic, now an architect, lived on site with Juanita Boxill at Saatchi's Boundary Road Gallery, where he was the caretaker/buildings manager. Juanita worked in the gallery office before working for Marc Quinn. Between them they held a level of insider knowledge into the workings of the Saatchi Gallery that most artists would sell their grandmothers for.

The artist Simon Periton tells a story of the Saatchi Gallery invites being copied and the copies distributed amongst artists who by rights had no business being there and couldn't be found on the list.



No. 32.
Joshua Compston, early 1990s. Business card.
Early business card for Joshua Compston,

Card, 5.5 x 9 cm. Early 1990s.
-£100



No. 33.
Joshua Compston, early 1990s. Business card.
Early business card for Joshua Compston.

Card, 5 x 7.5 cm. Early 1990s.
-£100

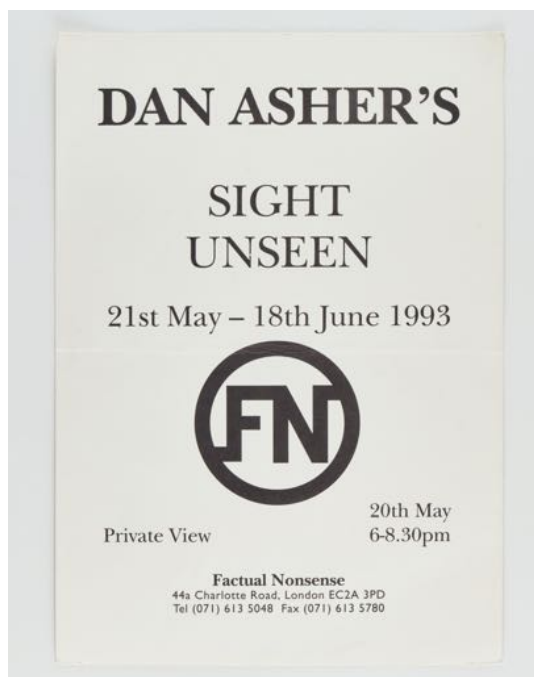
Joshua Compston towered above over all who showed with him. In many ways the artists he worked with were a side show to his personality, his drive and energy. He was at the very centre of his exhibitions and events. This would usually cause annoyance and some did find him to be annoying however the artists he exhibited didn't seem to mind and were grateful to be part of his orbit and under his wing.



No. 34.

Invitation to 'A Surprise Birthday Party' for Joshua Compston's twenty-fourth birthday, with the a request that 'absolute secrecy be observed prior to the event'.

Card, 16 x 14 cm. 1994. -£150

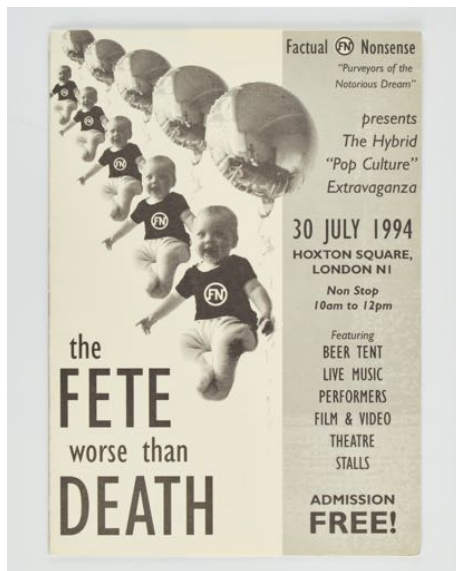


No. 35.

Dan Asher: Sight Unseen, Factual Nonsense. Flyer.

Printed drawing by Asher on Saatchi and Saatchi Advertising letterhead on the verso.

Card, 29.5 x 21 cm. Factual Nonsense, 1993. -£100

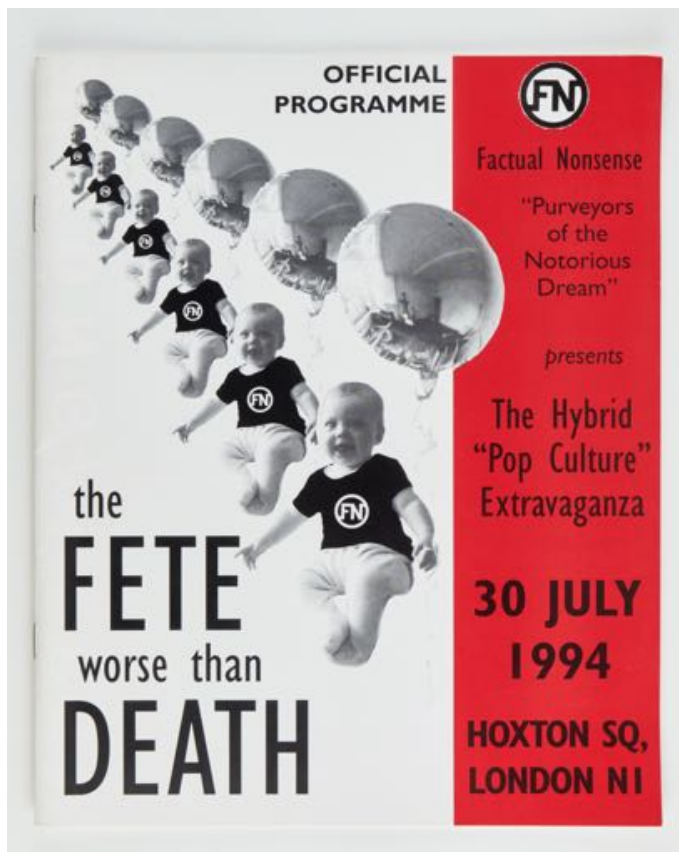


No. 36.

The Fete worse than Death, Factual Nonsense.
Flyer.

Pamphlet advertising the second edition *Fete worse than Death*, organised by Joshua Compston's Factual Nonsense.

Card, folded as issued. 21 x 15 cm. Factual Nonsense, London, 1994.
- £250



No. 37.

The Fete worse than Death. Factual Nonsense. Official Programme.

The programme and effective catalogue for the second edition of the Fete Worse than Death.

Softcover, staple bound, 26 x 21 cm. Factual Nonsense, 1994.
-NFS

The first iteration of the Fete worse than Death (1993) was better than the second and third. Much, much better. It was brilliant. It was small and organic and not at all forced - it evolved effortlessly. Compston was in his element marching up and down Charlotte Road - a veritable ringmaster directing and organising the invited artists and gallerists who for a small fee had been given a table from which to sell their wares. It was as if he owned the place, and for a moment he did. The artist Gordon Faulds wired up a sound system and the place was rocking. Without license, permit, or authorisation Compston had closed the cross section at Rivington Street and officialdom turned a blind eye. What started as a parody of an English fete had morphed into a New York block party. Everyone was there, it was however not to be repeated. Compston had self-defeating visions of a huge event that proved a financial disaster.



No. 38.

Jean-Michel Basquiat, at the Serpentine.

Invitation to the private view of the exhibition Jean-Michel Basquiat, held on 5 March 1996, at the Serpentine Galleries, London. The date of this opening is notable as the date of the death of Joshua Compston.

Card, folded as issued. 21 x 14 cm. 1996.

- NFS



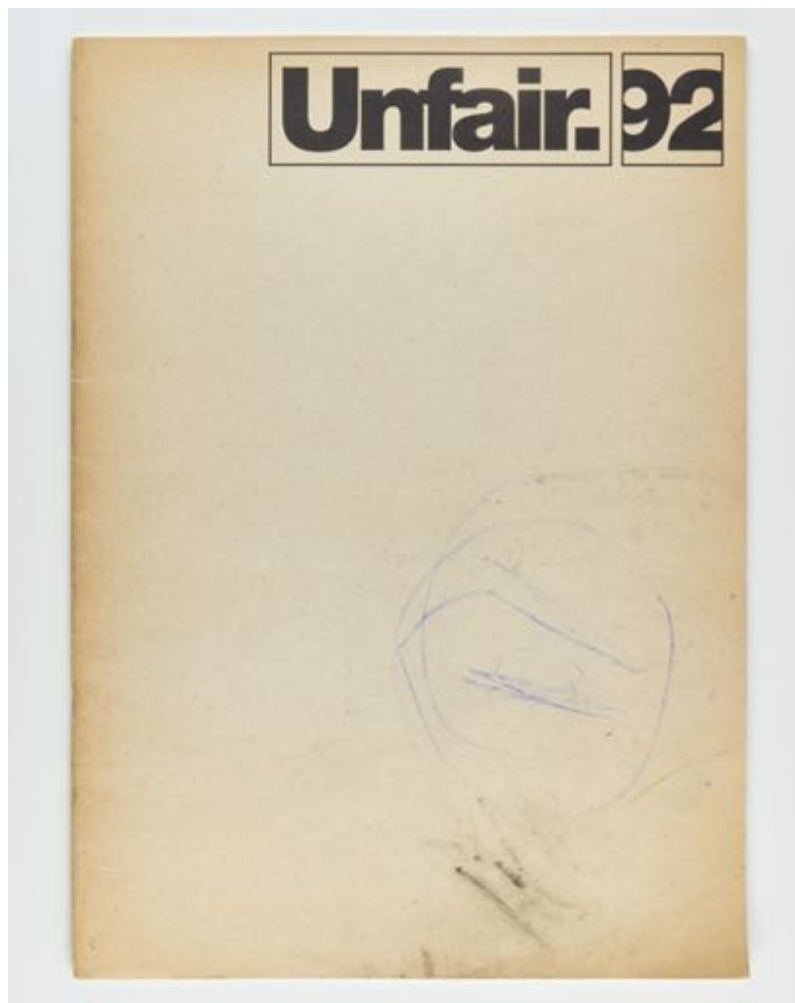
No. 39.

Invitation to the wake held for Joshua Compston, 5 March 1997.

Card, folded as issued. 10 x 15 cm. 1997

- NFS

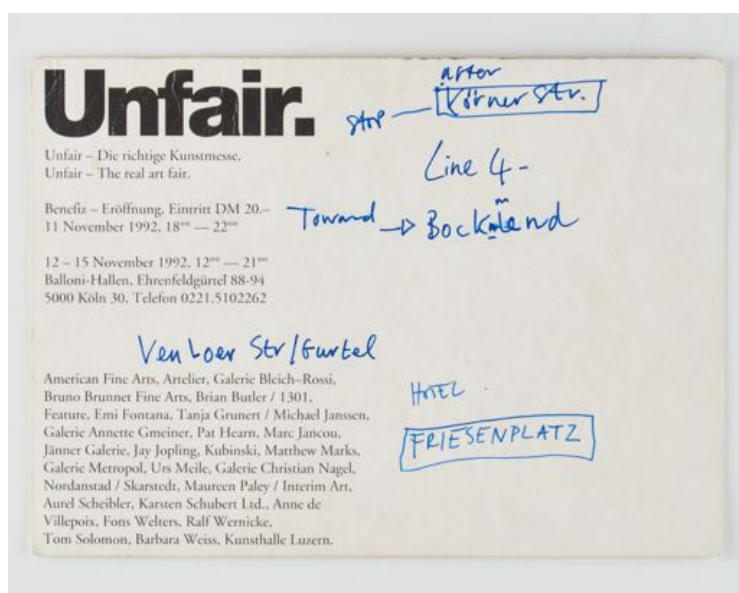
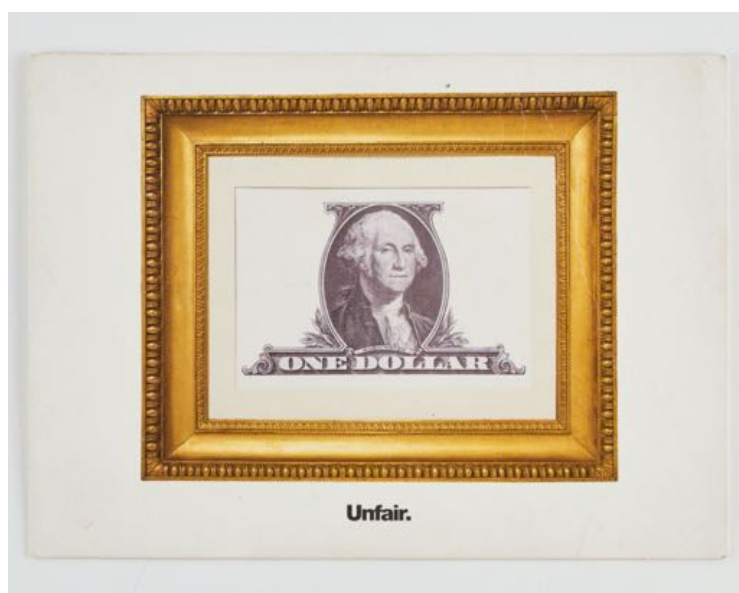
During the early evening of 5 March 1996, Joshua Compston had visited the opening of the Basquiat show at the Serpentine Gallery with his friend and occasional collaborator, the artist Gavin Turk. The two left Kensington Gardens and made their way back to Shoreditch and the Barley Mow public house. At closing time, Turk returned to his family home and Compston to his gallery, where he slept in a raised bunk above his office at the rear of his space. Here he consumed enough ether to kill himself. Driven by a cocktail of forces that propelled him into and through the YBA scene, Compston's unpredictable entrepreneurialism and anarchic curatorial projects were ambitious, exciting and inclusive. His gallery, Factual Nonsense, was an antidote to the careful, disciplined programming of many commercially successful galleries that outlasted his and him.



No. 40.
Unfair. 92.

Large-format catalogue for the 1992 edition of 'Unfair', the alternative art fair held in Cologne in November 1992. Showcasing the programmes of twenty-eight international galleries, the fair was founded as an alternative to then staid Art Cologne, and included presentations from galleries like Jay Jopling (later White Cube), Maureen Paley, Christian Nagel, American Fine Arts, Pat Hearn, and Karsten Schubert. The catalogue is fully illustrated, with each participant contributing an illustrated spread on their booth. The fair included some now legendary projects, including Damien Hirst's *Ingo, Torsten*, in which identical twins sat in front of his spot paintings, as well as an early project by Wolfgang Tillmans, in which he debuted his binder-clip method of displaying his photographs.

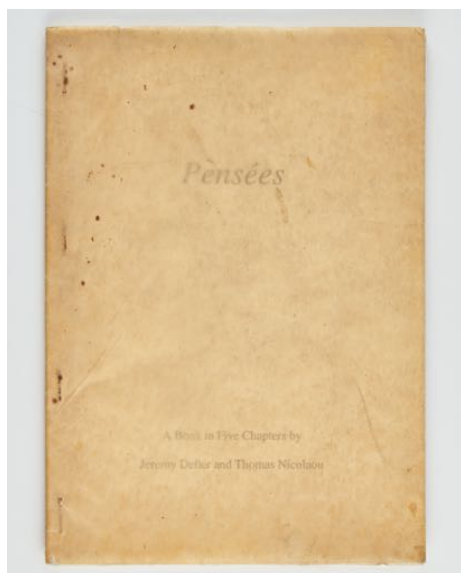
Softcover, 44 x 32 cm. Edition of 5000. Printed by Druckerei Frank, Aachen, with lithography and layout by Jürgen Kostka. 32pp.
- £1,600



No. 41.
Unfair. Flyer.
Flyer for Unfair, the alternative art fair held in Cologne in 1992.

Card, 13 x 18 cm. 1992.
- £200

Dealers from London included Maureen Paley who showed Wolfgang Tillmans, Jay Jopling who showed Damien Hirst, and Karsten Schubert who showed Keith Coventry. Karsten Schubert got cross because during the fair the public address system was used to amplify a playlist including Motown hits. He thought serious collectors wouldn't like it. The following year (1993) we (Bipasha Ghosh), tried to organise a second edition of 'A Night Out With Gavin Turk' in a bar, where artists met, not far from the fair. The shambolic event was made memorable by a stand-off between Jeremy Deller and Merlin Carpenter. Carpenter had graduated from Saint Martin's in 1989 and had relocated to Cologne, where he had become a studio assistant to Martin Kippenberger. Carpenter, who was now speaking English with a fake German accent, seemed to take exception to the British presence in his adopted city and an indignation boiled over. It was odd because it was Carpenter who, if I recall correctly, had suggested the venue for the event. Michael Corris, the London based writer for Artforum exercised a New Jersey gangsta energy and stepped in and it fizzled out. A photo of Gavin Turk's portrait of himself in wax as Sid Vicious was on the front cover of Frieze magazine and international interest was increasingly focussed on London. Cologne seemed like the wrong place to be for the über-ambitious.



No. 42.

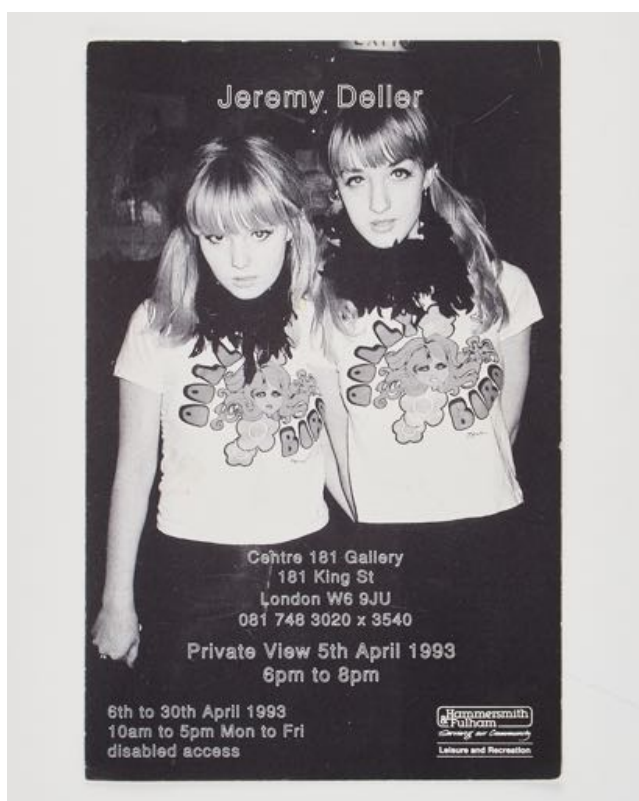
Pensées, A Book in Five Chapters, by Jeremy Deller and Thomas Nicolaou.

Artist's book by Jeremy Deller, designed by Thomas Nicolaou and published by Imprint 93. The booklet reproduces graffiti found on the walls of the toilet in the British Library, a kind of survey of quotidian humour and profundity.

Publisher's translucent paper wrappers, stapled as issued (21 x 15 cm). Imprint 93, London, 1993.

18pp.

-£300



No. 43.

Jeremy Deller at Centre 181 Gallery, invitation.

Invitation to the private view of an exhibition of works by Jeremy Deller, held at Centre 181 Gallery in 1993, and sponsored by the borough of Hammersmith and Fulham. A breakout exhibition for the artist.

Card, 16 x 10.5 cm. 1993.

-£150

When Jeremy was fun. In the late eighties Deller could be found traversing the underground music, club, and fashion scenes whilst studying art history at The Courtauld, where he had set his heart on becoming an artist, an artist who makes things happen.

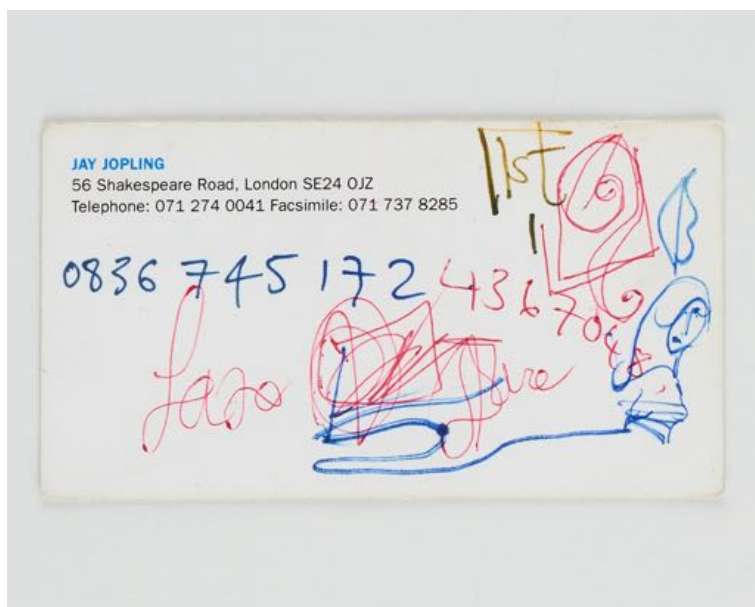
The announcement card features the two members of Shampoo wearing T-shirts from Sign of the Times, a hip Covent Garden streetwear boutique. In *Pensées* (French for 'Thoughts') Imprint 93, Deller, with the help of Thomas Nicolaou, transcribed the graffiti found in the British Library lavatories.



No. 44.
Lucky Kunst. Invitation.

Invitation to the exhibition *Lucky Kunst*. The exhibition was organised by curator Gregor Muir.

Card. 15 x 21 cm. 1992.
-NFS



No. 45.

Jay Jopling, business card.

Early business card for Jay Jopling, now of White Cube.

Card, 5.5 x 9.5 cm. c. 1992.

-£200



No. 46.

Jay Jopling, business card.

Early business card for Jay Jopling, director White Cube.

Card, 5 x 9 cm. Early 1990s.

-£100



No. 47.
White Cube flyer.

Early flyer for the original White Cube, a small space on Duke Street that Jay Jopling audaciously asked for from Christie's, on the basis that he would introduce an energetic new Contemporary art programme that would drive new business into the art market. White Cube operated from this from 1993-2001, expanding massively in the years since, first to a large space in Hoxton Square and now with galleries in London, Hong Kong, New York, Paris and Seoul. Jopling presented seventy-five exhibitions by seventy-five artists in this original location.

Card, 15 x 15 cm. 1993.
-£150

Jopling, a master of minimalist branding, launched White Cube with an economy of means. A square white card with black text on the reverse announced his new temporary project space coordinated with Julia Royce.



No. 49.

Gavin Turk: *Collected Works 1989-1993*, Jay Jopling. Invitation.

Invitation to the private view of the exhibition
Gavin Turk: *Collected Works 1989-1993*, presented
by Jay Jopling in 1993.

*Card, folded as issued, 15 x 10.5 cm. Jay Jopling,
1993.*

-£50



No. 50.

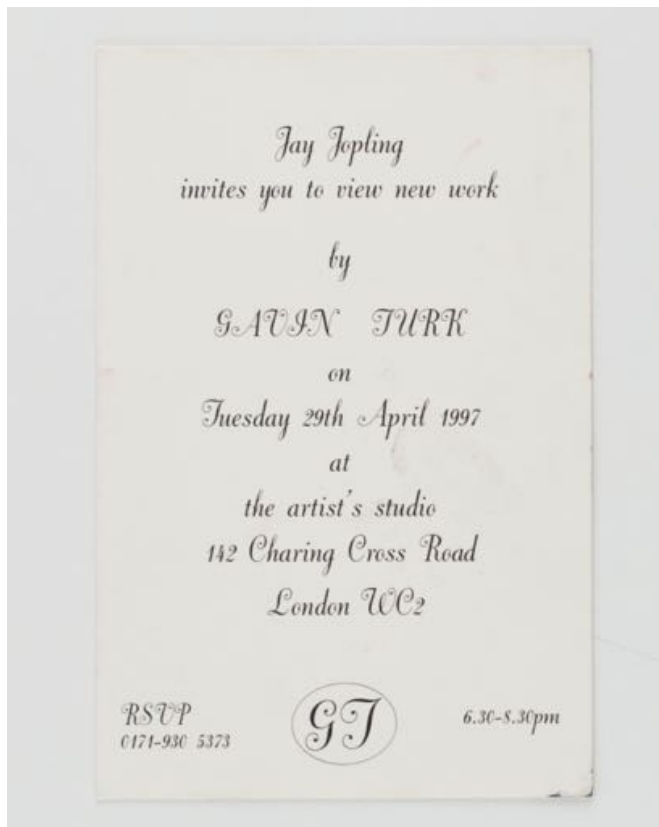
Gavin Turk, *A Marvellous Force of Nature*,
invitation.

Invitation to the exhibition of Gavin Turk's
A Marvellous Force of Nature, held at the
original White Cube in 1993. The exhibition
centred on a now-famous performance piece
in which the artist collaborated with a
magician to levitate in mid-air.

Card, 15 x 15 cm. 1993.

-£50

In terms of scale Itai Doron's show was a spectacular. It dwarfed all previous warehouse shows. No one had seen a solo show quite like it, not least for an unknown artist. A sizeable crowd headed out toward Canary Wharf for the private view to see massive paintings and installations. Doron's smaller photomontage work were simultaneously shown at the new White Cube in Duke Street. It was a crossover double-header event. Jopling, who had used his home in Brixton as his base, presented the warehouse show under what was to become his old branding and presented the Duke Street show under the new White Cube masthead.



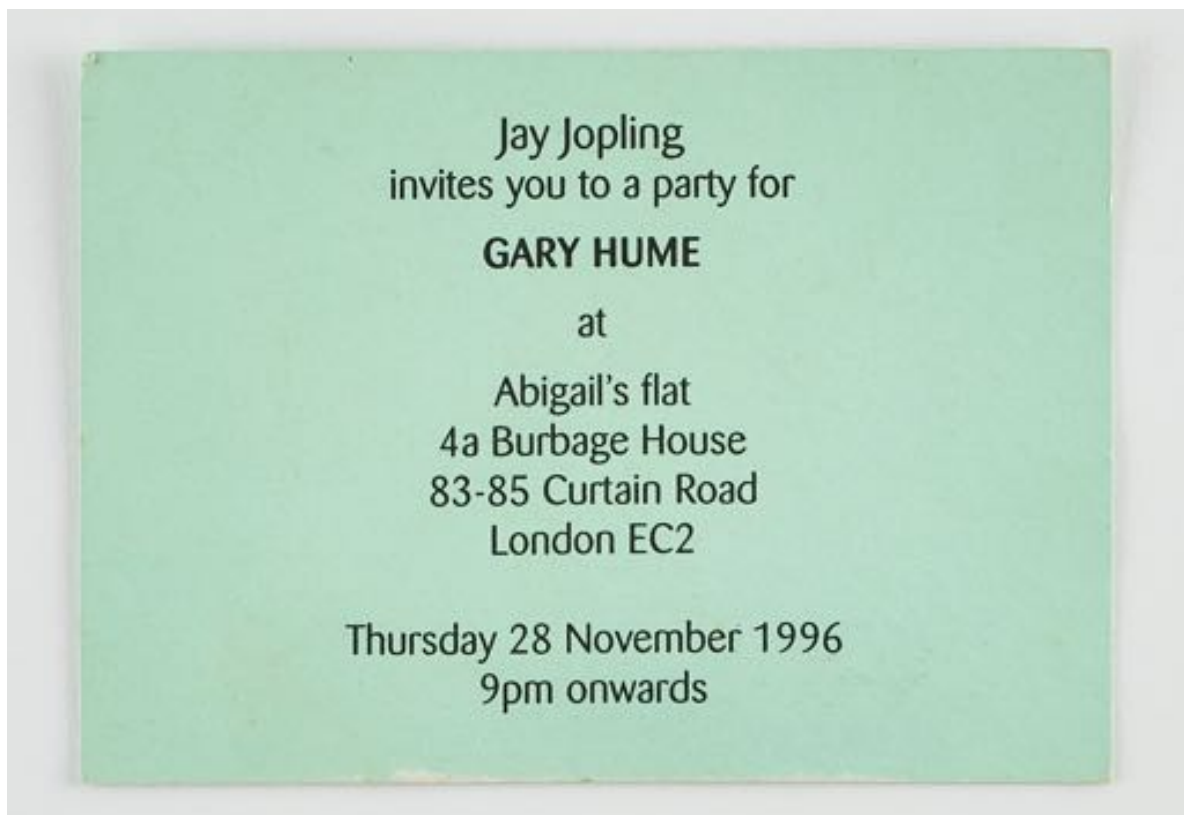
No. 51.

Gavin Turk, studio invitation.

Invitation to a private view of new work by Gavin Turk, at the artist's studio on Charing Cross Road, issued by Jay Jopling.

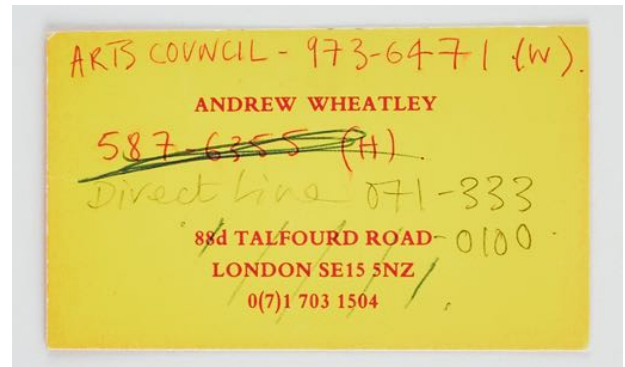
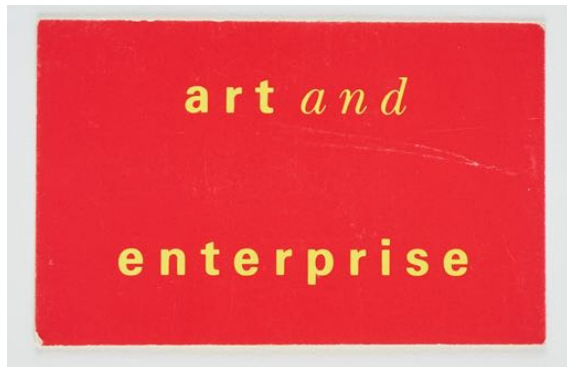
Card, 15 x 10 cm. 1997.

-£150



No. 52. Gary Hume at Abigail Lane's flat. Jay Jopling. Invitation.

Invitation to the party held for Gary Hume at the flat of Abigail Lane, organised by Jay Jopling in 1996. *Card. 7.5 x 10.5 cm. Jay Jopling, 1996. -NFS*



No. 53.
Business card for Andrew Wheatley, now of Cabinet Gallery.
Card, 5.5 x 8.5 cm.
-£100



No. 54.
Early business card for Cabinet Gallery, its directors Martin McGeown and Andrew Wheatley.
Card, 5 x 8.5 cm. Early 1990s.
-£100

Successful artists have a finely tuned antenna as to what is perceived as cool and what is not perceived as cool, as do their gallerists. This may explain why some align themselves with progressive politics and masquerade as revolutionary socialists (edgy) when for the most part they are small business people and members of the petit bourgeoisie (not edgy). Wheatley's early business card Art and Enterprise makes no apology for his project and his instincts. It feels refreshing - perhaps he should resurrect it?



No. 55.

Mariko Mori: Myth, invitation.

Invitation to the degree show of Mariko Mori, at the Chelsea College of Art in 1992.

Card, 10.5 x 15 cm. 1992.

-£500



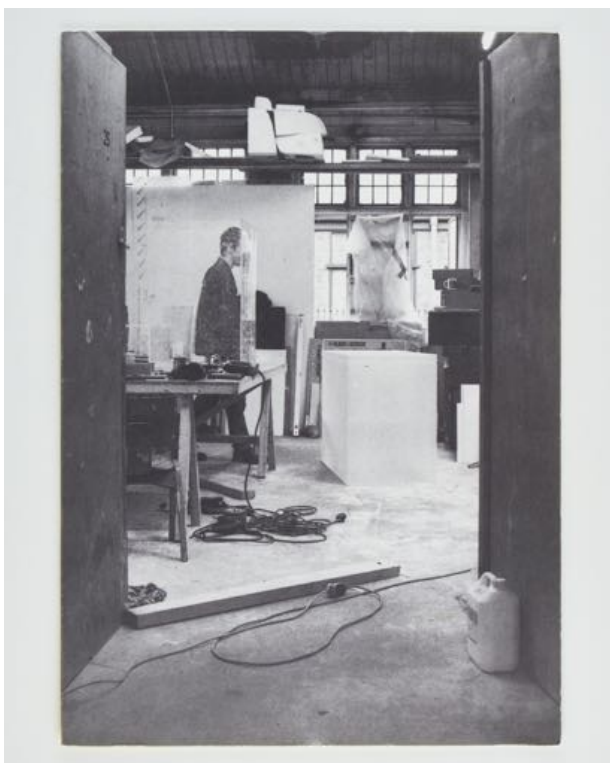
No. 56.

Critical Decor, exhibition invite, organised by Carl Freedman.

Invitation to an exhibition of the work of the early 1990s conceptual art duo Critical Decor (David Pugh and Toby Morgan), organised by Carl Freedman.

Card, 10.5 x 15 cm. 1992.

-£100



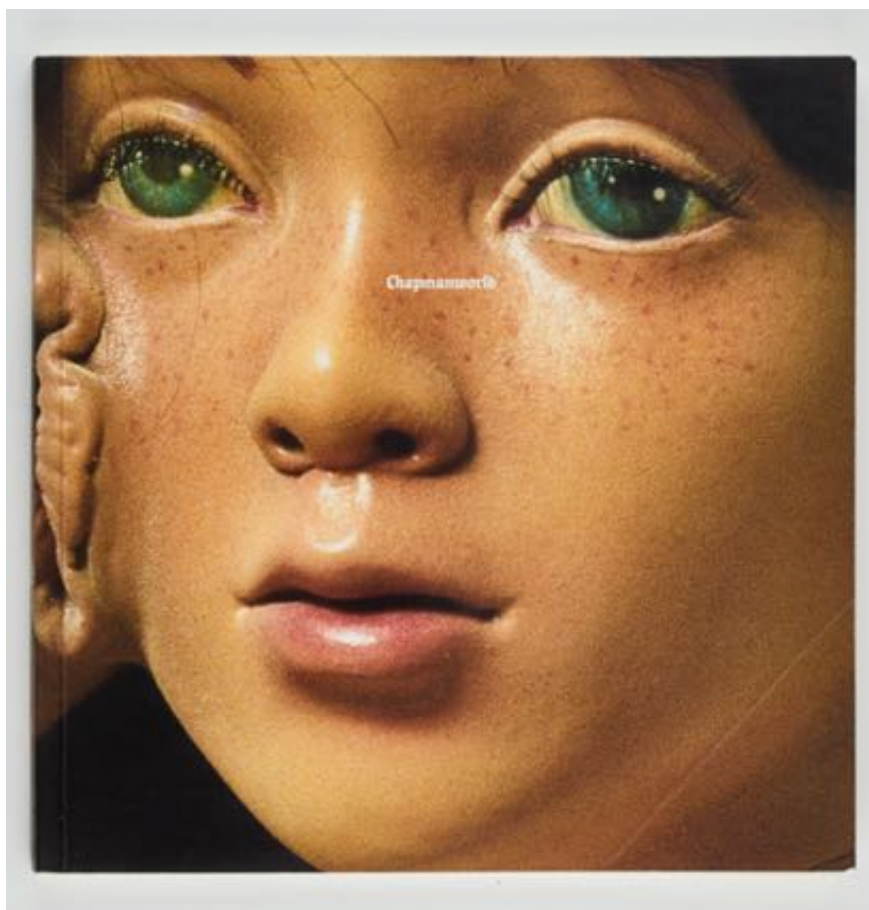
No. 57.

Marcus Taylor, Jay Jopling, flyer.

Flyer for an exhibition of works by Marcus Taylor at Jay Jopling, held in 1992, the year before the dealer opened White Cube.

Card, folded as issued, 25 x 17 cm. Jay Jopling, 1992.

-£50



No. 58.

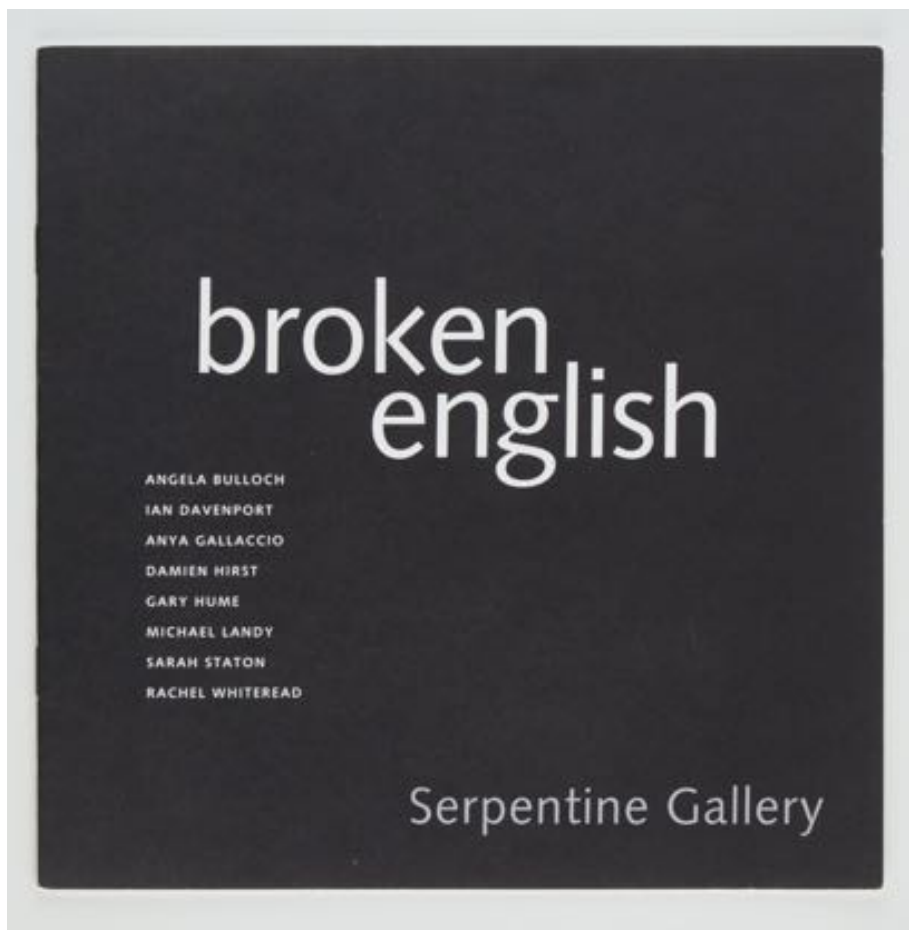
Jake and Dinos Chapman, *Chapmanworld*. Institute of Contemporary Art London, and Grazer Kunstverein. Exhibition catalogue.

First edition, softbound with printed wrappers. 23.5 x 23 cm. ICA, London, 1996. 60pp.

-NFS

Mariko Mori is now a standalone, high-end art brand. In 1992, she was a foreign student studying at Chelsea School of Art. Her relationship with David Pugh, the working-class, Northern half of Critical Decor, ran aground soon after her degree show and her return home to Japan. In hindsight, this rather understated and elegant card reveals a sophistication and sense of destiny that few artists then could equal.

Artist's live in a self-satisfied, ring-fenced parallel universe where their posturing as tough nuts or too cool for school is rarely challenged from the outside. Carl Freedman's after-party celebrating the Critical Decor show in a club on Beak Street was one of the rare occasions when it was. The Chapmans, who were developing a reputation as big dogs within the scene, experienced something of a rude awakening. The crowd had been infiltrated by someone who had a propensity for violence and had found reason to hospitalise the younger of the two brothers on the pavement outside the club. Rumour had it that the man was an associate of Damien Hirst and this was confirmed when, within a couple of weeks, he turned up again, with Hirst in the pub after the opening of Marcus Taylor's show with Jay Jopling in a disused printing factory in Farringdon. It all kicked off again and the older brother got glassed.



No. 59.

Broken English. Serpentine Gallery. Exhibition catalogue.

Catalogue for the 1991 group exhibition *Broken English*, held at the Serpentine and including works by Angela Bulloch, Ian Davenport, Anya Gallaccio, Damien Hirst, Gary Hume, Michael Landy, Sarah Staton, and Rachel Whiteread. An early institutional exhibition for many of the artists.

First edition, softbound in printed wrappers. 21 x 20.5 cm. Serpentine Gallery, London, 1991.

-NFS

Broken English was the first show that Julia Peyton Jones, the Serpentine's new director, was responsible for, and it handed the emerging YBAs an institutional leg-up.

A few years later full curatorial responsibility was given to Damien Hirst, who curated *Some Went Mad Some Ran Away*. The show became well known for an act of vandalism. An artist, Mark Bridger from Oxford, down on his uppers, decided it would be a good idea to drop black ink into the tank containing the white lamb preserved in formaldehyde that Hirst had titled *Away from the Flock* and for good measure Bridger also altered the work's accompanying label to read, 'Black Sheep'. As a result he appeared at Bow Street Magistrates Court on charges of criminal damage. He claimed that he wasn't motivated by jealousy and had assumed Hirst wouldn't mind. Hirst did mind and Bridger was found guilty as charged but was excused from paying compensation on the grounds of insufficient means.

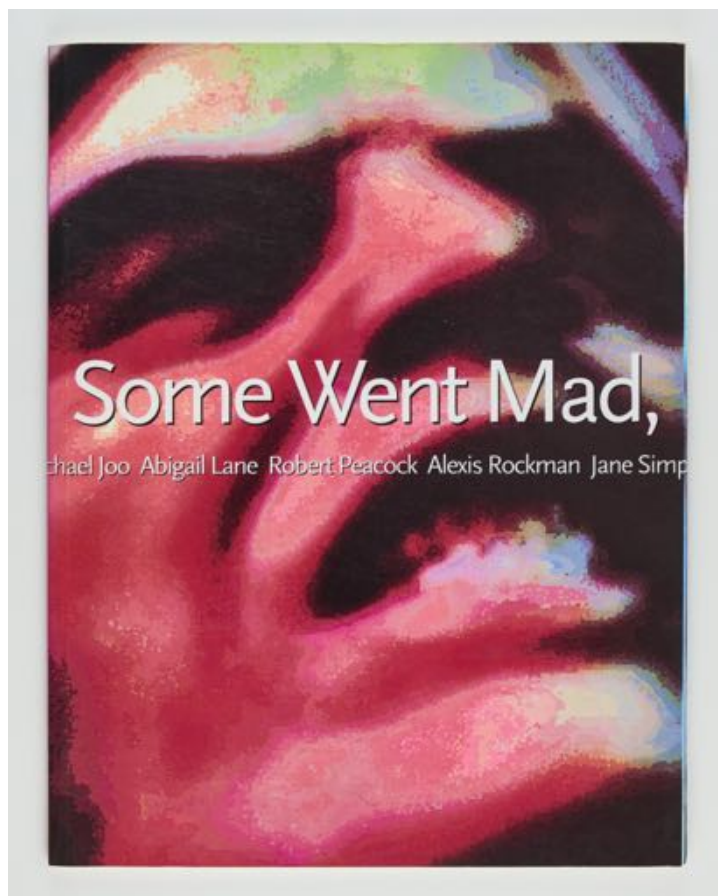


No. 60.

Some Went Mad, Some Ran Away...
Serpentine Gallery. Invitation.

Invitation to the private view of the exhibition *Some Went Mad, Some Ran Away...* held at the Serpentine Gallery in 1994. The exhibition included works by Johannes Albers, Ashley Bickerton, Sophie Calle, Angus Fairhurst, Michael Joaquin Grey, Marcus Harvey, Damien Hirst, Michael Joo, Abigail Lane, Robert Peacock, Alexis Rockman, Jane Simpson, Andreas Slominski, Kiki Smith, and Hiroshi Sugimoto.

Card, folded as issued. 21 x 14 cm.
Serpentine Gallery, 1994.
-£50



No. 61.

Some Went Mad, Some Ran Away...
Serpentine. Exhibition Catalogue.

Catalogue for the exhibition held at the Serpentine Gallery in 1994. The exhibition included works by Johannes Albers, Ashley Bickerton, Sophie Calle, Angus Fairhurst, Michael Joaquin Grey, Marcus Harvey, Damien Hirst, Michael Joo, Abigail Lane, Robert Peacock, Alexis Rockman, Jane Simpson, Andreas Slominski, Kiki Smith, and Hiroshi Sugimoto. The exhibition traveled to Nordic Arts Centre, Helsinki, Kunstverein Hanover, and the Museum of Contemporary Art, Chicago.

First edition, softbound with printed wrappers. 30 x 23 cm. Serpentine, London. 46pp.
-£150



No. 62.

Ekow Eshun, business card.

Early business card of Ekow Eshun, then associate editor at The Face magazine, later director of the ICA. While working at The Face, Eshun wrote articles on the blossoming London art scene, helping to cement its position in the culture of the 1990s.

Card, 5.5 x 8.5 cm. Early 1990s.

- £100



No. 63.

The Face, No. 68, May 1994.

London Calling: British Art Special. The Face celebrates YBA with an eighteen page project dedicated to eleven young British artists sponsored by Absolut Vodka.

Softbound, 30 x 23.5 cm. The Face, London, 1992.

- £50



No. 64.

The Face, No. 46, July 1992.

July 1992 edition of The Face, included here for Ekow Eshun's long-form article 'Art Attack', which discusses the new art coming out of London, the artists 'looking outside the crumbling art establishment to sell their work'. The piece looks particularly at Damien Hirst, whose shark in a formaldehyde tank is pictured, along with Critical Decor, Michael Landy (his installation *Market* at Building One is illustrated), and Gavin Turk, among others.

Softbound, 30 x 23.5 cm. The Face, London, 1992.

- £50



No. 65.

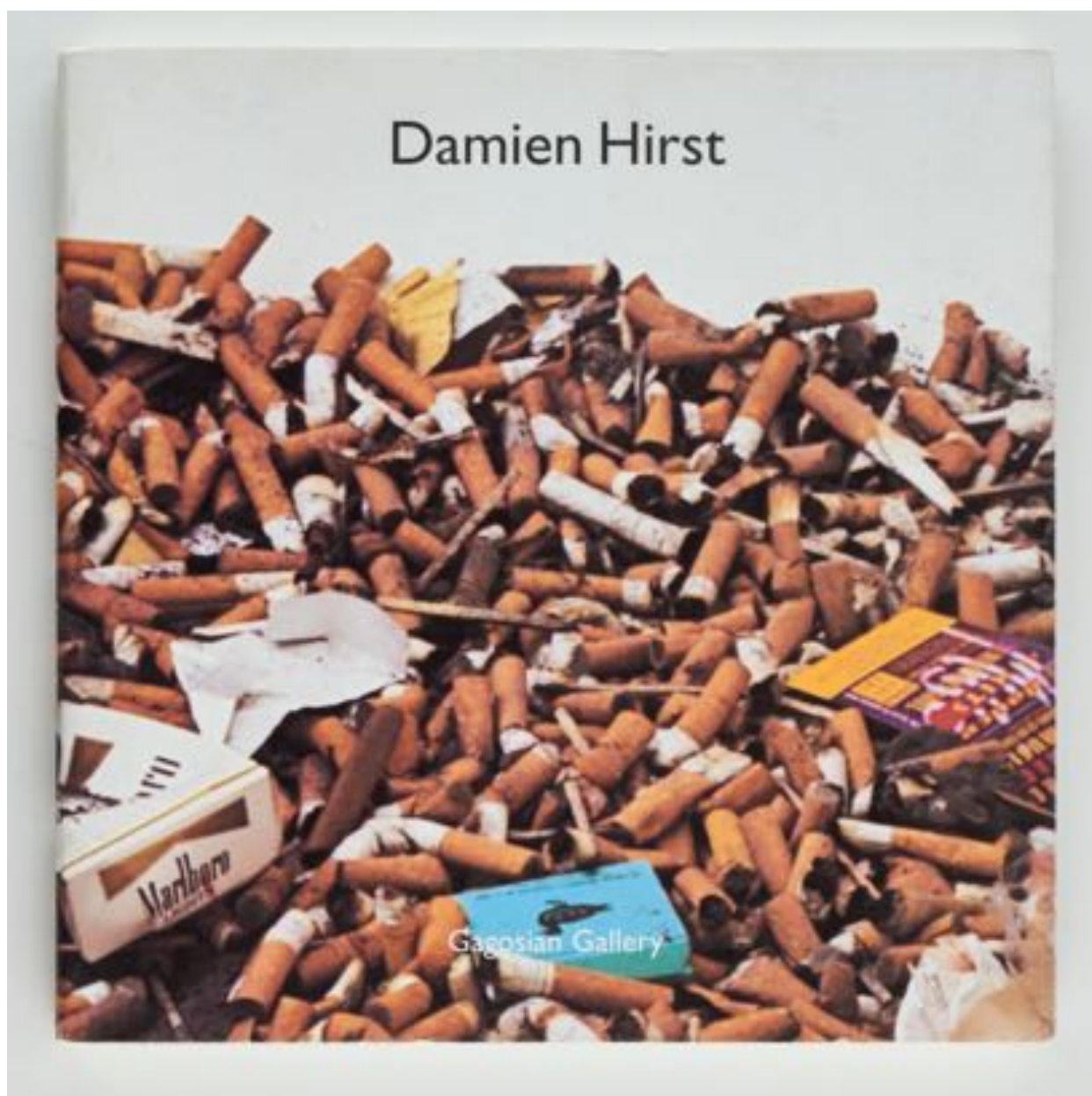
The Face, No. 61, October 1993.

October 1993 edition of The Face, which is included here for an article by Ekow Eshun titled 'Art and About', which looks at the new gallery models being explored in London, in particular discussing Gavin Turk's 1993 work 'A Night Out with Gavin Turk', organised by Bipasha Ghosh.

Softbound, 30 x 23.5 cm. The Face, London, 1993.

- £50

Ekow was really interested in hip-hop, and writing about the art scene was something of an add-on that has since become his staple. For London Calling: British Art Special, The Face No. 68, Eshun provided the text and Max Wigram curated the pages in which he appeared as Roger Moore playing James Bond. Max can be seen fighting off Tee Hee who, in the film *Live and Let Die*, Bond calls 'butter hook' for failing to remove Bond's Rolex with his mechanical hand. Gary Hume taped jam sandwiches to his ankles.



No. 66.

Damien Hirst, *No Sense of Absolute Corruption*. Gagosian, NY. Exhibition catalogue.

Catalogue for the 1996 exhibition Damien Hirst: *No Sense of Absolute Corruption*, held at Gagosian in New York. This was Hirst's largest solo exhibition to date at the time, and included works from his Natural History Series (the formaldehyde tanks), alongside Spin paintings and an oversized ashtray filled with cigarette butts.

First edition, softbound with photo-illustrated wrappers. 20 x 20 cm. Gagosian, NY, 1996. 126pp.

-NFS



No. 67.
Damien Hirst. ICA. Exhibition
catalogue.

Catalogue for the exhibition *Damien Hirst*, presented at the ICA in collaboration with Jay Jopling in 1991/2. Includes an interview with Damien Hirst by Iwona Blazwick and Charles Hall.

Softbound, with printed laminate cover. Illustrated in colour throughout, 26 x 21 cm. Edition of 2000. ICA, London, 1991/2. 64pp. -£300



No. 68.
Abigail Lane, *Skin of the Teeth*.
Institute of Contemporary Art,
London. Exhibition catalogue.

Monograph published to coincide with the exhibition Abigail Lane: *Skin of the Teeth*, held at the ICA in 1995. Includes texts by Iwona Blazwick and Richard Shone.

First edition, hardbound with printed dust jacket. 26 x 22 cm. ICA, London, 1995. 48pp. -NFS



No. 69.

Making History: Abigail Lane.

Karsten Schubert and Maureen Paley.

Invitation.

Invitation to the exhibition *Making History*, a solo presentation of works by Abigail Lane, organised by Karsten Schubert and Maureen Paley in 1992.

Card. 14.5 x 14.5 cm. Karsten Schubert and Maureen Paley, London. 1992.

-£150



No. 70.

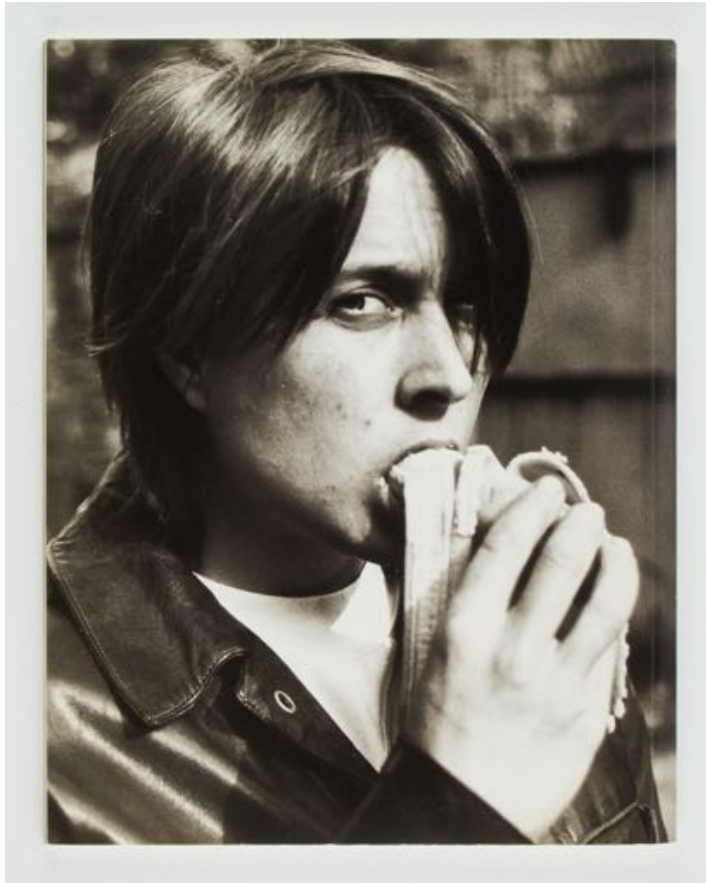
Barbara Gladstone and SteinGladstone, NY.

Invitation.

Invitation to the group exhibition held at Barbara Gladstone and SteinGladstone, NY, in 1992, which was sponsored by the British Council and curated by Clarissa Dalrymple.

Card. 20 x 14.5 cm. Barbara Gladstone, NY, and SteinGladstone, NY, 1992.

-NFS



No. 71.

Liam Gillick. Barbara Gladstone and SteinGladstone. Artist's book.

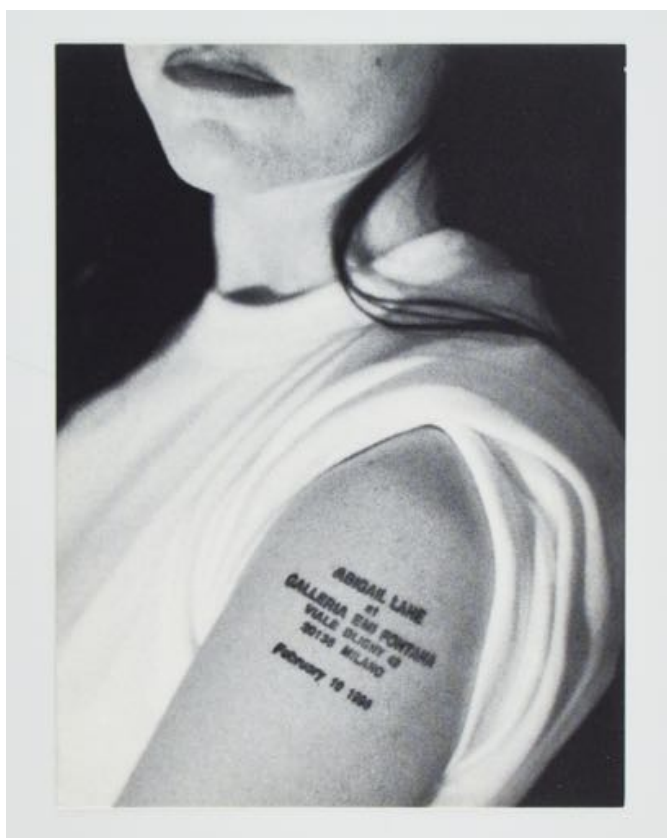
Book of photographs conceived by Liam Gillick, published alongside the group exhibition held in 1992 at Barbara Gladstone, NY, and SteinGladstone, NY, which included works by Lea Andrews, Keith Coventry, Anya Gallaccio, Damien Hirst, Gary Hume, Abigail Lane, Sarah Lucas, Steve Pippin, Marc Quinn, Marcus Taylor, and Rachel Whiteread, and was curated by Clarissa Dalrymple.

First edition, softbound in printed wrappers. 20 x 15.5 cm. Barbara Gladstone, NY, and SteinGladstone, NY, 1992. 56pp. Edition of 1000 unnumbered copies, supported by British Council.

-£150

Everyone's connected. Karsten Schubert and Maureen Paley started their galleries prior to Freeze. Abigail Lane's show, Making History, was supposed to be hosted by Maureen at her short-lived Dering Street space but ended up being hosted by Karsten in Charlotte Street. Maureen had run out of rope and returned to Beck Road. Abigail at the time was dating Michael Landy, who was represented by Karsten.

Abigail Lane, who featured in virtually every important YBA show, in the UK and abroad, ended up working with Glenn Scott Wright, who had left Maureen before joining Victoria Miro. Michael Landy, who is now represented by Thomas Dane, a backer of the Hirst show In and Out of Love, later married Gillian Wearing, now represented by Maureen Paley.



No. 72.

Abigail Lane. Galleria Emi Fontana.
Invitation.

Invitation to the opening of the
exhibition Abigail Lane, held at Galleria
Emi Fontana in 1994 and sponsored by
the British Council.

*Card. 14 x 10.5 cm. Galleria Emi
Fontana, Milan. 1994.*

-£75



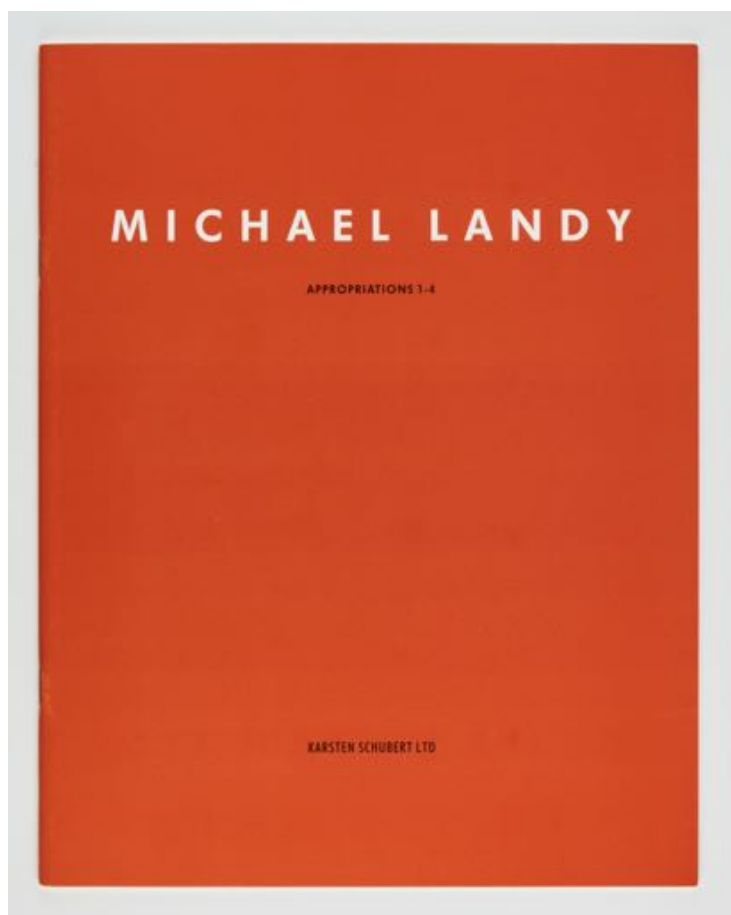
No. 73.

Domestic Violence. Galleria Gio Marconi, Milan. Invitation.

Invitation to the opening of the group exhibition *Domestic Violence*, curated by Alison Jacques, held at
Galleria Gio Marconi in Milan in 1994. Sponsored by the British Council.

Card. 11.5 x 16.5 cm. Galleria Gio Marconi, Milan. 1994.

-NFS



No. 74.

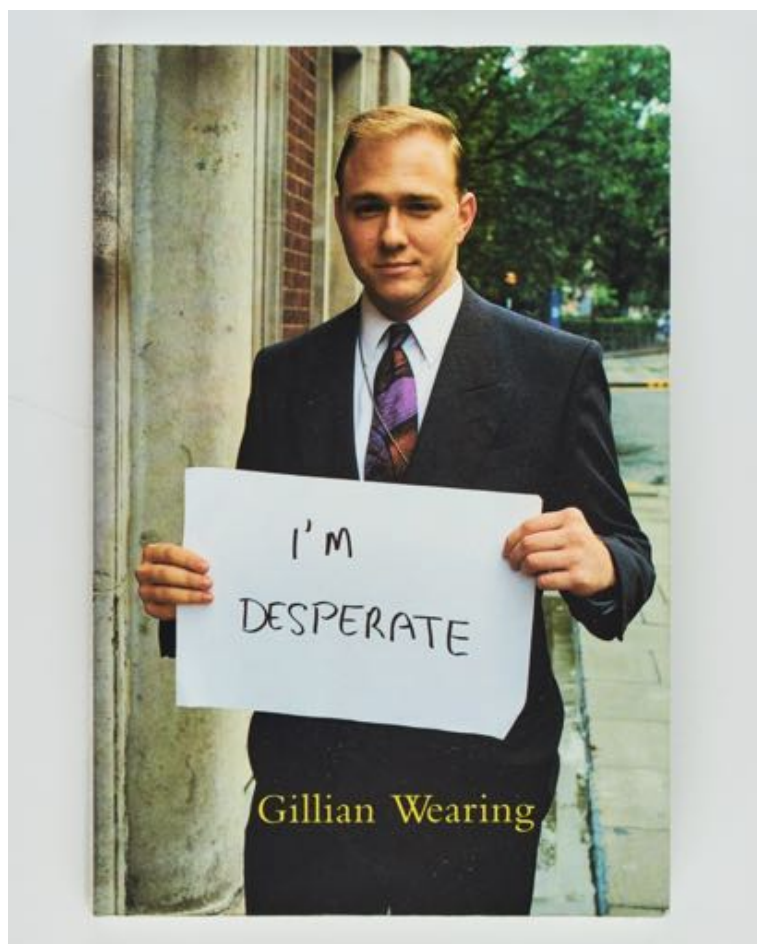
Michael Landy: Appropriations 1-4. Karsten Schubert. Exhibition catalogue.

Catalogue for the 1991 exhibition of works by Michael Landy, published by Karsten Schubert, London.

First edition. Red wrappers printed in black and white.. 28 x 21.5 cm. Karsten Schubert, London. 1991.

12pp.

-NFS



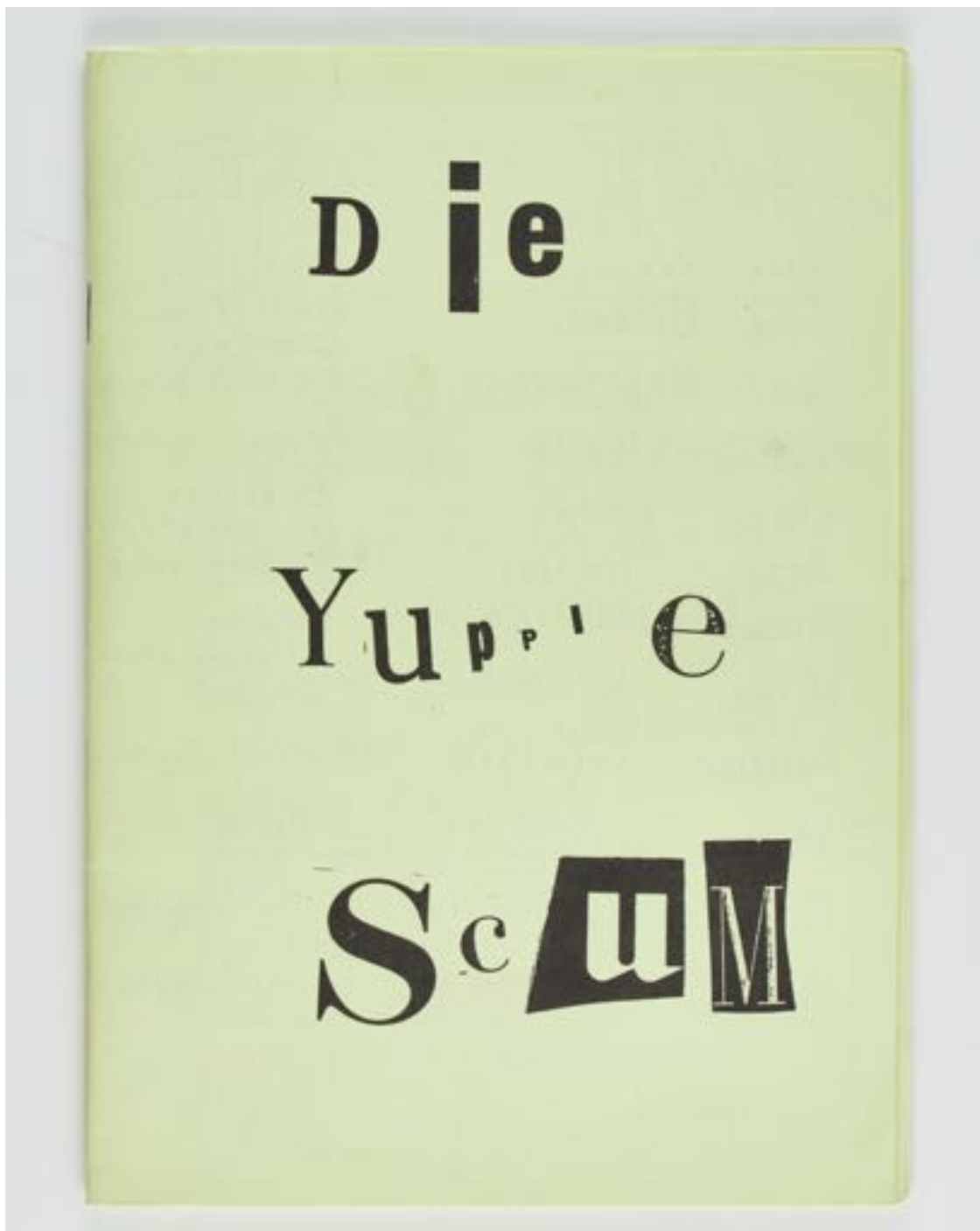
No. 75.

Gillian Wearing, Signs that say what you want them to say and not Signs that say what someone else wants you to say. Artist's book.

The artist's book of Gillian Wearing's classic project 'Signs...', for which the artist asked strangers to write what was on their mind on a blank card, and then have their photograph taken with it, with surprising, distressing and hilarious results. In retrospect, this wonderful series captures something like the mood of the city in the early 1990s.

First edition, softbound with photo-illustrated wrappers. 23.5 x 15.5 cm. Maureen Paley and Interim Art, London, 1997. 96pp.

-NFS



No. 76.

Die Yuppie Scum, Karsten Schubert. Exhibition catalogue.

Catalogue for the group exhibition *Die Yuppie Scum*, held at Karsten Schubert Gallery in 1996, curated by Martin Maloney, and featuring works by '12 new contemporary artists' including Peter Davies and Sarah Brennan. A wonderfully evocative production of its time, with the hostage-note cover, and glossy photographs of the artists' works glued inside. No. 240 of the edition of 300.

Original paper wrappers, folded loose as issued, 21 x 15 cm. Karsten Schubert, London, 1996. 26pp.
-£500



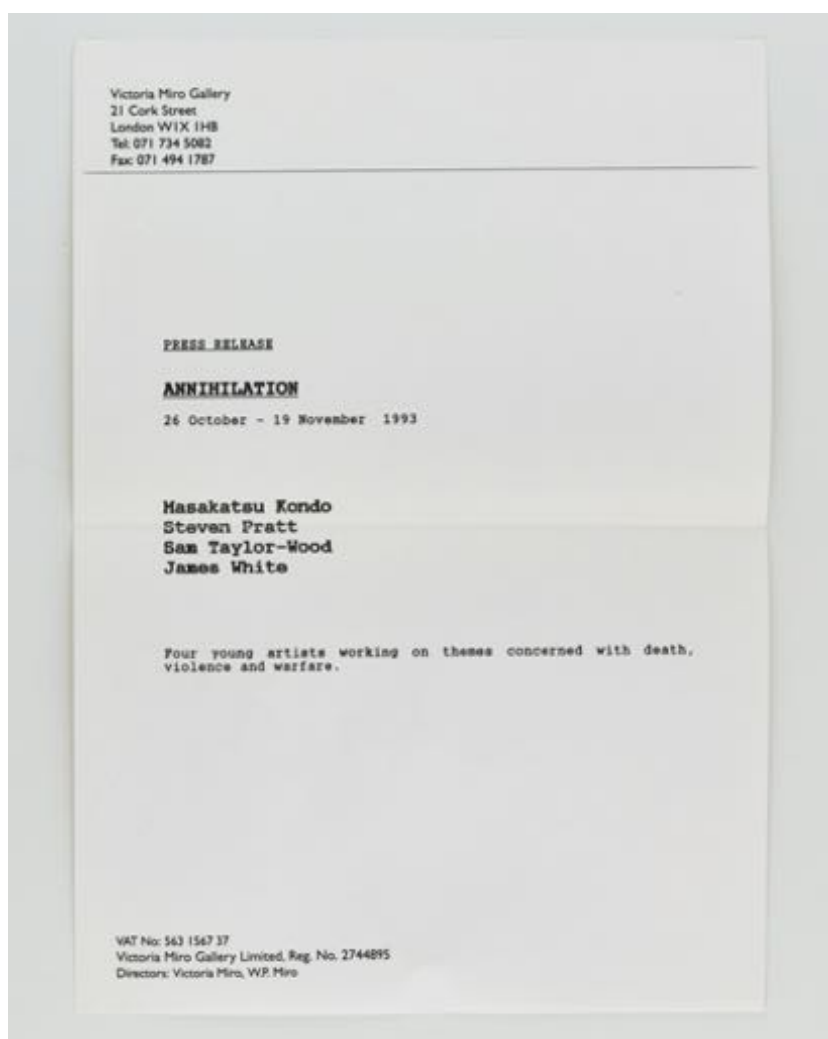
No. 77.

Not Self-Portrait. Karsten Schubert. Invitation.

Invitation to the private view of the exhibition *Not Self-Portrait*, held at Karsten Schubert in 1994. The exhibition included works by fifteen artists, including Larry Clark, Angus Fairhurst, Gary Hume, Cindy Sherman, and Gillian Wearing, among others.

Card. 21 x 15 cm. Karsten Schubert, London, 1994.

- NFS

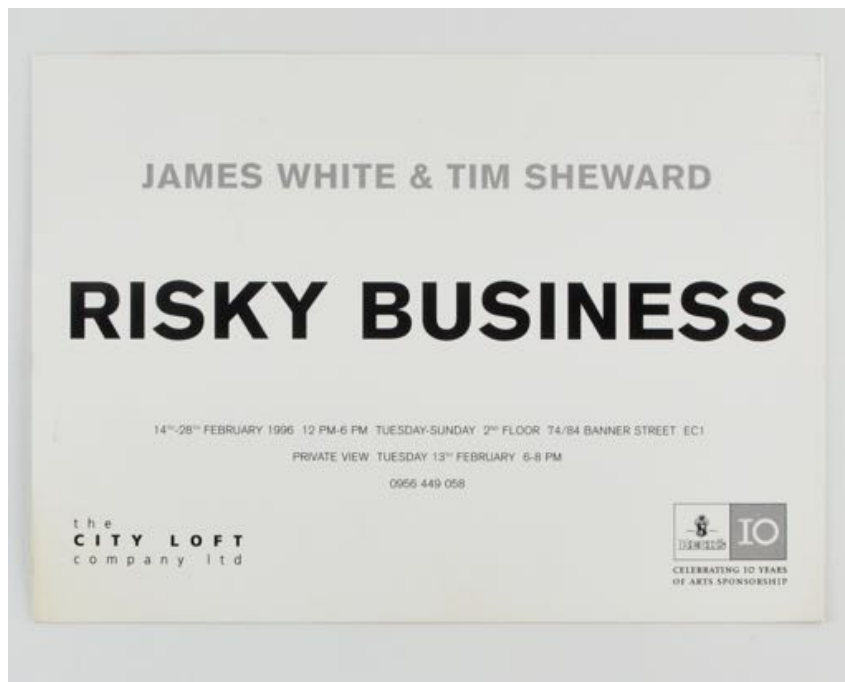


No. 78.
Annihilation. Victoria Miro. Press
release and invitation.

Press Release and invitation for the
exhibition Annihilation, presented
at Victoria Miro in 1993.

*Single sheet (28 x 21 cm), and card
(14 x 21 cm). Issued by Victoria
Miro Gallery, London, 1993.
-NFS*

When press releases consisted of one sentence.



No. 79.
James White & Tim
Sheward: Risky Business.
Invitation.

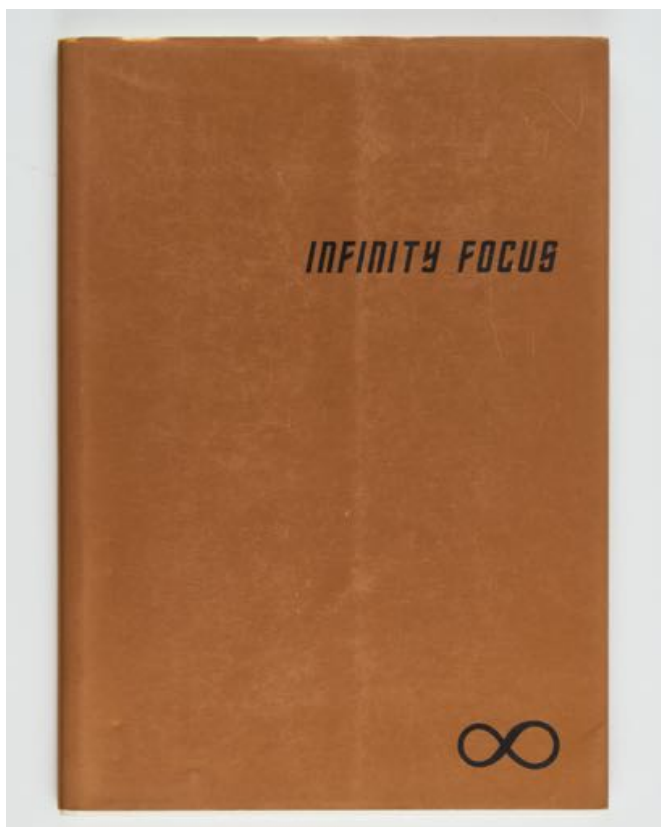
Card. 15 x 21 cm.
London, 1996.
-NFS



No. 80.
Michael Joo, James White
& Tim Sheward, Max
Wigram. The Post Office.
Invitation, 1996

Card. 15 x 21 cm. The
Post Office, London, 1992.
-NFS

In the absence of institutional approval or gallery association/representation, commercial/corporate sponsorship filled the vacuum, and logos decorating an invitation card served to signal an elevated status of an artist organised show and set it apart from the also rans - in part a demonstration of how clever the organisers were to secure backing and a kind of third party validation. Anthony Fawcett, formerly a teenage art critic for Vogue and PA to John Lennon and Yoko Ono, was the go-to-consultant for Beck's branding and private view bier. Out of all the insignia Beck's was the most revered, so Fawcett sort of gained the status of a museum director. Artists Sean Kimber, Alan Kane, Simon Periton, and Georgie Hopton organised a show of their work in a former textile factory in Seven Sisters called Modern Art (1992) and claimed it was sponsored by Happy Shopper. It wasn't. They were making a point.



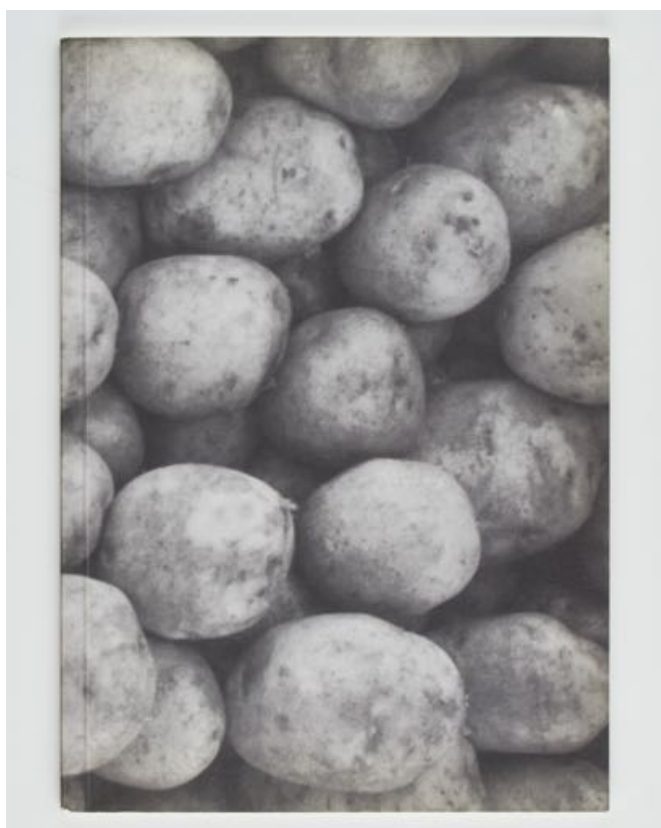
No. 81.

Infinity Focus, Independent Art Space, 1994. Exhibition catalogue.

Catalogue for the two person exhibition *Infinity Focus*, curated by Gavin Turk, of works by Rod Dickinson and John Lundberg, at IAS, London, in 1994. Designed by the artists and published by IAS in a run of 500.

Softcover, with original paper wrappers. 21 x 15 cm. 48 pp. Edition of 500, Independent Art Space, 1994.

-£85



No. 82.

Potato, a film and video show. Independent Art Space, 1994 Exhibition catalogue.

Catalogue for the video exhibition *potato*, held at Independent Art Space in 1994, with works chosen by Gary Thomas, Steve McIntyre and Alison Jacques.

Softcover. 21 x 15 cm. Independent Art Space, 1994. 32pp.

-£85



No. 83.

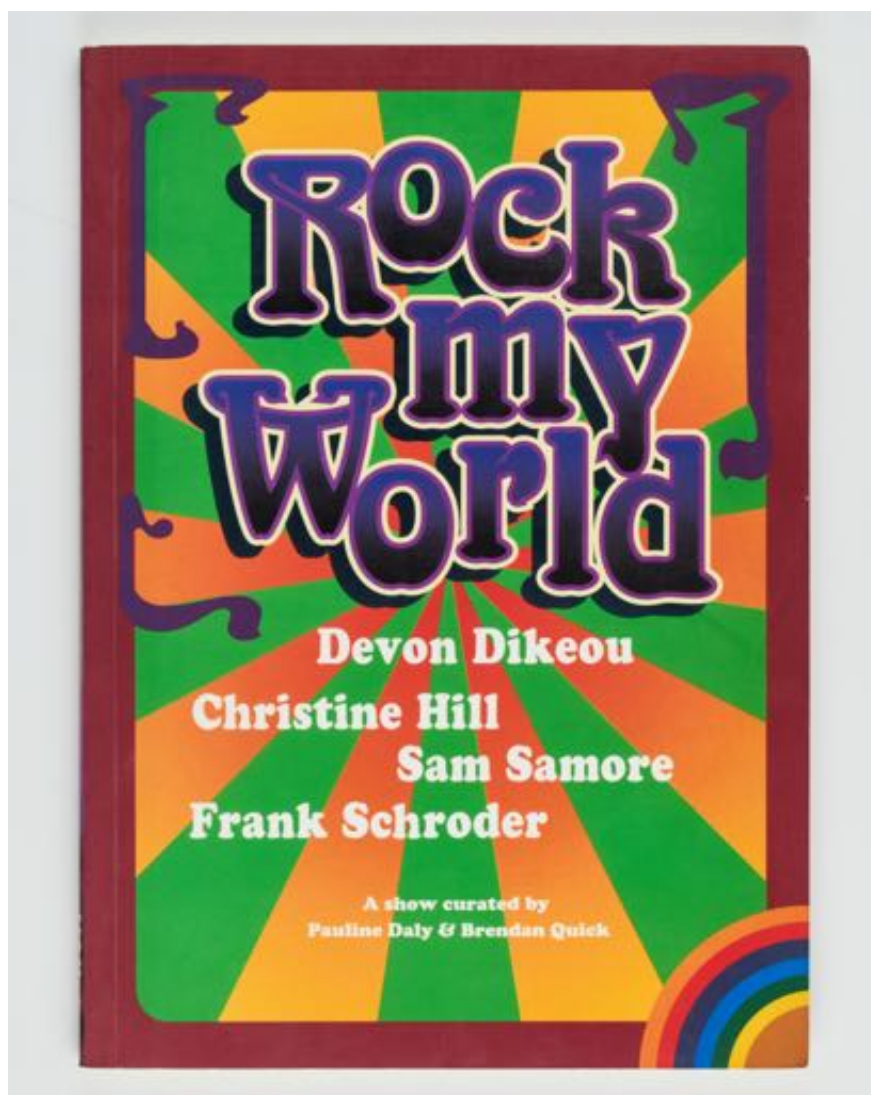
Some of My Best Friends are Geniuses, curated by Jake Chapman. Independent Art Space. Flyer.

Flyer for the 1996 exhibition *Some of My Best Friends are Geniuses*, curated by Jake Chapman at Max Wigram's Independent Art Space.

Single sheet. 29.5 x 21 cm. IAS, London, 1996.

-NFS

Before becoming an art dealer and whilst still an artist, Max Wigram opened a 'not-for-profit' space in a retail unit owned by his father in Smith Street, Chelsea. On occasions, private views spilt out onto the streets. At the show, 'Couldn't Get Ahead' curated by Adam McEwen, a flatbed truck turned up outside the gallery with the art band Owada (McEwen, Martin Creed and Keiko Owada), playing on it. Their performance was amplified and prompted a young man to start pogoing on the pavement. Wigram became worried when an irate neighbour turned up amongst the gathering of artists, misfits, and outsiders who was furious about the noise and had a fit. Caught between a desire to please the artists and let them have their moment, and a fear that there would be repercussions to face, Wigram buckled under the pressure exerted by the neighbour and, with a patrician authority tore a strip off the poor pogoing latter-day punk and pulled the plug.



No. 84.

Rock My World,
curated by Pauline Daly
and Brendan Quick.
Independent Art Space,
1994. Exhibition
catalogue.

The hand-written press
release is reproduced in
the colophon, 'the
exhibition will be a
quiet and relaxed affair
with work comprising
of ducks, shoes,
drawings, floor and
ceiling pieces, butlers,
tea and massages'.

*Softcover, printed on
coloured papers. 21 x 15
cm. Independent Art
Space, 1994. 48pp.
-£85*

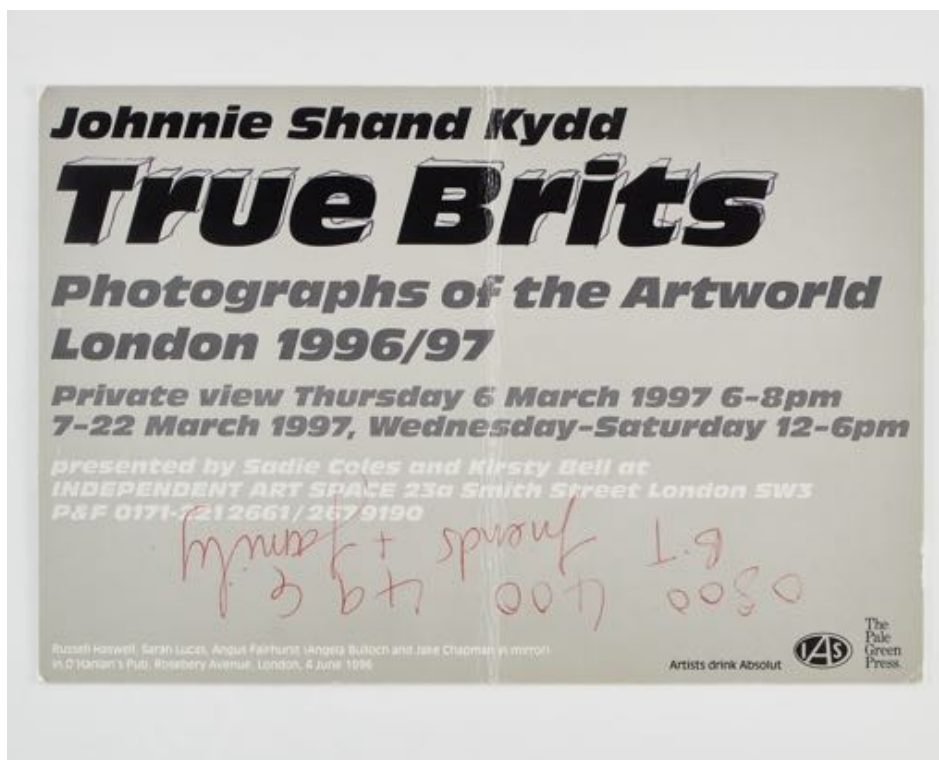


No. 85.

Business card for Pauline Daly and Brendan Quick,
artists and curators who were a couple in the early
1990s.

*Card, 5.5 x 8.5 cm.
-£100*

Brendan Quick and Pauline Daly shared a business card that was printed by a vending machine. Within the catalogue for the show they curated for IAS, 'Rock My World', is a note about their relationship that reads that they 'went out for three-and-a-half years and this is probably their last chance to be nice and civil with each other.' Pauline, an amazing dancer (it can't be said too often), went on to be Sadie Coles's right-hand woman and Brendan, who once described working at Anthony d'Offay gallery as about as interesting as working in a sweet shop - or something like that - succumbed to drug addiction and died last year.

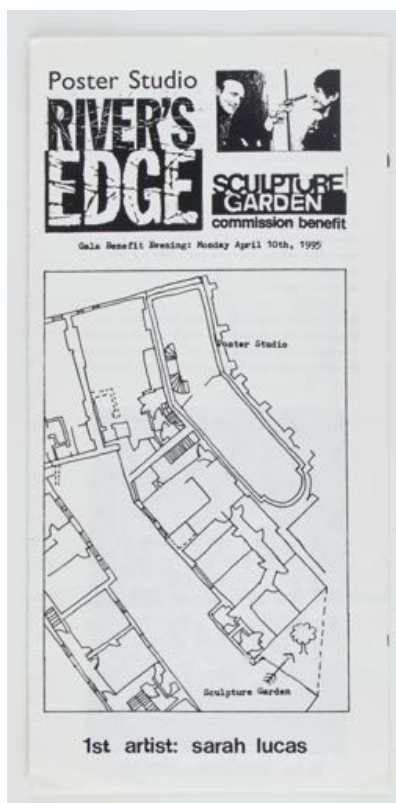


No. 86.

Johnnie Shand Kidd: True Brits, Independent Art Space. Invitation.

Card, 19 x 13 cm. Independent Art Space. 1997.

-£150



No. 87.

Poster Studio, River's Edge Sculpture Garden, leaflet.

Leaflet outlining Poster Studio's non-profit project, *River's Edge Sculpture Garden*, a proposal for turning 'a small area of unused ground behind some advertising billboards' on Charing Cross Road into a sculpture garden. This leaflet describes the garden's first commission, an unrealised project by Sarah Lucas from 1988 in the form of a portaloo. This area has now been demolished to make way for the Outernet development at the crossroad of Charing Cross Road and Oxford Street, which the pamphlet also warns against.

Single sheet, folded as issued. 21 x 10 cm. 1995.

-£250

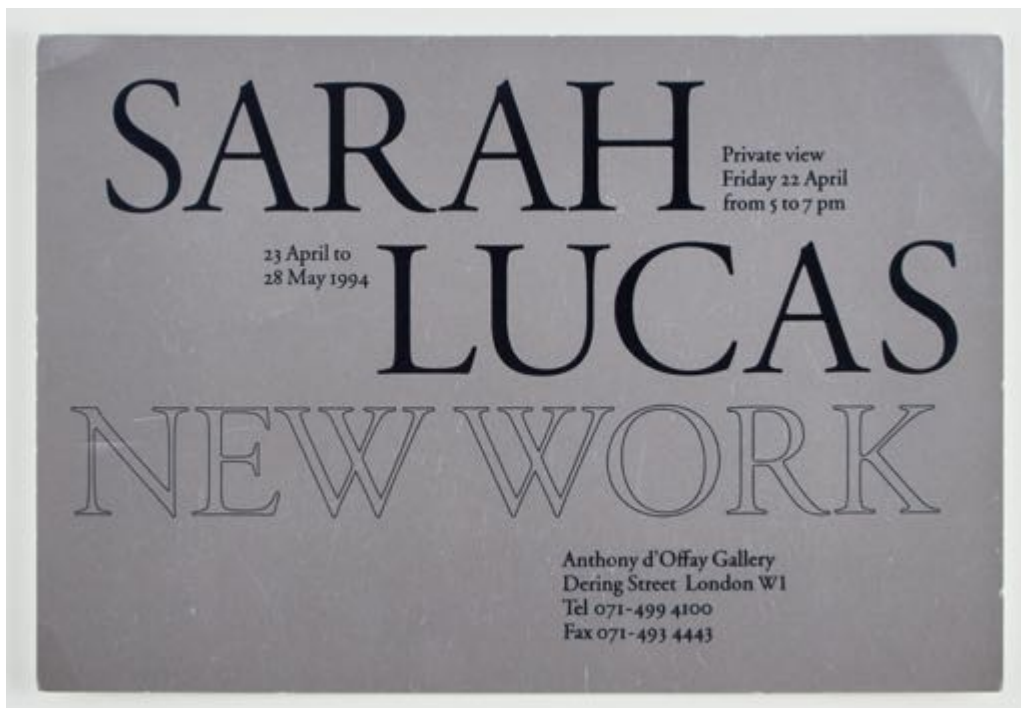


No. 88.
Tracey Emin: *My Major Retrospective*. White Cube.
Invitation.

Invitation to the exhibition
Tracey Emin: *My Major Retrospective*, held at White
Cube on Duke Street in 1993.
This was an audacious title for
an exhibition of an artist who
was only thirty years old.

*Card, 15 x 15 cm. White
Cube, 1993.*

-NFS



No. 89.
Sarah Lucas, *New Work (Got a Salmon on (Prawn))*, Anthony d'Offay. Invitation.

Invitation to the exhibition Sarah Lucas: *New Work (Got a Salmon on (Prawn))*, held at Anthony d'Offay
Gallery in 1994.

Card, 11.5 x 17 cm. Anthony d'Offay, 1994.

-£100



No. 90.

Tracey Emin, *Exploration of the Soul*. Artist's book.

An important limited edition artist's book by Tracey Emin, published in 1994. The book is a poetic and confessional text about the artist's life, and includes two photographs and one lithograph, each glued in, and is housed in a unique hand-stitched cloth slipcase, with the letters 'TE' sewn on the front. Emin famously sold copies of the book for £50 before she had started writing it, in order to fund its production. Signed, inscribed, dated, and numbered on the frontispiece, the inscription reading 'I wanted this to be the Truth. Tracey Emin.' This copy is number 8 of 200 issued.

Complete artist's book, 19.5 x 20 cm, hardbound with additional slipcover loose as issued. 44pp. Tracey Emin, 1994.

-NFS

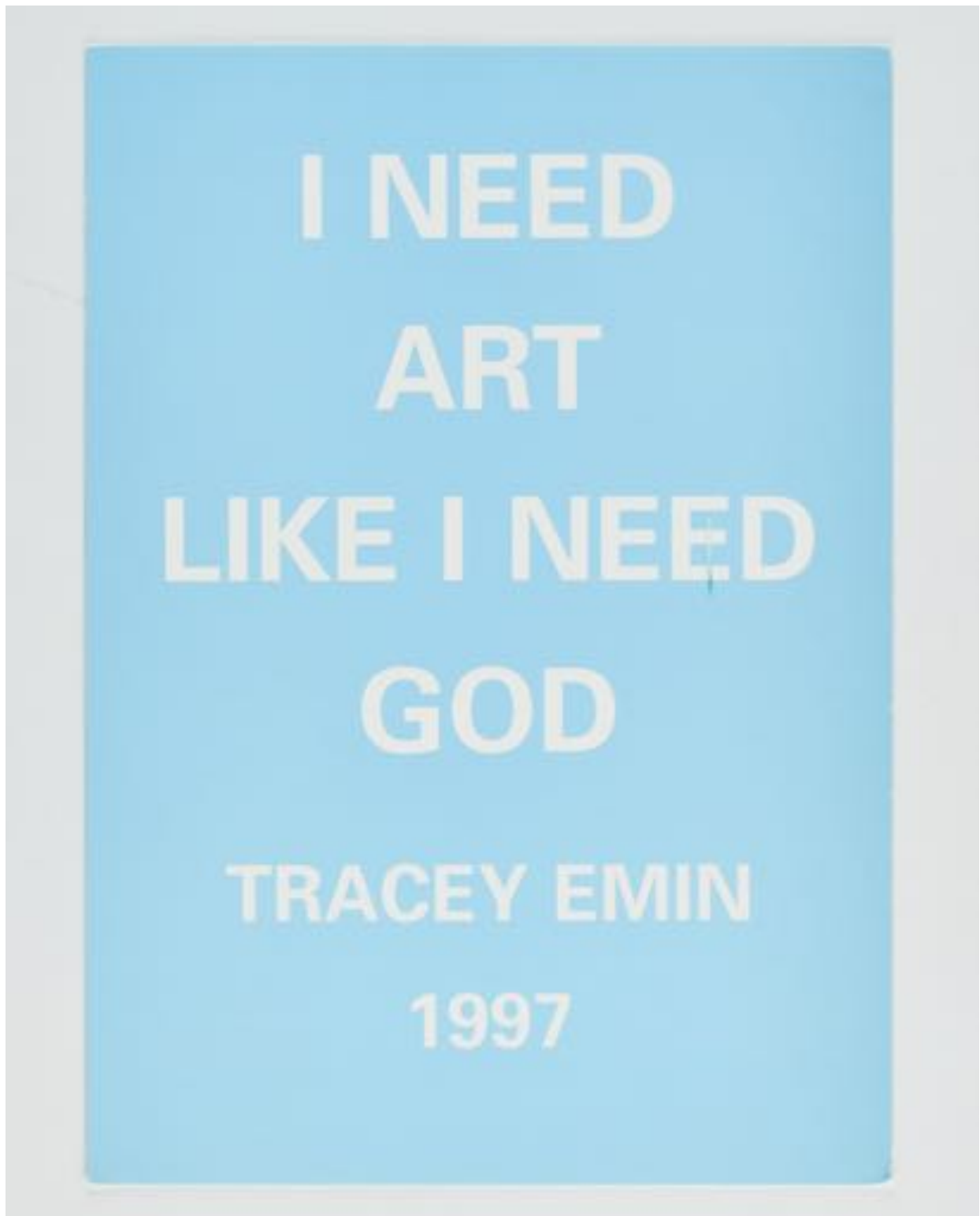


No. 91.

Sarah Lucas: *Bunny Gets Snookered*, Sadie Coles. Invitation.

Invitation to the exhibition Sarah Lucas: *Bunny Gets Snookered*, held at Sadie Coles in 1997.

Card, folded as issued, 21 x 15.5 cm. Sadie Coles, 1997.
-£75



No. 92.

Tracey Emin: I Need Art Like I Need God, South London Gallery. Invitation.

Invitation to the private view of the exhibition Tracey Emin: *I Need Art Like I Need God*, held at South London Gallery in 1997.

Card, 21 x 14.5 cm. South London Gallery, 1997.

-£100



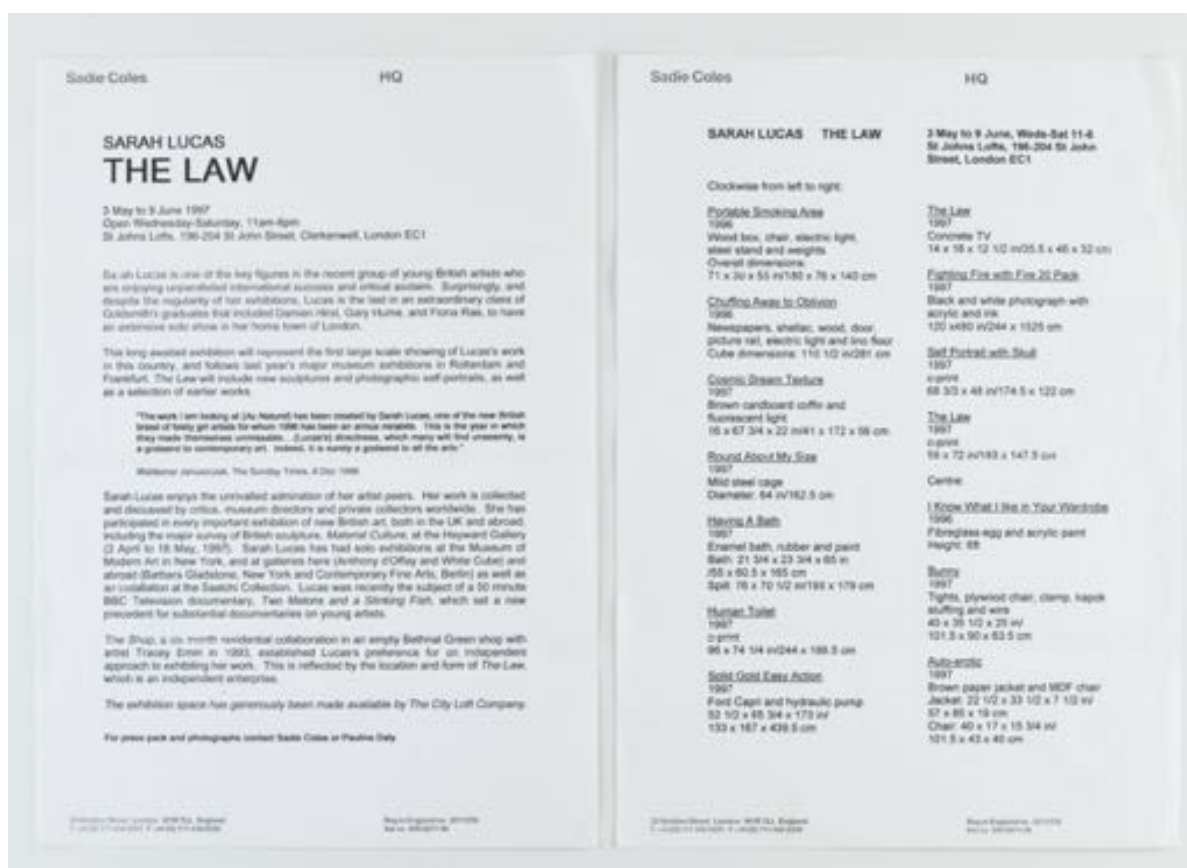
No. 93.

Sarah Lucas: The Law. Sadie Coles HQ, 1997.

Invitation to the exhibition Sarah Lucas: *The Law*, organised by Sadie Coles HQ and held at St Johns Lofts, Clerkenwell, in 1997.

Card, folded as issued. 20 x 15.5 cm. Sadie Coles HQ, London. 1997.

-£150



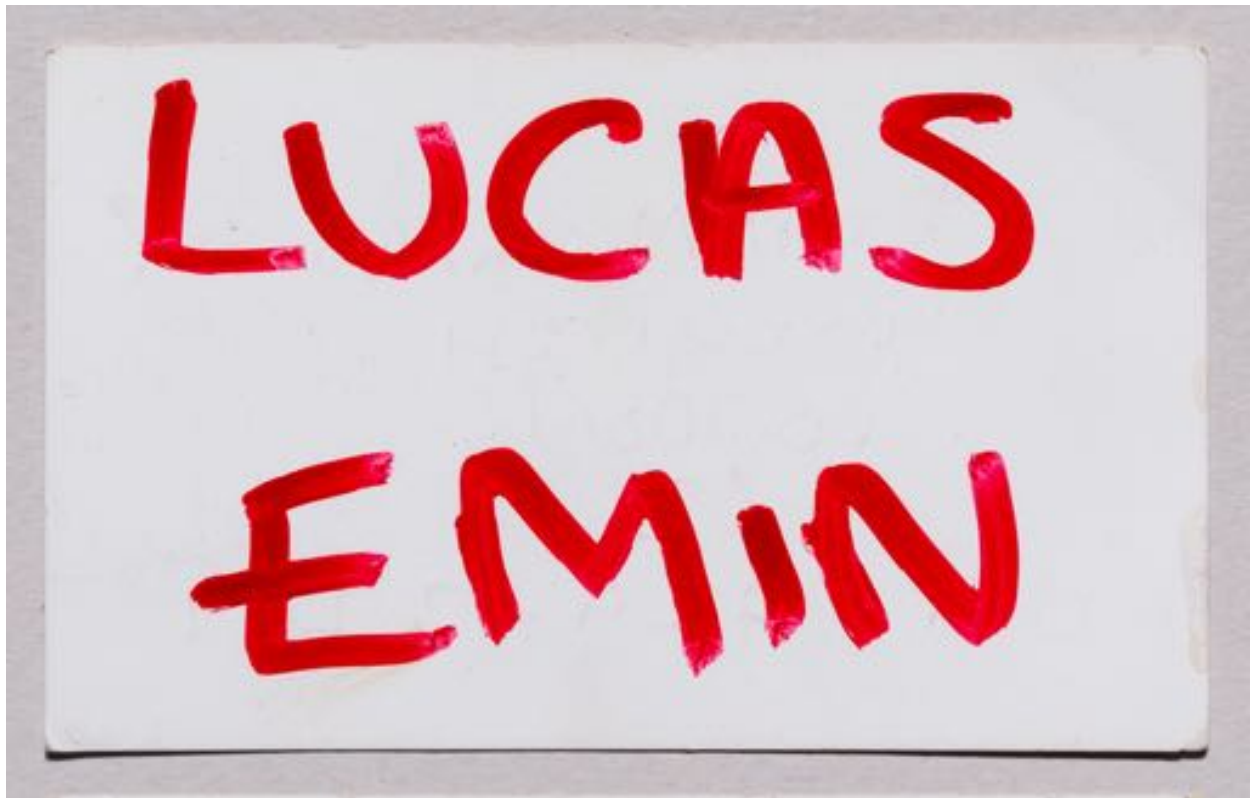
No. 94.

Sarah Lucas: The Law. Press release and work list.

Original press release and list of works for the exhibition Sarah Lucas: *The Law*, presented by Sadie Coles at St Johns Lofts, Clerkenwell, in 1997.

Two sheets, loose as issued. Sadie Coles, 1997.

-£75



No. 95.

Lucas Emin calling card.

Card, 5.5 x 8.5 cm. Early 1990s.

-NFS

After the intensity of *The Shop*, Sarah Lucas and Tracey Emin both showed at White Cube, Duke Street.

Emin's confessional offloading was considered by some a little too much, self-indulgent and so obviously attention-seeking. She appeared to lack the sophistication that middle-class artists expected successful artists to have, but she had within her a world-beating unapologetic confidence that it seemed was never troubled by self-doubt. What's more, she had the perfect foil in Jay Jopling, who perhaps had recognised in Emin the qualities he had first seen in Hirst. Both had come from poor families and had found in art something to call their own and the promise of a brighter future. They had nothing to lose and a desire to gain, without question, everything they could. The marked class asymmetry seen within Emin's relationship with her dealer mirrored some of the most successful talent/management relationships in British pop culture and its entertainment industry.

Lucas, on the other hand appeared cooler and was generally considered to be the better artist. She slipped through Jopling's fingers and landed with Sadie Coles. Coles had been instrumental in putting on a show by Lucas at Anthony d'Offay's before her White Cube debut. Later in 1997 Coles opened her own gallery in Heddon Street from where she organised for Lucas an off-site show called *The Law* that cemented their relationship and heralded ongoing representation.

Thirty-three years have passed since *The Shop* opened, and Emin and Lucas are two of the biggest names in British art but no longer mates.



Freeze catalogue, signed printer's proof.



Freeze catalogue, signed printer's proof.



No. 96.

Freeze catalogue, printer's proofs. Signed by the participating artists.

Three uncut printer's proofs for the original Freeze exhibition catalogue. The final, fourth sheet, is absent, and unlikely to remain extant. Sheets 1, 2 and 3 signed by the artists in the show.

Printer's proofs, three separate sheets. 64 x 45 cm each.

-£10,000



No. 97.

Christie's Contemporary London, April 22.98. Auction catalogue.

Auction catalogue for one of the first sales at Christie's to include works by the Young British Artists, with a dedicated section on 'The London Scene', comprised of works by Jake and Dinos Chapman, Damien Hirst, Sarah Lucas, and others. This copy also includes a faded results sheet.

Spiral bound, hardcover, in original grey oblong boards. 26 x 30 cm. Christie's, 1998.

-£250

Christopher Davidge, the ex-barrow-boy who rose to become Christie's CEO, went to see Jay Jopling to politely ask for a Hirst or two for a forthcoming auction of contemporary art he was planning at Christies, and why wouldn't he? After all, Jopling's hugely successful presence in Duke Street St. James's had been secured with the generous assistance of the esteemed auction house. Jopling was, however, disobliging, but this didn't deter Davidge who, acquired a medicine cabinet for his sale through a proxy.


Sotheran's