

# MAGNIFICENT OBSESSSIONS: THE ARTIST AS COLLECTOR

## INTRODUCTION

Throughout history artists have collected objects for professional and private reasons – as studio props, sources of inspiration, references for their work, personal mementos and even, as valuable commodities. *Magnificent Obsessions: The Artist as Collector* presents the fascinating collections of ten post-war and contemporary artists. Their holdings range from mass-produced memorabilia and popular collectables to one-of-a-kind curiosities, specimens, rare artefacts and works of art. For some artists, the passion for collecting has complemented and informed their artistic interests, and for others, it has hindered their ability to work. Why do artists collect? How do they live and work with their collections? What is the relationship between the objects artists collect and the works they make?

Collections have traditionally been amassed with the objective of acquiring and transmitting knowledge. Artists, too, share this aim, but towards more personal ends. Unlike museums, artists do not typically take a scholarly approach to collecting, nor do they seek to assemble comprehensive or representative collections. Reflecting personal obsessions, their acquisitions are often made in tandem with their own work and often for aesthetic reasons. While many artists make direct use of their collections for research and study – sometimes incorporating individual items into their own work – others keep them in private spaces. Some artists are connoisseurs, carefully shaping their collections and selling works while others accumulate without ever letting anything go.

This exhibition presents a selection of objects from the collections of each artist alongside key examples of their work to provide insight into their inspirations, influences, motives, and obsessions.

**PAE WHITE**  
**(b. 1963)**

Since the early 1990s, Los Angeles-based artist Pae White has pursued an expansive practice that embraces not only sculpture, installation and painting, but also furniture, graphics and interior design. Her work is often characterised by a playful use of unorthodox materials – the kitsch, the decorative, the everyday and the discarded, all play a part in White’s artistic output.

As both collector and artist, White is drawn to things that are seemingly endless in supply. Her largest collection consists of over 3,000 textiles by prolific American designer Vera Neumann (1907–93), who was prominent in the 1960s and 1970s. Known as Vera, she created an apparently infinite array of vibrantly coloured prints, produced most famously as scarves, but also as bed sheets, towels, dresses and tablecloths. Her practice was founded on the notion that art and design could and should be accessible to all, and each print originated as an artwork by the designer. To fuel this scale of production she constantly translated her environment into designs – mundane commodities, exotic landscapes, modernist abstractions and Pop colours sit side by side in her textiles. It is this open and generous attitude towards art, design and the surrounding world that resonates with White’s own work. Sharing with Vera a fondness for winged creatures, White has designed edible chandeliers made of seeds for birds and created a series of delicate cage-like forms made of colourful wires such as *Cloud Clusters* (2005), which in this exhibition is suspended over the double height space.

Pae White

*Cloud Clusters* 2005

Powder coated and anodised wire text, 16 parts

Courtesy of greengrassi, London

Textiles designed by Vera Neumann, 1950s–80s

Collection of Pae White

## MARTIN PARR

(b. 1952)

Photographer Martin Parr is drawn to the eccentric and the unusual. Time and again he has taken mass tourism as his subject and travelled to the world's most saturated sites – Paris, Venice, Machu Picchu. He focuses on the behaviour of the sightseer: the herd-like tour groups, the compulsive acquisition of photographs and souvenirs.

Parr himself is also an avid collector of kitsch souvenirs. An expansive collection centres on products adorned with the portraits of dictators and political figures, revealing the intersection of the political and the everyday. In a related vein, he has developed a recent obsession with Soviet space dog memorabilia. Urban strays sent to space during the 1950s and 1960s, the space dogs' trajectory from the streets to the stars made them symbols of utopian progress across the USSR, although many died in orbit. Fifty years later, these strange objects are left as the remnants of a distant era.

While working in a Butlin's holiday camp in the 1970s, Parr started a major collection of postcards that today spans the twentieth century. Early black-and-white examples convey news stories of both local interest (freak hailstorms, lightning strikes) and international importance (First World War). With the introduction of colour in the 1950s the tourist postcard was born, 'wish you were here' images fabricating an ideal vision of international travel. Ranging from the mundane to the bizarre and exotic, his extensive collection forms a rich visual archive of modern tourism.

### From left:

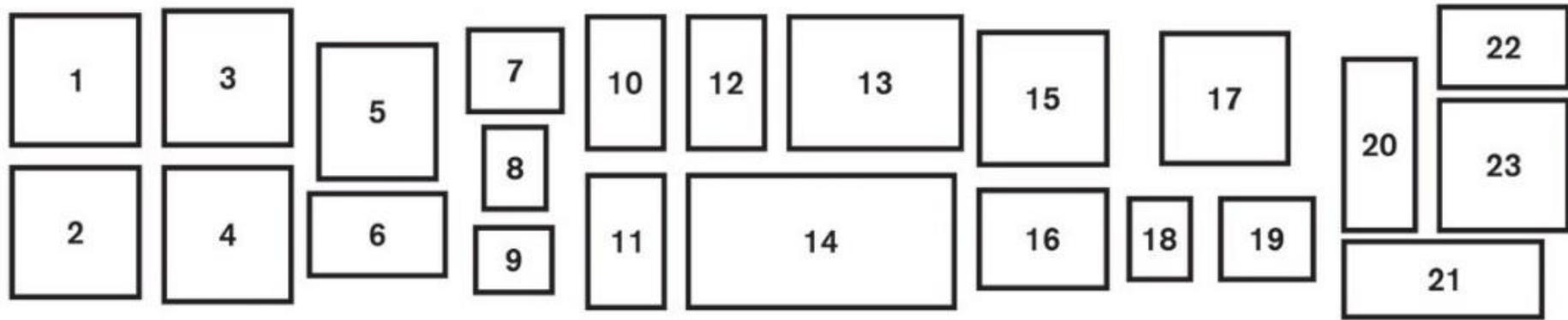
Martin Parr (b. 1952)  
*Venice, Italy* 2005  
Pigment print  
Courtesy the artist

Martin Parr (b. 1952)  
*Venice, Italy* 2005  
Pigment print  
Courtesy the artist

Martin Parr (b. 1952)  
*Notre Dame, Paris* 2012  
Pigment print  
Courtesy the artist

Martin Parr (b. 1952)  
*Machu Picchu, Peru* 2008  
Pigment print  
Courtesy the artist

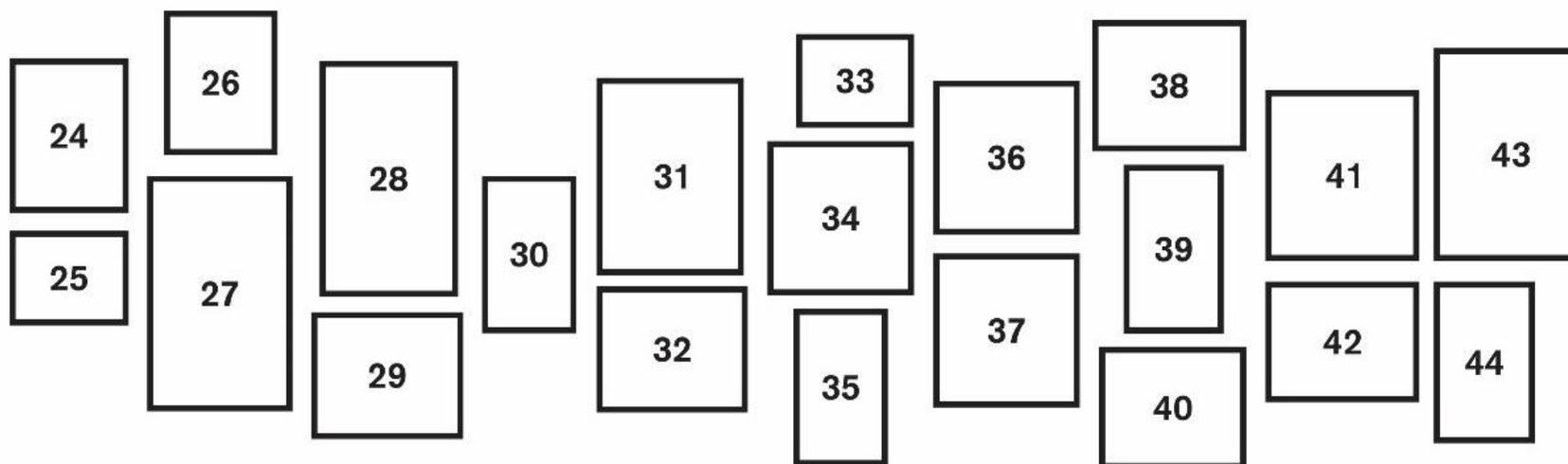
Martin Parr (b. 1952)  
*Machu Picchu, Peru* 2008  
Pigment print  
Courtesy the artist



**Left:**

- 1-11 Local News, 1905–28
- 12, 16-19 World War I, 1914–19
- 13 Smog, 1909–14
- 14 W. Gothard, 1908–16
- 15 Still Lives, 1907–14
- 20-23 Studio Portraits, 1905–38

Warner Gothard was an early pioneer of the postcard in the first decade of the 20th century. Utilising photomontage, his Barnsley studio produced countless postcards juxtaposing the scenes of accidents such as railway disasters and mine explosions with portraits of the dead. These dramatic postcards appeared rapidly after the accidents, revealing a taste for sensational news that prefigures our own tabloid culture.



**Right:**

- 24-25 Night Scenes, 1927–35
- 26-27 American Advertising, 1957–78
- 28, 33-35 Composites, 1951–74
- 29 East Germany, 1958–83
- 30, 32 Roads, 1929–91
- 31 Cars, 1959–86
- 36 Holiday Camps, 1933–84
- 37-38 John Hinde, 1967–84
- 39-41 Flying, 1960–90
- 42-43 Hotels, 1959–90
- 44 Interiors, 1966–80

In the 1950s colour was introduced to postcards, which began to be associated less with news stories and more with tourism and travel. The Dublin studio of John Hinde pioneered this shift, producing postcards saturated in colour. Their subjects were holiday camps, resorts and even airports, and their vibrant and exaggerated palettes glamorised the burgeoning tourist industry.

**In vitrine:****Top shelf:**

Red and silver cigarette case with Laika  
Tan cigarette case with Chernushka  
Belka and Strelka figurines  
Cigarette case with Belka and Spasskaya tower  
Black cigarette case with Laika  
Green cigarette case with Belka and Strelka  
Black and silver cigarette case with Strelka  
Handpainted tan cigarette case with Laika, '1957'  
Red cigarette case with Belka and Strelka  
Round confectionary tin with Laika  
Round tin with Belka and Strelka  
Round confectionary tin with Chernushka  
Round confectionary tin with Laika  
Black cigarette case with Laika  
Red and silver cigarette case with Belka  
Cigarettes with Laika packaging  
Red cigarette case with Ugolyok and Veterok  
Cigarette case with Belka and Strelka, '1960'  
Brown cigarette case with Strelka  
Red cigarette case with Belka and Strelka  
Green cigarette case with Belka and Strelka

**Middle shelf:**

Illuminated ornament with Belka, Strelka and Lenin  
Brown cigarette case with Belka and Strelka  
Green clock with Laika  
Grey clock with Belka  
Beige clock with Zvezdochka  
Black cigarette case with Ugolyok and Veterok  
Cigarette case with Belka and Strelka  
Blue confectionary tin with Belka and Strelka  
Black cigarette case with Zvezdochka  
Black cigarette case with Strelka  
Brown cigarette case with Laika and Lenin  
Brown cigarette case with Belka  
Desk clock with Laika and planets  
Letter holder with Belka and Strelka  
Cigarette case with Belka and Strelka cut outs

**Bottom shelf:**

Desk clock with Laika  
Round wall clock with Belka and Strelka  
Red desk clock with Laika  
Round wall clock with Zvezdochka  
Round wall clock with Belka and Strelka  
Ceramic flask with Belka and Strelka

**ANDY WARHOL**  
**(1928–1987)**

A year after the death of Andy Warhol, Sotheby's orchestrated a sale of the artist's enormous collection in New York. There were an incredible 10,000 lots, and the auction lasted ten days. Warhol was an obsessive collector of almost everything; he had an impressive collection of folk art, antique chairs, Art Deco furnishings, Native American artefacts, jewellery and fine art, but he also hoarded mass-produced collectables and ephemera bought from flea markets and thrift stores. He had little desire to impose order on his objects and was unconcerned with their display. Once bought, they were discarded in a corner or closet of his Manhattan townhouse, often still in their bags or wrapping. He was excited by the acquisition and possession of things, rather than their use or appreciation.

Warhol was the son of working-class immigrants, and this accumulation of objects contrasted sharply with his Pittsburgh childhood. His collecting compensated for an early life that had been relatively devoid of possessions, and many of his collections centred on childhood artefacts such as vintage tin toys. Other objects, including his famous cookie jars, look back to a nostalgic ideal of post-war suburban domesticity.

This attachment to the familiar, domestic and often kitsch, surfaces in Warhol's own work. On display here, *Pom* (1976), is a sentimental depiction of a spaniel in saccharin colours which bears a relationship to the cartoon-like qualities of his cookie jar collection.

Andy Warhol (1928-1987)

*Shopping Bag* 1966

Ink on paper

UEA Collection of Abstract and Constructivist Art

Andy Warhol (1928-1987)

*Pom* 1976

Acrylic on screened canvas

East Anglia Art Fund; on loan to Norwich Castle Museum & Art Gallery (Norfolk Museums Service)

All objects are from the Movado Group, New Jersey

**In cupboard:**

**Top row, from left to right:**

Old Dutch Woman  
Unknown manufacturer

Smiling Oscar  
Manufactured by Robinson Ransbottom

Policeman  
Unknown manufacturer

Lady Pig  
Manufactured by American Bisque

Lion  
Unknown manufacturer

Dutch Girl  
Manufactured by Shawnee

Mr and Mrs. Owl  
Manufactured by McCoy

Girl with Blackboard  
Manufactured by American Bisque

Dutch Boy  
Manufactured by Pottery Guild

Baker  
Unknown manufacturer

Chef  
Manufactured by National Silver

Kitten  
Unknown manufacturer

**Middle row, from left to right:**

Turkey  
Unknown manufacturer

Dutch Lady  
Unknown manufacturer

Puss 'n Boots  
Manufactured by Shawnee

Puss 'n Boots  
Manufactured by Shawnee

Winnie Pig  
Manufactured by Shawnee

Cookie Time  
Unknown manufacturer

Panda  
Unknown manufacturer

Bananas  
Manufactured by McCoy

Chick  
Manufactured by American Bisque

Bird with Spectacles  
Manufactured by Abingdon

Fat Cat  
Unknown manufacturer

Donkey and Cart  
Manufactured by American Bisque

**Bottom row, from left to right:**

Yellow Truck  
Manufactured by American Bisque

Sweethearts  
Manufactured by American Bisque

Smiley Pig  
Manufactured by Shawnee

Smiley Pig  
Manufactured by Shawnee

Donald Duck  
Unknown manufacturer

Cow Jumped Over the Moon  
Manufactured by Robinson Ransbottom

Smiling Rabbit  
Manufactured by Brush

Brown Elephant  
Unknown manufacturer

Sleeping Elephant  
Unknown manufacturer

Brown Bear  
Unknown manufacturer

Red Riding Hood  
Manufactured by Regal China

Pony  
Unknown manufacturer

First manufactured in the 1930s, cookie jars designed in the shapes of human and animal characters and objects were common in American middle-class households in the mid-20th century and have come to signify domesticity and comfort. Warhol owned 175 cookie jars, including the group on display here, which were sold at the 1988 Sotheby's auction of the artist's estate. Gedalio Grinberg, chairman of the North American Watch Company and a friend of Warhol's, purchased three quarters of the lots and the collection remains together in the collection of the Movado Group.

**ARMAN**  
**(1928-2005)**

French-born American artist Arman acquired his artistic interests from his father, Antonio Fernandez, who was an antiques dealer in Nice. As a young man, Arman worked in his father's shop and began collecting antiques in the 1950s. He would eventually collect in many different categories, including African masks and sculptures, Japanese armour, European pistols, radios, jukeboxes, watches and contemporary art.

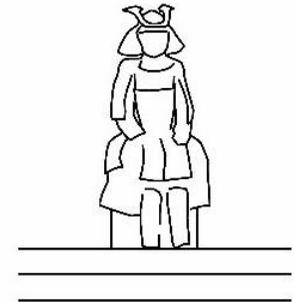
A founder of the 1960s French art movement *Nouveau Realisme*, Arman was inspired by the act of collecting to make his accumulation sculptures, consisting of numerous examples of one type of object. In *Home Sweet Home II* (1960), for example, dozens of gas masks tightly contained in a frame evoke the threat of a chemical attack. His accumulations and voracious collecting habit were in part a response to the deprivations he experienced during the Second World War.

From the mid-1950s, Arman collected African masks and figures. Like Picasso, Braque, Matisse and other major artists in the early twentieth century who assembled collections of African art, Arman was drawn to the sculptural qualities and latent power of the objects. Over three decades, he built a museum-quality collection, primarily from West Africa, and had important holdings in other areas, most notably Japanese armour.

Arman (1928-2005)  
*Home Sweet Home II* 1960  
Gas masks in a wooden box  
Glenstone, Potomac, Maryland

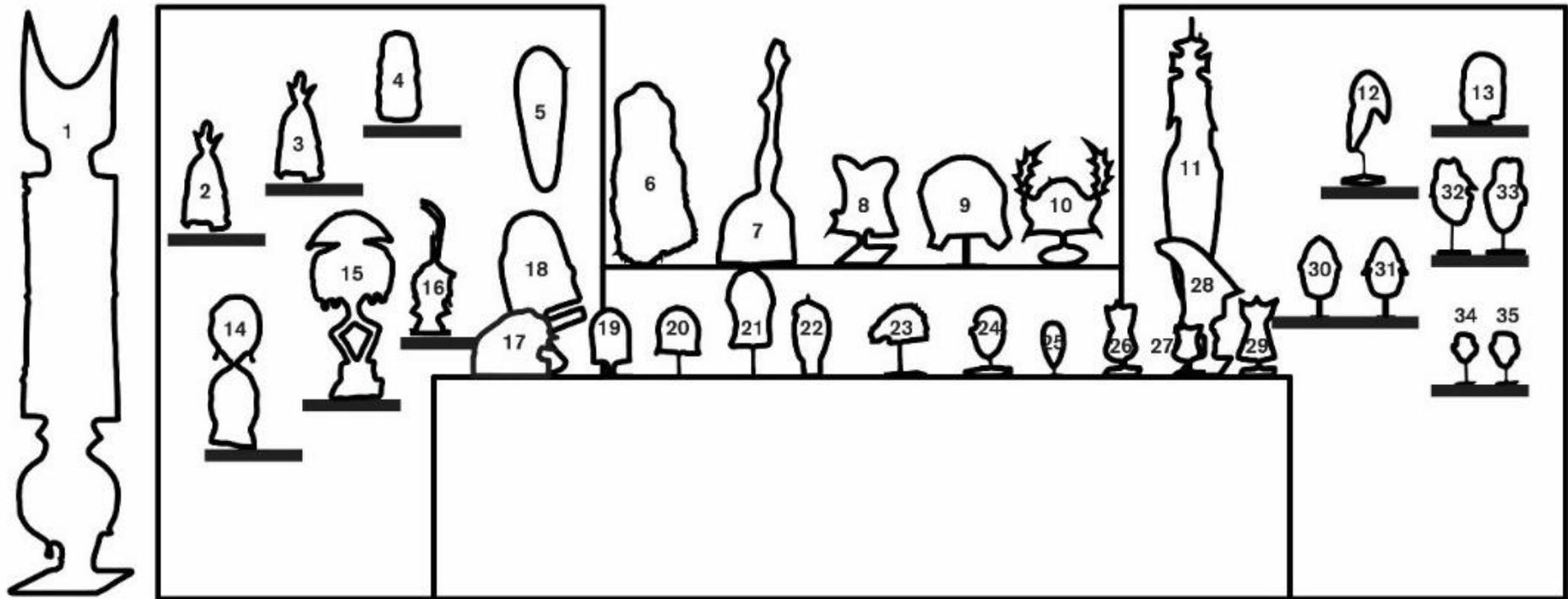
**In the bay:**

Yukinoshita Masatsugu saku  
Suit of armour in five parts, fully articulated,  
Japan, c.1626  
Black lacquered steel, lacing in navy blue silk



All works are from the Arman Marital Trust, Corice Arman Trustee unless otherwise noted

Arman lived with numerous items from his collection in his New York loft. He would often mix different types of objects - such as a Songye face mask with a pair of Greek helmets – based on shared morphological qualities.



**In the window:**

- 1. Plank mask, *nwantantay*, Bwa, Burkina Faso, 19th-20th century  
Wood
- 2. Helmet mask, *bundu*, Mende, Sierra Leone, 19th-20th century  
Wood
- 3. Helmet mask, *bundu*, Mende, Sierra Leone, 19th-20th century; Wood

- 4. Helmet mask, *bundu*, Mende, Sierra Leone, 19th-20th century  
Wood
- 5. Face mask, *ngo ntang*, Fang, Gabon, 19th-20th century  
Wood and polychrome
- 6. Face mask, Galoa, Gabon, 19th-20th century  
Wood, polychrome, fibre and metal  
Corice Arman Insurance Trust

- 7. Helmet mask, Senufo, Ivory Coast, 19th-20th century  
Wood  
Corice Arman Insurance Trust
- 8. Helmet, Japan, Momoyama Era  
Black lacquered iron
- 9. Helmet (*akoda-nari*), Japan, 15th century  
Red lacquered iron

10. Helmet (akoda-nari), Japan, 15th century  
Black lacquered iron, gold

11. Face mask, *syenkele*, Bobo, Burkina Faso, 19th-20th century  
Wood and polychrome

12. Face mask, *agbogho monnwu*, Igbo, Nigeria, 19th-20th century  
Wood, kaolin, skin, fibre, fabric and metal

13. Mask, Pende, Democratic Republic of Congo, 19th-20th century  
Wood, fibre

14. Reliquary guardian figure, Kota, Gabon, 19th-20th century  
Copper and brass

15. Janiform reliquary guardian figure, Kota, Gabon, 19th-20th century  
Copper and brass overlaid with steel strips

16. Antelope headdress: *Ci Wara*, Bamana, Mali, 19th-20th century  
Wood  
Corice Arman Insurance Trust

17. Mask, Mumuye, Nigeria, 19th-20th century  
Wood  
Corice Arman Insurance Trust

18. Mask, *kifebwe*, Songye, Democratic Republic of Congo, 19th-20th Century  
Wood, pigment  
Corice Arman Insurance Trust

19. Greek helmet, 6th Century B.C.  
Bronze

20. Greek helmet; early Corinthian, 6th Century B.C.  
Bronze

21. Face mask: *kifebwe*, Songye, Democratic Republic of Congo  
Wood and kaolin

22. Mask of Simian Form: Dan/Guere, Ivory Coast/Liberia, 19th-20th Century  
Wood, pigment  
Corice Arman Insurance Trust

23. Cap mask, *Gelede*, Yoruba, Republic of Benin/ Nigeria, 19th-20th century  
Wood and Kaolin

24. Mask, Igbo, Nigeria, 19th-20th century  
Wood, pigment  
Corice Arman Insurance Trust

25. Face mask, Dan, Ivory Coast, 19th-20th century  
Wood, fabric, metal

26. Half mask (mempo), Japan, 18th century

Red lacquered iron

27. Half mask (mempo), Japan  
Lacquered iron

28. Helmet (kawari kabuto), Japan, Momoyama period (1573-1615) Sabiji lacquered iron

29. Half mask (mempo), Japan  
Lacquered iron

30. Reliquary guardian figure, Mahongwe, Gabon, 19th-20th century  
Copper and wood

31. Reliquary guardian figure, Mahongwe, Gabon, 19th-20th century  
Copper and wood

32. Face mask, Punu/Lumbo, Gabon, 19th-20th century  
Wood, polychrome, pigment

33. Face mask, Punu/Lumbo, Gabon, 19th-20th century  
Wood and kaolin

34. Funerary mask, China, Liao Dynasty (907-1125) Bronze

35. Funerary mask, China, Liao Dynasty (907-1125) Bronze

## PETER BLAKE

(b. 1932)

Peter Blake graduated from the Royal College of Art in 1956 and soon became a key figure in the artistic scene in London. Deeply interested in popular culture, he became a driving force behind the Pop Art movement in Britain. Blake is perhaps best known for the design of the album cover for The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.

As an inveterate collector, every surface of Peter Blake's studio is crowded with an eclectic array of objects. There is a vibrancy, colour and joy to the multitude, but it is meticulously organised and the collections clearly give much pleasure to their owner.

Masks, children's chairs, Victorian taxidermy, shop signs, early twentieth century dolls and puppets, toy trains (Blake's father was a model railway enthusiast) and Victorian collage screens populate the space. Notable objects include the hybrid taxidermy from the collection of the circus performer, the Great Stromboli and a large group of small elephant figurines, bought partly to reference the elephants that appear in Howard Hodgkin's collection of Mughal Indian paintings. According to Blake, the elephant collection grew because it meant that he could focus on getting something modest when he was browsing at a market, and not indulge the desire to buy large or more costly items.

Blake's art practice and his collections have co-existed side by side and often inform each other.

Peter Blake (b. 1932)

*EL* 1961

Lipstick, collage and oil on wood

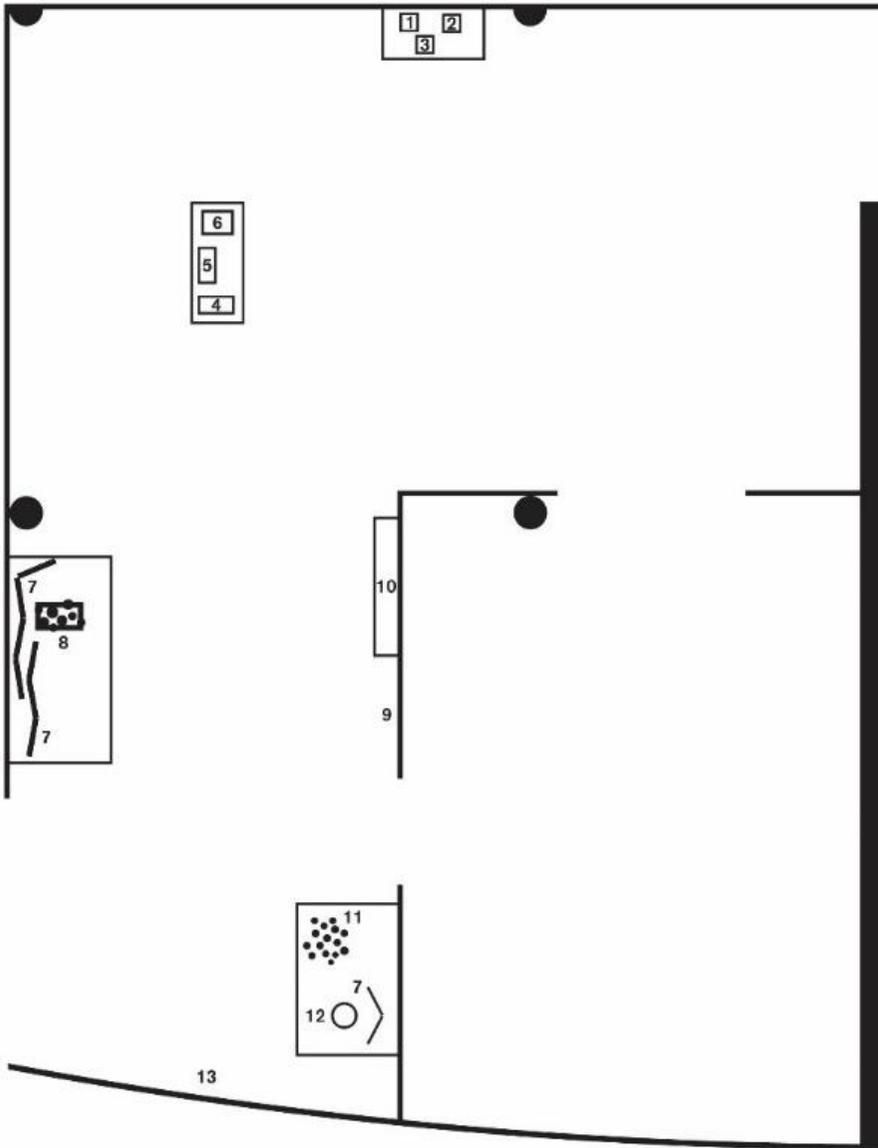
Pallant House Gallery, Chichester (Wilson Family Loan 2006)

Peter Blake (b. 1932)

*Museum of the Colour White, 2* 2001

Multiple small objects mounted on a board, framed within a perspex case

Collection of Peter and Chrissy Blake



All objects are from the collection of Peter Blake.

Objects are dated from the 20th century, unless otherwise noted

Stromboli collection stand

1. 'Mermaid'  
Taxidermy fish

2. Mink/bird/rat  
Taxidermy on base

3. 'Mermaid'  
Taxidermy fish, plaster  
Stromboli collection table

4. Crow on skull  
Taxidermy crow, plastic

5. Six-legged lamb from the  
Stromboli collection  
Taxidermy lamb with base

6. 'Jack-a-lope'  
Taxidermy hare with horns

7. Victorian screens, late 19th century  
Collage on wooden screen

8. Norah Wellings  
A group dolls with vintage pram, 1950s  
Cloth

9. A group of signs

10. A group of elephant figurines  
Mixed media

11. Harry Vernon  
Punch and Judy puppets, 1920s–30s  
Papier-mâché, paint, cloth, wood

12. Harry Vernon  
Ventriloquist's dummy, c. 1930  
Papier-mâché, paint, cloth, wood, leather,  
metal

13. A group of masks  
Mixed media

## HOWARD HODGKIN

(b. 1932)

Howard Hodgkin was introduced to Indian art as a pupil at Eton College, by his teacher Wilfrid Blunt. Encouraged to start his own collection, he bought his first paintings while still a teenager. Over more than half a century, he has continuously revised his collection of Indian paintings, selling less important pieces to make way for more prized works. Hodgkin approaches collecting as an artist rather than a scholar or connoisseur. He selects objects based on emotional effect and aesthetic quality. His collection represents multiple periods and styles – Mughal, Deccani and Rajasthani painting all feature prominently – but certain themes recur. Depictions of elephants, for example, are a favourite category. He also has a preference for larger pictures that are more akin to modernist paintings than Indian miniatures.

Since 1964, Hodgkin has travelled regularly to India, and the country is a recurring subject of his work. The painting shown here, *In the Studio of Jamini Roy* (1976–79) was created after a visit to the studio of the Bengalese artist, and portrays a half-remembered interior in vivid oranges, reds, blues and yellows. As with much of Hodgkin's art, the image suggests an emotional state as much as a physical space. The artist does not see his collection as an influence on his own painting. His art is rooted in sensation and memory, and any resonance between his work and collecting comes from the shared experience of India itself.

Howard Hodgkin (b. 1932)

*In the Studio of Jamini Roy* 1976-9

Oil on wood

Lent from the Government Art Collection

All works are from The Ashmolean Museum, Oxford. Lent by Howard Hodgkin

Unknown artist  
*Brahma, creator of the universe*  
Mankot, Punjab Hills, c. 1720  
Gouache on paper

Unknown artist  
*Rathor noblemen in durbar*  
Marwar, Rajasthan, c. 1750-1760  
Gouache with gold on paper

Unknown artist  
*Vibhishana in the camp of Rama*  
Sawar, Rajasthan, c. 1700  
Gouache on paper

Unknown artist  
*Krishna returns to Nanda's house at dusk, or Sandhya Arati*  
Nathdwara, Rajasthan, late 19th century  
Brush drawing with colour on paper

Unknown artist  
A Krishna shrine  
Chamba, Punjab Hills, c. 1740  
Gouache on paper

Unknown artist  
*Bad news arrives at court*  
Mughal, c. 1592-4  
Gouache with gold on paper

Attributed to Kishan Das  
*Maharao Ram Singh of Kota in durbar*  
Kota, Rajasthan, c. 1850  
Gouache with gold and silver on paper

Unknown artist  
*Wrestlers exercising, illustrating the musical mode Deshakh Ragini*  
Bundi, c. 1670  
Gouache on paper

Unknown artist  
*A supplicant at a Hindu temple*  
Mughal, c. 1570  
Gouache with gold on cotton cloth

Unknown artist  
*Pavilion with Krishna paintings*  
Kangra, Punjab Hills, c. 1800  
Gouache on paper

Unknown artist  
*An Elephant Rampage*  
Kota, Rajasthan, early 18th century  
Black ink and gouache on paper

Unknown artist  
*Elephant Portrait*  
North India, Mughal, late 17th century  
Brush drawing with colour on paper

Unknown artist  
*Harihara Sadashiva*  
Mandi, Punjab Hills, c. 1710-1720  
Gouache on paper

Unknown artist  
Sheet of sketches and figure studies  
Sawar, Rajasthan, early 18th century  
Brush drawing on paper with traces of pigment

**SOL LEWITT**  
**(1928-2007)**

The American artist Sol LeWitt, who was a key proponent of both Minimalism and Conceptual art, built an extensive collection of works by his contemporaries, including Hanne Darboven, Dan Flavin, Eva Hesse, and Robert Ryman, among many others. Collecting was a form of dialogue with other artists, and LeWitt generously continued to purchase and trade works throughout his career, including with emerging and lesser-known artists. He collected in other areas, including scores by composers such as Steve Reich and Philip Glass. LeWitt counted these minimalist composers as friends and supported their early endeavours by purchasing their hand-written scores. He saw an affinity between his practice and theirs, which also used repetition and variation within a self-imposed system.

Artists from earlier periods and other cultures were also of interest. Nineteenth century woodblock prints from Japan were his first acquisitions, made when he was serving in the US Army during the Korean War. These prints with their flattened forms, black outlines and vibrant colours appealed to LeWitt who had studied printmaking and designed posters while in the armed services. He also collected modernist photography, acquiring prints by Karl Blossfeldt, Albert Renger-Patzsch, August Sander and others. The matter-of-fact quality of these black-and-white prints and their exploration of typology were characteristic of LeWitt's own approach to photography. In his photobook *Autobiography* (1980), shown here as framed prints, LeWitt documented his downtown Manhattan loft, its architectural details and his possessions in more than 1,000 images, usually nine per page, arranged in a grid.

Sol LeWitt (1928-2007)

*Autobiography* 1980/2012

Digital prints, 60 framed sheets

LeWitt Collection, Chester, Connecticut, USA

With the support of Espace Culturel Louis Vuitton

All works are from the LeWitt Collection, Chester, Connecticut

On blue wall:



1. Toyokuni, Hiroshige

Title unknown (Portrait of a Puppeteer?), c.1800s

Woodblock print

2. Utagawa, Yoshiiku

Title unknown, 1867

Woodblock print

3. Konishi, Hirosada

Title unknown, 1860s

Woodblock print

4. Ando, Hiroshige

Ohashi Bridge, Edo period, 1957

Woodblock print

5. Katsushinka, Hokusai

View of Mount Fuji, Edo period

Woodblock print

6. Utagawa, Kunitaru

Title unknown, Edo period

Woodblock print

7. Unknown Artist

Title unknown, Japan, date unknown

Ink and paint on paper

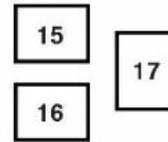
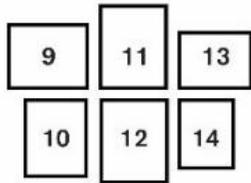
8. Unknown Photographer

Title unknown, Japan, Meiji period, early 20th century

Three hand-coloured photographs

On this wall:

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9. William Gottlieb  
*Billie Holiday*, 1948  
Gelatin silver print

10. August Sander  
*The Painter Otto Dix and Wife*, 1928  
Gelatin silver print

11. Henri Cartier-Bresson  
*Atelier de Picasso*, 1951  
Gelatin silver print

12. Henri Cartier-Bresson  
*Interval at the Glyndebourne Opera*, 1955  
Gelatin silver print

13. Henri Cartier-Bresson  
*Leonor Fini*, 1932  
Gelatin silver print

14. August Sander  
*The Painter Heinrich Hoelre, painting the Boxing Champion Hein Domgorgen*, 1928  
Gelatin silver print

15. Albert Renger-Patzsch  
Title unknown, c.1920s  
Gelatin silver print

16. Karl Blossfeldt  
*Cortusa Mathioli (Japan)*, printed 1977  
Gelatin silver print

17. Albert Renger-Patzsch  
Title unknown, c.1920s  
Gelatin silver print

**Works in plan chest:**

**Drawer 1–2**

Album of Photographs, Japan, Meiji period, late 19th century  
11 hand-coloured photographs

**Drawer 3**

Steve Reich  
*Pendulum Music*, 1968  
Ink on paper

Steve Reich  
*Clapping Music for Two Performers*, 1972 / recopied 2001  
Ink on paper

Steve Reich  
*Piano Phase*, 1966  
Ink on paper

**Drawer 4**

Steve Reich  
*Drumming*, 1971–72  
Ink on paper

Steve Reich  
*First Version of Reductions from 'Drumming'*, 1970  
Pencil on staff paper

**Drawer 5**

Philip Glass  
*Music in 12 Parts*, 1974 (Parts 1 & 2)  
Ink and pencil on paper

**Drawer 6**

Philip Glass  
*Music in 12 Parts*, 1974 (Parts 9 & 11)  
Ink and pencil on paper

Philip Glass  
Working draft for *Changing Parts*, 1970–71  
Pencil and ink on paper, three sheets

**EDMUND DE WAAL**  
**(b. 1964)**

Edmund de Waal is a London-based ceramicist and writer. His fascination with objects, memory and order began at an early age when, as a child growing up in the shadow of Lincoln Cathedral, he was given a collection of fossils and stones by an archdeacon. These were kept in a vast vintage glass vitrine which filled de Waal's bedroom, and hours spent looking, touching and rearranging his collection sparked a lifelong love of objects.

As a young adult and apprentice ceramicist, de Waal spent a year in Japan, and it was there, in the home of his great uncle Ignace Leon von Ephrussi – 'Iggie' – that he was introduced to a collection of 264 netsuke. These small hand-carved objects were used in traditional Japanese dress as toggles for kimono robes. Beautifully detailed, the netsuke vary in form from animals and small figures to tiny still lifes – each with their own character and often rendered in minute detail. De Waal inherited the netsuke collection after Iggie's death, and felt a need to understand their history, entwined as it was in generations of his family. Several years of intensive research resulted in the acclaimed book *The Hare with Amber Eyes* (2010).

De Waal's own practice is based on spare forms and neutral colours. His porcelain pots are tactile and sensory, formed by hand from clay. Carefully displayed en masse in elegant groupings, they become visual installations of quiet power. Shown here, *from the collection of a private man* (2011) is a characteristic work using a variety of delicate forms including cylinders, plates and shallow dishes. The groups and the spaces between them create their own distinct visual language.

Edmund de Waal (b. 1964)

*from the collection of a private man* 2011

57 porcelain vessels in white glazes with gilding, wood and glass vitrine

Collection of Edmund de Waal

All objects are from the collection of Edmund de Waal

## In round case:

Assorted objects and archaeological fragments from de Waal's childhood collection

De Waal's childhood collection began with natural objects such as fossils and stones, but gradually came to include historical items – medieval nails, Victorian pens and even 17th century books. These were variously bought, dug up, found in de Waal's house or gifted to him by family and friends. This display reflects the artist's memory of how he arranged his collection as a child.

## In perspex wall case (top to bottom):

### Shelf 1:

Male tiger looking over its shoulder,  
c. 1820  
Signed Toyokazu  
Wood and buffalo horn

Recumbent stag scratching its ear, c. 1870  
Unsigned  
Ivory and buffalo horn

Ape clutching a gourd, c. 1860  
Signed Homin  
Wood and mother-of-pearl

The disappointed ratcatcher, c. 1890  
Signed Masakazu  
Ivory

Sotoba Komachi, c. 1800  
Unsigned  
Ivory

Shoki carrying an oni in a sack, c. 1860  
Signed Gyokuyosai  
Ivory and horn

Nine theatrical masks, c. 1890  
Unsigned  
Wood and ivory

Two puppies, c. 1870  
Unsigned  
Ivory and buffalo horn

Three frogs holding hands on a lotus leaf, c.  
1880  
Signed Seimin  
Walrus ivory

### Shelf 2:

Eel wrapped around itself in a figure of eight,  
20th century  
Signed Kozan Saku  
Buffalo horn and mother-of-pearl

Snake on a lotus leaf, c. 1900  
Unsigned  
Ivory

Snake, c. 1900  
Unsigned  
Wood and buffalo horn

Ama suckling an octopus, c. 1880  
Unsigned  
Walrus ivory

Galloping horse, 20th century  
Signed Shumin  
Walrus ivory

Piebald dog with two pups, c. 1860  
Unsigned  
Ivory and wood

Peach, c. 1850  
Signed Ranichi  
Ivory

Skull, c. 1890  
Signed Komin  
Ivory

Servant sleeping beside a millstone,  
c. 1820  
Unsigned  
Ivory

Wolf with paw resting on tortoise, c. 1800  
Signed Masatomo  
Wood, buffalo horn

A man administering moxa to his leg,  
c. 1880  
Signed Gyokusen  
Ivory and horn

Lunar hare leaning against a mocha-cake moon,  
c. 1870  
Signed Masahiro  
Ivory and horn

### Shelf 3:

Priest cutting an oni's horns, c. 1880  
Signed Tomochika  
Ivory and horn

Kiyohime and the bell of Dojoji, c. 1850  
Signed Minko  
Wood and ivory

Seated male tiger, c. 1850  
Unsigned  
Ivory and buffalo horn

Boy seated in a shishimai mask, c. 1880  
Signed Miwa  
Wood and ivory

Rat on a dessicated salmon, c. 1850  
Unsigned  
Ivory and buffalo horn

Scholar reading a scroll on a horse, c. 1850  
Signed Ryukosai  
Ivory

Five rats on an awabi shell, c. 1900  
Signed Issai  
Ivory and buffalo horn

Hornet on a nest attached to a branch, c. 1850  
Signed Garaku  
Umimatsu coral

Three chestnuts, c. 1850  
Unsigned  
Wood, ivory and buffalo horn

Mikan orange, c. 1850  
Unsigned  
Wood

Pinewood logs tied with a rope, c. 1920  
Signed Soko  
Wood and ivory

### Shelf 4:

An opened walnut shell, c. 1880  
Signed Sukenaga  
Wood and ivory

Two rats with gingko nuts, c. 1820  
Unsigned  
Ivory and buffalo horn

Piebald rat gnawing on its tail, c. 1880  
Signed Ikko  
Ivory and buffalo horn

Rat clutching its tail with its forepaws,  
c. 1800  
Signed Mitsusada  
Ivory and buffalo horn

Rat gnawing on small root vegetable,  
c. 1820  
Inspired by Masanao  
Ivory and buffalo horn

Three mice playing, c. 1870  
Signed Masateru  
Wood and horn

Nine terrapins standing on top of one another,  
c. 1850  
Unsigned  
Ivory

Rat on a hank of rope, c.1820  
Unsigned  
Ivory and buffalo horn

The Three Heroes of Han, c. 1880  
Signed Rakueisai  
Ivory

Ape and young, c. 1820  
Unsigned  
Ivory

Cooper making a tub, c. 1920  
Signed Gyokusai  
Ivory

Woman bathing in a tub, c. 1920  
Signed Chokusai  
Ivory

Double gourd carved with seven sages of the  
bamboo grove, c. 1850  
Unsigned  
Ivory

**Shelf 5:**

Okina mask, c. 1890  
Signed Shuzan  
Wood

Fisherman casting a net from the shore,  
c. 1820  
Unsigned

Wood  
Artisan splitting a gourd, c. 1880  
Signed Shugetsu, probably Hara Shugetsu III  
Wood and ivory

Gama Sennin with his toad in a cage,  
c. 1800  
Signed Hidekazu  
Wood

Two sumo wrestlers locked in combat,  
c. 1880  
Unsigned  
Wood

Tiger crouching on bamboo, c. 1850  
Unsigned  
Ivory and buffalo horn

Disappointed ratcatcher, c. 1880  
Signed Ono Ryomin  
Ivory

Man about to hurl a goban, c. 1880  
Unsigned  
Ivory

Snail on a bamboo branch, c. 1880  
Unsigned  
Ivory

Gingko nuts, c. 1850  
Signed Mitsuharu  
Ivory

Rat on an edamame bean, c. 1820  
Unsigned  
Ivory and buffalo horn

Pigeon on a pine branch, c. 1860  
Unsigned  
Ivory

Four terrapins resting on top of their parent, c.  
1830  
Signed Tomokazu  
Wood

Cicada resting on a walnut half-shell,  
c. 1880  
Unsigned  
Wood and ivory

Standing oni, before 1800  
Unsigned  
Wood and ivory

South Sea Islander holding an octopus and  
eating a fish, c. 1780  
Unsigned, probably Shumin  
Ivory

Actor in a mask holding a fan, c. 1900  
Signature added later  
Wood

Noh actor, c. 1880  
Signed Mitsuhiro  
Ivory

## HIROSHI SUGIMOTO

(b. 1948)

The Japanese-born photographer Hiroshi Sugimoto creates haunting images of natural history dioramas, empty movie theatres, seascapes, wax figures and landmark architectural structures. Working with a box camera and large-format black-and-white film, he uses long exposure times to powerful effect. His photographs of waxworks from Madame Tussauds, for example, have a surfeit of detail, and the lack of colour enhances the illusion of life.

After studying photography at the Art Center College of Design, Pasadena, in the early 1970s, Sugimoto moved to New York and in 1979 began working as a dealer of Japanese folk art. On his regular travels to Japan to acquire stock for *Mingei*, the gallery founded by his wife, he visited ancient temples, enriching his knowledge of the country's art, architecture and religious traditions. Japanese religious art soon became the focus of his business. In the late 1980s, Robert and Lisa Sainsbury formed a relationship with Sugimoto and acquired a number of Japanese antiquities including the fine Shinto head on display in the Living Area which Lisa described as 'one of our very favourite objects'.

After Sugimoto began to exhibit his own photography regularly he closed the gallery (1990) but continued as a private dealer for a few more years. Over the past two decades, he has expanded his collection to include fossils, Neolithic tools, material from the Second World War, artefacts and ephemera from early space exploration and anatomical and medical instruments. In 2003, he began exhibiting his collection alongside his work and, at times, has transformed historical objects from his collection into contemporary artworks by combining them with his own photographs. Sugimoto has established the Odawara Art Foundation in Japan and is currently building a cultural facility where he will be able to display his collection.

Hiroshi Sugimoto (b. 1948)

*Benjamin Franklin* 1999

Gelatin silver print

Courtesy the artist

Hiroshi Sugimoto (b. 1948)

*The Hanging* 1994

Gelatin silver print

Courtesy the artist

All objects are from the Odawara Foundation, unless otherwise noted

**On this wall:**

Jacques Gautier D'Agoty  
Muscles of the Head: plates I, II, III, IV, VIII and IX  
From *Myologie complète en couleur et grandeur naturelle*, vol. I, 1746  
Mezzotints

Jacques Gautier D'Agoty  
Muscles of the Back: plates XIV, XII and XIII  
From *Myologie complète en couleur et grandeur naturelle*, vol. II, 1746  
Mezzotints

**On the display table:**

Yamawaki Toyo  
Zoushi, two volumes, 1759  
Printed books, woodblock

Sugita Genpaku and others  
Kaitai Shinsho, five volumes, 1774  
Printed books, woodblock

Jacques Gautier D'Agoty  
Title page from *Myologie complète en couleur et grandeur naturelle*, vol. II, 1746  
Letterpress  
Collection of Hiroshi Sugimoto

Nature, anatomy, science, and mathematics are areas of interest that Sugimoto has explored as subjects of his photographs and as part of the process of making his work. His collection includes rare books on these topics. He has, for example, collected 18th century French and Japanese volumes on anatomy to compare the understanding of the human body during the Enlightenment in Europe with that of the Edo period in Japan. The Gautier D'Agoty mezzotints attest to an advanced awareness of anatomy due to dissections. Although common in Western Europe human dissection was prohibited in Japan until Yamawaki Toyo obtained permission to carry one out on the body of a criminal in 1750, subsequently enabling him to publish Zoushi (Records of Dissection).

## In first medical cabinet:

### First row:

50 prosthetic eyes, 1811–88  
Glass, paint  
Collection of Hiroshi Sugimoto

Case for 'Oculist Witness' eyeglasses, designed by Sugimoto, 2014  
Collection of Hiroshi Sugimoto

'Bifocal AO Trial Lens Frame Set', date unknown  
Aluminium and lenses in case  
Collection of Hiroshi Sugimoto

### Second row:

Isaac Newton  
Opticks, 1704  
Printed book

Eye testing kit, 1923  
Lenses, wood  
Collection of Hiroshi Sugimoto

### Third row:

Isaac Newton  
Philosophiæ Naturalis Principia Mathematica, 1739–42  
Printed book, three volumes

### Fourth row:

'Military Optical Surgical Kit', Second Edition, unknown date  
Metal tools in case fabric cover  
Collection of Hiroshi Sugimoto

## In second medical cabinet:

### First row:

Baby stingray fossil (*Heliobatis radians*)  
Eocene epoch (38–55 million years ago)

Sikhote-Alin meteorite  
Iron, coarse octahedrite

Fossilised bird egg (indeterminate species)  
Oligocene epoch (26–38 million years ago)

Dragonfly fossil (*Libelluliadae*)  
Eocene epoch (38–55 million years ago)

### Second row:

Spinous *Acidaspis* fossil (*Boedaspis ensifer*)  
Ordovician period (438–505 million years ago)

Classic *dalmanites* fossil  
Date unknown

Carboniferous Sea Bottom  
Carboniferous period, Mississippian epoch,  
Osagean stage  
(290–353 million years old)

**Third row:**

Shrimp fossil

Eocene epoch (38–55 million years ago)

Prawn fossil

Eocene epoch (38–55 million years ago)

Pair of sea scorpion plaques (*Eurypteris remipes*)

Silurian period (420–444 million years ago)

Trilobite species fossil (*Olenellus fowleri*)

Cambrian period (505–545 million years ago)

Nothosaur fossil (*Kueichousaurus Hui*)

Triassic period (201–252 million years ago)

**Fourth row:**

Ammonite cluster (*Dactyloceras* sp.)

Jurassic period (135–205 million years ago)

Fossil shells

Jurassic period (135–205 million years ago)

Stingray fossil

Eocene epoch (38–55 million years ago)

Sugimoto is fascinated by objects that bear witness to the passage of time. Fossils, in particular, have an important place in this collection. For the artist, the way the fossil petrifies and records a passing moment in history is analogous to the photographic process itself.

**DAMIEN HIRST**  
**(b. 1965)**

Collecting for Damien Hirst is an affirmation of life and a reminder of its brevity. His fascination with the delicate balance between life and death is a theme that famously spills into his artistic practice. Amassed over a number of years, Hirst's 'Murderme' collection includes many important works of art, but also a significant collection of natural history objects, scientific and medical tools, and vintage taxidermy specimens. Hirst's interest in collecting began in childhood, but it was as a practicing artist that he began to acquire in earnest; first trading artworks with his peers, and then buying more valuable pieces as his success grew. It was a need to understand what it felt like to collect artwork – to explore the psyche of the collector rather than the maker – that drove him to build a collection. He discovered that this was both addictive and exciting. His 'Natural History' series, using taxidermy, carcasses and preserved animals in formaldehyde, signifies an obsession with immortalising the body, while also exploring and questioning physical decay.

The 'Entomology' series of 2013 features cabinets that reference scientific research with hundreds of insects and spiders placed in precise rows within minimal steel frames. Their clinical display evokes the precision of Victorian collectors, pinning butterflies in cabinets to admire their colours and patterns. The acquisition and thirst for scientific knowledge overrides any sentimentality about the loss of life.

Damien Hirst (b. 1965)

*Last Kingdom* 2012

Glass, steel, stainless steel, aluminium, nickel, plastazote and entomological specimens

Courtesy of the artist and White Cube, London

All objects are from the Murderme Collection

**In glass case:**

Rowland Ward  
Full-mount Somali lion, c. 1880  
Taxidermy lion, glass display case

**First vitrine:**

Unknown maker  
Untitled (anatomical model of a human leg), c. 1880–90  
Painted plaster, wood base

Unknown maker  
Untitled (three-quarter length male anatomical model), 19th century  
Painted plaster

Unknown maker  
Untitled (three-quarter length anatomical model), c. 1880–90  
Painted plaster, wood base

Unknown maker  
Untitled (surgical procedure to remove nasal polyps), 19th century  
Wax, glass display case

Unknown maker (French, early 20th century)  
Untitled (pair of male and female anatomical models), 1920  
Painted plaster, wood base

**Second vitrine:**

**Top row:**

Unknown maker (German)  
Untitled (boxwood skull), late 17th century  
Boxwood

Human skull with lead bullet, late 19th century  
Human skull

Unknown maker  
Untitled (boxwood skull), 17th century  
Boxwood  
Large human skull, 18th–19th century

Unknown maker  
Untitled (articulated model of a Neanderthal skull), 19th century  
Ivory

**Bottom row:**

Unknown maker (English)  
Untitled (marble skull), 17th century  
Marble, iron hook

Unknown maker  
Untitled (bronze skull), 16th–17th century  
Bronze

Unknown maker  
Untitled (stone skull), c. 1680  
Stone with polychrome surface

Unknown maker  
Untitled (marble skull), 16th–17th century  
Marble

### Third vitrine:

Unknown maker  
Mounted turtle shell, 19th century  
Turtle shell, wood base

Unknown maker  
Giant pangolin, 19th century  
Taxidermy pangolin, mahogany base

Unknown maker  
Bust of stuffed chimpanzee, date unknown  
Taxidermy chimpanzee, wood base

Unknown maker  
Victorian pangolin specimen, 19th century  
Taxidermy pangolin, glass eyes and wood base

Unknown maker  
Mounted sawfish rostrum, 19th century  
Sawfish rostrum, wood base

Alligator skull, date unknown

### On table:

Walter Potter  
Seven-legged, two-bodied lamb, 1912  
Taxidermy lamb, glass display case

Unknown maker  
Great Horned Owl, early 20th century  
Taxidermy owl, glass display case

Rowland Ward  
Ruppell's vulture, c. 1920  
Taxidermy vulture, glass display case

Unknown maker  
Montage display of 24 tropical birds, mid-19th century  
Taxidermy birds, glass display case

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Exhibition curated and organised by Barbican Centre, London.

This exhibition is based on *Magnificent Obsessions: The Artist as Collector* curated by Lydia Yee for the Barbican, 12 February to 25 May 2015.

## EVENTS PROGRAMME:

### Live Review

Thursday 24 September, 6.15pm, Elizabeth Fry Lecture Theatre

An evening of lively analysis with artist Bruce Lacey, Professor Lynda Morris, NUA and artist, collector and NUA Lecturer, Rob Hillier.

### Exhibition Tour with *Magnificent Obsessions* Curator Lydia Yee

Friday 23 October, 6.30pm, Exhibition Galleries

### Magnificent Family Day: World Collections

Sunday 25 October, 1-4pm, Throughout the building

An afternoon of magnificent fun exploring objects and collections from around the world led by artists, musicians and the Sainsbury Centre education team.

Event in collaboration with Black History Month.

### Mouse Taxidermy Workshops with Elle Kaye

Saturday 7 November, repeated Sunday 8 November, 12-4pm, Education Studio

Participants will learn how to prepare, preserve, mount and position their mouse, before taking it home. All tools and materials will be provided.

Over 18s only.

### Exhibition Tour with Viktor Wynd

Friday 27 November, 6.30pm, Exhibition Galleries

Join artist and collector Viktor Wynd, proprietor of The Viktor Wynd Museum of Curiosities, for a special tour of *Magnificent Obsessions: The Artist as Collector*.

### Artist Study Afternoon: Creative Collections

Friday 4 December, 1-5pm, Education Studio

This study afternoon exploring the relationship between collecting and creativity is led by Dr Krzysztof Fijalkowski, NUA, Freddie Robins, RCA, Zoe Mendelson, author of *This Mess is a Place: A Collapsible Anthology of Collections and Clutter*, and award winning film director Guy Myhill.

To book and purchase tickets please go to Gallery Reception or visit [www.scva.ac.uk](http://www.scva.ac.uk)