



**GO**  
**ING**  
***Public***

*International Art  
Collectors in Sheffield*

**16 September —  
12 December 2015**

**Millennium Gallery:**  
The Cattelain Collection

**Graves Gallery:**  
The Marzona Collection

**Site Gallery:**  
dslcollection

**SIA Gallery:**  
dslcollection

**Sheffield Cathedral:**  
The Sandretto Re  
Rebaudengo Collection

**FREE ENTRY**

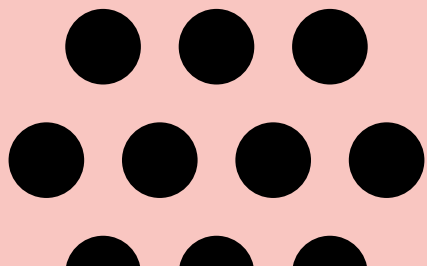
Many great collections, Sheffield's included, were founded upon the philanthropic bequests of private collectors. In the 1930s, in a global recession, business man and philanthropist JG Graves partnered the City of Sheffield to create a new library and gallery for the people. Graves' personal collection and his financial support of the construction were pivotal, and enabled the city to create something incredible for its people. Graves' contribution established '*a centre for the intellectual life of the city,*' with '*a well chosen collection, readily accessible to students and scholars as well as to business men and women and workers.*'

In every city, the arts have an intrinsic and instrumental role to play in our health, well-being and education; in place-making and economic growth. The philanthropist's influential position in realising the transformative power of art has never been more important. A collaboration with project originators Sebastien Montabonel and Mark Doyle, *Going Public* sees Sheffield working in partnership with leading European collectors to showcase stunning highlights from four private collections in five venues across the city. This major series of exhibitions brings world-class art to the city and is the catalyst for a necessary debate about the relationship between public galleries and private collectors in the 21<sup>st</sup> century. We will ask who are the philanthropists of the future, and what role can public galleries and private collections play in bringing great art to everyone?

**KIM STREETS**

Chief Executive, Museums Sheffield

# The Cattelain Collection



## Millennium Gallery

The work on display at the Millennium Gallery is from the Cattelain Collection. Nicolas Cattelain's passion is for Minimal and Conceptual art from the 1960s and 1970s. His collection focuses on art from this time, as well as work produced since then which has explored the legacy of these ideas.

Minimal and Conceptual art was a development away from the ideas of Modernism that had preceded it. The artist Sol LeWitt explains that in Conceptual art *'the idea itself, even if not made visual, is as much a work of art as any finished product.'*

The works on display here illustrate some of the key characteristics associated with Minimal and Conceptual art, such as the use of new industrial materials, geometric forms and serial repetition. The experience of the viewer as someone who is physically present in the same space as the artwork is also critical.

Serial Project #1 A6, 1967  
**SOL LEWITT (1928–2007)**

baked enamel on aluminium

© the estate of Sol Lewitt and ARS,  
NY and DACS, London 2015  
Courtesy Cattelain Collection/Pace Gallery



Sol LeWitt used basic forms such as the cube to make his work. He believed that cubic forms were the least aggressive of objects and the least emotive. LeWitt's work has a relationship to architecture and geometrically maps the space of the gallery.

A6 is part of LeWitt's *Serial Project No. 1 (ABCD)*. This project is a series of combinations of open and closed squares, cubes, and extensions of all of these shapes laid out in a grid. The artist follows a set of logical rules in order to create the forms.



*Candlestick Point*, 1989  
**LEWIS BALTZ (1945–2014)**

photograph on paper

© the artist, courtesy Galerie Thomas Zander  
Photo courtesy Cattelain Collection



*Candlestick Point* is a series of photographs by Lewis Baltz showing an area of fallow land in California before its redevelopment. Baltz often photographed places that were abandoned, remote or damaged in some way. Baltz's images of the development at *Candlestick Point* combine sociological and analytical rigour. When shown together in series they become an essay on man's impact on land, as rubble and waste accumulate on the prairie.

Baltz's work has associations with the tradition of Land Art, another Conceptual art movement from the 1960s and 70s. These artworks were often physically made in the landscape using natural materials such as earth and water.

*Wielandstr. 18, 12159 Berlin*, 2011  
**DO HO SUH (born 1962)**

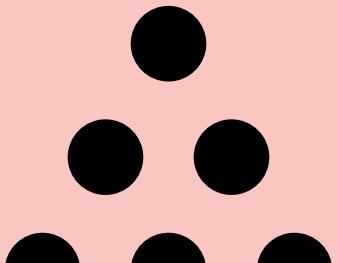
polyester fabric, metal frame

© the artist, courtesy Lehmann Maupin  
Photo courtesy Cattelain Collection © Jeon, Taegsu

Do Ho Suh lives between New York, London and Seoul. Suh's installations examine the emotional and physical aspects of migration. *Wielandstr. 18, 12159 Berlin* is a life-size representation of an apartment where Suh stayed in Berlin in 2009. Viewers are encouraged to walk through the work, which features architectural details including door handles and lightshades.

The ghostly replica of the building appears ephemeral and insubstantial and raises questions about whether we can ever truly inhabit a place. Suh's architectural installations recall some of the minimal forms of the 1960s.

# The Marzona Collection



## Graves Gallery

The Marzona Collection is one of the most comprehensive archives of the avant-garde in the 20<sup>th</sup> century. Egidio Marzona sees his collection as a 'time picture' of a particular moment. As well as artworks, the collection includes design objects, letters, catalogues, periodicals and books, posters, photographs and exhibition invites. Egidio is interested in the social and political context in which work is made and his collection includes ephemera from scientists and philosophers as well as artists.

The work on display in Graves Gallery focuses on the radical art of Marcel Duchamp and his relationship to Dadaism and Surrealism. Both Dada and Duchamp were crucial influences on the creation of the Marzona Collection. Duchamp revolutionised the art world, and constantly questioned and challenged accepted norms. In addition his art was playful, ironic and humorous.



*La Boîte-en-valise* [Box in a Suitcase],  
Serie B, 1935–41/1952  
**MARCEL DUCHAMP**  
(1887–1968)

mixed media

© Duchamp/ADGP Paris  
and DACS, London, 2015  
Courtesy Marzona Collection  
Photo courtesy Marcus Schneider

*Marcel Duchamp, Bicycle Wheel, 1915*  
**MAN RAY (1890–1976)**

photograph on paper

© Succession Marcel Duchamp/ADAGP,  
Paris and DACS, London 2015  
Courtesy Muzeum Sztuki, Łódź

*La Boîte-en-valise* is a portable museum which includes miniature reproductions of Duchamp's work, including the seminal *Fountain*. He created two editions of this box, one from 1935 to 1941 and this version, which is part of the later edition created during the 1950s and 1960s.

Each of the boxes has a slight variation in design and content and features a different original artwork. In this case it is *Large Glass*, a colotype on celluloid. The box unpacks to reveal pull-out frames, ready-mades hung in a vertical gallery, and loose prints mounted on paper. Duchamp's miniature museum raises questions about the importance of the 'original' work of art.

This photograph shows Duchamp's first readymade, although he did not describe it as such at the time. Instead he referred to it as a 'work of art without the artist to make it'. Like his other readymades, both the bicycle wheel and the stool are utilitarian objects that are industrially mass-produced. Duchamp's readymades were initially created privately in his studio for his own pleasure.



*Vollmilch* [Whole milk], 1928  
**KURT SCHWITTERS**  
(1887–1948)

collage on paper

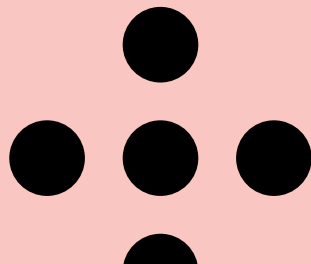
© DACS, London 2015  
Courtesy Marzona Collection

This is one of Schwitters' 'Merz' collages which include 'the combination, for artistic purposes of all conceivable materials'. This could include bits of rubbish like the chocolate bar wrapper here. Schwitters was a Dada artist who was interested in rebuilding the social order after the First World War. The Dadaists aimed to develop an artistic style that would play a fundamental role in the construction of a successful contemporary society.

This is the first Dada work that Egidio Marzona acquired. Schwitters was an influential artist for Egidio as he never specialised in one form of expression, but used whatever means was appropriate in order to express his ideas.



# dslcollection



## Site Gallery

The **dslcollection** was created in 2005 by Dominique and Sylvain Levy. The collection is comprised of no more than 350 artworks at any given time, and it includes major pieces by today's most prominent contemporary Chinese artists.

There is a special focus within the exhibition at Site Gallery and Sheffield Institute of Arts Gallery on contemporary art from Guangdong Province, formerly known as Canton. The southern Chinese Province of Guangdong has played a significant role throughout Chinese history. Located on the South China Sea, far away from the nation's political centre, the area is known for its revolutionary figures and reform movements.

The exhibition at Site Gallery includes major artists from the Cantonese art scene. Their work occupies an unusual position which is both marginal and pioneering. The artworks on display reflect upon the context of China's rapid development and question underlying assumptions about 'progress' and 'development'.





*Onward! Onward! Onward!*, 2006  
**JIANG ZHI (born 1971)**

three-channel video projection,  
12 minute loop

Courtesy of dslcollection

*Onward! Onward! Onward!* is a witty comment on modern Chinese history. It depicts the three most influential presidents and great reformers of the last century, Mao Zedong, Deng Xiaoping and Jiang Zemin. They are shown running forward with fervent and unceasing optimism. Although the viewer feels their efforts, their movement is shown in slow motion. They appear to be running on the spot in front of a black backdrop. Their faith in progress is best expressed in the slogan 'As long as we are running we are always advancing'.

*1, 2, 3, 4*, 2005  
**ZHOU TAO (born 1976)**

video, 3 minutes

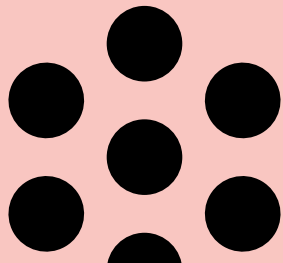
Courtesy of dslcollection

*1, 2, 3, 4*, shows the staff of different companies performing their regular morning exercises. The workers and clerks line up in ranks and their movements resemble a military drill rather than gymnastics. There is a striking discrepancy between their outfits and their attitude, and between the situation and practice. This discrepancy is typical of the China of the new millennium, which can be seen as a socialist system with capitalist ends.





# dslcollection



## SIA Gallery

Openness, the nomadic and a belief in sharing are ideas central to the work of Cantonese artists. These concepts are also at the heart of the **dslcollection**. The southern Chinese Province of Guangdong has been a crucible of innovation. Its location on the South China Sea means it has been open to foreign influence. It was also the laboratory for the Chinese Government's economic reform after the Cultural Revolution in the 1970s.

The artworks from **dslcollection** that are on show at Sheffield Institute of Art Gallery explore the dreams of a generation. The work attempts to create gaps and breaks in everyday routine and often takes a participatory or playful approach. These artists are interested in finding new ways of thinking about and reflecting on the world.



*One Hour of Pleasure, 1996*  
**LIANG JUHUI (born 1959)**

video, 1 hour

Courtesy of dslcollection

*One Hour of Pleasure* or *One Hour Game* shows Liang Juhui's most famous performative intervention. The artist played video games in the workers' lift of a construction site. By doing so he disturbed the progress and work around him. The 1990s in China was a time of rapid progress and Liang Juhui's performance created a space of resistance and retreat within this routine. These interventions have been described as acts of an urban guerrilla.

*RMB City, 2008*  
**CAO FEI (born 1978)**

multi-media installation  
with video projection

Courtesy of dslcollection

*RMB City* is a virtual city developed by Cao Fei situated in the online world of *Second Life*. It was launched in 2008 and opened to the public in January 2009. Participants can buy and develop institutions and events within this virtual world. The artist conceived *RMB City* as a platform and laboratory for creative activities and as a model for a new kind of urban planning, which tests the boundaries between virtual and physical existence.

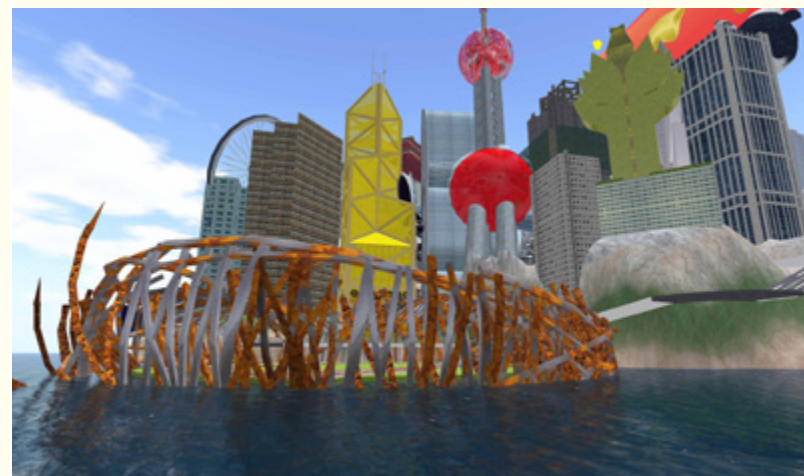


*My Teacher, 1993*  
**ZHENG GUOGU**  
**(born 1970)**

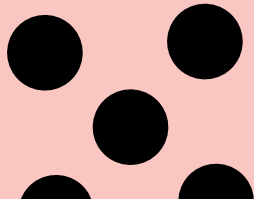
c-print

Courtesy of dslcollection

*My Teacher* shows Zheng Guogu on the streets of his hometown, Yangjiang. He is squatting next to a man locally regarded as the city eccentric. The artist is a trendsetter and central figure of the Chinese art scene. In this work he has not only chosen a retreat into the local environment, but he has also put himself into a marginal position. By following his teacher, the unintentional fool, he occupies a space in society which is free from structures of power and meaning. This provides him with a new potential for action and interaction with society.



# The Sandretto Re Rebaudengo Collection



## Sheffield Cathedral

The work on display in the Cathedral is from the Sandretto Re Rebaudengo Collection. Patrizia Sandretto Re Rebaudengo began collecting contemporary art in 1992. She owns approximately 1,500 artworks including work by Cindy Sherman, Steve McQueen and Thomas Hirschorn. Patrizia collects work that talks about social and political events and is relevant to contemporary life. She continues to expand her collection by buying and commissioning new work.

Patrizia established the Fondazione Sandretto Re Rebaudengo in Turin in 1995. This enables her to share her passion for contemporary art and collaborate with visitors and other museums and galleries around the world.

These artworks have been placed in dialogue with the sacred space of the Cathedral. Seeing them in this religious context encourages us to draw out new meanings and reflect upon the space of the Cathedral.



*Cyber Iconic Man, 1996*  
**JAKE AND DINOS CHAPMAN**  
**(born 1966 & 1962)**

mixed media

© Jake and Dinos Chapman  
 All Rights Reserved, DACS, London, 2015  
 Courtesy Fondazione Sandretto Re Rebaudengo, Turin

*Cyber Iconic Man* reflects on today's interests in genetic engineering, stem cell research and the transformation of the body by plastic surgery and metal prostheses.

The work also recalls Francisco de Goya's anti-war series *Disasters of War*. The Chapmans are interested in how detached Western society is from the realities of war, as we see televised images of killing from across the world in the comfort of our homes. *Cyber Iconic Man* suggests a body on the brink of life and death. When shown in the Cathedral it appears to be a protest against the violence and brutality caused by religious extremism. It evokes the martyrdom of Saints such as Bartholomew, who was said to be flayed alive.

*Saint Sebastian, 2001*  
**FIONA TAN (born 1966)**

2 channel video installation

© ADAGP, Paris and DACS, London 2014  
 Courtesy Fondazione Sandretto Re Rebaudengo, Turin



*Saint Sebastian* shows the traditional Toshiya ceremony. This is a rite of passage for 20 year old women which has taken place in Kyoto in Japan for the past 400 years. The young women perform archery in this very private ceremony which marks the passage from adolescence to adulthood.

The film focuses on the young women's faces. We see them release the arrows from the bows, but the target is never shown. We do not know whether the arrow hits the mark, or indeed what their mark is. Tan is interested in the symbolism of the arrow. The title refers to Saint Sebastian, the Christian saint and martyr who was shot with arrows. By including this reference, Tan combines Eastern and Western traditions.



*Plus Ultra, 2009*  
**GOSHK MACUGA**  
**(born 1967)**

tapestry

Courtesy of the artist and Kate MacGarry, London

*Plus Ultra* takes its title from the motto of King Charles V of Spain and Emperor of the Sacred Roman Empire. It means going beyond and overcoming limits. The motto 'Plus Ultra' became the emblem of the Spanish nation and later inspired the symbol of the American dollar. The mythological Pillars of Hercules can be seen flanking the entrance to the Straits of Gibraltar which bore the inscription 'Non Plus Ultra' (nothing further beyond).

The tapestry also refers to the world today. It includes portraits of smiling leaders of the G20 summit, with a boat filled with migrants in the water beneath them. It alludes to social and economic inequality in a globalised society. Although geographic boundaries have opened up, opportunities still remain inaccessible to most people.

# Saturday Walks

Join us for a walking tour of *Going Public: International Art Collectors in Sheffield*. Find out more about the ideas behind the work and the collections as we visit all 5 venues.

3, 17, 31 October  
14, 28 November  
12 December

Walks begin at 12pm.  
Meet at Millennium Gallery.

To view the full events programme  
visit [goingpublicsheffield.org](http://goingpublicsheffield.org) or see  
individual venue websites.

[sitegallery.org](http://sitegallery.org)  
[shu.ac.uk/sia/gallery/events](http://shu.ac.uk/sia/gallery/events)  
[museums-sheffield.org.uk](http://museums-sheffield.org.uk)  
[sheffieldcathedral.org](http://sheffieldcathedral.org)



## See Going Public across Sheffield —

### Millennium Gallery:

The Cattelain Collection  
Arundel Gate, S1 2PP

Monday—Saturday: 10am–5pm  
Sunday: 11am–4pm

### Graves Gallery:

The Marzona Collection  
Above Central Library,  
Surrey St, S1 1XZ

Tuesday—Saturday: 11am–4pm  
Wednesday: 1pm–6pm

### Site Gallery:

dslcollection  
1 Brown Street, S1 2BS

Tuesday—Saturday: 11am–5.30pm

### SIA Gallery:

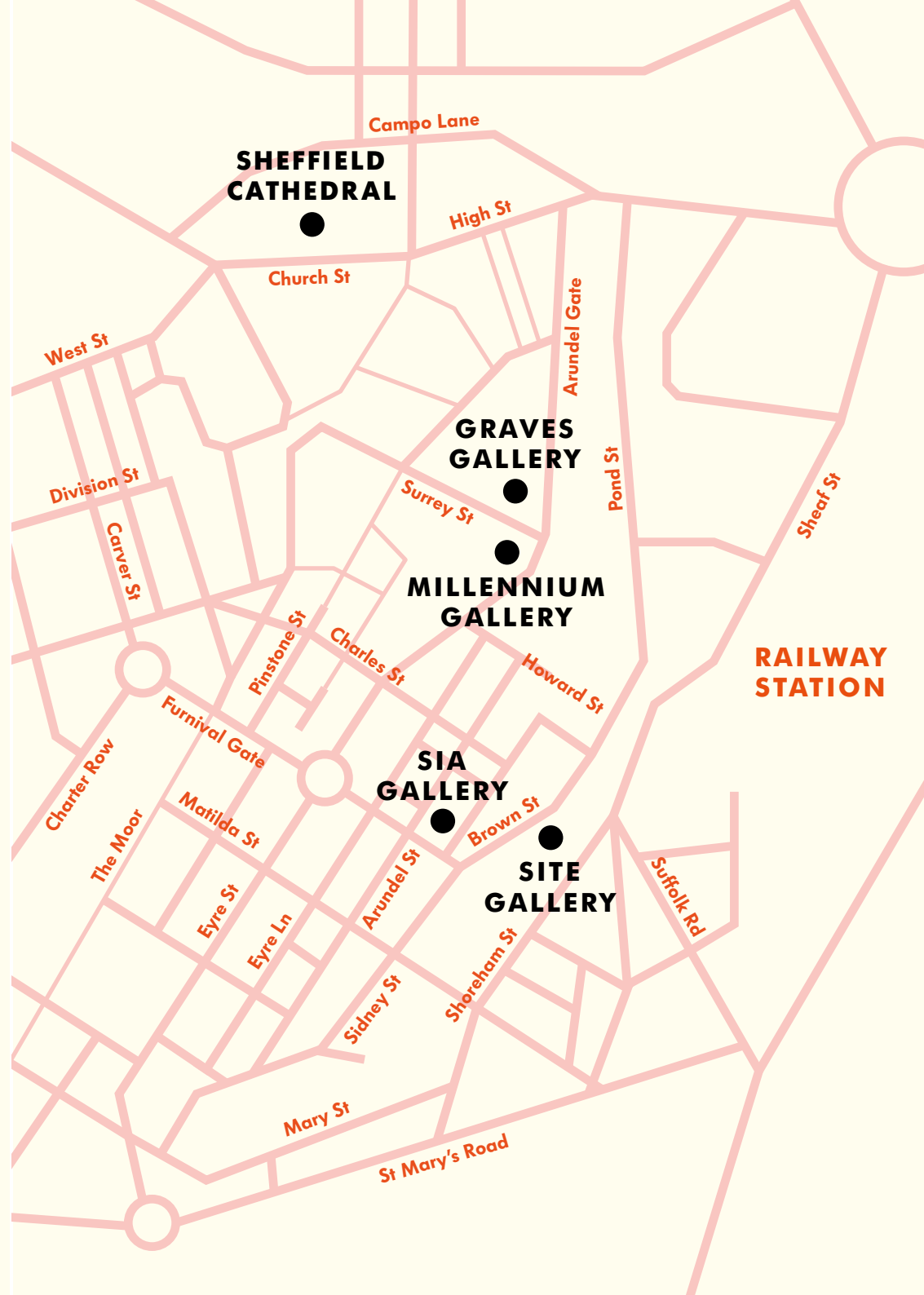
dslcollection  
Cantor Building  
153 Arundel St, S1 2NU

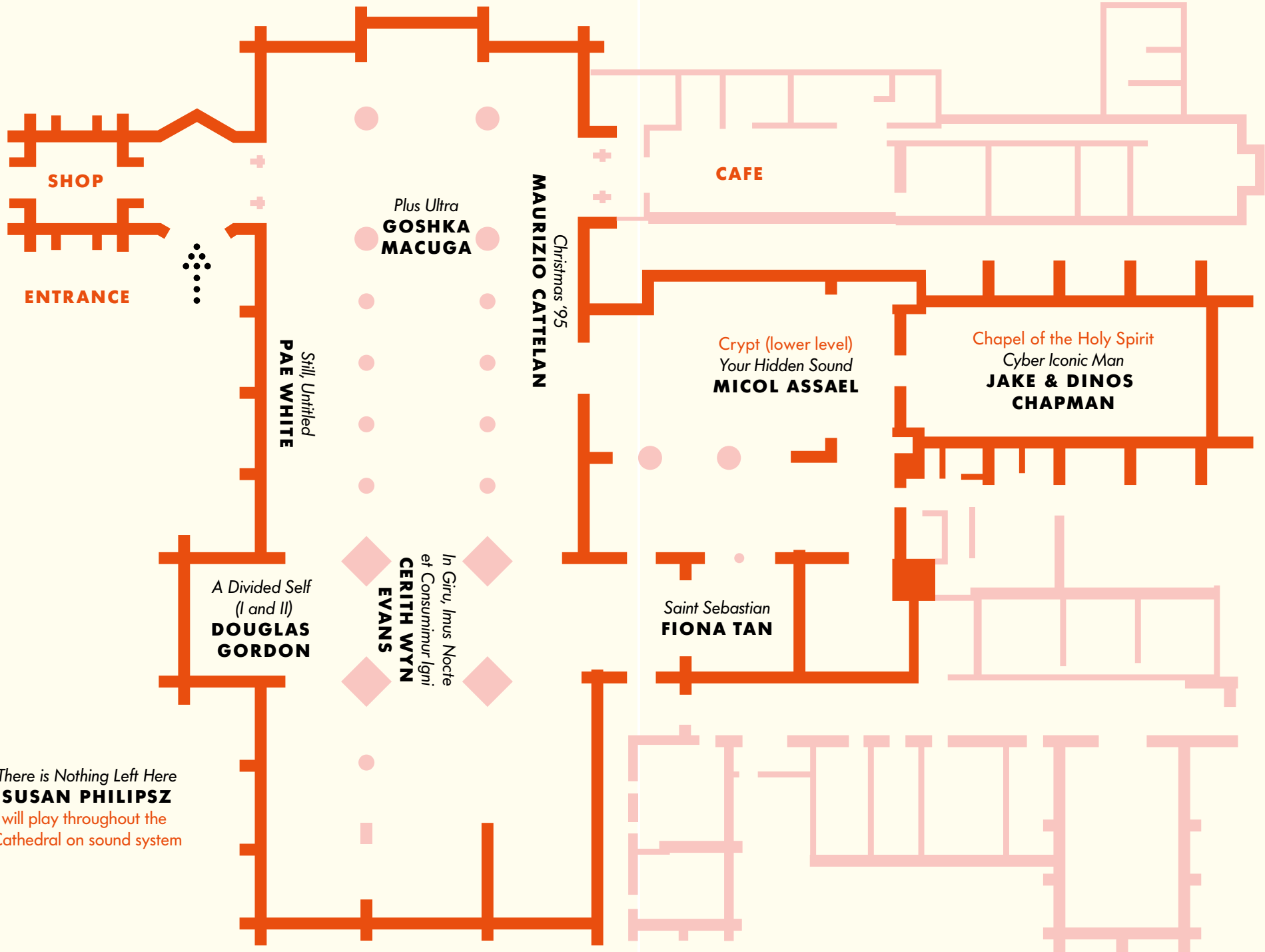
Tuesday—Saturday: 11am–5.30pm

### Sheffield Cathedral:

The Sandretto Re  
Rebaudengo Collection  
Church St, S1 1HA

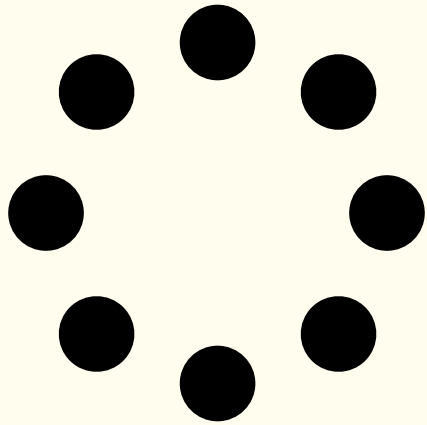
Monday: 8.30am–5pm  
Tuesday—Friday: 8.30am–6.30pm  
Saturday: 9.30am–3.30pm  
Sunday: 7.30am–5pm





*There is Nothing Left Here*  
**SUSAN PHILIPSZ**  
will play throughout the Cathedral on sound system





The Cattelain Collection  
dslcollection

The Marzona Collection

The Sandretto Re  
Rebaudengo Collection

[goingpublicsheffield.org](http://goingpublicsheffield.org)

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