

# The ICA Auction Exhibition

11 September—  
5 October 2008



Written by:  
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[www.ica.org.uk/education](http://www.ica.org.uk/education)



# ICA Education Programme

Our dynamic, artist-led Education Programme provides opportunities for schools, families and community groups to engage in creative ways with the ICA's exhibitions. The gallery is open for school visits between 10am and 12pm, Monday – Friday.

This pack is geared towards secondary school students pursuing Key Stages 3, 4 and 5. Teachers may find it useful to visit the exhibitions before bringing a group. If you would like to plan a trip to the ICA, get in touch and find out how we can meet the needs of your group.

## Contact

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For more information and to view our archive of previous learning activities, please visit [www.ica.org.uk/education](http://www.ica.org.uk/education)

# What We Do

**Artist Led Projects:** Our programme includes artist-led workshops with schools and innovative collaborations between artists and community groups.

**Teachers Packs:** These are available with each exhibition and include exhibition notes, suggested discussion points and activities for your visit, how to prepare before attending the exhibition and proposed activities for the classroom.

**Insets:** The ICA offers professional development sessions for teachers as an opportunity to meet with artists and gallery staff, and discuss how best to incorporate contemporary art into young people's education.

**Schools Mailing List:** Keep up to date with the exciting education projects, events and workshops happening at the ICA by signing up for our mailing list.

**Teachers Previews:** These private views are dedicated to education resources and offer ideas for your pupils' visit to the ICA. Come as a teacher or as yourself to enjoy a relaxing evening in the gallery.

# What is the ICA?

Today, the ICA consists of two galleries, two cinemas, a theatre, a bookshop, a bar and café and private function rooms. Its programme covers visual arts, digital arts, music, cinema, talks and educational events.

The ICA receives in excess of 500,000 visitors each year through the doors. Audience profile is 22-45 year-old educated professionals. 7,000 are card-carrying annual members.

The ICA is a non-profit making organisation and registered charity. Around a quarter of its budget is received by public funding, largely from Arts Council England.

# A Guide to our Schools & Colleges Programme and our Teachers Packs

The ICA is committed to delivering an ambitious Schools and Colleges Programme to cater for the needs of a range of young people across London. This is a unique collaborative project between ICA Education and schools and colleges, including Pupil Referral Units, across London. The project enables the ICA to work directly with a number of young people, teachers, teaching assistants, trainee teachers and contemporary artists.

The Schools and Colleges Programme at the ICA aims to nurture interest and appreciation of the creative process and broaden engagement with contemporary arts. It aims to provide access to the contemporary arts for young people who would not otherwise have access.

**'It's great that The ICA is breaking down barriers and making art accessible to all. The new experience undoubtedly enriched the students and the staff of St. Paul's Academy.'**

Elisa Vidi (DSP Administrator, St Paul's Academy)

Our Teachers Packs at the ICA provide you with suggestions for activities, links to the National Curriculum, and ideas about the themes of the exhibition. The Packs are designed to help you appreciate the exhibition and to make you feel more confident about bringing a school group to visit the ICA. We welcome feedback about the packs at any time.

For details of our previous education packs, please see:

<http://www.ica.org.uk/Resources+16050.twl>

# The History of the ICA

The ICA was established, in 1947, as a multi-arts centre to showcase contemporary arts. It was founded upon progressive, informed and optimistic ideals. In *How Soon Is Now: 60 Years of the Institute of Contemporary Arts*, Herbert Read, the ICA's first Chairman is quoted by Ekow Eshun, the Artistic Director of the ICA today:

**Such is our ideal—not another museum, another bleak exhibition gallery, another classical building in which insulated and classified specimens are displayed for instruction, but an adult's play- centre, a workshop where work is a joy, a source of vitality and a daring experiment. We may be mocked for our naïve idealism, but at least it will not be possible to say that an expiring civilisation perished without a creative process.**

This quotation sets out the aspirations of the ICA. Its creators did not want to create a passive experience for their visitors, did not want 'a bleak exhibition gallery.' From the founding of the Independent Group at the ICA in 1952 to seminal shows of the Fifties and Sixties such as *When Attitudes Become Form*—the first ever group show of conceptual art, featuring Joseph Beuys, Sol LeWitt and Bruce Nauman among others—to breakthrough exhibitions by artists such as Gerhard Richter, Cindy Sherman, Luc Tuymans, Marlene Dumas, Damien Hirst and Tino Sehgal, as well important showcases for architects and designers such as Zaha Hadid and Rem Koolhaas the ICA has provided an institutional platform in advance of more mainstream cultural spaces.

<sup>1</sup> Herbert Read, 1947, quoted by Ekow Eshun in 'Foreword,' Ekow Eshun Ed., *How Soon is Now: 60 Years of the Institute of Contemporary Arts* (London: Institute of Contemporary Arts, 2007)

The first ever exhibition at the ICA in 1947, '40 Years of Modern Art' was designed to educate the British public, to bring them up to date with pre-war developments in modern art. Much like Fry's Post Impressionist exhibitions earlier in the century, it was an exhibition curated to enlighten, perhaps shock, and edify.

The programme at the ICA over the past sixty years has included a wide variety of art forms; the visual arts, music, live and media arts, theatre, and a host of talks and debates about the arts and cultural theory. The ICA has from its very beginnings been concerned with what is absolutely contemporary; with what is happening right now in the arts. It is also concerned with risk-taking, experimentation, and being involved in contemporary discourse about the nature of art itself. Therefore it has always been synonymous with providing an education, with taking its audience out of their comfort zone and encouraging them to question pre-conceptions and judgements.

# The ICA Auction

11 Sep—5 Oct 2008

**Exhibition at ICA: 11 September—5 October 2008**

**Auction at Sotheby's: 17 & 20 October 2008**

To conclude the 60th anniversary celebrations at the ICA we are holding an extraordinary exhibition of works by some of the artists who have played a part in our history. This will be a rare gathering of key figures who have helped shape contemporary art in Britain and beyond.

More than 30 artists and artist estates have contributed to the exhibition. There are many signature pieces here, including a graphic work by Barbara Kruger, an LED piece by Jenny Holzer, a photograph by Thomas Struth and a spin painting by Damien Hirst. There are paintings, sculptures, photographs and works on paper, as well as a new film by Martin Creed. Many of the pieces have been made especially for this exhibition, including a new painting by Howard Hodgkin and a sculpture by Anish Kapoor.

All of the artworks will go on public display in the ICA's Lower Galleries from 11 September—5 October, presenting a rare gathering of some of the key figures who have helped to shape contemporary art in Britain and beyond.

Subsequently, the works will also be on display at an auction preview at Sotheby's, New Bond Street, from the 12—17 October. The proceeds will help establish a commissioning fund for emerging artists, and provide vital resources for an ambitious new education programme.

The auction will be held at Sotheby's on **Friday 17 October** (Contemporary Art Evening Auction) and **Monday 20 October** (Contemporary Art Day Auction). For auction information see [www.sothebys.com](http://www.sothebys.com)



Damien Hirst, *Beautiful Jaggy Snake Charity Painting*, 2007.

Photo: Prudence Cuming Associates. Copyright the artist.

## Participating artists

Peter Blake / John Bock / Marcel Broodthaers / Jake and Dinos Chapman / Martin Creed / John Currin / Tacita Dean / Peter Doig / Cerith Wyn Evans / Liam Gillick / Nan Goldin / Antony Gormley / Dan Graham / Peter Halley / Richard Hamilton / Damien Hirst / Howard Hodgkin / Jenny Holzer / Ilya and Emilia Kabakov / Anish Kapoor / Alex Katz / Karen Kilimnik / Barbara Kruger / Robert Mapplethorpe / Chris Ofili / Yoko Ono / Julian Opie / Eduardo Paolozzi / Michelangelo Pistoletto / Lari Pittman / Thomas Scheibitz / Thomas Struth / Rosemarie Trockel / Luc Tuymans / Mark Wallinger / Andy Warhol

# Links to Curriculum

## Art and Design—Key Stage 3

**Knowledge and Understanding:** Develop understanding of continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world.

**Exploring and Developing Ideas:** Record and analyse firsthand observations, to select from experience and imagination to explore ideas.

**Exploring and Developing Ideas:** Discuss and select critically, and select from a range of visual and other information.

**Investigating and Making:** Experiment with methods and approaches and synthesise observations, ideas and feelings.

**Evaluating and Developing Work:** Analyse and evaluate own and others' work, express opinions and make reasoned judgments.

## Art and Design—Key Stage 4

**Know and understand** a range of work, from contemporary practice so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

**Undertake visual research** using primary and secondary sources and record observations, experiences and ideas in appropriate ways.

**Understanding of** a variety of approaches, methods and intentions and the contribution of contemporary practitioners.

**How ideas, feelings and meanings** are conveyed in images, artefacts and other media.

**Develop understanding** of the appropriateness of the medium and a realisation of the full potential of ideas through a variety of techniques.

# Art as Commodity

The word 'auction' is derived from the Latin augere, which means 'to increase'.

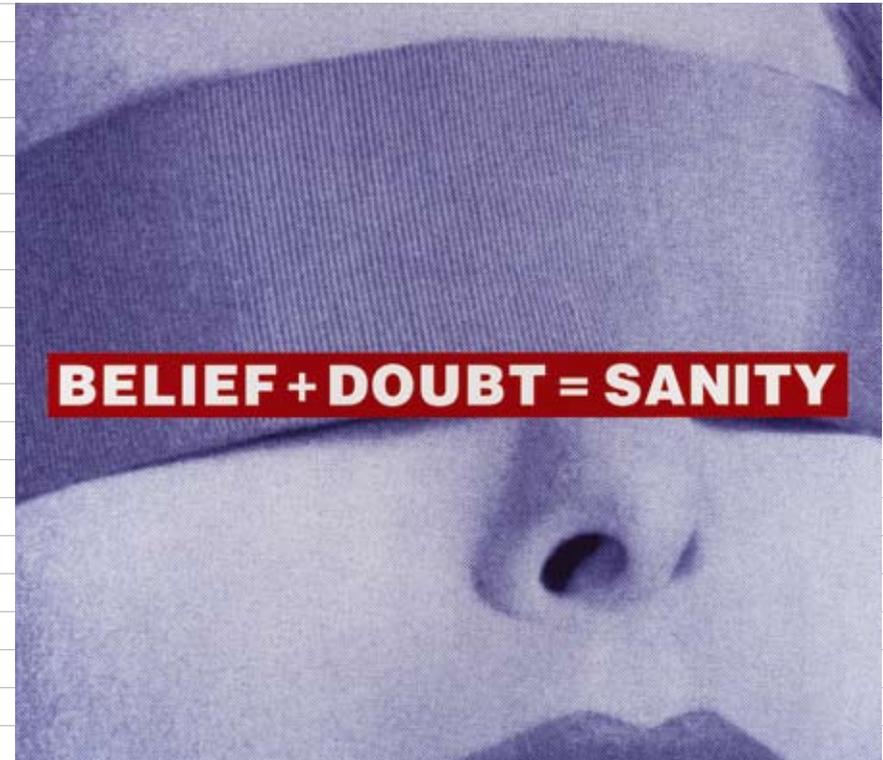
With art growing into global enterprise and art markets becoming as rapacious as the stock market, art has become a sought-after commodity. But, can you actually put a price tag on art and if so, what would determine the value?

**If you were to buy an art work, which would it be?**

**What is your most valued possession and why?**

# Pricey or Priceless?

One of the artists included in the show sold his work consisting of a diamond encrusted skull entitled *For The Love of God* for £50m, thus making it the most costly and the most expensive work of contemporary art. The extravagant piece has sparked a fierce ethical debate on the intrinsic value of art as opposed to its market price.



Barbara Kruger, *Belief plus Doubt*, 2008. Chromogenic print

# Survey of Styles and Media

The artists included in the show span across different generations and art movements and work in different media, techniques and styles.

**To which of the exhibits can the following terms best apply to:**

*Figural art, found object, collage, assemblage, British Pop Art, installation, performance, text art, conceptual art, YBA, pastiche, public art, minimalism, kitsch, cityscape, historical paraphrasing, bad painting, conceptual art, satire, caricature, old-master style, contemplation, photorealist style, visual diary, appropriation, environment intervention, body art, performance, social commentary, participation, signage, monochrome, narrative*

# Budding Art Critics

Choose one of the works in the exhibition and write a short critical piece while in the gallery.

Using the internet, research the artist whose work you have chosen and try to place the artist within a wider art-historical context. Present your findings to the rest of the class and say whether or how the insight has changed your perception of their work.