

STITCH

ART FOR THE EARTH FOR THE EARTH



Introduction

When Catherine Loewe and Max Gates-Fleming first approached me to become involved with STITCH, there wasn't a moment of hesitation.

For me it was great opportunity to get onboard with a new and young organisation whose ethical concern is something I personally feel very strongly about.

The art world can be a pretty self-serving place, with staggering sums being realised for certain artists and dealers. So it is only right that there should be an exhibition, which raises money and awareness for the pressing global issues.



The environmental impact of corporate greed and government corruption needs addressing, even as people question our economic system, which favours only the few. It brings to mind an exhibition I staged a few years ago, entitled. 'Decadence, Decay and the Demimonde'. In that catalogue, I wrote about consumerism and its' potentially devastating effects:

'The self-feeding sickness of self absorbed gluttony. Humanity's voracity and insatiable craving could mean that we become a global Easter Island, erecting meaningless gods that no one will ever see. Our modern temples to Mammon, the glorious skyscrapers and luxury resorts that can be seen from space are a testament to mankind's industry and vanity. As the world spins in ever decreasing circles, as the rainforests are decimated and as more and more of our wildlife is pushed to the edge of extinction, we can sit comfortably back and say, 'we did this to satisfy our greed'.

The Art for Earth exhibition brings together an impressive collection of artists, some of whom are well known and established, others young emerging talents, the ones to look out for in the future.

It is our sustainable future that STITCH wishes to preserve and I'm sure this inaugural exhibition will be the first of many successful events, which will highlight the need to look after our planet.

Social and ethical responsibility begins with the individual and when those like-minded individuals come together as a group, change can truly happen.

Fluff is delighted to be supporting this event and I would like to congratulate STITCH and all those involved with the staging of this beautiful exhibition and auction, which I hope is an excellent fundraiser for this very worthy cause.

Ben Austin
Director of Fluff PR
21st November 2011

Fluff PR is a specialist art and fashion publicity and event company, working with galleries, artists, curators and designers. Fluff PR collaborates with organisations and institutions on media relations and general promotion.

Art

is a great way to inspire people and to bring about social change. STITCH uses art as a the vehicle for communicating the importance of a variety of different environmental issues to a wide audience. The human race is a rapidly expanding population with a limited amount of space and resources: we only have one planet. Current consumption rates in the UK are far greater than our planet can naturally provide. If everyone on the planet consumed as many resources as we do then we would need three planets to sustain ourselves.

STITCH will use a variety of different events such as art exhibitions, photography competitions and short film festivals to appeal to people in different ways. We work on these events with a variety of diverse collaborators including ethical brands and environmental charities to further increase their exposure and, therefore, people's understanding of the work that they are doing.

Through these events STITCH hopes to engage people with one of the greatest global issues of our time and to bring about change in a range of areas including ethical consumer choices in food, energy, and other products, increased recycling, reduced water consumption and more.

STITCH plans to develop a formula for these events that can be taken to cities across the country. By collaborating with universities, businesses, charities and local communities STITCH will create events that further increase environmental awareness amongst a wide number of people and inspire them to take action.

STITCH hopes to sustain itself through the events themselves, by providing people with enjoyable evenings that are entertaining, informative and help the planet. We welcome contributions to help us with our work. We are a not-for-profit organisation which means that we do not have shareholders and therefore do not pay dividends - all of the money that we raise goes back into the work that we do and over 10% of our profits go towards the selected charities that we support for each event.

We are currently operating without paid staff, formal offices or other operating costs and have relied purely on volunteers to get this first event off the ground. However, we will require funding if we hope to continue our work and expand this organisation! Please speak to a member of our Management Committee if you have any questions about this or you would like to get involved.

The STITCH team consisting of Max, Fred, Markella, Ottilie, Chris, Pips, Scarlett, Freddie, Charlie, Charlotte, Helena, Crissa & Lauren have put this event on with help and advice from a huge range of people.

Amongst those are:

Catherine Loewe
Tom Mason
Raffael Ziegler
Tarini Malik
Nancy Bikson
Nick Quarrie
Quentin Heal & Location House
Bella Huddart
Shirley Leigh-Wood & Dare2Mag
Ben Austin & Fluff PR
Natasha Corrett
Georgia McHardy
Sophia Rogge
Paul Carey-Kent
Ben James and Millie Ross & Jotta
Alex Parker & Organic Spirits Co.
Kelly Jones & John Jones
All our guests, artists and other supporters.

Nature

and the world we live in is a recurring theme in art. Our world was depicted at first through rudimentary drawings and later the land became a mystical backdrop to both religious and classical scenes, before becoming the principle subject in itself. Landscape painting is an entire genre, evoking sometimes a romantic and meditative experience of nature.

From the beginning of the industrial revolution to today's post-hiroshima world, the destruction of our habitat has increasingly preoccupied artists and this event demonstrates how central the theme is today.

Many artists have responded either with specially created works addressing environmental issues or by allowing the subject to find a resonance within their practice.

We have selected artists who work with a wide range of materials and modes of expression from Amy Gadney's recycled haulage lorry to the delicate ink drawing of Lucy Morley.

The themes addressed are equally diverse from the genetically engineered chick in Alana Lake's fantasy to Freya Morgan's evocatively titled Fairy Tales for a Mended Earth focusing on the loss of biodiversity in the plant world. Artists have frequently engaged or been inspired by significant historical events. Here they can be seen responding to the most pressing concern of our and future generations and the very basis of our survival.

Catherine Loewe, curator.



STITCH's top five tips to living more sustainably

There's so much that you can do but here's five simple things to get everyone thinking...

1. Food

One of the easiest ways to start is by selecting your food responsibly. Many pesticides damage ecosystems by getting into the food chain so look for organic when you can. You can also try to eat food grown in the UK, this supports British farmers and means that it has had to travel less far to get to your plate. Fish stocks across the globe are plummeting due to irresponsible fishing so avoid well known types such as cod, tuna and salmon and only buy sustainably sourced fish.

2. Water

Try turning the tap off whilst you brush your teeth and showering for less time. Also avoid bottled water as this will have a much higher environmental cost than tap water, buy a jug water filter or drink from the tap. Every drop that comes through our taps has cleaned, treated, and pumped from reservoirs so avoid wasting it too. If the entire adult population of England and Wales did likewise, this could save a total of 180 mega-litres a day - enough to supply nearly 500,000 houses.

3. Energy

Try to go even further than switching the lights off... Switch things off at the mains when you're not using them and unplug electrical items. Something as simple as taking a lift one flight of stairs uses enough energy to fully charge a phone! You can do even more by switching energy company to a responsible provider that uses renewable energy. Everyone knows these but we have to say it: drive less, put a jumper on and buy second-hand when you can.

4. Buying

We are a society that works on supply on demand so the choices that you make every single day will have an effect on somebody's profit margin. Always think before you buy and wonder who is going to benefit from your purchase - is it somebody going out of their way to do good or a company that doesn't care? Who would you rather give your money to? By creating a market for ethical, sustainable products you can make a big difference every single trip to the shop.

5. Get informed and spread the word

The most powerful thing that you can do is incite change in others as this will effectively be increasing whatever you're doing by 100% - every time you tell somebody else and they start doing it too. Obviously try to do this delicately... There's information everywhere so spend a few minutes a week reading, watching or listening to things about nature and the environment and what you can do to help.

Bidding information

The bids are to be executed at the lowest sum as permitted by other bids or reserves and in an amount up to but not exceeding the specified amount of the 'Highest Bid'. I agree to be bound by the Conditions of Business as printed in the catalogue. All bids are made in Pounds Sterling (£).

Bidding process

To bid on a piece please follow these simple steps:

1. Go to the computer station.
2. Ask what the current bid is.
3. Fill out a Bidding Form.
4. Hand over the form to a representative at the computers.
5. You can increase or check on your bid at any point by repeating steps 1 - 4.

1

ALANA LAKE

Divide and Conquer

2011

Archival digital print/diabond,

Edition 1 of 2 (including artists proof)

200 x 300 cm

£2,600 - £3,000

An idealised fantastical Disney-like illustration forms the backdrop of *Divide and Conquer*. Its scale is inviting, you could almost climb into the image and bask in the dream-like world it promotes. A real two-headed taxidermy chick takes centre stage, it looks cute but the more you look, the more disconcerted the scene becomes.

Selected exhibitions:

solo: Love me Not When I Look, Museum of Modern Art (MOCA), London 2011; Stilleven, The Aubin Gallery, London 2011; group: Heartlands, Downstairs Gallery, Hereford 2011, This is England Galleria UNO+Uno, Milan 2010, Pixel Pops! BoltelLang, Zurich 2009



2

ALEJANDRO GUIJARRO

Temple

2011

Photograph

140 x106 cm

£2,600 - £3,000

Guijarro's work examines spatial relations in photographic representation, exploring contradictory and paradoxical images, where the boundaries of the photographic image collapse. This work is one of a series suggesting an impending catastrophe or the aftermath of a catastrophic event.

Selected exhibitions:

2011 Broad Daylight, Fumi Gallery, London; George & Jorgen Fine Art, London; 2010 The Uneasy Landscape, Fold Gallery, London, London Loves, Vitrine Gallery, London, Albion Show, Show Two RCA, London; 2009 Christie's Paris, Royal College of Art, Gulbenkian Gallery



3

ALEXANDER GOUGH

Wilderness in paint No.7

2011

Acrylic Painting

87 x 175 cm

£2,000 - £3,000



Gough seeks to bring together, within painting, two separate experiences: one is in nature, and one is in paint. The relation between the two is not of 'duplication' but what he refers to as 'equivalence'. These experiences are bound with a sense of openness of being that is experienced in these encounters with Wilderness, to create a Wilderness in paint. "I am trying to produce painting that is an object itself, which can be addressed as a visual tactile experience and where the viewer themselves can experience the Wilderness state."

Selected exhibitions: 2010 Work in progress, Centre for Recent Drawing, London, UK; City and Guilds London Art school. MA interim show, London; UK; Art10 Helsinki Art Fair, Orion Contemporary, Helsinki, Finland Alterwalden, Shankill Castle, Killkenny, Ireland; 2009 Arctic Blue, Solo show. JP Jahan Fine Art, London, UK; Shibui, Centre For Recent Drawing, London, UK; 2008 Side Show, Gallery Primo Alonso, London, UK Metsassa, Centre For Recent Drawing, London, UK; 2007 Alex Gough & Lee Maelzer, The Storefront Artists Project, Massachusetts, USA

4

AMY GADNEY

Baby One

2011

Mixed media on dismantled haulage truck

220 x 290 cm

£2,000 - £3,000

'Baby' is made on a dismantled seven-tonne haulage truck purchased from a scrap yard. The title of the works refers to the theme of new life in the world. Gadney wanted to explore the ways that, through abstract mark-making and collage, she could transform the life of a discarded and obsolete piece of scrap metal, recycle it and and present it as an abstract painting.



5

ANIESZKA BANKS

World

2011

Collage, mixed media

42 x 29 cm

£250 - £300

"People who understand how to communicate with images and words and voices have the tools to catalyse people and reach hearts and minds and tell different stories - to speak the language of the heart and the gut" MacPhee and Reuland. This quote epitomises my belief in that the power of creativity can move something within people to help create a shift in their mindset and alter the way they think or do things.



6

ANNA BRUCE

Urban Temporality

2011

Photographic image on trace

119 x 84 cm

£80 - £100

A combination of our ever accelerating technological, digital age and an increasingly volatile natural environment are causes for an ever increasing temporality in our habitat. Water causing cracks in the material then freezing expand these cracks. Once cracks having been opened in a structure, then plants put down roots, spreading and engulfing whole buildings. These works are originally temporal themselves - performances with projection outdoors.



7

AUDREY NIFFENEGGER

Too Little Too Late

2010

Paint and black pen on thin blue card

21.7 x 15.6 cm

£700 - £1000

Donated by 10:10

Niffenegger was born in 1963 in Michigan and now lives in Chicago. She began making prints in 1978 under the tutelage of William Wimmer and trained at the School of the Art Institute of Chicago. She is also an internationally renowned writer whose 2003 novel *The Time Traveler's Wife* was made into a film of the same name. Niffenegger's second novel, *Her Fearful Symmetry* was published in 2009 and she is currently working on her third novel, *The Chinchilla Girl in Exile*.



8

CELINA TEAGUE

Apocalypse

2009/2010

Oil on canvas

92 x 123 cm

£3,800 - £4,000

Talking back at one of the world's most famous romantic paintings, *Apocalypse* puts the bonobo, our closest link and endangered species in the foreground. Its title is all there is that suggests a darker undertone; a future without mankind perhaps.

Selected Exhibitions: solo, 2011 *My Bunny is Full of Teeth and Other Stories*, Roa Gallery, London; 2009 *When all is said and nothing's done*, The Gallery Soho, London; group 2011 *Panta Rei*, Hackney Wicked Art Festival, London



9

CHRISTOPHER KAZOLIDES

Surging New

2011

Video

HD 1080, Projector

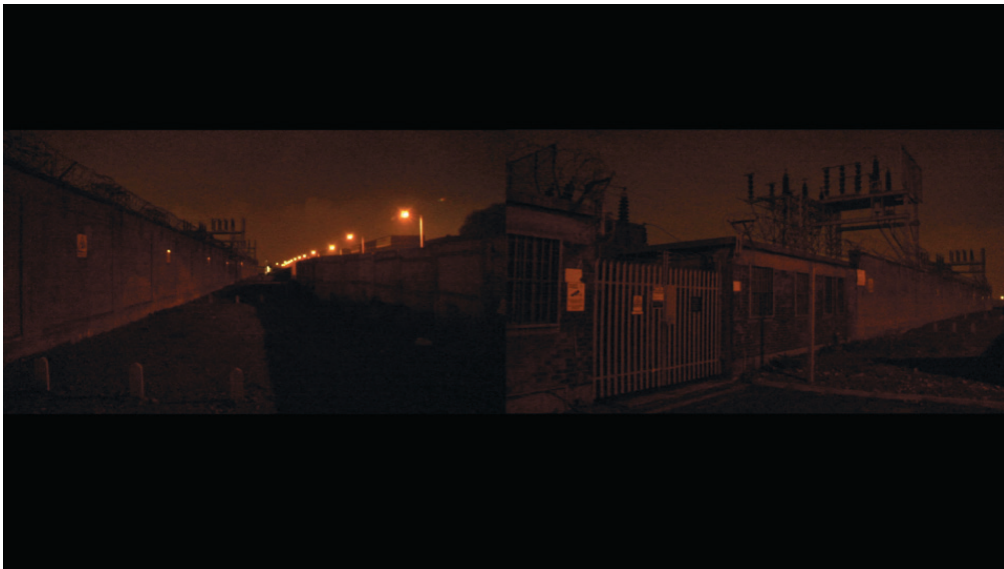
£400 - £500

Chris's work highlights and emphasizes social and humanitarian motives, using experimental and documentary film as a vehicle to release his understanding of the miss/information. Previous work has been focused on the homeless, capital punishment, the death sentence, prostitution, alcoholism, vandalism and one anthropological assignment, where he traveled to Brazil to study a shantytown and its developments.

This piece shows an abundance of radiating electrical power, which covers the planet like a blanket of noise and darkening interference. Electricity pylons and satellites kept out of reach and harmful to any person willing to be around them.

Wimbledon College Of Art, BA Honors, Fine Art

Selected Exhibitions: Scribbles Murmurs , The Rag Factory (2010)



10

DANIEL JONES

Isle of Grain

2011

Photographic C-print

45 x 30 cm

£800 - £900

Daniel Jones is a doctoral researcher at Goldsmiths, University of London, exploring the relationships between complexity, creativity and social dynamics. This manifests itself in both scientific and artistic output: he has published work on music theory, creativity, systems biology and artificial life, and exhibits his digital work internationally, harnessing algorithmic processes to create self-generating artworks.

Recent works include *Variable 4* (2011), an outdoor sound installation which transforms live weather conditions into musical patterns; *Maelstrom* (2011), an auditory tornado which uses live YouTube audio material as a virtual orchestra; *Horizontal Transmission* (2011), a digital simulation of bacterial communication mechanisms.



11

DANIEL PASTEINER

Planet

2011

Paint on papier mache on mechanical lamp

75 x 40 x 40 cm

£700 - £900

This piece is a sculpture made by covering a 'disco ball lamp' in a skin of paper and paint. Transforming a found object into a representation of a possible future earth spinning in space.

[Represented by Rod Barton Gallery]

Selected exhibitions:

solo: 2009 Sculpture, The Blade Factory, A Foundation, Liverpool; Group: 2011 The Garden of Earthly Delights, Napoleon Garden, Holland Park, London; Garage Project, Rod Barton, London 2010 Schau Fenster, Schau Ort, Zurich; Artschool/UK 2010, Cell Projects/Whitechapel Gallery, London; Stand Up, Cul De Sac, London; 2009 Ventriloquist, Timothy Taylor Gallery, London; Auf der Spitze des Eisbergs, Rod Barton, London.



12

DARREN ALMOND

Midnight Mousetrap Green

2005

Photo lithograph, Edition 29 of 50

48.8 x 62.1 cm

£900 - £1200

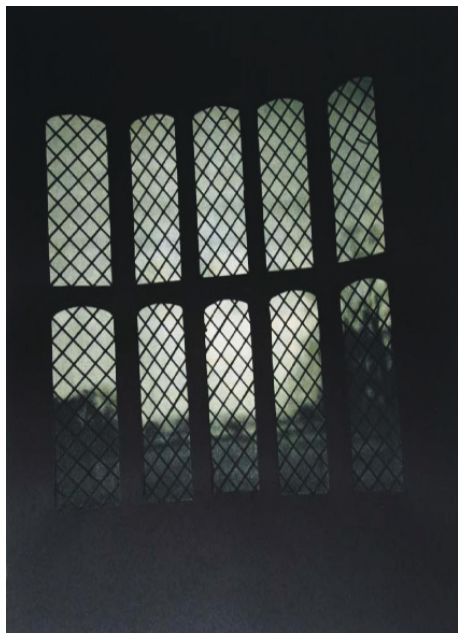
Donated by 10:10

Almond works in a variety of media including photography and film, which he uses to explore the effects of time on the individual. He uses 'sculpture, film and photography to produce work that harnesses the symbolic and emotional potential of objects, places and situations, producing works which have universal as well as personal resonances.'

[Represented by White Cube]

Selected exhibitions:

solo: Frac Haute-Normandie, Rouen and FRAC Auvergne, Clermont Ferrand 2011, Parasol Unit 2008, SITE Santa Fe 2007, Museum Folkwang, Essen 2006, K21, Düsseldorf 2005, Kunsthalle Zürich, Tate Britain, De Appel 2001.



13

DAVID HOLLAND

Hurt, Agony, Pain, Love-It, Pride

2011

Acrylic on canvas

122 x 122 x 6 cm

£14000 - £16000

A huge world, self contained. The extra-ordinary evolutionary diversity and our savage human impact upon it. Where have we come from, what are we, and where are we going?

Selected exhibitions:

solo: 2010 Showcase, John Jones, London, UK; 2004 Existence, James Colman Gallery, London, UK; 2003 Supernature, Galerie Voss, Dusseldorf, Germany;

group: 2008 Sideshow, Gallery Primo Alonso, London UK.



14,15,16

EMILY WILSON

And the Future of The Sea part 1

And The Future of the Sea, Part 2

Explorer of the World

2011

Mixed media collages

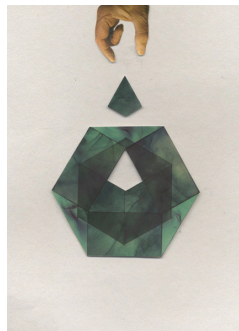
42 x 30 cm

£250 - £300 for each

Wilson's theme resonates around marine eco-systems and the importance of biodiversity within the ocean.

As John Muir famously wrote:

'When we try to pick out anything by itself, we find it hitched to everything else in the universe'.



17

ERIC SCHOCKMEL

Occupation, Movements II & III

2010

Animation

Video, 6'30"

£4,500 - £5,500

Includes non-exclusive rights for buyer to show film worldwide.

Schockmel's "Syscapes" attempt to establish a visual language specific to 3D animation. This work presents an organic island entity suspended in an abstract empty space, while revealing a robotic operator inherent to the system. The operator proceeds to change variables in the environment, thus impacting the development of the island, from pristine nature, through resource exploitation, and back to regeneration. Part of an ongoing series, the piece draws on the visual vocabularies of science-fiction and video game aesthetics.



18

ERNESTO CANOVAS

Landing

2011

Mixed media and resin on board

175 x 90 cm

£4000 - £6000

Canovas employs depth and layering encouraging the viewer to study the images behind his surfaces and gestural use of paint which become so obscured as to almost, but not quite, vanish. Environmental issues are a starting point, in the series “your five a day” the subject matter was testing nuclear bombs in South Pacific in 1966 and the latest series is based on nature and consequences of pollution in our surroundings.

Selected exhibitions:

solo: South Pacific Two Windows Project, Berlin 2011; Milk, two sugars please, Film House, Edinburgh 2010; group: Plan B, Two Windows Project, Two Windows Project; Different Light Here, Le Garage Gallery, London; short-listed for Bloomberg New Contemporaries. 2010 Fine Art Exhibition, Candid Gallery, London; Please Be there Tomorrow, Le Garage Gallery, London.



19

FRED MANN

Mother

2011

Giclee Print, Edition 1 of 15

70 x 50 cm

£400 - £600

'Mother' presents the fragility of Mother Earth. Earth has become a parody of tragic neglect and greed, where beauty is as much a product as the natural surroundings. This is a photographic collage taken from old archive imagery, which has been graphically illustrated using papers cutouts and digital manipulation.

Selected exhibitions: solo: 'Cyclical' at 'The Gallery In Cork Street', Mayfair, London. 2011. group Show: 'Christies HSAS Show'.



20

FREYA MORGAN

STITCHed Leaf

2010

Photographic print

140 x 98 cm

£750 - £900

21

Fairytales for a Mended Earth: The Forest

2011

Etching on cotton rag (framed)

45 x 45 cm

£900 - £1,000

My practice over the past three years has been focused on the loss of biodiversity, in particular in the plant world. My most recent project, 'Fairytales for a Mended Earth' uses the medium of sensory story-telling to communicate the narratives of rare and endemic orchids growing in the cloud forests of Ecuador. The cloud forests are the most threatened tropical forests on earth, due to deforestation and also climate change.

Currently artist in residence at the Eden Project, Cornwall, until May 2013.



22

GRACE WEIR

Forgetting (The Vanishing Point)

2011

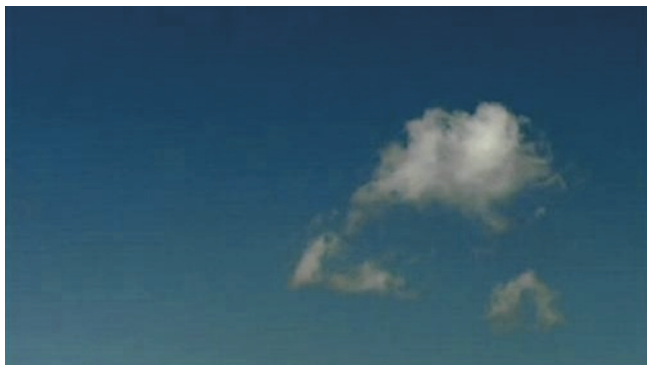
Video

DVD edition of 3 TV monitor 9'40"

£4000 - £6000

Grace Weir's work is a long take of a cloud dissipating in real time. Filmed for 9 minutes and 40 seconds, the cloud slowly dissolves into a pure blue sky. The piece references a demonstration by the artist Brunelleschi in the 15th century. Brunelleschi, in order to demonstrate the correctness of linear perspective, devised an apparatus for viewing his painting of the baptistry in Florence. But he did not render the sky above the baptistry in paint, rather it was executed in silver leaf, so that acting as a mirror, it would capture the reflections of the real sky overhead. Through reworking this idea in film, as opposed to paint, the viewer's participation can be seen as part of the corporeal effect of an image's unfolding through time.

Selected exhibitions: The dissolution of time and space at the Kunstverein Ludwigsburg, Stuttgart; Gravity at the Crawford Art Gallery, Cork; Apertures & Anxieties at the RHA Gallagher Gallery, Dublin; Super 8 at the Christopher Grimes Gallery in Los Angeles, (2011); What happens next is a secret, Irish Museum of Modern Art, Dublin, Ireland. She co-represented Ireland at the 49th International Venice Biennale in 2001 with her video installation 'Around now'.



23

HENRY BRUNDNELL BRUCE

Mother Mirror

2011

Sculpture

243 x 152 x 122 cm

£5000 - £7000

"Of the thousand experiences we have, we find language for one at most and even this one merely by chance and without the care which it deserves. Among all these unexpressed experiences are those that are hidden and which have given our life, its shape its colour and its melody. If we then, as archeologists of the soul, turn to examine these treasures, we will discover how confusing they are".

Pascal Mercier.

"The object of our examination refuses to stand still, the words glance off the experience, we are left with a lot of contradictions. For a long time, I thought this was a defect, something that had to be overcome. Now I think differently: that it is the recognition of the confusion that is the key to understanding these intimate yet enigmatic experiences. That sounds strange, even bizarre, I know. But ever since I have seen this issue in this light, I have the feeling of being really awake and alive for the first time".

Henry Brundell Bruce.



24

HUGH MENDES

Seven Years to Save the Planet ...

2007

Oil on linen

200 x 136 cm

£4000 - £6000

This work was painted for inclusion in Mendes' solo show 'Death From Above' in London in 2007. Mendes is known for his small scale paintings of subjects from the obituary pages of the Times and Telegraph newspapers in which the subjects from Elizabeth Taylor and Osama Bin Laden are meticulously rendered. This work references the melting of the polar icecaps as evidence of climate change and the threat that poses, not least to all the other species.

Selected exhibitions:

solo: 2011 9/10/11 Kenny Schachter Gallery, London; 2009 An Existential Itch 2001-2008 Galerie Bruabach, Frankfurt, Fishmarket Gallery, Northampton 2010 Press Art Museum der Modern, Salzburg; Polemically Small [curated by Edward Lucie-Smith]; Klaipeda Culture Communication Centre, 2009; group: 2011 The Future Can Wait presents: Polemically Small curated by Torrance Art Museum.



25,26

HUGO SALVATERRA

Suffering of the Plastic Money 1, 2

2011

Photograph

59 x 42 cm

£500 - £700

As a portrait and street photographer looking to capture expressions Hugo sometimes finds myself obsessed with the notion of catching idiosyncrasies and individuality in frame. Doing research for STITCH - "Art for the earth" he started roaming East London streets and found himself frustrated focusing on trees, leaves, trash bins etc... but it wasn't until he stopped looking for "ECO clichés" when he started seeing the face of plastic and plastic bags in this city and the constant suffering and pain they're subjected to.



27

JANE HAYES GREENWOOD

A Sensitive Dependence on Initial Conditions

2011

Oil on panel

151 x 200 cm

£6000 - £7000

It is a natural human desire to search for something that underpins what can seem to be chaotic. We feel the need to impose order on what can otherwise seem disorderly. *A Sensitive Dependence on Initial Conditions* is taken from the scientific term that refers to the phenomenon commonly referred to as the Butterfly Effect. In science, as in life, small events can have knock on effects that quickly cascade into the unpredictable. It is only with the benefit of hindsight, that we are sometimes able to trace this non-linear path. Layers of controlled, yet apparently chaotic, linear networks create the illusion of receding space. Here we are drawn to contemplate what cannot be known, beyond what can be measured.



Selected exhibitions:

2011 Liber Abaci - Geometry in Nature, Coldharbour London Gallery, London; Recent Graduates Exhibition, AAF, London; The Worshipful Company of Skinners Summer Show, London; City & Guilds of London Art School: Degree Show, London 2011

28

KYLE ZETO

Garden head Portait

2011

C-type photo

30.5 x 48.3 cm

£200 - £400

29

Barkskin Portait

2011

C-type photo

30.5 x 48.3 cm

£200 - £400

Human imagination and nature intersect at many junctions throughout cultural history. From William Blake to Bliss Carman and Henry Thoreau, the ephemeral collection of biological systems have provided stimulus to human fantasy. A representation of nature has a vision projected onto it. Anthropomorphism is an allocation of human characteristics to something inhuman or perhaps inanimate. Nature, to us, is both those things.

Selected exhibitions: 2011 Sassoon Gallery, 213 Blenheim Grove, London; On The Great Divide; Lo & Behold, London; New Perspectives TATE Liverpool, Liverpool; A.R.G. (Art Redistribution Group) Arcadia Missa Gallery, London; PRIMITIVE x WARD Exhibition, Primitive London, London.



30

LEE MAELZER

Fenced Bowl

2011

Oil on Canvas

61 x 40.5 cm

£2200 - £2700



Maelzer's work focuses on issues surrounding displacement and destruction in the environment. Examining the minutiae of debris as well as gigantic chaotic vistas. Maelzer describes discarded objects alluding to the lives that are forgotten beneath the machinery of progress and the dysfunctional landscapes that occur as a result of man's interference. There is a profound moral awareness alongside a guilty artistic appreciation of the majesty of the spectacle.

Represented by Poppy Sebire Gallery - current solo show at the gallery, Hypnosis of Error until 23rd December

Selected exhibitions: solo: 2011 The Hypnosis of Error, Poppy Sebire, London; Truth is Heresy, The Magnificent Basement, London; 2009 Invisible Stoic, Carter Presents, London; Bounty, Museum 52, London; group: 2011 The Future Can Wait, The Saatchi Gallery and Channel 4, London.

31

LITTLEWHITEHEAD

What Kind of Bird is it?

2011

China figurine, food colouring,
deep fried batter, resin.

10 x 18 x 12 cm

£2200 - £2700



Blake Whitehead and Craig Little's recent work involves subjecting kitsch porcelain ornaments to battering and deep frying in oil. The results are very ornate, grotesque statues of which this piece is one of a bird ornament. "We thought the actual process would tie in quite well with the brief of the show, not only destroying nature with oil, but the frying process is quintessential a fast food process, the kind of convenience culture that has brought about many of the environmental issues we currently face."

Selected exhibitions:

solo: 2011 Bad News, Marine Contemporary, Los Angeles; Northern Gallery for Contemporary Art / Sunderland; Group: Art Platform with Marine Contemporary, Los Angeles; Air I Breath, Gazelli Art House, London; Modern Frustrations, Sumarria Lunn, London; Between Worlds, Field, Folkestone Triennial, Folkestone; 2010 Figure Study, Gimpel Fils, London; Newspeak: British Art Now, Saatchi Gallery, London

32

LUCY MORLEY

24 000

2011

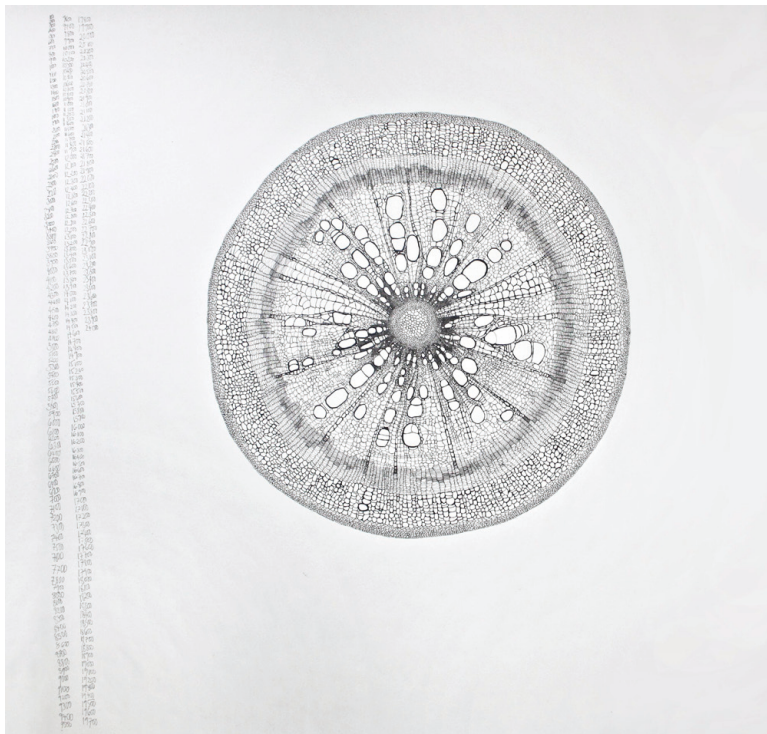
Ink drawing on recycled paper

150 x 150 cm

£1800 - £2200

24 000 depicts the cellular structure of a twig from a tree, revealing its hidden veins. Created cell-by-cell, this drawing tries to visualise the figure 24 000, the number of hectares of forest that disappears on average each day.

This work prompts questions about the relationships that we all hold with trees, and how we depend on them, encouraging a greater consideration for the myriad of invisible roles that they play in our everyday lives.



33

MANDY WILKINSON

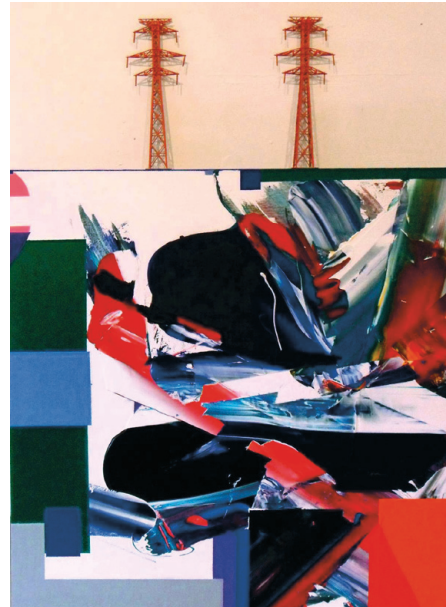
Keep Out

2011

Acrylic on board,
acrylic model paint on plastic

81 x 61 x 4 cm

£400 - £600



Wilkinson's work is primarily abstract and is based on the staging of opposites. On the top of this pure abstract painting sit two model electricity pylons. The painting represents the shapes, structure and forms found in nature, but also the fracturing of our countryside by the need to create more power. Modern living demands such changes, but can these ever be reconciled with the natural environment, or do they simply just co-exist?

Selected exhibitions: 2011 Vending Machine, Elysium Gallery/ART-E-MOTION, Venice Biennale 2 At Play 3, South Hill Park Arts Centre, Bracknell; 2010 RCA Secret, Royal College of Art, London; The Atrium Cardiff, Llangollen International Pavilion, Wales Millenium Centre Cardiff; 6x6x, Rochester Contemporary Art Centre, New York.

34

MARC QUINN

The Unnatural World

2009

Digital file printed as glossy photograph

14 x 10 cm

£800 -£1200

Donated by 10:10

Marc Quinn's wide-ranging work displays a preoccupation with the mutability of the body and the dualisms that define human life: spiritual and physical, surface and depth, cerebral and sexual. Using an uncompromising array of materials, from ice and blood to glass, marble or lead, Quinn develops these paradoxes into experimental, conceptual works that are mostly figurative in form.

[Represented by White Cube]

Quinn has exhibited in almost all of the prestigious galleries world wide. Having had solo exhibitions in galleries like Tate Britain, Tate Liverpool, The White Cube, The British Museum, The National Portrait Gallery and many more.



35, 36

MARIA PAPADIMITRIOU

Plastic Seconds Recycled Tops and Pearls Necklace

Plastic Seconds Light Bulb Necklace

2011

Jewellery

63 cm and 49cm

£10 and £20

Plastic Seconds is a fun, colourful jewellery and accessories line made out of recycled and up cycled materials. There is a conscious effort to use as much as possible elements from packaging that are made from plastic that is difficult to recycle in conventional ways and so would have been thrown away.

The idea sparked off when Maria Papadimitriou, the designer behind Plastic Seconds, after graduating from a Fine Art degree lived with a friend who made her aware of the fact that the plastic bottle tops cannot be recycled and she thought it was a huge waste for such an amount of colourful plastic to go in the bin!



37

OLLY FATHERS

Before Grey

2011

Film

£250-£350

38

Before Grey

2011

Paper

62 x 45 x 2 cm

£650 - £850

Before Grey is made up several layers, of various coloured paper, and cut systematically. This work makes reference to the increase in urban space and living which causes a decrease in natural resources.

Selected exhibitions:

2011 The fusion of the divide, Candid Gallery, London; 2010 Flock exhibition, GX Gallery, London; Wimbledon Degree Show, Wimbledon Gallery, London; 2009 Paperview, John Jones Project Space, London; Your more beautiful than a Butterfly, Turpentine Gallery, Reykjavik, Iceland; Deutsche Bank, London.



39

RAFFAEL ZIEGLER

Evolution

2009

C-type photo on aluminium, Edition 2 of 10

2 Photographs, 100 x 36 cm

£1000 - £1400

Ziegler uses his technological knowledge to create hyper-realistic visions of immense imagination. In his work he explores possible worlds in the far-foreseeable future and the stark contrasts between present and future.

Selected exhibitions:

group: 2009 "Zeitrauschen" Nuremberg, 2010 "Neuland" Nuremberg



40

RICHARD LONG

Shadows and Granite

2005

Matt photograph with added text

10 x 15 cm

£1600 - £2000

Donated by 10:10

Richard Long is a sculptor, photographer and painter and one of the best known British land artists. 'Nature has always been a subject of art, from the first cave paintings to twentieth-century landscape photography. I wanted to use the landscape as an artist in new ways. First I started making work outside using natural materials like grass and water, and this led to the idea of making a sculpture by walking. This was a straight line in a grass field, which was also my own path, going 'nowhere'. In the subsequent early map works, recording very simple but precise walks on Exmoor and Dartmoor, my intention was to make a new art which was also a new way of walking: walking as art.' - Richard Long

Selected exhibitions: solo: 2009 Richard Long: Heaven and Earth, Tate Gallery, UK; Richard Long Exhibition no 277, Haunch of Venison, Berlin, Germany; 2008 Richard Long, Galleria Lorcan O'Neil, Rome, Italy; 2008 Musée d'Art Moderne et d'Art Contemporain, Nice, France; 2007 Richard Long: Walking and Marking, National Galleries of Scotland, Edinburgh. group: 2010 at Torre Abbey with Damien Hirst and Heather Jansch.



41

RICHARD WENTWORTH

Weather

2009

Photograph in clear glass with black wooden frame

Edition of 2

16.5 x 25 cm

£1600 - £2000

Donated by 10:10

Richard Wentworth has played a leading role in New British Sculpture since the end of the 70s. His work, encircling the notion of objects and their use as part of our day-to-day experiences, has altered the traditional definition of sculpture. By transforming and manipulating industrial and/or found objects into works of art, Wentworth subverts their original function and extends our understanding of them by breaking the conventional system of classification.

[Represented by Lisson Gallery]

Selected exhibitions: solo: 2005 'Richard Wentworth', Tate Liverpool, Liverpool; 'Richard Wentworth' Lisson Gallery, London; 2006 'Richard Wentworth' Pharos Centre for Contemporary Arts. Group: Tate Modern, London 2008 'Tales of Time and Space' Folkestone Triennial, Folkestone, UK; 'Darwin's Canopy', Natural History Museum, London; 'Safe as Houses', Karsten Schubert Gallery, London; 2009 'Making Worlds', 52nd Venice Biennale, Venice; 'Cabinet of Curiosities', Whitechapel Art Gallery, London; 'Mythologies', Haunch of Venison, London.



42 & 43

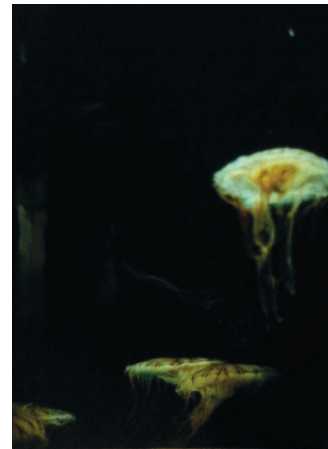
SARA HAQ

Crocodile 2001

B&W hand print mounted on Foamex
Edition 1 of 10 109 cm x 80 cm
£2,800 - £3,500

Jellyfish 2001

R-Type Print mounted on aluminium
Edition 1/10
41 cm x 30.5 cm
Estimate £750-900



Observing nature and questioning the quality of our relationship to and position in the hierarchy of our environment have always inspired Haq's art practice. These works for Stitch capture fellow inhabitants of our planet observing us, considering environment from another perspective. These meditations on other species provoke us to reconsider our own relationship to the planet we inhabit

Selected exhibitions:

solo: 2009: The Overland Project, Alexia Goethe Gallery, London; 2007: Snap Thailand Projection of 900 images in collaboration with Eldina Begic at Roxy Bar & Screen, Borough, London; group: 2011 eVil Studio Rota curated by Andy Parker, Studio Voltaire, London; 2010 Sight Insight curated by Avis Underwood & Kate Groobey, Asylum, Caroline Gardens Chapel, London; 2009 Portraits of Artists of the Region of Aquitaine Chateau Rochermoin Lurton Leognan, Bordeaux, France; 2008 The Mausoleum of Lost Objects Institute of International Visual Arts, London;

44

SONIA SHOMALZADEH

Small Atlantic Right Whale
Photographic print, mounted
14 x 60cm
£350

Sonia draws massive sea creatures in the sand off the north coast of Cornwall and takes the image through a similar type of fading out when the tide washes away the depiction.

Sonia is the uthor of the following book: "In a concise and crisp manner, this book presents the state of the art in ecological economics, an interdisciplinary field focused on the analysis of sustainability of global, national and regional economic systems. An elegant guide, the book offers a range of cutting edge methods used in sustainability research including multicriteria decision aid (MCDA), input-output analysis, and life cycle analysis.



detail



45

STANISLAV SHMELEV

Complex Systems

2011

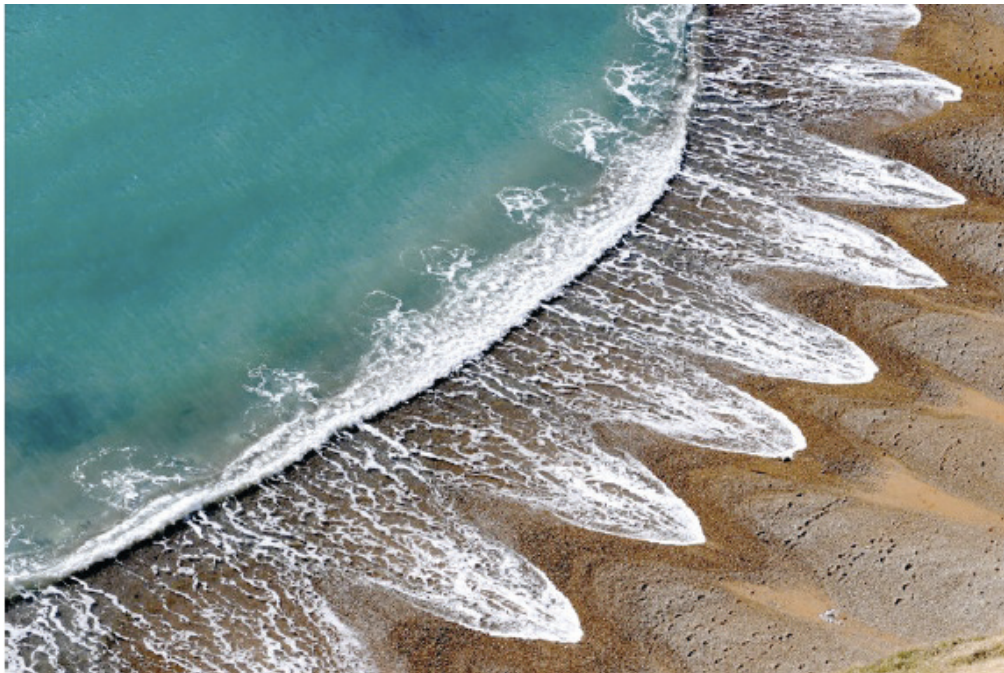
Photographic print on aluminium plate under acrylic glass

60 x 40 cm

£2000

This unique pattern created by waves in Dorset reminds the viewer of the immense complexity of the natural world and the importance of preserving it. Stanislav has devoted 10 years of his life to this important task.

Dr. Stanislav Shmelev is an ecologist and photographer, lecturer and author.



46

SUNG HEE JIN

Its Own Space for Beings

2011

Photographic print

60 x 38 cm

£300-500

Everyone needs their own space, every being needs its own space, in order to harmonise their own life.

Sung's work represents space for beings through the creation and extinction of trees in the city. One simple explanation to all other being's extinctions of their own space is...us.



47

SUZANNE MOXHAY

Halcyon

2011

Photographic print on foamex

155.8 x 92 cm

£500



48

Highway

2011

Photographic print mounted
on aluminium, Edition of 10

95 x 58 cm

£800 - £1200



These works were shown earlier in the year at Pinewood Film Studios, which is apt given the fact that Moxhay's panoramic view recalls the cinematic wide shot, suggesting they could be taken from the first or closing sequence of a film. The images depicted reference film genre iconography, such as the Western, the Sci Fi and the Horror as well as parallels between the world of the National Geographic and the fictionalised world of film.

Selected exhibitions:

solo: 2010 Feralis, Bearspace, London; Borderlands, IVI, London, Tricycle Gallery, London & Café Space, Jerwood Space, London; group: 2011: Landings, Trajector Art Fair, Brussels; Group: Virtually Real, The Stanley and Audrey Burton Gallery, Leeds; World Within Worlds, Bearspace, London; Intermission, Hoxton Town Hall, London. 2010: Earth: Art of a Changing World, Royal Academy of Arts, London

49

TOM PHILLIPS

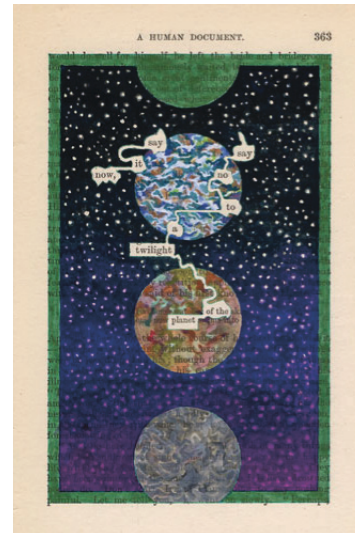
A Page from Humement

2009

Paint and pen on page 363
of "A Human Document". mSigned front,
bottom right m"Tom Philips IX" and
front bottom left "special artists
proof 1/1"

18.4 x 25.4 cm
£800 - £1200

Donated by 10:10



Tom Phillips is world renowned and respected. He is very much the polymath. His artistic practice ranges from portraiture and other forms of painting to drawing and printmaking. He also composes, performs music and makes records. He is an essayist and curator, has published books, made films, sculpture and photographs and designed sets for the theatre. In all of his activities he delves deeply, looking at his subject from every angle, probing and pushing ideas to their limits.

Apart from his many exhibitions Phillips has works in the following collections:

Tate Gallery, British Museum, V&A, National Portrait Gallery, Ashmolean Museum, Oxford. British Council, MOMA N.Y. Library of Congress U.S. Bibliothèque Nationale, France, North Carolina Museum of Art. National Gallery of Australia, Canberra.

50

TOM REID

Bardo Lightshow #16

2011

Video

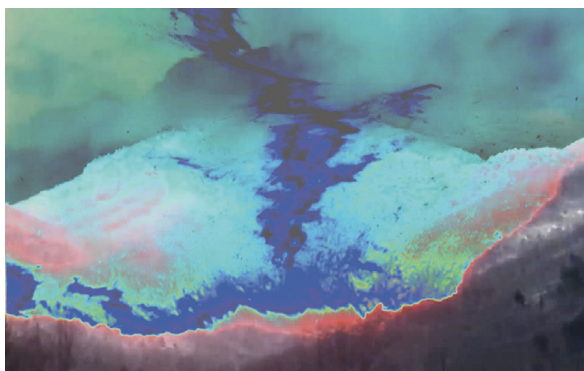
10 projectors

Not for sale

This piece is a specially devised lightshow influenced by the changing environment. Think footage of: changing seasons, burning forests, positive change, negative change, time lapse, huge scale, small scale and strobes. This footage will then be mixed and overlaid with organic oil projections. It is going to be an amazing mash up of video, lights, images and music.

Inspired by the projections of the 1960's light shows, the Bardo Lightshow researched, hoarded kit, and experimented to develop an authentic psychedelic light show. Liquids and chemicals are at the heart of the light show... mixed, boiled, squished and literally obliterated on the screen and in the minds of the viewers.

These analogue effects are "mashed up" with digital footage and effects manipulated live using video processors. The process is "hands on", mechanical, and driven by a healthy trust in chaos. The output has organic, natural, and primordial aesthetics, which integrate with, enhance, and reference the psychedelic experience.



Terms and conditions

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Payment can be made by credit card, debit card, cheque (made payable to STITCH Project Ltd.) or cash. Following the auction payment will be taken using the card details that have been provided at the time of bidding. If you would prefer to pay by cheque or cash (which would be preferable for STITCH) then please speak to one of the team. Successful Absentee bidders will be contacted by Friday 2nd December to arrange payment.

Once payment has been received, buyers will be given details on how to get the works delivered to them. Art works can be delivered to any central London address. Delivery outside London may also be arranged by agreement.

STITCH respectfully requests that works purchased at 'Art for the Earth' are not resold in the near future. Should an owner wish to sell a work at a later date, it is good practice to offer the work in the first instance to the gallery which represents the artist. If you would like guidance on this, please contact Max from STITCH on 07515641442 or Fred at the STITCH-office on 02035667455.

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1. The property offered in this sale and listed in this catalogue will be sold by STITCH Project Ltd. ("STITCH") Any questions in relation to the auction should be directed to STITCH, who is conducting the sale and participates on the following terms and conditions which govern the sale of all the property offered (as amended by any posted notices or oral announcements during the auction):

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(c) Prospective bidders should inspect the property before bidding to determine its condition, size and whether or not it has been repaired or restored.

(d) Property may be offered subject to reserves.

2. Any property may be withdrawn by STITCH at any time before the actual sale.

3. Unless otherwise announced the time of sale, all bids are per lot as numbered in the catalogue.

4. STITCH reserves the right to reject a bid from any bidder. The highest bidder acknowledged by STITCH shall be the purchaser. In the event of any dispute between bidders, STITCH shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the lot in dispute. If any dispute arises after the sale, the sale records of STITCH shall be conclusive in all respects.

5. If the auctioneer determines that any opening bid is not commensurate with the value of the property, he may reject the same and withdraw the property from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.

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It's easy to get overwhelmed by something as big and scary as climate change, but it doesn't have to be like this.

What if we resolved to cut our carbon by 10% in a year? Not a bad start.

Then what if we got everyone we know to do the same? Then what if the companies we work for got involved? And our children's schools? How about city councils? Post offices. Football clubs. Factories. Donkey sanctuaries. All uniting to tackle the defining challenge of our time with individual actions snowflakes in an avalanche, rather than drops in the ocean.

And what if this made governments sit up and take notice? Maybe this could be the first step towards a brighter future. Now wouldn't that be something?

Well, it's actually happening right now.

10:10 unites communities around ambitious, practical action to conquer climate change.

Join us.

www.1010uk.org



The Organic Spirits Company is a small family company owned by the Parker family. The company has created the world's only range of Organic Spirits:

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Since launch in 2000 the products have won 34 medals against the world's leading conventional brands, a tribute to their outstanding quality and consumer acceptability.

In 2007 the company was honoured to receive the Royal Warrant from HRH The Prince of Wales. UK5 Organic Vodka is the first vodka ever to carry a British Royal Warrant and Juniper Green Organic Gin is the first gin in 60 years to be granted that status.

We are delighted to be able to help the Stitch.



Waste to Wealth

Rapid urbanization is placing increased pressure on the environment. The onus for managing the physical environment in poor areas remains with the communities themselves; if they don't address the problems of household waste, poor public sanitation, clogged and disease-spreading drainage, no-one will do it for them.

Living Earth Foundation is working with its local partners in Cameroon, Nigeria and Uganda on a 'Waste to Wealth' programme, which seeks to capitalise on the potential of slum dwellers to drive changes in their cities through the establishment of micro level public-private partnerships and the promotion of income generating 'Waste to Wealth' activities.

Through a previous Comic Relief funded project in Kampala (Urban Livelihoods Project), Living Earth developed a pro-poor approach to Public-Private Partnerships. This involved developing a virtuous cycle whereby local councils were supported in contracting small enterprises and community groups to deliver environmental sanitation services in the poorest areas of the city.

Living Earth's Waste to Wealth Project 2010-2014 funded by the European Union, Comic Relief (in Cameroon and Nigeria) and DED/Unilever (in Uganda)- draws upon lessons learned through our experience in Uganda in order to replicate this approach in other areas of Kampala, Douala and Port Harcourt.



1=2

We have carbon offset this event but for every £1 spent at the auction we will offset another 2 kg of carbon.

Imprint

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The logo for STITCH features the word "STITCH" in a bold, green, sans-serif font. The letter "I" is replaced by a small globe icon. To the right of the word, there is a long, horizontal line that ends in a small arrowhead pointing to the right.