

On CDOs and Double Clubs

documentation on the art experiment
5 - 12 March 09, London UK



AUGUST art

LETTER FROM THE GALLERY

From 5 to 12 March 2009, we ran an art experiment “On CDOs and Double Clubs” exploring the value of art. Is value price or something intrinsic? The project consisted of 3 parts, an open exhibition of art works, an art swap, and this documentation.

Our invitation to artists to participate was distributed, in the spirit of the project, not through paid advertising, nor towards any particular network of artists: it was open to any artists willing to engage in the question. On pages 4 and 5, you will find the press release (upon which our invitation was based), the list of exhibiting artists.

Our aim in having an open exhibition, especially as a gallery who pursues critical aims, was to analyse the subscription process from inside-out. The art world works on the basis of critical support from critically-supported endorsers, with the process seeking to uphold the most cutting-edge work. But this has the effect of excluding anything not already endorsed, and we should be reminded of that, to open the doors to celebrate all that comes with the freedom of making art.

The second part of the experiment was an art swap. Each artist could choose to participate at different levels: no thank you; yes and s/he would choose a work in return her/himself, yes with the curators choosing on her/his behalf, and yes but with no need to have a work in return. You will find on page 6, the levels of swap participation. But before you turn to that page, perhaps guess at the outcome? Now take a look. Did it surprise you? Page 6 also has a split of the wide corners of the world where the artworks came from.

Even though no money was involved in swapping, there was an implied price which was the work the artist swapped in, and an implied value, which was the art work s/he would receive in exchange. The relationship between the “price” and the “value” was uncertain at the time the artist chose to participate, since the swap was not a bartering, but an open exchange where anyone could choose anything brought in (i.e. you could put in your art work and find there was nothing you liked to have in return). Of the 396 art works submitted in, 67 were not for swapping. Which meant 327, or 83%, (taking out the 2 artists who swapped back their own work) were happy to swap, suggesting they trusted that they would get something in return that would be as valuable as the work they relinquished. Actually out of that 83% who were swapping, 108, or one-third, didn't actually need anything in exchange, they gave their work “for free”. There is no judgment in our presentation of these swapping statistics. Indeed, if the experiment is to look at what value is, these varied results suggest that it can only be intrinsic.

During the swap, we noticed a significant number of artists chose works which seemed very different from theirs. Some said it was because they were intrigued by the work they chose even if it was different from their own; some said they expressly wanted to choose work they couldn't do themselves; whilst others said they were choosing mediums they didn't use but were interested in potentially trying out. Perhaps this answer is not too surprising given the propensity of artists to want to try different things, but nevertheless, these were not the usual answers from non-art-making collectors in our experience. Having said that, some artists told us that whilst they liked some of the more challenging works, they wouldn't be choosing those as they were too difficult

to live with at home; this was more in line with something a non-art-making collector might say.

Two artists said that as they put in “slight” works, they didn’t feel they should choose works where a lot more work seemed to have been put in. As there were no restrictions from us, this imposition was self-imposed. We don’t know how many others felt this way, but we observed that not all artists had the same qualms. In the end why should an artist’s sense of entitlement be any different than Joe Public’s?

Our final observation is the number of beers per visitor: it must’ve been the lowest number in any of our shows to date! It seemed artists were taking their collecting seriously and the focus was on choosing a work rather than social looking as normally happens at an art event.

From page 7 onwards, we document the chain of art works chosen by artists for themselves in the swap. We thought it may be interesting to see what works were chosen by whom, albeit through images of the works. We have decided not to include the chains where the curators chose on behalf of the artists as it was not their direct choice, nor images of works not for swapping. This does mean that not all images are reproduced here, but it was never the intention to do so. It also means, because of the Data Protection Act, that we can only reveal the artist by our internal number. But for anyone interested in a work in particular, feel free to email us the “id” number and we will let you know the artist’s name and country.

Our final comment is on the title of our project “On CDOs and Double Clubs”, where a “CDO” is a financial asset and “Double Club” is the name of a work by Belgian artist Carsten Holler. As a gallery, we are interested in issues critical not only to art, but also to wider culture. It seemed that from the early 2000s, one of those issues was value. Art prices, especially for contemporary art, were not only making art journal headlines but also mainstream news headlines. At the same time, house prices in the UK and USA (and probably elsewhere) were rising faster than they ever had during the modern age; oil price was at record levels breaking \$200 per barrel, and financial markets were rising ever higher too. Interestingly, there was little discussion about whether all these price rises were related, indeed each segment had their own unique reasons for their higher prices. Yet, many of the words used to explain and promote art could have come from *The Financial Times* about bonds and stocks, and art consultants and advisors were publishing graphs of art prices over time and comparing the prices of one artist to another, again much like the comparison of world stock indices. Even if art is not a commodity, there was a segment that was certainly promoting it like it was. Currently we are in a global recession triggered by a fall in financial markets, which some economists argue is due to financial markets running ahead of the real economy, meaning prices were running ahead of intrinsic value. If that is true of “CDOs”, then to what degree is that true of art works?

It turns out the very very high art prices are only attained by 1% of 1% of artists, the artists participating in our project fall in the 99% of 99% of 99%, the great majority. What the artists who participated in our project seem to be saying is that if a project is worthy, an art work inspirational, then it’s valuable. The price you pay, at least in terms of “human capital” (per Joseph Beuys), is not a price you begrudge paying at all. And for that, we, the project curators and organisers, thank you.

PRESS RELEASE

On CDOs and Double Club is a project on the value of art. It is an open invitation to exhibit and all works will be shown. There will also be an art swap, where no money is exchanged, only art for art.

It seems a naïve proposition, asking artists to exhibit without the benefit of a subscription process excepting a self-endorsing one, and further asking them to swap blind with others, for the sake of a seemingly naïve question, what is the value of art? The intention is to conduct an experiment: to find out how many will respond. It is a flawed experiment since we cannot know how many the invitation reached, and thus how many rejected it to those who agreed. Nevertheless, what we want to know is, how many will we get, few, hundreds, thousands?

The art swap is not only open to the participating artists but to viewers as well. Artists may swap in their work, but viewers too must swap in something, though not money. What will they do? When I was a student, once I took an exam which had me write my own question, then answer it. It proved most difficult, forcing me to struggle between getting the easy grade and proving my intellect with an insurmountable question. Would participants see the swap as a similar challenge?

We are interested in the value of art. Damien Hirst stirred controversy with his statement that "art is only worth what someone will pay for it". But to those who refute this by saying that art's value is intrinsic, there is the question of intrinsic to whom? Intrinsic via the institutional subscription process still leads back to the art market, even indirectly through the need for financing. Joseph Beuys said that real capital is not money but people as the sum of creativity of all individuals. This exhibition, this experiment, seems one way to test that.

The final chapter of the project will be the documentation of the art swap, a publication of the results of our experiment. This will be made publicly available.

PARTICIPATING ARTISTS

Alexim, Fernando (UK) * Ali, Diana (UK) * Altomare, Filippo (UK) * Arata, Michael (USA) * Arkell, Elaine (UK) * Arzuffi, Elena (Italy) * Assaf, Ai (Italy) * Atkinson, Margarete (UK) * Atzori, Ermeneguldo (Italy) * Au, So-Ha (UK) * Avanzi, Paolo (Italy) * Baides, Angel (Spain) * Bakker, Claudia (Italy) * Bana, Sabela (Spain) * Banta, James (USA) * Baraona, Isabel (Portugal) * Barrett, Sarah (UK) * Bartkowiak, Stefan (Germany) * Baumflek, David (USA) * Bawa, Arvinder (UK) * Beckman, Elizabeth (USA) * Begum, Farida (UK) * Bergamaschi, Gianfranco (Italy) * Bericat, Pedro (South Korea) * Blinkho, Sue (UK) * Bolano, Lucas (Spain) * Borszcz, Sandra (UK) * **Boschi, Anna (Italy)** * **Bracken, Amanda (UK)** * **Brown, Jenny (USA)** * **Brucini, Alessandro (Italy)** * **Buchholz, Keith A (USA)** * **Bun, Jean (UK)** * **Bustelo, Ana Garcia (Spain)** * **Butler, Tom (UK)** * **Byrne, EA (UK)** * Calchi, Novati Ludovico (Italy) * Calvo-Galan, Aguston (Spain) * Canhao, Rodrigo (Portugal) * Carati, Daniela (Italy) * Cardenoso, Loli (UK) * Carriconde, Gisel (UK) * Caruso, Massimo Fabio (Italy) * Casey, Sarah (UK) * Catania, Mimmo (Germany) * Catro, Julio (Brazil) * Cavia, Mari Sol (UK) * Chalklem, David (UK) * Chavarri, Ignacio (Spain) * Cheves, Alexander (USA) * Chevy, Julien (France) * Chiarantini, Andrea (Italy) * Cho, Francesca (UK) * Cimino, Pietro (Italy) * CIRIACA+ERRE (Switzerland) * Claire, Paula (UK) * Cobas, Mario Carchini (Italy) * Cohen, Sue (UK) * Collins, Allan (UK) * Combes, Sophie (France) * Coombs, Allen (UK) * Coppola, Elisabetha (Italy) * Corsitto, Carmela (Italy) * Coruzzi, Fabio (UK) * Costa, Rita da (Portugal) * Coyle, Emma (UK) * Cristin, Laura (Italy) * Crombie, Jan (UK) * Daniele, Bruno (Italy) * Daniello, Rosy (Italy) * Darko, Vulic (Switzerland) * Davalli, Daniele (Italy) * Davino, Caterina (Italy) * Dekeyser, Anne (Belgique) * De Lutz, Christian (Germany) Demonde, Claudia (USA) * Doornenbal, Jan-Willem (Spain) * Dorina, Monaco (Italy) * Dost-, Nolden Dagmar (Germany) * Duchen, Marcelo (UK) * Ecke, Thorsten (Germany) * Ettore, Tomas (Netherlands) * Evrensel, Urun (Turkey) * Fanara, Stefano (Italy) * Fanti, Roberta (Italy) * Finetti, Anna (Italy) * Fludd, Derrick (China) * Foster, Victoria (UK) * Franceschi, Kiki (Italy) * Frisari, Gianleo (UK) * Gabiani, Irina (Luxemburg) * Gama, Alex (Brazil) * Garcia, Jordi (Spain) * Gehl, Nina (UK) * Giannotti, Stefano (Italy) * Giannotti, Stefano (Italy) * Gianpaolo, Lucato (Italy) * Gorman, Kelly (UK) * Gouveli, Maria (UK) * Goymil, Marcos (Spain) * Gracia, Silvio de (Argentina) * Grillo, Rosella (Italy) * Gross, Cheryl (USA) * Grum, Schwensen Dorth (Denmark) * Gruppo, Sinestetico (Italy) * Gunes, Sinasi (Turkey) * Gustini, Igor (Italy) * Hannam, Beth (UK) * Harper, Ed (UK) * Heider, Cristine (UK) * Heuser, Renato (Brazil) * **Hewwtt, Vincent (UK)** * **Hidalgo, Fernando (Spain)** * **Homma, Kaori (UK)** * **Hrapov, Sergey (Ukraine)** * **Huber, Joerg (France)** * **Iacovelli, Valeria (UK)** * **I'Ason, Rachel (UK)** * **Idrees, Khaver (UK)** * J&W, management consulting art label (Switzerland) * Jackson, Bridget (UK) * James, Toppie (Italy) * Jerna, Ana Maria (Italy) * Jimenez, Miguel (Spain) * Johnson, Jonathan (UK) * Kimber, Berry (USA) * Kohout, Milan (USA) * Krarup, Steen (Denmark) * La, Toan Vinh (Canada) * Lancuman, Elaine (USA) * Lauridsen, Hanne (USA) * Leber, Wendy (UK) * Lee, Bommsoon (UK) * **lemeh42, (Italy)** * **Lentini, Alfonso (Italy)** * **Lijana, Jacolevna (UK)** * **Linder, Anna (Sweden)** * **Llinares, Tania (France)** * **Lloyd, Jayne (UK)** * **Logothetis, Fanis (Greece)** * **Lubomirov, lavor (UK)** * **Madrille, Cecilia (USA)** * **Maggi, Ruggero (Italy)** * **Mahlmann, Kerstin (Germany)** * **Malik, Wittwulf Y (Germany)** * **Manes, Francesco (Italy)** * **Manuel, Olivares (Italy)** * **Marchetti, Giuseppina (Italy)** * **Marin, Anna (Spain)** * **Martignoni, Marco + Pisani, Anna + Martin, Marina (Spain)** * **Mazzarello, Grazia (Italy)** * **Mehta, Sneha (UK)** * **Meneti, Antonio (Italia)** * **Meredith, - Vula Lala (UK)** * **Mesch, Maria (Italy)** * **Michelotti, Monica (Italy)** * **Molinari, Mauro (Italy)** * **Monachesi, William (Brazil)** * **Morales, Marta (Spain)** * **Murphy, Peter (Australia)** * **Nabil, Al-Zein (Italy)** * **Neri, Bianca Maria (Italy)** * **Newman, Mike (UK)** * **Nikitina, Anastacia (UK)** * **Niola, Laura (Italy)** * **O, Connor Stephanie (UK)** * **Okafor, Fiona (UK)** * **Olins, Rob (UK)** * **Oliver, Fishman Jake (UK)** * **Olsen, René (UK)** * **Omiata, Gbenca (UK)** * **Orjuela, Claudia (Spain)** * **Othello, Andreson & Shaffer Fern (USA)** * **Palumbo, Vincenzo (Italy)** * **Panatzopoulos, Ioanna (UK)** * **Paskali, Rena (Macedonia)** * **Pauper, Paul (USA)** * **Paz, Levozan Hilda (Argentina)** * **Pennacchi, Vincenzo (Italy)** * **Picca, Giacomo (UK)** * **Pili, Francesca (Italy)** * **Pirozzi, Lee (Italy)** * **Prieto, Olivia (Spain)** * **Pryymak, Olha (UK)** * **Raducan, Flora (Romania)** * **Ramstedt, Johan (UK)** * **Rapio, Angela (Italy)** * **Redwood, Dawn (UK)** * **Rego, Silva (Germany)** * **Reiber, Bettina (UK)** * **Restrepo, Tulio (Columbia)** * **Ribeiro, Andrea (Brazil)** * **Riker, Maryann (USA)** * **Robinson, Amanda (UK)** * **Rodriguez, Nikita (Spain)** * **Roger, Agathe (France)** * **Romanin, Sabina (Italy)** * **Rosenberg, Levo Margherita (Italy)** * **Rosenfield, Leonora (Brazil)** * **Ross, Jennifer (UK)** * **Ross, Jennifer (UK)** * **Rossi, Serena (Italy)** * **Rsek, Ivana (Croatia)** * **Ruddinger, Eva (UK)** * **Ryding, Jeanine Coupe (USA)** * **Saarma, Randel (Estonia)** * **Sah, Grovinda Prasad (UK)** * **Sai, Huakuan (UK)** * **Salmaso, Marina (Denmark)** * **Sassu, Antonio (Italy)** * **Scala, Roberto (Italy)** * **Scarano, Franco (Italy)** * **Semeiko, Andro (UK)** * **Serra, Roberto (Italy)** * **Sferza, Silvana (Italy)** * **Shrigley, Patricia (UK)** * **Signorile, Valter Luca (Italy)** * **Sordi, Alberto (Italy)** * **Souza, Jaqueline Machado de (The Netherlands)** * **Souza, Maurilio (Brazil)** * **Spelta, Celina (Italy)** * **Squardalupi, Luca (Italy)** * **Styles, Billy (UK)** * **Sugars, Andrew Martyn (UK)** * **Sulcanese, Marianonieta (Italy)** * **Svozilik, Jaromir (Norway)** * **Tagen, Dani (UK)** * **Takahashi, Taryn (UK)** * **Tarchito, (Italy)** * **Telaro, Gennaro (Belgium)** * **Toth, George (UK)** * **Trappier, Jill (South Africa)** * **Triantis, Aristotelis (Greece)** * **Trissino, Dal Vello D'Oro Elena (Italy)** * **Trosso, Michele Principato (Italy)** * **Turk, Catherine (Germany)** * **Turnhurst, (UK)** * **Turvey, Nick (UK)** * **Valle, Alex (Belgium)** * **Van, der Werf Hanneke (The Netherlands)** * **Van, Gelder Paul (UK)** * **Van, Kerhoff Sonja (Netherlands)** * **Verdi, Raj (UK)** * **Villa, Cristina (Italy)** * **Visan, Ioana Irina (Italy)** * **Vitarelli, Giovanna (Italy)** * **Waldron, Stuart (UK)** * **Walker, Donna (UK)** * **Wang, Yu Chen (UK)** * **Wasniewski, Casey Ann (USA)** * **Watson, Nicola (Germany)** * **Watts, Jemma (UK)** * **Watts, Stephen and Cristina Vitti (UK)** * **Westphal, Rudigo + ? (Germany)** * **Whitter, Gail (Canada)** * **Woll, Adriana (Germany)** * **Wood, Reid (USA)** * **Yacoob, Mary (UK)** * **Yeshim, Agaoglu (Turkey)** * **Zanata, Roberto (Italy)** * **Zguro, Fani (Austria)** * **Zocca, Daniela (Italy)** * **Zoltners, Mara (USA)** *

WHERE THE ART WORKS COME FROM



HOW ARTISTS CHOSE TO PARTICIPATE





"Scribble Floor Float", cotton buds, PVA, paint, UK id 382

who chose



"Poseidon", painting on canvas with metal bag, UK id 332

who chose



"Several of 300 Art", cut mounted paper in frame, UK id 358

who chose



"Oxford", digital image on paper, UK id 316

who chose



"Memors of a Point in Time", UK id 180

who has asked the curators to choose on his/her behalf



"G is for -", acrylic, polymer on orange nets on carved hardboard, UK id 338

who chose



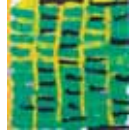
"Making Connections", oil on cardboard, UK id 172

who chose



"Eye Sport, Land Grab", USA id 288

who has asked the curators to choose on his/her behalf



"Resolution #33", oil on cardboard, UK id 173

who chose



"Peace of Mind", painting on canvas with metal bag, UK id 331

who chose



"Mystery Places (The Trace)", piercing on arches aquarelle paper, UK id 377

who chose



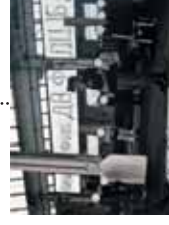
"Touch And Go", image printed on aluminium, Germany id 398

who did not need a work in return



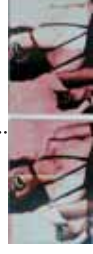
"Untitled", sequences of drawing, photography, Netherlands id 69

who chose



"Action Synesthetic", photo with ink and cut out, Italy id 304

who chose



"Why the Game", digital photo printed on D-Band, Italy id 261

who chose



"Farsi Corpo Leggero", Italy id 223

who did not need a work in return



"Experiences", digital image with text, Italy id 303

who chose an object swapped in by public

who chose



"Scarf", Inocati, Romania id 46

who did not need a work in return

done by the same artist

done by the same artist

done by the same artist

done by the same artist



"Gilda Part 1"; paint on board; UK
id 230

done by the same artist



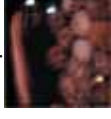
"Gilda Part 1"; paint on board; UK
id 291

done by the same artist



"Gilda Part 1"; paint on board; UK
id 293

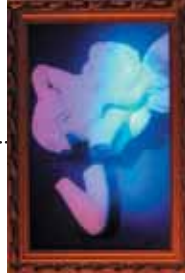
who chose:



"Resurrection O"; lambic print
on Leger; Italy
id 230

who has asked the
curators to choose on
his/her behalf

who chose



"Azhodite"; basket digital photo printed on adhesive paper; Brazil
id 288

who chose



"41 Review Graphs (1 of 3)"; UK
id 237

who did not
need a work
in return

who chose



"LAL Dupatta"; mixed media; USA
id 089

who chose



"Green Rice Fields of Bangladesh"; photo; UK
id 270

who chose



"Mill on Lake"; house paint on canvas; UK
id 316

who chose



"Florence"; UK
id 232

who chose



"Faith on Holiday"; oil on panel; UK
id 355

who chose



"Henry on Donkey"; ink on paper; Spain
id 366

who has asked the
curators to choose on
his/her behalf

done by the same artist



"There 2"; mixed media on paper; Germany
id 129

who chose



"Is this a CDO?"; colour print of computer-generated image; UK
id 346

who chose



Untitled; Italy
id 214

who has asked the
curators to choose on
his/her behalf

done by the same artist



"This and That"; performance; Germany
id 332

who chose



"Yellow"; porcelain on perspex
board; UK
id 347

who chose



"Where's the Corner?"; original drawing in digital simulation on top paper; Portugal
id 246

who chose



"Wine glass"; red wine stain,
addition, on paper; UK
id 245

who has asked the
curators to choose on
his/her behalf

done by the same artist



"There 2"; mixed media on paper; Germany
id 129

who chose



"Is this a CDO?"; colour print of computer-generated image; UK
id 346

who chose



Untitled; Italy
id 214

who has asked the
curators to choose on
his/her behalf

who chose



Untitled; paint on wood panel; UK
id 372

done by the same artist

who chose



"Asta Smart Price Baked Beans"; painting; UK
id 327

who chose



"Beater Art Bonds Package"; beater
bonds; Netherlands
id 40

who has asked the
curators to choose on
his/her behalf

Public Visitor

who chose:



"Tease"; acrylic on canvas, UK id 30

who chose:



"The Coquette"; brown ink on paper, UK id 154

who chose:



"Newer Younger"; woodcut print with soap, Estonia id 238

who chose:



"Untitled Head PB"; mixed media on paper, Italy id 262

who did not need a work in return

same artist



"The Couple Day"; black ink on paper, UK id 151

who chose:



"Lagoon"; gouache on paper, Italy id 224

who has asked the curators to choose on his/her behalf

same artist



"Exodus of Souls I"; black ink on paper, UK id 149

who chose:



"Watching and Waiting"; USA id 55

who did not need a work in return

same artist



"At Monmouth Castle"; oil on panel, UK id 150

who chose:



"Mermaid"; black ink on paper, UK id 159

who has asked the curators to choose on his/her behalf

same artist



"Sail Boat 2009"; brown ink on paper, UK id 152 (image shown is of 152)

who chose:



"Needle"; ceramic needle, cork, UK id 301

who chose:



"Gardens of Evesham"; acrylic on canvas, typylisch, UK id 325 (only 2 of 3 shown)

who chose:



"Morpho Projection #15"; digital print on aluminum, UK id 638

who has asked the curators to choose on his/her behalf

same artist



"Exodus of Souls II"; brown & black ink on paper, UK id 153

who chose:



"Volcan Ground"; enamel & acrylic on paper, Italy id 075

who did not need a work in return

same artist



"Exodus of Souls III"; brown & black ink on paper, UK id 155

who chose:



"Opere in Viaggio XII"; Italy id 054

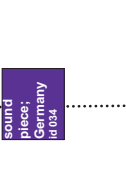
who did not need a work in return

same artist



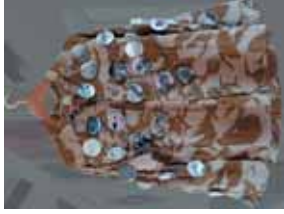
"The Victim"; red & black ink, graphite on paper, UK id 156

who chose:



"Sound piece"; Germany id 054

who did not need a work in return



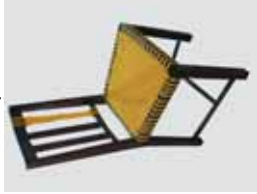
"Badges of Honour"; desert army shirt, handmade badges, UK id 323

who chose



"Toner Quirk"; glass print on handmade photrag; UK id 277

who chose



"Knitted Chair Prototype"; found broken chair, knitting pins, UK id 317

who chose



"Domestically 7"; UK id 316

who chose



"What is it like to be a Bat? 9"; drawing, UK id 315

who chose



"Domestic 1091"; UK id 340



"Voca Moe Ode"; UK id 338

who chose



silver earrings; UK public

who chose



"Toucan"; glass print on handmade photrag; UK id 278

who chose



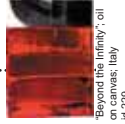
"Merry-Go-Round"; gypsysan, Italy id 274

who has asked the curators to choose on his/her behalf



"Temp"; heat presses on the glass with photocopying; UK id 239

who chose



"Beyond the Infinity"; oil on canvas; Italy id 229

who has asked the curators to choose on his/her behalf

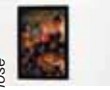
done by the same artist

who chose



"The Art of Shopping"; UK id 335

who chose



"Cherries' Cherries"; digital print, USA id 25

who did not need a work in return

Public Visitor

who chose



"What is it like to be a Bat? 4"; drawing, UK id 314

who chose



"Cave"; image from performance; Italy id 098

who has asked the curators to choose on his/her behalf



"Figure Ground", canvas and varnish; UK id 345

who chose



"Sprockling", watercolour, thread & graphite on fax; Germany id 221

who chose



"Decade Drawing"; UK id 359

who chose



"Flow Chart"; ink on paper; UK id 321

who chose



"S Title"; Brazil id 119 (top image)

who has asked the curators to choose on his/her behalf



"Obina"; billboard advertising posters, tearing; UK id 259

who chose



"A Trace of Gainsborough's Dream IV"; fire, acid & water on paper; UK id 320

who chose



Untitled; ink on paper; UK id 159

who chose



"Luxury Crashes 1-4"; France id 190

who has asked the curators to choose on his/her behalf



Untitled; photo; UK id 310

who chose



"LIFE"; 1.65 mild steel form supporting raw earth magnets; UK id 389

who chose



"A3 Moment"; Italy id 391

who did not need a work in return



"Molecular Cluster"; mixed media; UK id 319

who chose



"A14 Moment"; Italy id 390

who did not need a work in return



"Exposure"; acrylic on canvas; UK id 31

who chose

who chose



"Art on the Streets - Shorefield"; photo; UK id 325

who chose



"Etroites"; acrylic on canvas; UK id 178

who chose an object swapped in by public



Untitled; UK id 348

who chose



"Prey"; Ukraine id 076

same artist



"Touch to Stairs"; Ukraine id 077

who did not need a work in return

who did not need a work in return

Public Visitor

same artist



"Art on the Streets - Brick Lane"; photo; UK id 324

who chose



"Le Passage du Nord-Ouest"; sculpture with silicone rings; USA; id 226

who has asked the curators to choose on his/her behalf



"Pax"; embroidery on paper; Italy
id 044

who chose



"Vestrestational"; oil on aluminium composite; UK
id 093

who has asked the curators to choose on his/her behalf



"10 Years of Activities"; photo; Italy
id 065

who chose



"Lunatics"; photo; Spain
id 380

who has asked the curators to choose on his/her behalf



"Oblique Twister"; print; UK
id 381

who chose



"Magnum Man"; print; UK
id 384

who chose an object swapped in by public



"Ago"; digital illustration; Spain
id 387

who has asked the curators to choose on his/her behalf



"Autograph 2"; digital collage; UK
id 188

who chose



"A 17 9 B 33 Turquoise Green"; ink drawing on tracing paper; UK
id 071

who chose



"Museum Replica"; photo; Australia
id 007

who did not need a work in return



"A 14 9 B 14 9 Yellow"; ink drawing on tracing paper; UK
id 072 (shown id 071)

who chose



"Mist II"; photo; France
id 021

who did not need a work in return



"A 17 9 B 12 33 Violet Red"; ink drawing on tracing paper; UK
id 073 (shown id 071)

who chose



"Frigori"; digital print; Turkey
id 139

who has asked the curators to choose on his/her behalf



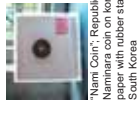
"Autograph 1"; digital collage; UK
id 187 (image shown for id 188)

who chose



"Drinking Squares"; etching; Spain
id 368

who has asked the curators to choose on his/her behalf



"Numa Coin"; Republic of Namimara coin on Korean paper with rubber stamp; South Korea
id 42

who chose



"La Camara Avencosa"; screenprint on paper; Spain
id 385

who has asked the curators to choose on his/her behalf



"Bird Watch"; mixed media sculpture; UK
id 209

who chose



"5 Follages"; follages with artist's stamp and fingerprint on back; Germany
id 050

who has asked the curators to choose on his/her behalf



Untitled; paperboats bearing words; Netherlands id 387

who chose



Untitled; paperboats bearing words; Netherlands id 387

who has asked the curators to choose on his/her behalf

"Grese, West/Akrim Hindley & England"; DVD; UK id 337

who chose



Just the Two of Us (After Vincent and Baequart); digital print; UK id 201



"C'no"; photo; Spain id 240

who chose



"STT"; photo on cotton paper; Spain id 384

who has asked the curators to choose on his/her behalf

who chose



Frederico Garcia Lorca Contemplating his Future; photo collage; UK id 356

who chose



Transient; charcoal on paper; UK id 124

who has asked the curators to choose on his/her behalf

Public Visitor

"Live Earth Live Art"; DVD; Italy id 185

who chose



Contemporary Art; digital photo collage on 3mm foam; Italy id 263

who chose



Punch it Down; mixed media; UK id 267 (shown id 266)

who chose



The Mission; mixed media; UK id 266

who did not need a work in return

who chose an object swapped in by public

"Space Drawing"; DVD; UK id 161

who chose



Dress; photo; UK id 309

same artist

who chose



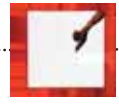
Creature 1; photo; Greece id 110

who has asked the curators to choose on his/her behalf



Untitled; photo; UK id 308

who chose



Tropical Gardens; photo; Brazil id 043

who did not need a work in return



"Met", South 01 - Snapshot
3.10", digital image on board,
UK
id 286

who chose



"Met Guzzi V35 Red", digital photograph
with photoshop, Italy
id 286

who has asked the
curators to choose on
his/her behalf



Untitled; drawing, optisch, Brazil
id 160

who chose

"Battle of Trafalgar"; DVD;
Netherlands
id 070

who did not
need a work
in return



"FIAT", shell containing stamps,
UK
id 352

who chose



"Goddess Kubaba", digital print, USA
id 184

who has asked the
curators to choose on
his/her behalf



"In-Between DNA #12", UK
id 037

Public Visitor

who chose
an object
swapped in by
public



"Trans-Landscape"; photo with photoshop, Italy
id 237

who did not
need a work
in return



"Barcelona - Into the Sea", mixed media, UK
id 318

who chose



"SO32", collage, Italy
id 146

who has asked the
curators to choose on
his/her behalf



Untitled; collage on paper,
id 648

who chose



Untitled; link on found
paper, USA
id 027

who did not
need a work
in return



"Grease, West
Atkim Hindley &
England"; DVD;
UK
id 337

who chose



who did not
need a work
in return



"Chakitenza", acrylic on paper, string, material, wood, Italy
id 204

who chose



UK
id 286
(image shown id 286 as before)

done by the same artist

done by the same artist

With special thanks to Giacomo Picca (assistant curator), Effie Vourakis (project coordinator), and Valeria Iacovelli (technician).
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