

# TOMORROW'S TIGERS

**Part 1: 29 January – 4 February 2019**

**Part 2: 24 November – 29 November 2022**

Sotheby's

34–35 New Bond Street

London

*Tomorrow's Tigers* is a major fundraising project devised and curated by Artwise for WWF, featuring specially commissioned limited edition art rugs by internationally renowned artists fabricated by Christopher Farr. The project was initiated in 2018 to raise awareness and funds in support of WWF's Tx2 goal – a global commitment to double tiger numbers in the wild by 2022.

AI WEIWEI

FRANCESCO CLEMENTE

PETER DOIG

BERNARD FRIZE

GARY HUME

REENA SAINI KALLAT

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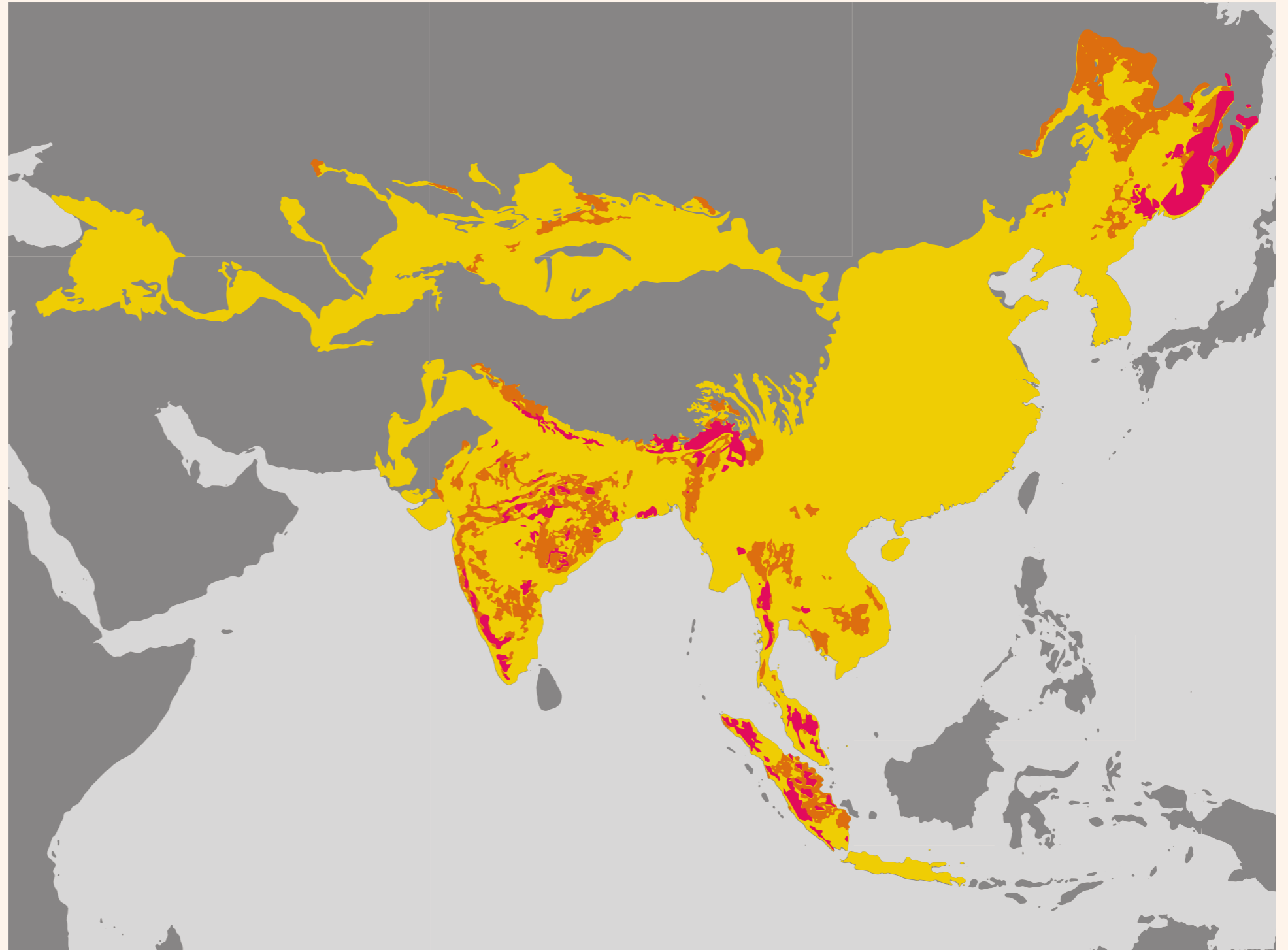
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# THE RANGE OF WILD TIGERS: FROM LOSS TO POTENTIAL RECOVERY

IN LITTLE OVER A CENTURY, THE WILD TIGER POPULATION SHRANK BY OVER 95%. BUT WE'RE STARTING TO SEE NUMBERS INCREASE, THANKS TO GLOBAL CONSERVATION EFFORTS

-  The historic range
-  The current range
-  The potential future range



# THE PLIGHT OF THE TIGER

STUART CHAPMAN, WWF TIGERS ALIVE INITIATIVE LEAD

The tiger is one of the world's most iconic species. We grow up being read stories about tigers, revering their grace and strength, admiring their majesty in art, and watching them in awe on wildlife documentaries. Yet despite how widespread they are in culture and the public consciousness, very few of these magnificent big cats remain in the wild.

At the beginning of the 20th century, there were likely to have been around 100,000 tigers in the wild. Yet in little more than a century, the world lost more than 95% of the population of wild tigers, taking one of the planet's most widely-known striking big cats to the edge of extinction. By 2010, as few as 3,200 remained in the wild – the shocking legacy of threats to their survival, such as rampant poaching and extensive habitat destruction.

## THE TX2 GLOBAL GOAL

Despite conservation efforts since the 1970s, wild tiger populations had continued to decline. To address this, a visionary global conservation goal was set in 2010 – to double the number of wild tigers to 6,000 by 2022, the next Lunar Year of the Tiger. Referred to as 'Tx2', this is one of the most ambitious conservation goals ever set for a single species. Tx2 aims to ensure global tiger conservation is seen as a priority and is given the support, innovation and investment it so desperately requires. All 13 tiger-range governments committed to the Tx2 goal – Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Laos, Malaysia, Myanmar, Nepal, Russia, Thailand and Vietnam. The efforts to achieve the goal involve governments, businesses, international organisations and civil society groups across the world.

It will be a close call whether these countries will collectively achieve a doubling of global tiger numbers by the end of 2022. Wild tiger numbers are increasing, and even doubling, in some sites in Bhutan, China, India, Nepal and Russia. However, in the same period there has been little progress – and even declines and national extinctions – across much of south-east Asia.

Even if the progress has been uneven and is still extremely fragile, the fact that tiger populations are recovering is a rare conservation win. Whatever the outcome, we know that with the right investment, full commitment and interventions, countries can recover their tiger populations. Rather than focusing on 'saving' tigers at a site or country level, the Tx2 initiative uses a bold, strategic, long-term approach – working across entire landscapes and encouraging collaboration beyond the borders of individual countries. This involves increasing protection where the tigers currently roam, maintaining wildlife corridors and connections between these areas, and boosting resources and protection for tigers in the future.

## GLOBAL CONSERVATION EFFORTS

WWF is a driving force behind Tx2, ensuring tigers remain a top priority globally. We're striving to continue safeguarding the world's wild tigers from threats to their existence. Sadly, our love and fascination for tigers can be exploited in ways that harm them. In Asia, more tigers are found in captivity than in the wild. More than 8,000 tigers are estimated to be kept in over 300 captive breeding facilities across China, Thailand, Laos and Vietnam. They are used for commercial purposes, and often used to entertain – for example, tourists may take 'selfies' with captive tigers that are often drugged.

These facilities feed the illegal trade of tigers and tiger products, perpetuating demand, complicating enforcement activities, and undermining efforts to protect wild tigers. According to a study by TRAFFIC (the wildlife trade monitoring network) across 13 tiger-range countries, on average, the parts of at least two tigers were seized every week. Among the parts seized, at least 30% were estimated to be from captive facilities. The use of tiger parts, including for health tonics or tiger skins for decoration, is a direct threat to tigers in the wild. By visiting these 'tiger farms', tourists may be unwittingly supporting the illegal tiger trade. Changes must be made now across the





© RICHARD BARRETT / WWF-UK

Priority tiger landscapes in Asia can potentially support around 10,000 tigers – 2.5 times more than the current estimated population

entire trade chain to improve legislation and law enforcement, as well as tackling corruption. But it takes more than just systemic overhauls. One of the key ways of reducing the demand for tiger parts is at a cultural level, shifting attitudes towards tigers and recognising their value to nature and, ultimately, the planet.

The long-term survival of tigers relies on our ability to safeguard the wild spaces where they roam, keep tigers safe from poaching, make sure the ecosystem health of their habitats is maintained, and ensure local communities are both partners in conservation and enjoy equitable benefits from tiger conservation. The long-term recovery of wild tiger populations would not be possible without the support and leadership of local communities. Together with our partners, WWF is supporting governments to achieve – and surpass – global standards for achieving zero poaching, for managing human-wildlife conflict through holistic approaches, and for managing critical areas for tiger conservation. We also support the professionalisation of rangers through training, advocating for their basic welfare and equipping them with the technology they need.

An increase in wild tigers can lead to an increased level of conflict and competition for space between tigers and people. As a result, it's vital we work together with people from local communities across Asia to support social development and reduce conflict situations, through prevention and also by improving rapid responses such as helping people who lose livestock to tigers.

#### PROTECT TIGERS, PROTECT SO MUCH MORE

The global protection of tigers is more than just a numbers game. Tigers are crucial for their own ecosystems. As top predators of the food chain, tigers keep populations of prey species in check, maintaining a balance between herbivores and the vegetation upon which they feed.

#### 2022 UPDATE: WILD TIGER NUMBERS ON THE RISE

Efforts towards the Tx2 goal appear to be working. For the first time in over a century, the global decline in wild tiger numbers has halted and their numbers are even on the rise in some sites. The

new IUCN Red List account for tigers, released in July 2022, provided an estimate of approximately 4,500 wild tigers. But these gains are fragile and have not been uniform across all tiger range countries. While globally tiger numbers may be on the rise, tiger range has continued to decline, and wild tigers today are restricted to less than 5% of their former range.

By working with partners in 14 priority landscapes, WWF has seen wild tiger populations remain stable or increase in nine of these. When tigers have suitable habitat and prey, and are protected, they will breed – and wild tiger numbers can recover.

Tiger conservation in Nepal exemplifies this. Strong political commitment towards tiger conservation in this country has changed the fate of Nepal's tigers, leading to the doubling of its wild tiger populations in less than a decade. This would not have been possible without the adoption of innovative tools and approaches, careful planning of country-wide infrastructure, professional rangers who are able to provide strong law and anti-poaching enforcement in protected areas, and the support of local communities. The success of Nepal demonstrates how real conservation change can be achieved when the government, enforcement agencies, conservation partners and local communities are united in their efforts.

#### TOMORROW'S TIGERS

It's vital we ensure that tiger conservation remains a global priority. That's why WWF invites you to support its major fundraising initiative, *Tomorrow's Tigers*. WWF aims to generate £1 million in funds from the sale of these stunning and highly collectable art rugs to sustain this vital work, with profits going directly to support tiger conservation.

WWF would like to thank those who have supported this major fundraising initiative to date. It wouldn't have been possible without the curatorial expertise of Artwise, or the work of Christopher Farr in realising these stunning art rugs. We are also grateful to Sotheby's for its continued support and for hosting this special exhibition. We hope these contemporary artworks help to continue to increase awareness of the plight of the tiger, and to raise the support required to achieve the Tx2 goal and more.

# THREADS OF CHANGE

LAURA CULPAN & SUSIE ALLEN, ARTWISE CURATORS

The tiger is on the brink of extinction in the wild – and humankind is to blame. We believe most artists would agree a call to action is required and we are honoured to be a part of this global mission to bring art, craftsmanship and creativity to the ambitious and admirable aim to double the number of wild tigers from the historical low of as few as 3,200.

When we were approached by WWF to come up with an Artwise project that was specific to the tiger, we took inspiration from the exhibition brought to the Hayward Gallery in 1988 by Mimi Lipton – *The Tiger Rugs of Tibet*. This seminal exhibition and book brought together 108 examples of the extremely rare and enigmatic woven tiger rugs from Tibet. It was striking how powerful, unique and abstract these designs were. These antique rugs have been a point of inspiration for *Tomorrow's Tigers* – we included illustrated examples in the brief we gave our contemporary artists. For the launch exhibition in 2019, we were thrilled to have been able to work with Mimi Lipton to locate and borrow nine of these Tibetan tiger rugs, eight of which were shown in Mimi's original show more than 30 years ago.

The antique tiger rugs are thought to have been used predominantly by Tibetan monks, who believed the spirit of the tiger would protect them in their meditative state. With *Tomorrow's Tigers*, the tables have been turned – now it is the tiger that needs protecting from humankind. It is fitting then that the monies raised from the sale of these rugs will help to facilitate WWF's global commitment to doubling the number of tigers in the wild.

It has been an incredible commissioning journey. When the seeds were planted to design and make limited edition tiger rugs, there was only one partner we wanted to work with: Christopher Farr. Since 1988, Christopher Farr Editions has commissioned artists such as Josef and Anni Albers, Gary Hume, Howard Hodgkins, Cecily Brown and Louise Bourgeois to produce museum-quality limited edition hand-crafted art rugs.

The brief to our invited artists and Christopher Farr was relatively open: the cause and intention to help the tiger was at the core of the project, and the Hayward exhibition of 1988 provided the inspiration. We were hoping for designs of contemporary rugs that were as unique as the antique ones, either in their abstract or representational form. We were delighted with the response and originality, while still staying true to the artists' own practice. We kept the size to approximately 200x100cm to reflect the domestic size of the original rugs. Unable to fabricate them in Tibet, Christopher Farr looked to their network of master craftspeople based in northern India.

Francesco Clemente used an image taken from his 1978 painting 'Map of what is Effortless' depicting a hand (palm up) with an animal balanced on the tip of each of the five fingers: a zebra, tiger, elephant, lion and giraffe. The scale of the hand compared to the animals is significant of course, and more than 40 years after the original painting was executed, we believe it is ever more poignant – that although humans may not be



Black Flayed Tiger, 19th century



Gary Hume, Water Tiger, 2018-2019

'It seems to me that the natural world is the greatest source of excitement, the greatest source of visual beauty, the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living.'

SIR DAVID ATTENBOROUGH



Francesco Clemente, *Map of What is Effortless*, 2018-2019

bigger in stature than our animal counterparts, we are dominating their world and consequently are the cause of their demise.

Our route to Bernard Frize was a serendipitous one: having tracked down some of the rare antique Tibetan tiger rugs that had been sold via an auction at Woolley and Wallis in Salisbury, we sent a letter to the lucky new owner with a request to borrow the rug for the show. We then discovered the new owner was none other than Bernard – himself a collector of tiger rugs. We were thrilled when he agreed to participate not only with the loan but also with the contribution of his own abstract tiger rug.

Pathos and humour is present in the design by Harland Miller. Miller is known for his large-scale paintings of customised vintage Penguin

book covers. For *Tomorrow's Tigers*, the title *If* is posed without an ellipsis or other punctuation marks, leaving the weight of the word fully open to interpretation. In the context of the project, one cannot help but think that the 'if' is loaded with connotations of what will happen if nothing is done for the tiger.

Responding more towards the abstract and conceptual aesthetic is Anish Kapoor, whose rich abstract design is in keeping with the artist's pigment paintings. Read in the context of this exhibition, it is as though one is delving deep within the pixels of the animal stripes.

Maya Lin and Reena Saini Kallat's designs play with the three-dimensionality and tactility of the woven medium. Maya Lin's monotone rug is punctuated by paw prints compressed into the pile



Kiki Smith, *Pounce*, 2018-2019

of the rug, like the animal paw prints that are left like fossils in the sand and are often the only sign of the presence of creatures that are notoriously hard to track. On the other hand, Reena Saini Kallat's rug features the design of a school jotter, with the recognisable blue and red lines to guide the hand learning to write – only here, the lines lift from the rug in wool-wrapped barbed wire that warps the 'page' in a fierce way that brings to mind the tiger snares and boundary lines used to deter tigers from wandering into 'our' spaces.

More representational images of the tiger can be seen in Kiki Smith's poignant image of a lone prowling tiger and Rose Wylie's whimsically painted double tiger.

Raqib Shaw's detailed 'tiger boy' in the jungle, with its title *Ode to the Tigers of Bandhavgarh*, pays direct tribute to the Bandhavgarh National Park in Madhya Pradesh, India. The park is home to the highest density of tigers in India (and featured in David Attenborough's *Dynasties* series for the BBC). Shaw's rug is one of the most detailed to execute, with its intricate design requiring around one million knots per rug.

Gary Hume's *Water Tiger* bridges most eloquently the antique rugs and the new, his design reflecting a reimagining of the traditional stylised 'flayed tiger', also seen in examples of the antique rugs on loan in this exhibition and originally shown and illustrated in Mimi Lipton's 1988 exhibition *The Tiger Rugs of Tibet*. In Hume's rug, his depicted tiger is swimming to find its claws, which have been separated from its paws. It's a hard-hitting metaphor for one of the many reasons the tiger is endangered – owing to the use of its body parts in eastern medicine – and a glimpse of the potential future if nothing is done.

This text is one that has itself seen threads of change: started in 2018 for the exciting exhibition launch in January 2019 at Sotheby's London and finishing now, in 2022. The ambition for *Tomorrow's Tigers* was to tour the show internationally in 2020 and 2021, selling these incredible works of art, raising money and awareness for the plight of the tiger. Little did we know what was brewing and how our common landscape would dramatically change amid a global pandemic.



COURTESY OF THE ARTIST. © THIERRY BAL

Ai Weiwei with *Tyger*, 2022



Ai Weiwei, detail, *Tyger*, 2022

The show did not go on as planned, but we are so grateful to be back with Part Two in 2022, this Lunar Year of the Tiger, to show these wonderful works of art, once again kindly hosted by Sotheby's. We are especially honoured to add two more rugs to the collection by esteemed artists Ai Weiwei and Peter Doig.

*Tiger Fight* is the first ever art rug by Peter Doig. He presented us with an original painted design inspired by the double tiger imagery, often seen in the antique Tibetan tiger rugs, but here depicting two animals in boxing gloves fighting for their lives. We were delighted by the recognisable style of the artist's iconic hand and equally aware of the challenge ahead for Christopher Farr's craftspeople to translate these blended tones and brushmarks into a handmade rug. Needless to say we were thrilled at the artist's response in how his design has been successfully transformed into tightly tufted pixels in wool and silk.

Ai Weiwei, it transpires, is also a collector and admirer of the traditional Tibetan tiger rug and his design is a majestic homage to the antique rugs that have inspired the project. Ai Weiwei's stylised tiger design envelops the rug and uses just four shades of Afghan Ghazni wool that is either undyed (white and black) or naturally dyed using organic materials. Unlike the other rugs commissioned in the collection, Christopher Farr fabricated this one in Afghanistan in collaboration with Turquoise Mountain, a charity founded in 2006 by His Majesty King Charles III, to revive historic areas and support traditional crafts in Afghanistan, Myanmar and the Middle East.

When we launched this project in 2019 we strongly believed the mediums of tapestry, rugs and other craft-based techniques were worthy of more attention. Three years on, we are delighted to see a growing acceptance of the medium and appreciation and confidence in the market. From

the perspective of the history of modern art, there is a lively precedence in textile-based works – from Pablo Picasso, Fernand Léger, Alexander Calder, Joan Miró and Anni Albers in the mid-20th century to contemporary examples by Gerhard Richter (whose tapestries have sold for over £1 million), Grayson Perry, Beatriz Milhazes, Cecily Brown and many more. It is truly an exciting time for textiles in contemporary art.

With the commissioned rugs for *Tomorrow's Tigers* you have the opportunity as a collector to acquire a substantially sized work by an internationally renowned artist at a price point that is much more attainable than their equivalent works on canvas. Apart from the unique Ai Weiwei rug, each rug is being made in a small edition – albeit that each one is hand-woven in hand-dyed and hand-spun materials, so essentially it will be unique in its natural variations with an authentication label signed verso by each artist.

This is a wonderful opportunity to support WWF and their global fight to double the numbers of tigers in the wild while acquiring a museum-quality, hand-crafted piece of contemporary art with a valiant cause at its heart.

We hope these artworks will become threads of change: positive talking points for generations to come. In another 30 years, when referencing the tiger, we hope it will not be in the past tense of an animal no longer with us. Instead, we hope that it will be in reference to a successful global campaign that helped this magnificent animal to come back from the brink of extinction thanks to awareness, funding and no small amount of creativity at its heart.

**Laura Culpan and Susie Allen**  
Artwise Curators  
October 2022



# THE FABRICATION JOURNEY

MATTHEW BOURNE & ROBERT STRANG (CHRISTOPHER FARR) IN CONVERSATION WITH BEN EVANS (HALI PUBLICATIONS LTD)

**BEN EVANS (BE):** You have said before that exploring the different weaving options with the artists is one of most exciting parts of making the rugs for *Tomorrow's Tigers*. Can you explain how you translate the artist's sketch or artwork into a point paper?

**MATTHEW BOURNE (MB):** This is Robert's area of expertise so let him tell you...

**ROBERT STRANG (RS):** It is rare to be working with someone who has a complete understanding of rugs and then supplies essentially a perfect graph for production — though that is in fact what Ai Weiwei did. It was exactly as I would have done it. We talk to the artist to see how involved they want to be in translating it into a graph. Peter Doig was very good because he worked on turning his paintings into fabric, so he knew that a translation has to happen — a painting does not simply turn into a rug.

**MB:** The best translations are when the artist buys into the process. Peter was very interested

in picking colours and then very happy for us to explore in samples. The artwork's background was very painterly and hard to map, so we discussed options for how to achieve the effect with different materials, knot counts and wool types.

**RS:** Raqib Shaw, for instance, wanted the rug to literally be pixel perfect, a really detailed fine drawing of the tiger in the jungle, while Peter Doig very much wanted the mood of the painting to continue into the rug, but not to reproduce it in perfect detail.

**BE:** Bernard Frize mentioned that he happened to buy two antique tiger rugs before he was invited to contribute to *Tomorrow's Tigers*. Does that mean he wanted his piece the same size as an antique Tibetan tiger rug and in the same unique Tibetan loop and bar technique?

**MB:** Yes, out of all of the artists, he was the only one who wanted to use Tibetan knotting. Tibetan tiger rugs come in a certain format, the khaden size,





ALL FABRICATION IMAGES © CHRISTOPHER FARR

which dictates your graphing. We do all that work in-house and essentially we can produce a print-out for each pixel and knot.

**BE:** While you know what a good rug is and what the best possible result will be, the artist might have quite a different understanding. How does that process work?

**MB:** You have to establish trust and a rapport. So for instance with the Peter Doig rug, firstly we used silk and wool and then different knots. To get the background right we broke it down into four or five different sections. We then produced samples, one made with dip-dyed wool so the natural gradation of the dyeing process created the small natural variations of the background colour. Many of the artists are really excited by the translation process and discussion about materials, and that can be the best part of the project. Really we are trying to tease the ideas out through the consultation process.

Gary Hume, with whom we have worked a lot, knew exactly what he wanted very early. For the Maya Lin rug the texture and indented footprints were made by a belt sander, which along with lots of washing achieved the velvet-like feel. We had never used this or seen it before, but the finish is great.

**BE:** You seem to try to use natural dyes as much as possible with these rugs — why is that?

**MB:** Well, having a low environmental impact is important to us as a company, but is a leading principle of WWF. With natural dyes there is less run-off and washing, but since the range of colours is so limited, it is necessary to use modern dyes. But all of the wool is hand spun and hand carded. Some pieces take more sampling than others.

New projects and priorities are now in the spotlight, so we were very pleased to be able to complete the series with the new editions and another show at Sotheby's. It has been a privilege to be involved.

CONTEMPORARY ART  
RUGS





Anish Kapoor, *Untitled*, detail, 2018-2019.  
© THE ARTIST

CONTEMPORARY ART RUGS

**AI WEIWEI**

**FRANCESCO CLEMENTE**

**PETER DOIG**

**BERNARD FRIZE**

**GARY HUME**

**REENA SAINI KALLAT**

**ANISH KAPOOR**

**MAYA LIN**

**HARLAND MILLER**

**RAQIB SHAW**

**KIKI SMITH**

**ROSE WYLIE**

For enquiries and sales please visit [www.artforyourworld.com](http://www.artforyourworld.com)

# AI WEIWEI HON RA

## Tyger

2022

Hand-knotted, hand-spun, hand-dyed natural Ghazni wool

200x200cm

Unique work, with two artist's proofs

Courtesy of the artist

Each rug is made by hand and subject to slight variations

This rug was produced in Afghanistan using natural dyes and undyed yarns, as per the artist's desire. Ai Weiwei also requested the rug to be produced at 25 knots per inch, to have the feel of a traditional hand-knotted Tibetan tiger rug.



COURTESY OF THE ARTIST. © THIERRY BAL

Tyger Tyger, burning bright,  
In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry?

In what distant deeps or skies,  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand, dare seize the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain,  
In what furnace was thy brain?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!

When the stars threw down their spears  
And water'd heaven with their tears:  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger Tyger burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful symmetry?

– William Blake, 1794

'I spent a lot of effort in reflecting upon the rug design for *Tomorrow's Tigers*. For many years I have been actively researching and documenting the human-animal relationship, so it is a theme that I am familiar with. I also have a long-term interest in Tibetan rugs and the motif of tigers. That's why I accepted WWF's invitation without hesitation.

In my opinion, human civilisation can only be measured against human beings' relationship with other beings in the world, our tolerance and understanding towards other species, and the well-being of all life. As a matter of fact, this kind of tolerance and understanding is very rare and difficult to find. Through the rug design, I hope to be able to do something for tigers; the meaning of their existence surpasses the scope of our comprehension, and yet wild tiger populations have declined by around 95% over the last 100 years, very sadly.

I am very honoured to participate in this project and hope that more people will devote themselves to wildlife conservation in their own ways. Protection of endangered animals is a kind of self-love, without which we would all be living in a savage land.'



COURTESY OF THE ARTIST

# FRANCESCO CLEMENTE

## *Map of What is Effortless*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural silk

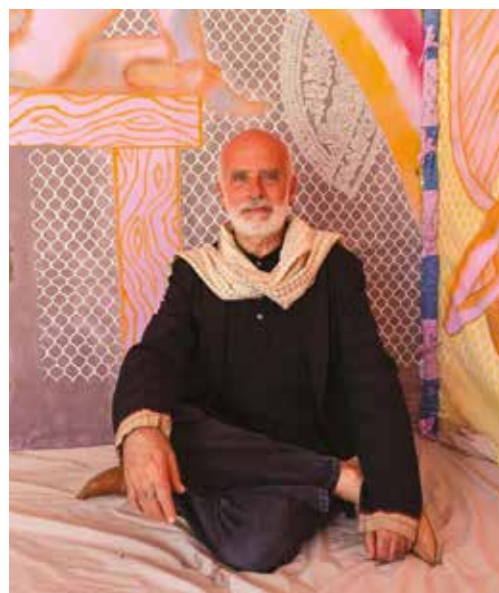
225x104cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist

**Each rug is made by hand and subject to slight variations**

A very finely knotted silk rug that is highly detailed to incorporate very small motifs. As the rug is rendered solely in shades of blue it is a real challenge to both the dyers and weavers.



COURTESY OF THE ARTIST. © NEIL GREENTREE

**'The fearful symmetry of the tiger, the comforting symmetry of the hands, the symmetry of love, the legend of an early Buddha feeding himself to a starving tiger.'**

Francesco Clemente used an image taken from his 1978 painting 'Map of what is Effortless' depicting a hand (palm up) with an animal balanced on the tip of each of the five fingers: a zebra, tiger, elephant, lion and giraffe. The scale of the hand compared to the animals is significant of course, and 40 years after the original painting was executed, we believe it is ever more poignant – that although humans may not be bigger in stature than our animal counterparts, we are dominating their world and consequently are the cause of their demise.



COURTESY OF THE ARTIST

# PETER DOIG

## *Tiger Fight*

2022

Hand-knotted, hand-spun, hand-dyed natural wool and silk

200x165cm

Limited edition of eight plus two artist's proofs

Courtesy of the artist

**Each rug is made by hand and subject to slight variations**

This rug was produced in a high knot count in wool and silk to translate as much detail from the original artwork into the rug as possible. The painterly, brushstroke quality of the background is achieved through the natural abrash of the wool and a specialist space-dye technique. The boxing tigers in the foreground are hand knotted in 100% silk so they have a high sheen against the wool ground, to make them visually striking.



COURTESY OF THE ARTIST. © ECHO MOGADASSI DOIG

'I wanted to have a rug made that would respond and refer to the magical Tibetan tiger rugs that were partly the inspiration for this project. It is terrifying how few tigers are left in the wild and the thought of them one day only existing in captivity is truly tragic. My imagery takes its tigers from an existing rug but adds a narrative that could be about a fight for survival or being made to perform in some grotesque circus with an abstracted human crowd looking on. The phenomenal craftsmanship and skill in the making of these rugs and the brilliant interpretation of my painting prior to this makes for a really collaborative endeavour.

Let's hope that these efforts will have a little impact on the plight of these extraordinary beings that have inspired so much art, literature and folklore since they were first encountered by mankind.'



COURTESY OF THE ARTIST

# BERNARD FRIZE

*What the Tiger Says:*

*Bengali: gorgon*

*Finnish: grrrrrr*

*Thai: ai hhoun houn*

*For how many times?*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

196x103cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist and Galerie Perrotin

**Each rug is made by hand and subject to slight variations**

The rug is hand-knotted and, at the artist's request, created using the same traditional techniques used in the making of the antique Tibetan tiger rugs.



COURTESY OF THE ARTIST

'In March 2018, I bought two Tibetan tiger rugs from an auction house in England. Shortly afterwards I received a fascinating and very enticing letter from curators Laura Culpan and Susie Allen, asking if I could lend one of my rugs for an exhibition in London. The letter was also an invitation to be one of the artists commissioned to make a new tiger rug in support of the WWF project that is tackling the very drastic problem of declining tiger numbers.

My response was immediate!

*"What an invitation! I could not have suspected I would be involved in such a great exhibition when I bought these two tiger rugs! I totally agree and support the WWF goal, and I also must say that I like the list of artists you have invited for your exhibition. I will lend mine with pleasure."*

When approaching the design for my own tiger rug, I wanted to imagine it in my house: I don't live with my paintings and a rug design was very challenging. I have not worked with the process of rug making and it was an exciting medium for me to experiment with. I love the medium and collect rugs myself, mainly Tibetan, so it was going to be a doubly challenging project for me to be involved in.

More than anything, I would love this project to make enough money to help save this amazing creature so that it can continue to roam wild within its natural habitat and not just be found in zoos.'



COURTESY OF THE ARTIST AND GALERIE PERROTIN

# GARY HUME RA

## Water Tiger

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool and silk

200x100cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist, Sprueth Magers, London and Matthew Marks Gallery, New York

Each rug is made by hand and subject to slight variations

This rug is woven in a high knot count to show off the intricate design and allow an antique look for the wool field. The tiger motif was woven in silk which contrasts with the matt wool that has then been cut short to emphasise the relief effect.



COURTESY OF THE ARTIST, SPRUETH MAGERS LONDON AND MATTHEW MARKS NY.  
© DAN FONTANELLI

**'We can't let tigers become the stuff of myth and fairy tale. These majestic animals must remain to remind us of the magic inherent in reality.'**

'I hope that this project and my involvement with it might make the plight of these resplendent creatures more visible in the minds of people who weren't aware of their imminent danger and might, in turn, encourage them to realise they can, through the purchase of something beautiful, contribute towards the continued existence of something exquisite.

My rug is conceived from an understanding of the symbolism in Tibetan Tantric Buddhism of the tiger as the powerful, desirous, unstable and dangerous mind. The tiger is struggling to retain its power, but here – instead of residing in heat and energy – it swims in cool moonlight, its claws have detached, and its tail lies under the water. Its existence ripples with the surface of the water as it struggles for survival.

My message with this artwork is that I think we ought to be looking out into the wider, wilder world and become less concerned with our own individual mortality and more concerned with the threat to so many beautiful and extraordinary species that inhabit the same planet and contribute so much to its richness, diversity and wonder.'



COURTESY OF THE ARTIST, SPRUETH MAGERS LONDON AND MATTHEW MARKS NY

# REENA SAINI KALLAT

## *Ruled Paper (red, blue, white)*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool and silk,  
wool-covered wire

195x129cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist, Chemould Prescott Road, Mumbai and  
Nature Morte Gallery, New Delhi

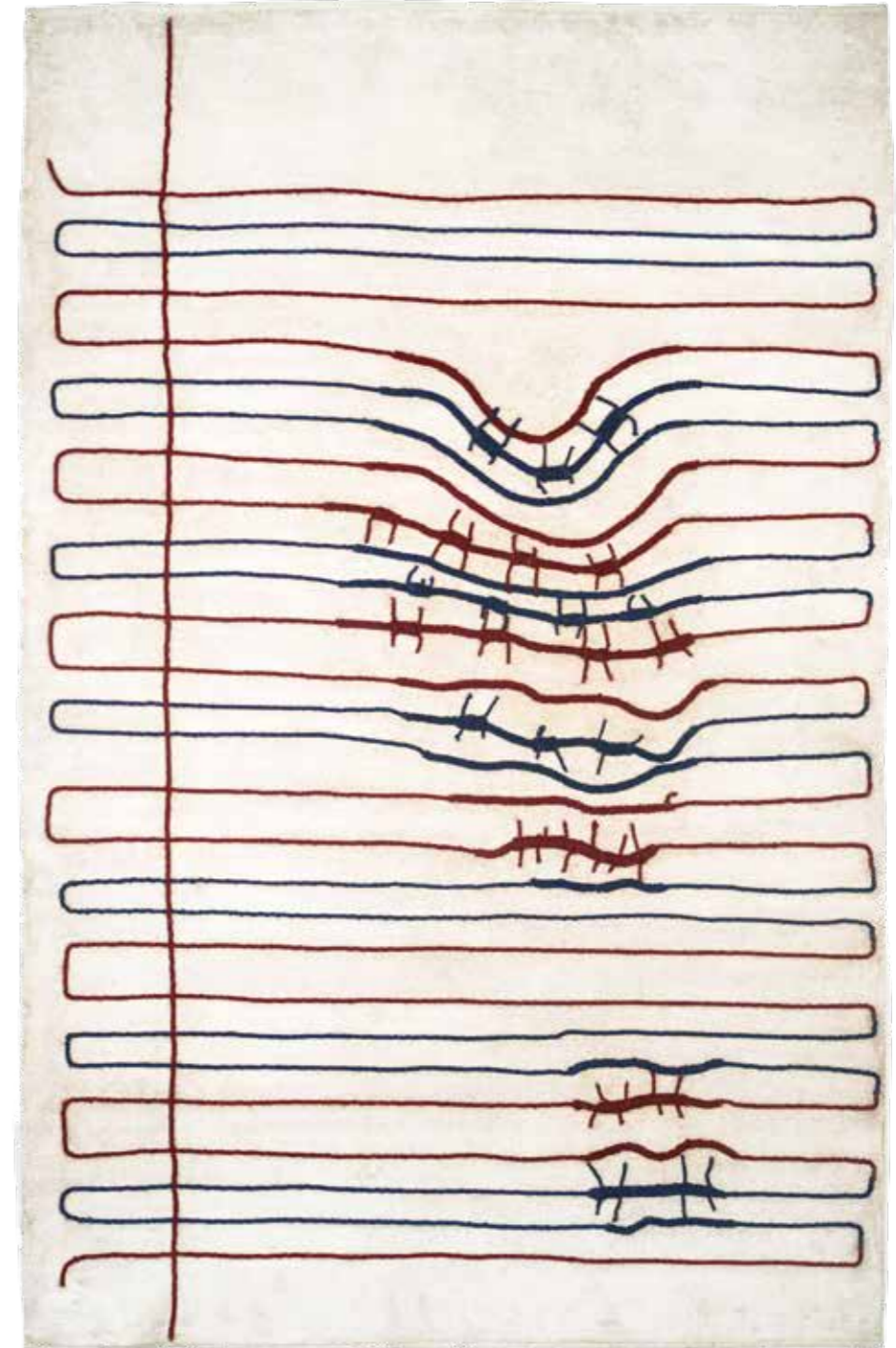
**Each rug is made by hand and subject to slight variations**

This rug has a loosely woven plain silk background with wire wrapped  
in wool for the motif. The wool-wrapped wire is then looped around  
and sewn into the plain silk background.



COURTESY OF THE ARTIST

'I feel we need to think about the kind of world we want to leave behind by recognising our interdependence with other species on the planet; knowing well that the existence of one depends on the other or the disappearance of one kind of species affects the other adversely. *Tomorrow's Tigers* is not only an attempt at raising awareness about this beautiful endangered species that faces the risk of extinction, but provides an opportunity for us to actively engage towards conservation, in restoring the integrity of our planet.'



COURTESY OF THE ARTIST, CHEMOULD PRESCOTT GALLERY AND NATURE MORTE GALLERY

# ANISH KAPOOR RA

## *Untitled*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural silk

199x104cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist

**Each rug is made by hand and subject to slight variations**

This rug is knotted in an exceptionally high knot count to best achieve the subtle, amorphous and shifting nature of the shapes and colours found in the original artwork.



COURTESY OF THE ARTIST. IMAGE © MARK POWER/MAGNUM PHOTOS



COURTESY OF THE ARTIST

# MAYA LIN

## *With the Weight of Each Step*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

220x100cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist and Pace Gallery

**Each rug is made by hand and subject to slight variations**

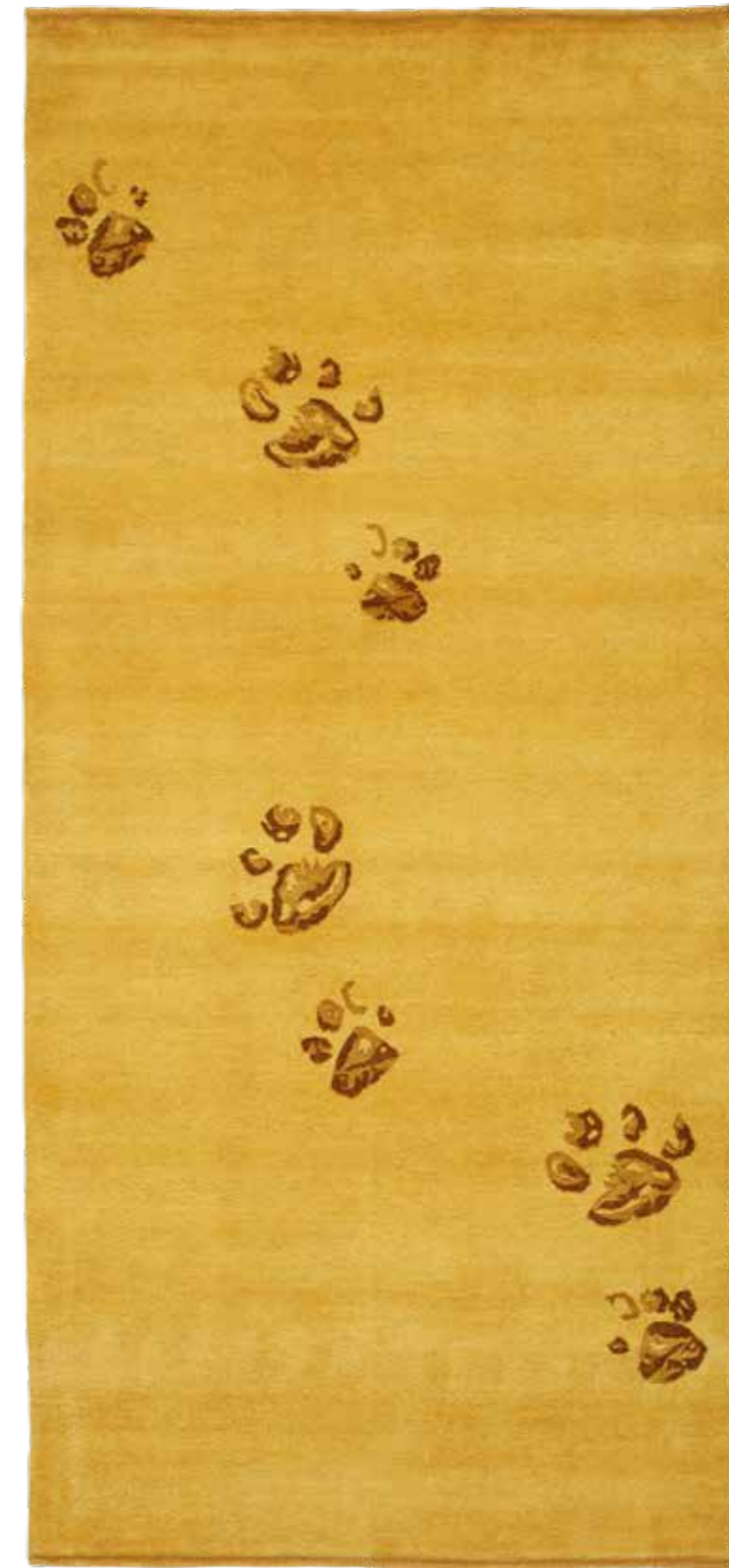
This rug uses a pile that has been sanded and ironed to soften and loosen the tips to give an uneven top to the pile. The paw print areas are cut to different levels to show the differing levels of pressure in a tiger's gait.



COURTESY OF THE ARTIST. © JESSE FROHMAN

'Historical Tibetan rugs evoked the presence and qualities of Tibetan tigers through figural depictions at near one-to-one scale, or simple abstracted patterns inspired by the tiger's dense striped fur. My design for *Tomorrow's Tigers* also embraces the iconicity of the tiger, its colour, and its true scale. The footprints of a tiger are cut from the rug pile, imprinting the trace of the tiger's gait into the rug itself. Seven paw-print impressions spanning the two-metre length evoke both the presence and absence of the tiger in all its power and grace.

My work with What Is Missing? Foundation bears witness to the biodiversity, species and habitats we are losing, but also the steps we've taken to regain what's been lost. The goal is to use loss as a way to raise awareness and to instil a sense of responsibility to try to help. I think WWF and Artwise are doing the same thing with *Tomorrow's Tigers*. By raising awareness about the devastating loss of tigers and highlighting the incremental success of ongoing conservation efforts, from WWF and others, this project is focused on both hope and action. More than anything I hope people walk away with the much-needed feeling that it's within their power to make a change.'



COURTESY OF THE ARTIST AND PACE GALLERY

# HARLAND MILLER

## *If*

2022

Hand-knotted, hand-spun, hand-dyed natural wool

191x136cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist and White Cube

### Each rug is made by hand and subject to slight variations

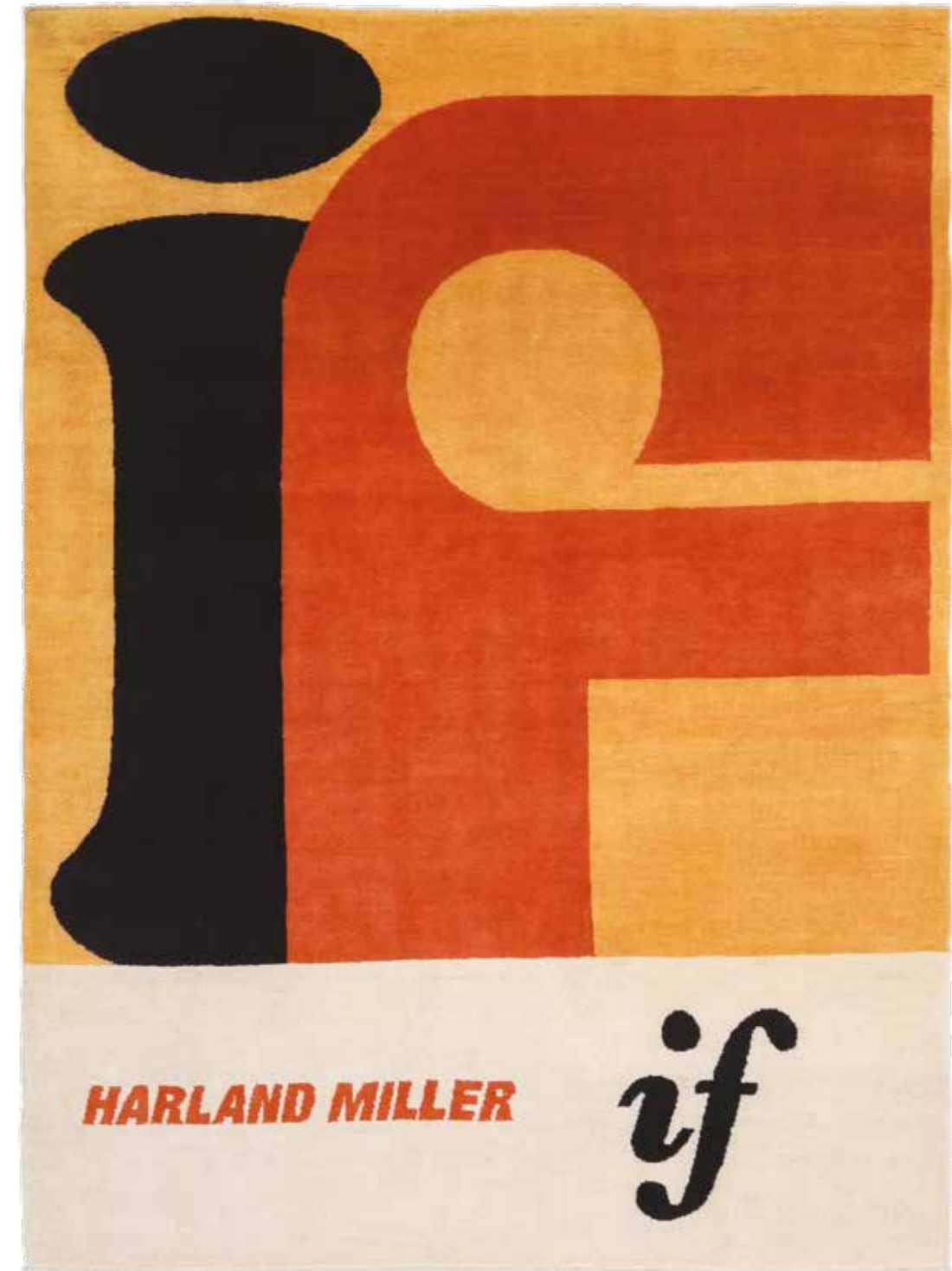
This rug uses a fine knot count and many different shades of wool to create the watercolour aged effect for the field. The lettering is a single tone of black mill-spun wool and the edges are carved to give the graphic look to the lettering.



COURTESY OF THE ARTIST AND WHITE CUBE. © GEORGE DARRELL

'It's actually taken me a long time to get round to writing this short statement. Basically, I can't think of how to convey this – I can't think of any words like, 'raising awareness' or 'drawing attention to the plight of the tigers' or any anodyne stuff like that, that really cuts through to that future headline announcing, 'Tigers Wiped Out in the Wild'. I think most people read the former statements about declining numbers and how this could happen in our lifetime and feel sorry – maybe angry – maybe really angry – I know I do, but it doesn't go anywhere, then they forget or put it out of mind.

For me, this was a way to actually do *something* – I'm not saying its gonna fix the future for tigers – in a sane world these efforts would go much further but – y'know, we're living in a world where people will kill a tiger to make an unproven potion to cure erectile problems or address other such ailments like laziness! Of course, lazyitus is a huge problem, a dark cloud hanging over our civilisation for sure, but for me – if not murdering tigers means there's gonna be a few more blokes who can't get out of bed, or blokes who get out of bed because they can't get a boner – well, that's ok with me, I'm alright with that.'



COURTESY OF THE ARTIST AND WHITE CUBE

# RAQIB SHAW

## *Ode to the Tigers of Bandhavgarh*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool and silk

206x109cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist and White Cube

**Each rug is made by hand and subject to slight variations**

The rug was rendered in the highest knot count possible, and the design is fabricated in silk, while the background is in wool and uses a dye effect to create a gradient of colour from top to bottom.



COURTESY OF THE ARTIST AND DAN FONTANELLI

'This project is one very close to my heart: I'm from India and as a young man one of my favourite places to visit was Bandhavgarh National Park in Madhya Pradesh. This unspoilt natural habitat is home to an incredible array of wildlife, which aside from the tigers, also includes gaurs, sloth bears, leopards, porcupines, wild boars and spotted deer. The continuing threat to biodiversity on planet Earth is of great concern and so this opportunity to help both raise awareness and the much-needed funds to tackle the tiger's tragic decline is one I couldn't ignore.'



COURTESY OF THE ARTIST AND WHITE CUBE

# KIKI SMITH HON RA

## *Pounce*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

105x203cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist and Timothy Taylor Gallery

**Each rug is made by hand and subject to slight variations**

This rug uses a blend of plied yarn to give the effect of the tiger's fur. It has had an antique burn and wash applied to give it a faded and aged look.



COURTESY OF THE ARTIST



COURTESY OF THE ARTIST AND TIMOTHY TAYLOR GALLERY

'Anything that can alleviate the suffering of animals in the world is of benefit. *Tomorrow's Tigers* was an opportunity for me to use an image that I had made of a tiger eating a woman that was inspired by Rousseau paintings. I changed the scale and repainted the image.'

# ROSE WYLIE RA

## *Tiger, Tiger*

2018-2019

Hand-knotted, hand-spun, hand-dyed natural wool

203x102cm

Limited edition of 10 plus two artist's proofs

Courtesy of the artist, David Zwirner, New York and  
CHOI&LAGER, Cologne/Seoul

**Each rug is made by hand and subject to slight variations**

This rug has a very low knot count and a large number of dyed colours cut very low in the pile to show the knots. This was to capture the looseness of the brushwork from the artist's design and also bring out the effect of paint with a large amount of colours.



COURTESY OF THE ARTIST AND DAN FONTANELLI. DAVID ZWIRNER NY/LONDON/HK  
AND CHOI&LAGER COLOGNE/SEOUL

'I love animals but I particularly love cats and to me tigers are an extension of cats, except that you can pick up cats more easily. I like tigers very much and I'm extremely concerned about climate change and how animals are losing their natural habitat, I think it's a major catastrophe.

I want to help the continuation of animals because they are disappearing and they are going to disappear more and more. The idea of a world without tigers is a very depressing business.'



COURTESY OF THE ARTIST. DAVID ZWIRNER NY/LONDON/HK AND CHOI&LAGER COLOGNE/SEOUL



# THE TIGER RUGS OF TIBET

MIMI LIPTON

Tibetan tiger rugs are (still) an enigma. A decade ago [1978] absolutely nothing was known, and today all is conjecture founded on a random collection of facts. For millennia, the borders of Tibet proved inaccessible to outsiders, initially due to the harsh geography of the plateau's situation, and later to the will of its rulers. Trade and military adventures occurred over the centuries, altering faiths and technologies, albeit very slowly, for traditions once established were deeply embedded in the culture of the Tibetan people.

Changes occurred at the pace of glaciers, imperceptibly. In time, a few foreign travellers, diplomats, missionaries and merchants gained access. They returned and wrote about Tibet, its folklores, its people, traditions and its special kind of Buddhism. They brought back secular and religious artefacts, ritual objects, jewellery, clothing, domestic utensils, and carpets. But surprisingly, not a single tiger rug came out of Tibet, not until 1976 when the first one was brought to the United States, and purchased by the Newark Museum.

Clearly Tibetan tiger rugs are very rare. Probably fewer than 200 of the old and authentic pieces have survived. The mystery surrounding the number selected for my original exhibition – *The Tiger Rugs of Tibet*, Hayward Gallery, 1988 – lies in their origin, their use, and the power of their symbol. In Tibetan culture, 108 is an important and auspicious number. There are 108 volumes in the Lamaic scripture (the Bka' 'gyur), 108 beads in a Tibetan rosary, and 108 plaits in a Tibetan woman's hair. (It is fitting, therefore, that only this number of rugs could be obtained despite the most vigorous attempts to increase their numbers.)

## TIGER RUGS ARE DIVIDED IN THREE GROUPS:

First there are the flayed tigers. The tiger and the tiger pelt are important in various aspects of Tibetan

life, as is the tiger as a symbol of rank and prowess. It was probably not until the early 19th century, when tiger pelts imported from India became scarce and extremely expensive, that the flayed woven tiger rug became a reasonable and long-lasting substitute for the rare pelt. It is conjecture, of course, for no hard evidence has yet been found to substantiate the origins of the flayed tiger designs, though it is certain that their Buddhist and Hindu iconography stems from India and Nepal.

Second, there are the representational 'happy tigers' walking in bamboo and often shown in pairs said to be male and female – Yin and Yang. This group has clearly been influenced by China.

The third and largest group of rugs are the abstract tiger designs.

All questions relating to the third group, the abstract, have still to be answered. Was the abstract design a development from the Indian flayed tiger design, or was it independent? Was the design related to their use, or was their use instrumental in the creation of the design? Were they used for contemplative purposes by a tantric sect, as has been suggested? Were they designed and made by members of this sect? Were there other influences? Are we to assume the abstract tiger rugs were created before, simultaneously with, or after the other two types of designs? The abstract rug designs appear to have enjoyed greater artistic freedom – every rug being unique, no one like any other, echoing the fact that every tiger has its own individual markings. It seems that in the making of these rugs, inspiration has best succeeded in freeing itself from prescriptive codes. It is worth noting that, unlike the abstract designs, some flayed tiger and representational tiger rug designs were repeated.

A further function of the 'tiger rug' is to act as a guardian, when for example placed around a pillar. Anyone walking into the Dalai Lama's throne room



Abstract Pelt Without Head, detail, ca.1900-1950



Flayed Tiger Skeleton Effect, ca.1860



Abstract 'S' Shaped Line, ca.1900-1950

today in the Potala in Lhasa will see two abstract tiger pillars at the entrance to the White Palace.

In Tibetan art, most forms are stereotyped. All idols and paintings of deities and objects have fixed forms, their prescribed postures, expressions and colouring strictly followed by the makers under the close supervision of a high Lama or an educated patron.

Antique rugs and carpets are normally worn all over and are frayed at the edges. Unlike them, the abstract tiger rugs are worn and many stained in the centre. These stains have proved impossible to remove, and lend credibility to the stories of ritual performance in the course of meditation by tantric disciples or ascetics who would have spent days on the same spot.

Should the abstract tiger rugs have been used primarily for meditation, it would perhaps explain their sudden emergence. Perhaps, also, their equally sudden demise. Indeed, after the cultural upheaval and change in the social climate of recent Tibetan history, a breakdown in religious rites was also imposed, and the objects previously required for their performance were dispersed. Once the sect from which the abstract tiger rugs came had been scattered or annihilated, they were no longer needed for contemplative purposes; this may be why they suddenly appeared in the west.

In a conversation with Peter Hannes Lehmann, the present Dalai Lama stated: 'Buddhism correctly understood is a philosophy. Pure Buddhism has no God. The true Buddhist thinks and believes abstract. He needs no other aid.'

(Adapted from Mimi Lipton's introduction to the book *The Tiger Rugs of Tibet*, 1988)

#### TOMORROW'S TIGERS EXHIBITIONS

In 1988, I curated the exhibition *The Tiger Rugs of Tibet*, beginning at the Hayward Gallery, then followed by four years of shows through major European museums.

It was a first of its kind, with momentous results and financial donations and copyright contributions, which enabled me to create The Tibet Charitable Trust. This now contributes to a variety of different activities for Tibetan refugees.

New carpet factories and old ones recommenced weaving new and copy tiger rugs, enabling many a workplace in Nepal and India.

I am delighted and very happy that the exhibition of *The Tiger Rugs of Tibet* was an inspiration for Artwise's *Tomorrow's Tigers* exhibition. I wish it great success in achieving the best results for conserving the fast-disappearing tiger.

Mimi Lipton, 2018

## TIBETAN TIGER RUGS



**Black Flayed Tiger**  
19th century  
Wool and cotton  
173x94cm  
On loan from a private  
collection, UK

Illustrated in *The Tiger Rugs of Tibet*,  
Hayward Gallery Exhibition Catalogue,  
1988 (p.63, plate 44)



**Red Flayed Tiger**  
19th century  
Wool and cotton  
165x102cm  
On loan from a private  
collection, UK

Illustrated in *The Tiger Rugs of Tibet*,  
Hayward Gallery Exhibition Catalogue,  
1988 (p.41, plate 22)



**Abstract Flayed Tiger**  
ca.1900-1950  
Wool and cotton  
173x86cm  
On loan from Nelly Frize



**Abstract Twin Stripe Underbelly**  
ca.1900-1950  
Wool and cotton  
150x81cm  
On loan from a private  
collection, UK

Illustrated in *The Tiger Rugs of Tibet*,  
Hayward Gallery Exhibition Catalogue,  
1988 (p.74, plate 55)



**Double Zebra Tiger**  
ca.1900-1950  
Wool and cotton  
160x92cm  
On loan from  
David Sorgato Collection

Illustrated in *The Tiger Rugs of Tibet*,  
Hayward Gallery Exhibition Catalogue,  
1988 (p.47, plate 28)



**Orange Double Tigers**  
ca.1900-1950  
Wool and cotton  
171x83cm  
Private collection, UK

Illustrated in *The Tiger Rugs of  
Tibet*, Hayward Gallery Exhibition  
Catalogue, 1988 (p.27, plate 8)



'The ancient symbol of the tiger has always represented the supreme Tibetan virtues of strength, moral virtue, concentration and spiritual nobility.'

– David Sorgato,  
Gallerist and Specialist Textile Curator

Kiki Smith, detail: *Pounce*, 2018-2019

# ARTIST BIOGRAPHIES

## AI WEIWEI HON RA

b. 1957, Beijing, China

Lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal)

Ai Weiwei leads a diverse and prolific practice that encompasses sculptural installation, filmmaking, photography, ceramics, painting, writing and social media. A conceptual artist who fuses traditional craftsmanship and his Chinese heritage, Ai Weiwei moves freely between a variety of formal languages to reflect on the contemporary geopolitical and sociopolitical condition. Ai Weiwei's work and life regularly interact and inform one another, often extending to his activism and advocacy for international human rights.

Ai Weiwei has exhibited extensively at institutions and biennials worldwide, including at Albertina Modern, Vienna (2022); Serralves Museum of Contemporary Art, Porto (2021); Kunstsammlung Nordrhein-Westfalen, Dusseldorf (2019); Oca – Ibirapuera Park, São Paulo (2018); Public Art Fund, New York (2017); Israel Museum, Jerusalem (2017); Palazzo Strozzi, Florence (2016); Andy Warhol Museum, Pittsburgh (2016); National Gallery of Victoria, Melbourne (2015); Royal Academy of Arts, London (2015); Martin-Gropius-Bau, Berlin (2014); Brooklyn Museum, New York (2014); German Pavilion, 55th Venice Biennale, Venice (2013); Hirshhorn Museum and Sculpture Garden, Washington DC (2012); Taipei Fine Arts Museum, Taipei (2011); Turbine Hall, Tate Modern, London (2010); Haus der Kunst, Munich (2009); Mori Art Museum, Tokyo (2009); documenta 12, Kassel (2007); and Kunsthalle Bern, Bern (2004). The artist's memoir *1000 Years of Joys and Sorrows* was published in 2021.

## FRANCESCO CLEMENTE

b. 1952, Naples, Italy

Lives and works in New York (USA) and Varanasi (India)

Clemente is an Italian-American artist whose work investigates philosophical questions about the nature of consciousness and the self. Initially recognised as a principal figure in the Italian Transavanguardia movement of the 1980s and then for his unique vision for a truly multicultural art, Clemente embraces a nomadic strategy, having lived and worked between India and the USA for more than four decades. A well-known figure in the art scene of 1980s New York, Clemente collaborated on numerous paintings and projects with Andy Warhol and Jean-Michel Basquiat, as well as illuminating poetry by Robert Creeley, Allen Ginsberg, John Wieners and Rene Ricard.

Recent museum exhibitions include: The Albertina Museum, Vienna (2022); The Brant Foundation Art Study Center (2018); NSU Art Museum, Fort

Lauderdale, Florida (2017); Springs Art Center, Beijing, China (2016); Massachusetts Museum of Contemporary Art, USA (2015); the Rubin Museum of Art, New York, USA (2014-15); Palazzo Sant'Elia, Palermo, Italy (2013); Uffizi Gallery, Florence, Italy (2011); Schirn Kunsthalle, Frankfurt, Germany (2011); Museo MADRE, Naples, Italy (2009); Museo MAXXI, Rome, Italy (2006); the Rose Art Museum, Massachusetts, USA (2004); and the Irish Museum of Modern Art, Dublin, Ireland (2004).

## PETER DOIG

b. 1959, Edinburgh, Scotland

Lives and works in London (UK) and Trinidad

Peter Doig was born in Edinburgh in 1959 and raised in Trinidad and Canada before settling in London in 1979 to study painting. Few artists of his generation have done as much to explore the evocative possibilities of painting. Doig has also spent many years teaching, most recently at Kunstakademie Düsseldorf, where he held a professorship from 2004 until 2017.

Over a career spanning more than three decades, Doig has been the subject of a number of major exhibitions worldwide, including a mid-career survey organised by Tate Britain in 2008. In 2013 the Scottish National Gallery, Edinburgh, organised *No Foreign Lands*, a critically lauded exhibition focused on recurrent motifs in Doig's paintings; the exhibition later travelled to Musée des Beaux-Arts de Montreal. In 2014, an exhibition devoted to the artist's paintings and prints opened at Fondation Beyeler in Basel, Switzerland and travelled to Louisiana Museum in Humlebæk, Denmark. Doig served as a Trustee of the Tate from 1995 to 2000, and in 2008 was awarded the Wolfgang Hahn Prize of the Society for Modern Art, Museum Ludwig, Cologne.

## BERNARD FRIZE

b. 1949, Saint Mandé, France

Lives and works in Paris (France) and Berlin (Germany)

Bernard Frize is a process-oriented abstract painter whose work is often made according to systems, rules and chance. Since the early 70s, he has painted according to a predetermined structure, allowing for each work to emerge through the implementation of a set of rules.

His work has been shown extensively internationally and has been the subject of numerous museum exhibitions most recently at the Centre Georges Pompidou, Paris, France (2019). His work is in major private and public collections including: Tate Modern, London, UK; (MUMOK) Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria; Stedelijk Museum, Amsterdam, The Netherlands; BAK Basis voor

Actuele Kunst, Utrecht, The Netherlands; Centre Georges Pompidou, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Kunstmuseum Basel, Switzerland; Albright-Knox Art Gallery, Buffalo, NY, USA and Museum für Moderne Kunst, Frankfurt, Germany.

Galerie Perrotin: [www.perrotin.com](http://www.perrotin.com)

## GARY HUME RA

b. 1962, UK

Lives and works between London (UK) and New York (USA)

Gary Hume is one of the leading British painters and sculptors of his generation. His oeuvre, often executed with high-gloss industrial paint on surfaces that include aluminium panels, infuses high modernist abstract formalism with an emphatic, sign-like quality. His works are meditations on the sublime of the everyday, the fleetingness of memory and the fragility of life.

Selected solo exhibitions include Museum Dhondt-Dhaenens (2020); Aspen Art Museum (2016); Tate Britain, London (2013); Modern Art Oxford (2008); Kestnergesellschaft, Hanover (2004); Kunsthaus Bregenz (2004); Irish Museum of Modern Art, Dublin (2003); ICA, London (1999); Fundação La Caixa, Barcelona (2000); and The National Galleries of Scotland, Edinburgh (1999).

He represented Britain at the Venice Biennale in 1999 and the Bienal de São Paulo in 1996, the same year he was nominated for the Turner Prize.

Sprueth Magers: [www.spruethmagers.com](http://www.spruethmagers.com)

Matthew Marks Gallery: [www.matthewmarks.com](http://www.matthewmarks.com)

## REENA SAINI KALLAT

b. 1973, Delhi, India

Lives and works in Mumbai (India)

Kallat creates work spanning multiple practices and mediums but all imbued with conceptual underpinnings and an interest in the role of memory. She has widely exhibited at institutions across the world such as Norrtalje Konsthall, Sweden (2021); The National Museum of Asian Arts – Guimet, Paris, France (2020); Museum of Modern Art (MOMA), New York, USA (2018, 2016); Tate Modern, London, UK (2018); Art Gallery of New South Wales, Sydney, Australia (2018); Kunstmuseum Wolfsburg, Germany (2018); Manchester Museum, UK (2017); and Vancouver Art Gallery, Canada (2017). Her works are held in public and private collections including the National Gallery of Canada, Ottawa; Art Gallery of New South Wales, Sydney; National Taiwan Museum of Fine Arts, Taichung; Vancouver Art Gallery, Canada; Initial Access (Frank Cohen Collection), UK; Fondazione Golinelli, Italy; Norrtalje Konsthall, Sweden; Dr Bhau Daji Lad Museum, Mumbai, India; National Gallery of Modern Art, New Delhi, India; Devi Art Foundation, New Delhi, India; and the Saatchi Gallery, London, UK. Her current solo exhibition at Compton Verney, Warwickshire, UK, will be on view until January 2023.

Chemould Prescott Road: [www.gallerychemould.com](http://www.gallerychemould.com)

Nature Morte Gallery [www.naturemorte.com](http://www.naturemorte.com)

## SIR ANISH KAPOOR RA

b. 1954, Mumbai, India

Lives and works in London (UK)

Kapoor is one of the most influential artists of his generation. Perhaps most famous for public sculptures that are both adventurous in form and feats of engineering, he represented the UK at the Venice Biennale in 1990 and is the recipient of numerous awards, including the Turner Prize in 1991. In 2022, Kapoor launched his Foundation at Palazzo Manfrin in Venice, Italy. He has been the subject of numerous solo museum exhibitions including: Gallerie dell'Accademia, Venice, Italy (2022); Museum of Modern Art, Oxford (2021/22); Houghton Hall, Norfolk (2020); Serralves Museum, Porto, Portugal (2018); 'Descension' at Public Art Fund, Brooklyn Bridge Park Pier 1, New York, USA (2017); Parque de la Memoria, Buenos Aires, Argentina (2017); MAST Foundation, Bologna, Italy (2017); Museo Universitario Arte Contemporáneo, Mexico City, Mexico (2016); Couvent de la Tourette, Eveux, France (2015); Palace of Versailles, France (2015); Jewish Museum and Tolerance Centre, Moscow, Russia (2015); and the Royal Academy of Art, London (2009). Kapoor was awarded a CBE in 2003 and a knighthood in 2013 for services to the visual arts. Large-scale public projects include Cloud Gate (2004) in Millennium Park, Chicago, USA and ArcelorMittal Orbit (2012) in the Queen Elizabeth Olympic Park, London, UK.

Lisson Gallery: [www.lissongallery.com](http://www.lissongallery.com)

## MAYA LIN

b. 1959, Ohio, USA

Lives and works in New York and Colorado (USA)

Lin's work encompasses large-scale environmental installations, intimate studio artworks, architectural works, and memorials. Her artwork interprets the natural world through a 21st century lens, utilising technological methods to study and visualise the natural environment. A committed environmentalist, Lin is also at work on *What is Missing?* – a project that raises awareness and poses solutions to both biodiversity loss and climate change. Lin has been the subject of numerous solo exhibitions at museums and galleries worldwide including: National Portrait Gallery, Washington DC (2022/23); the Grand Rapids Art Museum, Michigan, USA (2019); Hudson River Museum, New York, USA (2018); and the Orlando Museum of Art, USA (2015). She has works in the permanent collections of numerous public museums, including the Smithsonian American Art Museum and the National Gallery of Art, Washington DC, USA; the Metropolitan Museum of Art, the Museum of Modern Art, New Museum and Storm King Art Centre, New York, USA; Nelson-Atkins Museum of Art, Kansas City, USA; and the National Gallery of Canada, Ottawa. Lin has recently been commissioned to create a sculpture for the Water Garden at the Obama Presidential Centre in Chicago (2022).

Pace Gallery: [www.pacegallery.com](http://www.pacegallery.com)

## HARLAND MILLER

b. 1964, Yorkshire, UK

Lives and works in London (UK)

Harland Miller is both a writer and an artist, practising both roles over a peripatetic career in Europe and America.

After living and exhibiting in New York, Berlin and New Orleans during the 1980s and 90s, Miller achieved critical acclaim with his debut novel, *Slow down Arthur, Stick to Thirty* (2000) – the story of a kid who travels around northern England with a David Bowie impersonator. In the same year he published a novella, *First I was Afraid, I was Petrified*, based on the true story of a female relative with obsessive compulsive disorder. In 2001, Miller produced a series of paintings based on the dust jackets of Penguin books. By combining the motif inherent in the Penguin book, Miller found a way to marry aspects of Pop Art, abstraction and figurative painting with his writer's love of text.

His solo exhibitions include: York Art Gallery, UK (2020); Palacio Quintanar, Segovia, Spain (2015); Palacio Quintanar, Segovia, Spain (2015); BALTIC Centre for Contemporary Art, Gateshead, UK (2009). Group exhibitions include Somerset House, London, UK (2016) and Sculpture in the Close, Jesus College, Cambridge, UK (2013).

White Cube: [www.whitecube.com](http://www.whitecube.com)

## RAQIB SHAW

b. 1974, Calcutta, India

Lives and works in London (UK)

Shaw left India in 1998 for London and undertook a BA and MA at Central Saint Martins School of Art. Shaw's vision is transgressive and explored through highly personal imagery that is both opulent and fantastical. Combining iconography from both East and West, Shaw draws on a wide range of sources including art history, mythology, poetry, theatre, religion, science and natural history. Highly detailed, his paintings are executed with enamel paint meticulously applied with porcupine quills on smooth birchwood panels. Shaw has exhibited internationally including: Galleria Internazionale d'Arte Moderna, Ca' Pesaro, Venice, Italy (2022); Scottish National Gallery of Modern Art, Edinburgh, Scotland (2018); Whitworth Art Gallery, Manchester, UK (2017); Manchester Art Gallery, UK (2013); Kunsthalle Wien, Vienna, Austria (2009); Metropolitan Museum, New York, USA (2008); Tate Britain, London, UK (2006); MoMA, New York, USA (2006); ICA, London, UK (2006); Museum of Contemporary Art, Miami, USA (2006).

White Cube: [www.whitecube.com](http://www.whitecube.com)

Pace Gallery: [www.pacegallery.com](http://www.pacegallery.com)

Galerie Thaddaeus Ropac: [www.ropac.net](http://www.ropac.net)

## KIKI SMITH HON RA

b. 1954, Germany

Lives and works in New York (USA)

Smith is a German-born American artist whose practice addresses the physical, philosophical, social and spiritual aspects of human nature. Through everyday materials such as glass, ceramic, textiles and paper, Smith's work examines the dichotomy between the psychological and physiological power of the body.

Smith has been the subject of numerous solo exhibitions worldwide, including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. In January 2018, Haus der Kunst, Munich presented the first iteration of the touring exhibition

Procession, a retrospective of Smith's work from the past three decades. Smith is a member of the American Academy of Arts and Letters and in 2017 she was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London and the 2016 Lifetime Achievement Award from the International Sculpture Center, Kansas, among others. Smith is an adjunct professor at NYU and Columbia University.

Smith's work is in numerous prominent museum collections, including the Museum of Modern Art, New York, USA; the Walker Art Center, Minneapolis, USA; Whitney Museum of American Art, New York, USA; Solomon R. Guggenheim Museum, New York, USA; The Metropolitan Museum of Art, New York, USA; the Museum of Contemporary Art, Los Angeles, USA; Museo Querini Stampalia, Venice, Italy; Irish Museum of Modern Art, Dublin, Ireland; Victoria and Albert Museum, London, UK; Tate Modern, London, UK; Israel Museum, Jerusalem, Israel; and the National Museum of Art, Osaka, Japan. In December this year, Smith's floor to ceiling mosaic will be revealed at the opening of the Long Island Rail Road terminal in New York.

Timothy Taylor: [www.timothytaylor.com](http://www.timothytaylor.com)

Pace Gallery: [www.pacegallery.com](http://www.pacegallery.com)

## ROSE WYLIE RA

b. 1934, UK

Lives and works in Kent (UK)

Rose Wylie studied at the Dover School of Art from 1952-1956 and later graduated from the Royal College of Art with an MA as a mature student in 1981. She lives and works in her Kent cottage, producing extremely large paintings on unstretched, unprimed canvas, in her signature loose, spontaneous style. Her work is instantly recognisable, colourful and at first glance could possibly be conceived as childish but on closer inspection there are highly sophisticated witty observations from her reading of mass media, her personal experiences, memories, thoughts and feelings.

Wylie has been the subject of numerous solo museum exhibitions, including: The Serpentine Sackler Gallery, London, UK (2017); Turner Contemporary, Margate, UK (2016); Space K, Seoul, South Korea (2016); Städtische Galerie Wolfsburg, Germany (2014); Haugar Vestfold Kunstmuseum, Tønsberg, Norway (2013); Tate Britain, London, UK (2013); Jerwood Gallery, Hastings, UK (2012); and the Rosenwald-Wolf Gallery, the University of the Arts, Philadelphia, USA (2012). Wylie's work can be found in prominent collections throughout the United States, Europe and Asia, including the Hammer Museum, Los Angeles, USA; National Museum of Women in the Arts, Washington DC, USA; Space K, Seoul, South Korea; Städtische Galerie Wolfsburg, Germany; Walker Art Gallery, Liverpool, UK; and Tate, London, UK. In 2014, she won the John Moores Painting Prize. She was elected a Royal Academician in 2015.

David Zwirner: [www.davidzwirner.com](http://www.davidzwirner.com)

CHOI&LAGER: [www.choiandlager.com](http://www.choiandlager.com)

# THE TOMORROW'S TIGERS TEAM

WWF, Artwise and Christopher Farr would like to extend a special thank you to all our participating artists and their studios and galleries for their patience and shared ambitions for the success of the project.

## **Ai Weiwei**

### **Francesco Clemente**

LGDR

### **Peter Doig**

### **Bernard Frize**

Galerie Perrotin

### **Gary Hume**

Sprueth Magers, Matthew Marks

### **Reena Saini Kallat**

Nature Morte, Chemould Prescott Road Gallery

### **Anish Kapoor**

### **Maya Lin**

Pace Gallery

### **Harland Miller**

White Cube

### **Raqib Shaw**

White Cube, Pace Gallery, Galerie Thaddaeus Ropac

### **Kiki Smith**

Timothy Taylor, Pace Gallery

### **Rose Wylie**

David Zwirner, CHOI&LAGER

**The lenders of the antique woven tiger rugs who have so generously lent 'off their walls and floors'**

Nelly Frize

Mimi Lipton

David Sorgato

And private collectors who wish to remain anonymous

And a huge thank you to all the following individuals and teams who have thrown their weight behind this enormously important project to help save the tiger in its natural environment and not let it become yet another statistic, only to be found in zoos or natural history museums.

## **WWF**

Siobhan Bailey-Turner, Interim Head of Artists and Influencers

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 ARTWISE

 Christopher Farr

# Hali



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