

Large Print Guide
Accelerate your
escape:
Gary Hume selects
from the Hiscox
Collection



Gallery 7

This document includes large print of all the wall labels found within **Accelerate your escape: Gary Hume selects from the Hiscox Collection**

This document begins with the first wall label to the left of the gallery entrance and then moves in a clockwise direction around the space. The final three wall labels found in this document are associated with the free standing works in the centre of the exhibition.

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Accelerate your escape:

**Gary Hume selects from the Hiscox
Collection**

For Fifty years, insurance providers Hiscox have been collecting contemporary art. With no work ever in storage, this living collection of close to 1000 works appears in offices around the world, above photocopiers or on meeting room walls, enlivening the working environment with art that provokes thought or sparks creativity.

The collection includes the work of British painter **Gary Hume** (b.1962) and Berlin-based Venezuelan multi-media artist **Sol Calero** (b.1982). For this, the first ever public display of works from the Hiscox Collection, Hume and Calero, as well as Whitechapel Gallery's Youth Forum 'Duchamp & Sons', whose exhibition you can see in the preceding galleries, have curated two consecutive exhibitions featuring selected works from the collection...

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...Hume's selection reflects his belief that making and viewing art are a means of transcendence. His own paintings are often based on found photographs or childhood memories with subject matter ranging from celebrations to the ravages of war. He uses household gloss and enamel on aluminium to translate these images into beautiful paintings that hover between figuration and abstraction.

The title of Hume's display, **Accelerate your escape**, is taken from a print by **Haim Steinbach**. Rendered in the energetic Nike typeface, these three words float against a buoyant sky-blue background. For Hume, this work offers us an escape from the everyday, and his exhibition invites us to find new joys and sorrows in the myriad worlds imagined by the artists he has selected, as he explains:

'I was looking for images that contain what I love. A formal beauty, hiding the fleeting. Works that put time in the present, for a moment...

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...Though there is only one figure depicted here, there is a powerful figurative presence, which is you. I find this to be the most generous act, allowing you to sense your own spirit while looking. You and it. From the might of industrial production to condensation tracing desire, each work here is a 'realist' observation of living. All of these bits of paper, canvas etc. began life as empty spaces, which the artists, through observation and imagination, have occupied. What a treat. Accelerate your escape.'

Featured artists: Etal Adnan, Darren Almond, Edward Burtynsky, Keith Coventry, Willie Doherty, Nan Goldin, Noémie Goudal, David Hockney, Howard Hodgkin, Alex Katz, Simon Keenleyside, Ron Neagle, Yves Oppenheim, Eduardo Paolozzi, Victor Pasmore, Tal R, Thomas Ruff, Kathleen Ryan, Prem Sahib, Haim Steinbach and Alison Wilding.

Offering a wide-ranging survey of the art of our time, a book of the Hiscox Collection is available from the bookshop.

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Keith Coventry

(b. 1958, Burnley, UK)

Yorkshire Road E14 (Planted 1998, Destroyed 2000)
2009

Bronze

(Free standing work found in the centre of Gallery 7)

Keith Coventry's cast of a broken tree trunk found in an East London housing estate both elevates and memorialises the everyday. The material and form of the work recall the modernist sculptures of Constantin Brancusi and earthworks of the 1960s which intervened directly into the environment.

'You see those broken saplings on the estates and it's so sad because you think 'Why have you broken that when you knew it was going to be nicer?' And they're saying, 'We live in a dump, and you spent £450 planting this tree.'...

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...Keith is giving us the reality of vandalism. He's held this passing moment between dismay at vandalism and the beauty of the object and the fixed transience.' - Gary Hume

Edward Burtynsky

(b.1955, Ontario, Canada)

Oil Spill #5. Q4000 Drill Platform, Gulf of Mexico
2010

Chromogenic print
(Wall based work)

Edward Burtynsky's photographs explore the impact of humanity's expanding footprint and the ways in which we are reshaping the surface of the planet. His images speak to the dilemma of modern existence; our dependence on nature to provide materials for our consumption and our concern for the health of our planet sets us into an uneasy contradiction...

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...'The colours and textures are beautiful, everything about it is gorgeous, and then you see what it really is, which is the opposite of gorgeous. It's so beautifully composed. Even when man is awful, we can make beautiful things out of it. That's something that might save us. It doesn't make you want more oil spills, but maybe it does the opposite. I know what beauty is, and I don't want more oil spills.' – Gary Hume

Tal R

(b. 1967, Tel Aviv, Israel)

Walk Towards Hare Hill

2013

Oil on cardboard

(Wall based work)

Tal R works across painting, drawing, print, textiles, and sculpture, and is known for his colourful palettes and playful imagery, inspired by a wide variety of source material. His work is influenced by Outsider art...

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...as well as art historical movements including Expressionism, Fauvism and Symbolism. Walk Towards Hare Hill is a part of a series of 37 works created near the artist's summerhouse in northern Denmark, over the summer of 2013.

'It's about just enjoying yourself, and not worrying. It's all cheap materials, and it's excellent and rubbish. You're not going to argue about the painterly qualities, the draughtsmanship or anything. You feel as if he's just gone down to Hare Hill. It's lovely, and the work gets popped under his arm and he goes home again. Old fashioned en plein air' - Gary Hume

Etel Adnan

(b. 1925, Beirut, Lebanon)

Pink Whale

2017

Gravure

(Wall based work)

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Writer and artist Etel Adnan is widely known for her poetry, novels and plays as well as her painting. Her recent work is painted from memory, featuring landscapes distilled into their definitive features: like after-images of an experience that remain particularly vivid. Horizon lines, mountains or sky-scapes are represented as flat mounds or triangular or pyramidal forms in flat, undiluted, vibrant colours.

‘This one really is about liking its similarity to my own work. There’s this strange thing where I think I invest the work that I make with a sense of itself, and I think that sense is palpable to other people too. I believe if I’d made this I would recognise instantly what that supposedly palpable sense is, and I don’t recognise it, so what does it do then? Sometimes I see work that looks a bit like mine, and I think it’s rubbish. Of course I don’t think that this is rubbish.’ - Gary Hume

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Prem Sahib

(b.1982, London)

Taker II (Yellow)

2014

Resin on anodised aluminium

(Wall based work)

Prem Sahib's works in sculpture and painting appear abstract and minimal, formally clean and precise.

However they arise from ideas around sexuality, intimacy, desire and community. His resin 'sweat' panels replicate the steamed up windows of a bathhouse with the traces of hands smeared across them.

'Here I like the use of the materials to make a simulacrum of a bathhouse or: 'you're in your own bathroom and your fella's brushing his teeth and you're having a steam'; there's a memory of desire, and it's all obscured by this simple thing, you know...

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...The gesture of brushing one's hand across the surface is a 'hello' and it's a 'wave', making yourself visible and the object of your desire visible. It's all done in a very subtle way of wanting love.'- Gary Hume

Nan Goldin

(b. 1953, Washington DC, USA)

Self-portrait in blue bathroom, London
1980

Cibachrome

(Wall based work)

Nan Goldin's photography exposes the intimacies of her personal life. Her photographs are raw, sexual and, at times, highly violent. Her most famous series, *The Ballad of Sexual Dependency*, chronicles Goldin's life during the 1970s and 80s, following the artist through the gritty, abusive and often dangerous situations she put herself in...

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...'Because I know it's Nan Goldin and I know her biography a little, I can't help but see an incredible vulnerability with violence as well. It's strange because the colours and composition are so lovely that you might sort of get some eroticism out of it. But more than that there's a sense of quietude, a lot of sadness and you can't get away from the tenderness. It's all about the tenderness.'- Gary Hume

Noémie Goudal

(b. 1984, Paris, France)

Observatoire III, 2013

Lamda print

(Wall based work)

Noémie Goudal's photographs consider the relationship between the man-made and the organic. The artist constructs large-scale installations out of card or paper, which she then photographs in locations throughout the world, including brutalist buildings, dilapidated...

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...barns, dense forests and remote coastal landscapes.

'I was drawn to these works because I love The Jantar Mantar observatories in Jaipur. I love the monumental stillness, the abstract quality, and then of course, it's all rubbish. This isn't a real observatory down on the Kent coast; it's just glued together pieces of paper from photocopied imagery. After the photograph was taken, everything was discarded, leaving just the image. It's not disappointing that the material is poverty-stricken. Out of poverty-stricken material can come gems; it's a metaphor.'- Gary Hume

Haim Steinbach

(b. 1944, Rehovot, Israel)

accelerate your escape

2006

Lithograph

(Wall based work)

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Haim Steinbach is known for collecting and arranging existing objects, creating analogous displays of mass-produced everyday items and handmade artistic or ethnographic objects which are presented on wedge-shaped, coloured shelves. The artist also frequently displays found snippets of text, which he considers to be part of his collection of objects. Usually slogans lifted from pages in books or magazines, Steinbach maintains the same typeface and layout but enlarges the entire image, so that language becomes image and image becomes language.

'In three words, Steinbach reminds us that art can, either in the making of it or the looking at it, get you the hell out.'- Gary Hume

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Thomas Ruff

(b.1958, Zell am Harmersbach, Germany)

m.n.o.p. 10

2013

Chromogenic print

(Wall based work)

Thomas Ruff emerged in the late 1980s as a member of the Düsseldorf School who became known for their experimental approach to photography and its technical possibilities. His large-scale photographs are renowned for their use of colour and manipulation of source imagery, and span genres including portraiture, the nude, architecture and landscape.

'I love this because I like the fact that you think it is real, and then you find out that it's actually constructed, it's like a little dream gallery. It's clearly in the past, because no one would do that anymore...

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...It's a combination of the highest tech possible – the skylight is the biggest clashing element - and the lowest tech possible with the ropes and the flowers; it's a lovely mixture of times. It's great to see the car outside; let's accelerate our escape. Who is being stopped by the rope in the foreground? Is it the viewer? What's with the bath mat?'- Gary Hume

Simon Keenleyside

(b.1975, Essex, UK)

Poppaea

2011

Oil on canvas

(Wall based work)

Simon Keenleyside draws inspiration from the traditions of English landscape painting and modernist abstraction. Taking the countryside surrounding his family home in Essex, the banks of the River Thames and the woods that he played in as a child as his...

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...subject matter, he uses paint to shift perspective and manipulate depth of field, portraying his surroundings not in their natural form but with polychromatic, dreamlike vision.

'I chose it because I'm always jealous of painters who can paint like this. I like its playful quality and exuberance, and the incredibly simple way it does exactly what painting is supposed to do. The material stands in for an object in real life and even when it's like this, it does it. I read flowers in there. The stems are too thick, but it doesn't matter at all. I love it.'-
Gary Hume

Simon Keenleyside

(b.1975, Essex, UK)

Lord Joshua

2001

Oil on canvas

(Wall based work)

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Willie Doherty

(b.1959, Derry, Northern Ireland)

At the Border I (Walking Towards Military Checkpoint)
1995

Chromogenic print on Dibond
(Wall based work)

Willie Doherty's photographs are often both highly seductive and visually disorientating. His work begins in response to specific terrains and evolves to reflect on the stories that certain locations might tell. Doherty's primary point of reference throughout his career has been his native Derry – a city famously defined and demarcated according to the traumatic divisions of the Northern Ireland Troubles.

'This is a dark image full of trepidation, but it's also a route that we've got to take. It doesn't just feel like a documentary image of Ireland in the troubles...

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...It has that, but it continues to live as an image with its title, with Ireland, with it being metaphorical as well as literal. However dark it is, there is light at the end.'-

Gary Hume

Victor Pasmore

(b.1908, Surrey, UK;

d. 1998, Malta)

The Cave of Calypso (4): The Seed (Linear Image)

1977

Paint and gravure on board

(Wall based work)

Victor Pasmore was a significant British artist and pioneer of abstract painting. He migrated to Malta in the 1960s where he created these drawings of the Cave of Calypso. In Greek myth, Calypso was a nymph from the mythical island of Ogygia who kept Odysseus as a prisoner of love in her cave for seven years...

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...'I like them because they're sort of sexy. I like their sexual quality, without overtness, just lines. I've always liked Victor Pasmore, from when I was a child. I suppose that in a collection like this you expect to see larger works, and, I mean these are complete, but they feel like fragments. And so for me they say that in a fragment you can see a whole universe.'- Gary Hume

Noémie Goudal

(b. 1984, Paris, France)

Observatoire III, 2013

Lamda print

(Wall based work)

Noémie Goudal's photographs consider the relationship between the man-made and the organic. The artist constructs large-scale installations out of card or paper, which she then photographs in locations throughout the world, including brutalist buildings, dilapidated barns, dense forests and remote coastal landscapes...

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Keith Coventry

(b. 1958, Burnley, UK)

Weighgate Estate

1998–2016

Linocut on paper

(Wall based work)

At first sight Keith Coventry's 'Estate Paintings' resemble the abstract art of early 20th century...

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...Russian painters such as Malevich and Rodchenko. But these geometric patterns are taken from the simplified aerial-view plans of housing estates. Drawing a parallel between the modernist impulse towards 'pure form' and the failure of post-war planning's utopian ambitions; Coventry has painted over a hundred different configurations.

'So you've accelerated your escape and you can actually start to see formal beauty in the mundane, like here in the maps of the estates that you see everywhere. I mean, what is that a map to? Maybe it's a map to physically or metaphorically get the f***k out of the estate, to see the abstraction, and get the hell out of there.'- Gary Hume

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Yves Oppenheim

(b.1948, Tananarive, Madagascar)

Untitled #17

2010

Ink on paper

(Wall based work)

Yves Oppenheim is known for his colour field compositions which recall the collages of Matisse, as well as the work of American abstract painters of the 1950s and 60s such as Barnett Newman, Mark Rothko and Frank Stella.

'Here's someone just enjoying their washes, enjoying their brush and just seeing what happens; the sheer pleasure of making. It's what art can do. It's not possible with most occupations, because you have to fulfil so many criteria so your pleasures have to come from elsewhere. Here, Yves has no idea whether or not it's going to be any good until it's done, and he's not even sure about it then, unless he has a theoretical...

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...scaffold that supports this work. If you don't know the scaffold, it's just someone loving their material, and colour – how it moves, and loving the brush that they've got.'- Gary Hume

Victor Pasmore

(b.1908, Surrey, UK;
d. 1998, Malta)

The Cave of Calypso (2): Linear Image
1976

Paint and gravure on board
(Wall based work)

Howard Hodgkin

(b.1932, London, UK;
d. 2017, London, UK)

Indian Tree
1990-1991

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Intaglio print with carborundum from one aluminium plate, hand colouring in tempera
(Wall based work)

Howard Hodgkin is known for his brightly coloured, gestural, densely layered abstract paintings and prints, which often combine etching, aquatint and carborundum with hand-painting. Hodgkin was profoundly influenced by India, following his first visit in 1964. He returned frequently over the next 50 years, producing hundreds of works which capture the colour, warmth and the artist's sensory impressions of the country.

'It's just the sheer unadulterated pleasure of making something. It's the stuff and the brush. I'm surprised that he called it an Indian tree. It doesn't bear any resemblance to nature, but we believe it to be so.'-
Gary Hume

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Alex Katz

(b. 1927, New York, USA)

11:30 AM

2008

Oil on board

(Wall based work)

Alex Katz came to prominence in the 1980s. Since the 1960s he has painted views around his home in the SoHo neighborhood New York City, the landscapes of Maine, where he spends the summer, as well as portraits of family members, friends, artists and writers. His large-scale paintings are characterised by their flatness, bold colours and economy of line.

'I just love Alex Katz. It's a beautiful little modest painting, done incredibly simply, and it's just lovely. Is it the best Alex Katz in the world? Well, no, but does it matter? It feels like an exhale to me.'- Gary Hume

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Keith Coventry

(b. 1958, Burnley, UK)

Community Sign V

2015-2018

Glazed ceramic

(Wall based work)

Keith Coventry produced the Community Signs series during a residency at Shanghai University in 2015. The works are cast from signs found throughout the campus, each embossed with a message of social conduct in Mandarin with its English translation below. 'I suppose one of the reasons I picked this is because it's very funny. Of course, it's ironic to include in this display, because I want you to wallow in luxuries and pleasures, and that is part of what art can give. Not expensive and hedonistic pleasures, but spiritual pleasures, the pleasures of being alive. It's also very beautifully made, with the gradient colour of the glaze.'- Gary Hume

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Darren Almond

(b. 1971, Wigan, UK)

Fullmoon@Kitandara: Mountains of the Moon
2010

Colour photogravure
(Wall based work)

Darren Almond

(b. 1971, Wigan, UK)

Fullmoon@Bujuku: Mountains of the Moon
2010

Colour photogravure
(Wall based work)

Darren Almond works across film, installation, sculpture and photography to explore memory, duration and geographical limits...

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...The Fullmoon series of landscape photographs, begun in 1998, are taken in remote locations during a full moon with exposure times of between 15 to 30 minutes.

'It's the beauty of nature, the fact that the photographs are all done by moonlight. He's making something visible to us, giving us time to look. When I'm in the countryside and it's a full moon, it's incredible. It's about time passing. Is that water moving too fast? You've got things that the camera can't do anymore because the light is too low. It's a very rare thing isn't it? Maybe not for people who live in the countryside, but for us urban dwellers to be able to see the world as it has been experienced for most of our existence and enjoy a full moon.'- Gary Hume

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David Hockney

(b. 1937, Bradford, UK)

Oranges

2011

iPad drawing on paper

(Wall based work)

David Hockney began drawing on touch screens in 2009. For years he started each day by doodling the flowers that his boyfriend would leave on his bedside table. Hockney's quick adoption of the touch screen continues his fascination with innovative technology, which led him to experiment with fax machines, Polaroid film, and Photoshop years earlier.

'I love David Hockney. The whole iPad drawing thing is both a pleasure and a nightmare all at once and again, here it was in the collection, and I like the fact that he just sat down and painted a bowl of oranges...

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...With Doherty and Hockney, you don't have to go
'Willie's great and serious' and 'David's a 'decorator'.
They're both equally valid, and that's what makes art
so thrilling.'- Gary Hume

Alison Wilding

(b. 1948, Blackburn, UK)

Rising

2001

Cast acrylic with pigment
(Free standing work)

Alison Wilding uses traditional and modern sculptural processes, including modelling, carving, casting and constructing, to explore the physical properties of materials. Rising is based on research into the design and construction methods of the first atomic pile, created in 1942, a structure which echoed the stepped and pyramid structures of ancient civilisations...

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...'I like Wilding's take on the monumental, and I see this object as monumental. I hadn't looked at the dimensions before I saw it, and I thought that it was going to be really big, or at least as big as a chair. It thrilled me that she would make a monument that you can hold in your hand. It loves light; it's turned on by light. It has nothingness in its monumentality. The ambition has humility in it, and it is rare for an artist to have humility.'- Gary Hume

Ron Nagle

(b. 1939, San Francisco, USA)

Yellin' with Helen

2016

Ceramic, glaze, catalysed polyurethane, epoxy resin and acrylic

(Free standing work)

Ron Nagle is known for his intimate ceramic sculptures that are embellished with epoxy details...

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...Each sculpture deploys its own miniature formal narrative, moving away the tradition of usable ceramic vessels to explore clay as a purely sculptural medium.

'This is so deeply weird that you can't help but love it. It's a counterpoint to say, the Hodgkin, because it's not about beautiful Indian trees where everything is gorgeous; Nagle can still be generous to the viewer by making this thing that we're never going to get to the bottom of. It can be about something else, something more obscure but it still contains the same desire for freedom.'- Gary Hume

Kathleen Ryan

(b. 1975, California, USA)

Bad Lemon (Creep)

2019

Amazonite, aventurine, black onyx, Italian onyx, turquoise, labradorite, carnelian, ocean jasper, sesame jasper, serpentine, fluorite, Ching Hai jade, snow...

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...quartz, magnesite, agate, brecciated jasper,
rhodonite, rhodochrosite, red agate, garnet, tree agate,
rose quartz, amethyst, lilac stone, limestone, marble,
mother of pearl, bone, freshwater pearl, glass, steel
pins on coated polystyrene
(Free standing work)

Kathleen Ryan's oversized sculptures of decaying fruit
comment on the culture of excess consumption.
Beginning with a polystyrene base, Ryan inserts steel
pins topped with precious and semi-precious stones.

'All of these components say pleasure, decoration and
craft. There are a lot of beautiful still life paintings of
lemons, but this is a lemon that you should have
thrown away. It puts it in time, which makes it a real
fruit rather than a sign of a fruit, and it becomes more
beautiful because of it.'- Gary Hume

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Eduardo Paolozzi

(b. 1924, Edinburgh, UK;

d. 2005, London, UK)

London to Paris

1999

Bronze, artist's cast

(Free standing work)

This small bronze is a maquette for one of the last large-scale sculptures Eduardo Paolozzi made.

Depicting a train wagon loaded with the dismembered hands, feet and head of a mechanistic figure, the piece was inspired by Paolozzi's childhood memories of the long train journey he took each year from Scotland to Milan.

'For me it's a terrifying image of the Holocaust and when I see the figure in it, some sort of strange monumental sculpture being moved, I don't feel any better. I just find it terrifying...

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It's only small and I find it powerful at this size because you can't really see what it is initially. I feel like it's got history in it and history is loaded with unpleasantness.'-

Gary Hume

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