Founded in 1999 by filmmaker Jeremy Gilley, the non-profit organisation Peace One Day drove the initiative that led to the unanimous adoption by the United Nations member states of an annual day of global ceasefire and non-violence on 21 September – Peace Day.

Not only has Peace Day been proved to be a catalyst for broad-ranging civil society action by individuals and groups in every country of the world, but also for life-saving activities: notably, in 2007, Jeremy Gilley, his film crew and Peace One Day Ambassador Jude Law travelled to Afghanistan to help develop and document preparations for life-saving activities across the country for Peace Day. As a result of this work, since 2007, Peace Day agreements by all parties to conflict in the region have resulted in the immunisation against polio of 4.5 million children in areas hitherto unreachable or hard to reach due to conflict.

The United Nations Department for Safety and Security, which monitors security related incidents, recorded a 70% reduction in violent incidents on Peace Day 2008 in Afghanistan. Since then, Peace One Day has launched a series of Peace Day coalitions and runs a number of campaigns to further awareness and engagement on Peace Day.

With the day well-established, Peace One Day’s objective is to institutionalise Peace Day around the world, making it self-sustaining. A report supported by McKinsey & Company estimated that 470 million people were aware of Peace Day 2013, with approximately 1-2% of those displaying behavioural change. In 2014, McKinsey research shows that 1.5 billion people were exposed to the Peace Day message with over 600 million aware and 12 million changing their behaviour.

Thanks to support from the Howard G. Buffett Foundation, over the next three years Peace One Day is focusing significant resources on the DRC and Great Lakes region of Africa.

M16: PEACE ONE DAY
Curated by Jake Chapman in Support of Peace One Day

This project, once again curated by leading contemporary artist Jake Chapman, asked artists to use decommissioned M16 assault rifles to produce artwork, thereby continuing the story of taking objects of war and using them in support of peace.

All firearms sold on behalf of Peace One Day are registered as being deactivated with the Birmingham Gun Barrel Proof House. Perspective buyers from outside the UK are strongly recommended to satisfy themselves that these lots can be exported into their country of residence, before bidding.
What role can the artistic community play in achieving social change?

I think historically the idea of making art has had a social function to it, and that has, at least since the onslaught of modernity, been critical. Artists who make art are often people who exist on the margins and peripheries of society because they have things to say about society which are challenging. The problem is that the mechanisms of resistance are such that it is very difficult for artists to have any kind of power over social change directly, but I think the point is that making art is possible for at least an interruption into how things are. Most of the artists that we have engaged in this project will agree that their work is socially orientated - that is to say it is attempting to challenge or change social circumstances for the better.

Why did you decide to curate M16 for Peace One Day?

The thing I like about Peace One Day it has a pragmatism to it that is not bound up by a moral or ethical idealism which is impossible to achieve. I think the thing that is so good about Peace One Day is that it sets itself achievable goals, that's the thing I really like about it. Although it is obviously generated from the West it's not arrogant about its claims and it's not chauvinistic about its assumption that it's exporting a kind of rationalized version of civilization to countries that it sees as being lower than itself. It is very sensitive and has a very refined notion of what needs to be done.

Why the title M16?

In 2013 we curated a project along similar lines where we got decommissioned AK-47 rifles and got a list of artists to convert them into works of art. In a sense the AK-47 is emblematic of a kind of more illegitimate side of violence, the kind of fundamentalist or terroristic side because it is associated with more revolutionary or radicalized armies – non nation-state armies. The idea of using the M16 is that we wanted to show that violence is often funded by states and countries which are somehow seen as legitimate. The M16 is the predominant American weapon, and we wanted to make some kind of gesture towards the idea that the M16 perhaps represents the exportation of democracy from the West via the superpower of America and its associate allies and Britain - so that we somehow equalise the implication that it is not only the illegitimacy of the AK-47, but also the legitimacy of the M16 that causes violence.

What do you hope M16 will achieve?

Practically it will give money to Peace One Day Projects to support them financially. But also the idea of getting well known artists involved is for the outreach, reaching different situations, and distributing the message of Peace One Day in different media and different formats so that people are aware of what it is doing. That is the best, most important thing - advertising the cause.

How have the artists responded when you approached them about the project?

I think most of the artists I have approached probably receive quite a few requests for their collaboration, but what's particular about this project is the artists really had a sense of the tangibility of the project and the tangibility of Peace One Day. In a way people would say that it is a non-political project, but in a sense its politics are much more to do with the infrastructure of changing people's opinion about violence rather than party politics of nation-state politics, and the artists responded on that level. I think, as I said before, that is it a very tangible project, and I think the artists could see this very clearly.
Ryan Gander emerged at the forefront of the international art scene soon after 2000. He recently participated in the Venice Biennal (2011) and in Documenta 13 in Kassel (2012). His work, according to the principle of associative thinking, involves a questioning of language and knowledge, a reinvention of the modes of appearance and creation of the artwork. His work can be reminiscent of a puzzle, a network with multiple connections, the fragments of an embedded story, a huge set of hidden clues to be deciphered, encouraging viewers to make their own connections and invent their own stories in order to solve the charade with its many solutions, staged by the artist.

Ryan Gander would like to give special thanks to London Bronze Casting for the artwork, More than the weight of its shadow, 2014.

For more information visit: www.londonbronzecasting.com

Ryan Gander
(B. 1976)

More Than The Weight Of Its Shadow
2014

melted decommissioned Colt M16 Assault Rifle

1.7 by 38.5 by 24 cm.
11/16 by 15 3/16 by 9 7/16 in.

This work was executed in 2014.

£3,000 - 5,000

PROVENANCE
Donated by the artist
YINKA SHONIBARE

Yinka Shonibare MBE was born in 1962 in London and moved to Lagos, Nigeria at the age of three. He returned to London to study Fine Art first at Central Saint Martins College and then at Goldsmiths College, where he received his MFA.

Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film. Having described himself as a ‘post-colonial’ hybrid, Shonibare questions the meaning of cultural and national definitions. His trademark ‘African’ batik fabric was inspired by Indonesian design, mass-produced by the Dutch and eventually sold to the colonies in West Africa, later the material became a new sign of African identity and independence.

Shonibare was a Turner prize nominee in 2004, and was also awarded the decoration of Member of the Most Excellent Order of the British Empire. Shonibare was notably commissioned by Okwui Enwezor at dOCUMENTA 10 in 2002 to create his most recognized work Gallantry and Criminal Conversation that launched him on to an international stage. He has exhibited at the Venice Biennial and internationally at leading museums. He was elected as a Royal Academician by the Royal Academy, London, England in 2013.

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Bad Gold

2014

signed and dated 2014

gold paint and batik fabric on decommissioned Colt M16 Assault Rifle

26 by 98 by 7 cm.
10 1/4 by 38 9/16 by 2 3/4 in.

This work was executed in 2014.

£5,000 - 7,000

PROVENANCE
Donated by the artist

AR
PETER DOIG

Born in Edinburgh in 1959, Peter Doig now lives and works in Trinidad. He was nominated for the Turner Prize in 1994. The same year he received the Prix Elliott von Karajan. In 2008 he was awarded the Wolfgang Hahn Prize of the Society for Modern Art, Museum Ludwig, Cologne. Doig has recently had major solo exhibitions at the National Galleries of Scotland, Edinburgh (2013); Musée des Beaux-Arts de Montreal (2013); Gallery Met at the Metropolitan Opera, New York (2013); Tate Britain, London, touring to Musée d’Art moderne de la Ville de Paris and Schirn Kunsthalle Frankfurt (all 2008) and Museum der Bildenden Künste, Leipzig (2006).

Lion in the Sand M-16

2014

signed, dated 2014 and inscribed M16 and K
oil on decommissioned Colt M16 Assault Rifle

26 by 98 by 7 cm.
10 1/4 by 38 9/16 by 2 3/4 in.

This work was executed in 2014.

£5,000 - 7,000

PROVENANCE
Donated by the artist

AR
In 1998 she moved to East London to read English Literature at London University. As an undergraduate she became acquainted with many prominent artists working in the area and, encouraged by their example, she took up taxidermy and began making sculptural work in 2004.

Having studied with Scottish taxidermist George Jamieson, Morgan began to play with and dismantle taxidermy traditions, creating sculptures that have increasingly side-stepped symbolism in order to consider the animal formally, and bringing her work to the attention of many notable collectors and curators both in Britain and abroad.

She has recently been shortlisted for Women to Watch 2015, by the Washington Museum of Women in the Arts.

Polly Morgan continues to live and work in London.

Polly Morgan
(B. 1980)

Mixed Message
2014

taxidermy snake and gun metal
8 by 28 by 9 cm.
3 1/8 by 11 by 3 9/16 in.

This work was executed in 2014.

£1,500 - 2,000

PROVENANCE
Donated by the artist

AR
Sam Taylor-Johnson makes photographs and films that examine, through highly charged scenarios, our shared social and psychological conditions. Taylor-Johnson’s work examines the split between being and appearance, often placing her human subjects – either singly or in groups – in situations where the line between interior and external sense of self is in conflict. Taylor-Johnson has also explored notions of weight and gravity in elegiac, poised photographs and films. Taylor-Johnson’s first feature-length film, *Nowhere Boy* (2009), a look at the teenage years of John Lennon, premiered at the London Film Festival in October 2009.

Marc Quinn’s wide-ranging oeuvre displays a preoccupation with the mutability of the body and the dualisms that define human life: spiritual and physical, surface and depth. Using an uncompromising array of materials, from ice and blood to glass, marble and lead, Quinn develops these paradoxes into experimental, conceptual works.

**MARC QUINN**

(M. 1964)

*The Eye of History (Peace One Day)*

2014

signed, dated Sept 2014 and inscribed Peace One Day
mixed media and paper collage on pigment print

152 by 152 cm.
59 13/16 by 59 13/16 in.

£20,000 - 30,000

**PROVENANCE**
Donated by the artist

_ AR W_
Jeremy Deller is an English conceptual artist. His eclectic work engages on a broad level with popular and traditional culture; his forays into folk art are deliberately low-brow, anti-urban and characterised by an entertaining lightness of touch. Deller’s multidisciplinary practice frequently uses music and his collaborations, including the 1996 work *Acid Brass*, explore the relationship between the old and the new and the interaction between the cultures represented by these distinct musical forms. Deller’s later Folk Archive project, begun in 1999 with Alan Kane (b. 1961), continued the artist’s ‘celebration of subjectivity’, and underlined the authenticity of the archived objects and documents. An Introduction to the Folk Archive was included at the exhibition *Intelligence: New British Art* at the Tate Britain in 2000.

**JEREMY DELLER & STUART HUGHES**

*Untitled*

2014

acrylic on decommissioned Colt M16 Assault Rifle

26 by 98 by 7 cm.
9 13/16 by 38 9/16 by 2 3/4 in.

This work was executed in 2014.

£2,000 - 3,000

**PROVENANCE**

Donated by the artist

—

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

After living and exhibiting in New York, Berlin and New Orleans during the 80s 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 2001 Miller produced a series of paintings based on the dust jackets of Penguin books. By combining the motif inherent in the Penguin books, Miller found a way to marry aspects of Pop Art, abstraction and figurative painting at once, with his writer’s love of text. The ensuing images are humorous, sardonic and nostalgic at the same time, while the painting style hints at the dog-eared, scuffed covers of the Penguin classics themselves. Miller continues to create work in this vein, expanding the book covers to include his own phrases, some hilarious and absurd, others with a lush melancholy. Miller was the Writer in Residence at the ICA for 2002 and over the course of his residence he programmed a number of events drawing from his experience in literature and fine art, which included a season devoted to the ongoing influence and legacy of Edgar Allen Poe.

Harland Miller was born in Yorkshire in 1964 and lives in London.

**HARLAND MILLER**

(B. 1964)

**RELAX**

2014

signed, titled and dated 2014 to the gun
mannequin, metal, found clothing and boots and engraved decommissioned
Colt M16 Assault Rifle

Height: 190 cm.
74 13/16 in.

This work was executed in 2014.

£15,000 - 20,000

**PROVENANCE**

Donated by the artist
MAT COLLISHAW


MAT COLLISHAW

(B. 1966)

Out of action

2014

gun metal, with artist’s stand

Sculpture: 2 by 21 by 2 cm.
13/16 by 8 1/4 by 13/16 in.

Artist’s stand: 9 by 20 by 7 cm.
3 9/16 by 7 7/8 by 2 3/4 in.

This work was executed in 2014.

£1,500 - 2,000

PROVENANCE

Donated by the artist

© Axel Hoedt
Jonathan MeeSe


JONATHAN MEESE

(S. 1970)


2014

signed and dated 2014
acrylic, acrylic modelling paste and mixed media on decommissioned Colt M16 Assault Rifle

26 by 98 by 15 cm.
10 7/16 by 39 by 5 7/8 in.

This work was executed in 2014.

£12,000 - 18,000

PROVENANCE
Donated by the artist

—

AR
Douglas Gordon's practice encompasses video and film, installation, sculpture, photography, and text. Through his work, Gordon investigates human conditions like memory and the passage of time, as well as universal dualities such as life and death, good and evil, right and wrong.

Gordon's oeuvre has been exhibited globally and his film works have been presented at many competitions, including the Festival de Cannes, the Toronto International Film Festival, and the International Venice Film Festival. Gordon received the 1996 Turner Prize, the Premio 2000 prize for best young artist at the 1997 Venice Biennale, and the 1998 Hugo Boss Prize. In 2008 he was awarded the Roswitha Haftmann Prize by the Kunsthalle Zürich and the Kabale-Kolbeitz Prize from the Akademie der Künste, Berlin. Gordon was the International Juror at the 65th International Venice Film Festival, and in 2012 he was the Jury president of CinemaXXI at the 7th International Rome Film Festival.

Born in Scotland, Gordon lives and works in Berlin and Glasgow and teaches film at the Städelschule in Frankfurt am Main. He is represented internationally by Gagosian Gallery, as well as Galerie Yvon Lambert in Paris, Galerie Eva Presenhuber in Zürich, and Dvir Gallery in Tel Aviv.
British menswear designer Kim Jones has worked with a host of high profile fashion brands, including Dunhill, Louis Vuitton, Mulberry, Alexander McQueen, Hugo Boss, Iceberg, Topman, Uniqlo and Umbro. In 2011, following a three year tenure as creative director of British luxury goods brand Alfred Dunhill, Jones was appointed as style director of Louis Vuitton’s ready-to-wear menswear collections, taking charge of one of the fastest growing sections of the global fashion powerhouse. The celebrated designer has been awarded numerous awards throughout his career including ‘Menswear Designer of the Year’ by the British Fashion Council four times and two successive ‘Topshop New Generation’ awards.

Kim Jones
(B. 1979)

Embroidered Gun
2014

Fabric, metallic ribbon and metallic string on decommissioned Colt M16 Assault Rifle

26 by 98 by 7 cm.
9 13/16 by 38 9/16 by 2 3/4 in.

This work was executed in 2014.

£1,000 - 1,500

Provenance
Donated by the artist
Born in Britain, Kate Moss was discovered at the age of 14 by the owner of Storm models at JFK International airport. Her big break came through a 1993 ad campaign for Calvin Klein. During her career, she has appeared on the cover of more than 300 magazines. On 1 May 2007, a collection of clothes designed by Moss exclusively for the Topshop chain were launched across the UK in the chain’s 225 stores. In December 2013 she received a Special Recognition award at the British Fashion Awards to acknowledge her contribution to the fashion industry during her 25-year career.

**KATE MOSS**

(B. 1974)

*Untitled (Love)*

2014

signed and inscribed _Love Kate Moss_

gold pen on decommissioned Colt M16 Assault Rifle

23 by 98 by 7 cm.
5 5/16 by 38 9/16 by 2 3/4 in.

This work was executed in 2014.

£1,000 - 1,500

**PROVENANCE**

Donated by the artist

—

AR
JAKE & DINOS CHAPMAN

Jake & Dinos Chapman make iconoclastic sculpture, prints and installations that examine, with searing wit and energy, contemporary politics, religion and morality.

Working together since their graduation from the Royal College of Art in 1990, the Chapmans first received critical acclaim in 1991 for a diorama sculpture entitled Disasters of War created out of remodelled plastic figurines enacting scenes from Goya’s ‘Disasters of War’ etchings. Arguably their most ambitious work was Hell (1999), an immense tabletop tableau, populated with over 30,000 remodelled, 2-inch-high figures, many in Nazi uniform and performing egregious acts of cruelty. The work combined historical, religious and mythic narratives to present an apocalyptic snapshot of the twentieth-century. Their later work, The Chapman Family Collection (2002), is comprised of a group of sculptures that bring to mind the loot from a Victorian explorer’s trophy bag, yet also portrays characters from McDonald’s. The conflation of the exotic fetish and the cheap fast-food giveaway, imperialism and globalization, created a powerful sense of dislocation.

Jake Chapman was born in 1966 in Cheltenham, Dinos Chapman in 1962 in London. They live and work in London.

Jake & Dinos Chapman
(B. 1962 & 1966)

**M16**

2014

Fibreglass, bayonet and decommissioned Colt M16 Assault Rifle, on plinth

Sculpture: 129 by 28 by 26 cm.
50 13/16 by 11 by 10 1/4 in.

Plinth: 100 by 50 by 50 cm.
39 3/8 by 19 11/16 by 19 11/16 in.

This work was executed in 2014.

£25,000 - 35,000

PROVENANCE

Donated by the artist

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COLT
M16AI
CAL. 5.56 MM.
9469481