
Annual Review 2021

DACS[®]

DACS Annual Review 2021

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Dog Daze (A to A), 1971, Acrylic on canvas, Diptych.
Frank Bowling.
Overall: 273.6 x 492 cm, 107 3/4 x 193 3/4 in
Part 1: 273.6 x 305 cm, 107 3/4 x 120 1/8 in
Part 2: 273.6 x 187 cm, 107 3/4 x 193 3/4 in
© Frank Bowling. All Rights Reserved DACS/Artimage 2022.
Courtesy the artist. Photographed by Charlie Littlewood.

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Chief Executive

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“By supporting artists we are able to enhance our world-leading cultural heritage, tourism and creative industries.”

Sir Frank Bowling, artist

Our year in numbers

DACS is a significant source of income for thousands of artists and estates. In 2021 we paid millions of pounds in royalties, helping thousands of artists to continue making work and supporting estates to protect artists' legacies.

Paid in royalties in 2021

£17.2m

Number of artists and estates

79,000

**Artist's Resale Right
royalties paid to artists**

£9.9m

**Previously undeclared ARR
royalties paid to artists**

£364,000

**Artist's Resale Right royalties
paid to artists since 2006**

£105m

**Paid to artists in
licensing fees**

£1.4m

**Paid to artists for
copyright infringements**

£35,000

**Paid to artists
via Payback**

£5.6m

Established by artists for artists, DACS is passionate about transforming the financial landscape for visual artists in innovative and dynamic ways and is proud to act as a trusted broker for over 180,000 artists worldwide.

Founded in 1984, DACS is the leading UK organisation that campaigns for artists' rights, championing their sustained and vital contribution to culture, society, and the creative economy. We collect and distribute royalties to visual artists and their estates.

Find out more about our services over the next few pages and by visiting www.dacs.org.uk



Image page 7:
Smoke and Mirrors, 2021. Alberta Whittle.
© Alberta Whittle. All rights reserved, DACS/
Artimage 2022. Courtesy of the Artist and
Copperfield, London

Since I became Chief Executive in 2009, I'm immensely proud of all that DACS has achieved to support the financial sustainability of artists and artists' estates who are so critical to the social, cultural, and economic fabric of the nation.

Over the past thirteen years, DACS has become a leader in its field, paying out over £100 million in Artist's Resale Right royalties since 2006 and pioneering the use of emerging technologies for the benefit of artists and artists' estates. During that time, we also launched Artimage, a global digital platform for contemporary and modern artists connecting clients with high quality images, and we have doubled the amount of royalties paid out to artists and estates each year.

In 2014, with strategic funding from Arts Council England, as well as the support of Trusts and Foundations and a wide spectrum of artists and estates, DACS established the independent charity Art360 Foundation

**Gilane Tawadros,
Chief Executive**

dedicated to supporting the archives and legacies of emerging and established artists for the benefit of future generations.

In March last year, in the wake of the Covid pandemic, we launched the crowd-sourced Manifesto for Artists, which sets out key policy changes that can make a significant difference to the financial sustainability of artists, including a proposal for a Smart Fund that could generate £300m a year for creators and communities across the country.

These achievements of course would not be possible without the dedication, care and commitment of the talented and brilliant team and Board, nor without the trust that artists and estates have placed in DACS. I have no doubt the organisation will flourish and grow under new leadership, and I look forward to seeing it go from strength to strength in supporting the essential business of being an artist.

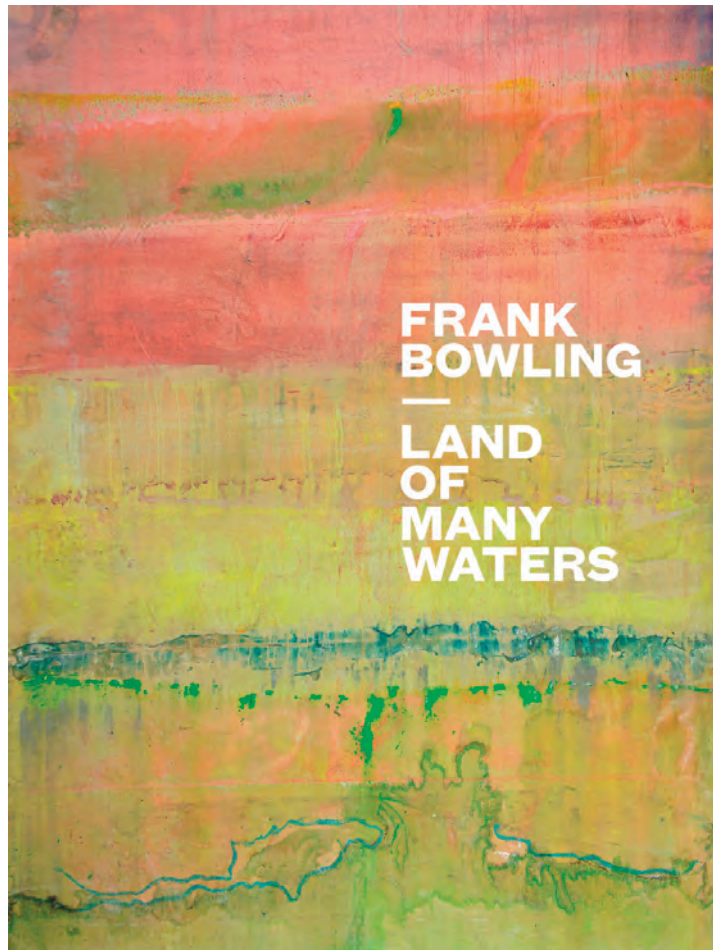
Collaborations



Creative projects we have licensed during 2021

Helen Frankenthaler ► *Radical Beauty* Dulwich Picture Gallery

Radical Beauty was the first major UK exhibition of woodcuts by leading Abstract Expressionist, Helen Frankenthaler, revealing her as a trailblazer of the printmaking movement, who endlessly pushed the possibilities through her experimentation. We worked with the Dulwich Picture Gallery to license Frankenthaler's work for the catalogue and a range of merchandise for the exhibition.



◀ Sir Frank Bowling OBE RA *Land of Many Waters* Arnolfini

In Frank Bowling's first public gallery exhibition since his highly acclaimed Tate retrospective in 2019, *Land of Many Waters* explores the ebb and flow in his practice between process and details of his life. The DACS team worked with the Arnolfini and Frank Bowling to license both postcards and prints as well as the exhibition catalogue which contains over 75 colour images of artwork, archive material and studio photography.





▲
Vanley Burke and Pogus Caesar
***War Inna Babylon* ICA**

War Inna Babylon chronicled the impact of various forms of state violence and institutional racism targeted at Britain's Black communities since the late 1940s. Featuring works by photographers, Vanley Burke and Pogus Caesar, we arranged the licence and supplied their images for the exhibition brochure.

Armet Francis ▶
Life Between Islands
Tate

Life Between Islands celebrates the artistic contributions of Caribbean artists living and working in the UK from the 1950s to the present day. The exhibition explores the work of artists from the Caribbean who made their home in Britain, alongside other British artists whose work has been influenced and inspired by Caribbean themes and heritage. We were pleased to work with Tate on licensing for a merchandise collection including tote bags and t-shirts, featuring photographs taken by Armet Francis in Brixton Market in 1973.





◀ Andre Francois – *Starstruck* Scottish Ballet

In 2021, the Scottish Ballet made a post-pandemic return with a rousing version of Gene Kelly's ballet *Pas de Dieux* about Greek gods, Zeus and Aphrodite, set in the south of France. The new set design was inspired by the late André François' original set and costume designs and the DACS team worked with the Scottish Ballet and the estate to licence François' work for the production and accompanying promotional materials.



▲ Various artists – *What Artists Wear* Penguin Press

In *What Artists Wear*, fashion journalist Charlie Porter takes us on an invigorating, eye-opening journey through the iconic outfits worn by artists, in the studio, on stage, at work, at home and at play. For Porter's sartorial book, we licensed images by Francis Bacon, Andy Warhol, David Robilliard, Duncan Grant and Richard Hamilton, weaving together a new way of understanding artists, and of dressing ourselves.

Events

A photograph of a film set. Two people wearing winter jackets, helmets, and goggles are standing on a rocky outcrop. The background is a solid blue wall. The scene is lit with studio lights, including a large light on the left and another on the right. The ceiling has a grid of lights and equipment. The overall atmosphere is professional and cinematic.

Throughout 2021, DACS brought people together to hear from important artistic voices and leading cultural practitioners.

DACS presents



◀ Imagining a new art world

During the pandemic, art continued to be a source of inspiration and a means to connect with those around us. This event brought together powerful voices from across the visual arts to discuss the role of galleries and museums for audiences after months of lockdown and the inspirational and visionary role of artists in society. Gilane Tawadros was joined in conversation by Sally Shaw MBE, Director at Firstsite Gallery and artists Tai Shani and Harold Offeh to share their vision for the arts after the pandemic.

Phyllida Barlow in conversation ▶ with Gilane Tawadros

We were delighted to present an intimate conversation with leading artist Phyllida Barlow. The event explored the challenges faced by art students today and how these issues are radically shaping the future of the arts in this country. With a career spanning several decades and a life-long commitment to art education, Phyllida shared with the audience her reflections on this far-reaching topic and discussed how to better support and encourage the next generation of artists.



Image page 15:

Unrealistic Mountaineers, 2012.

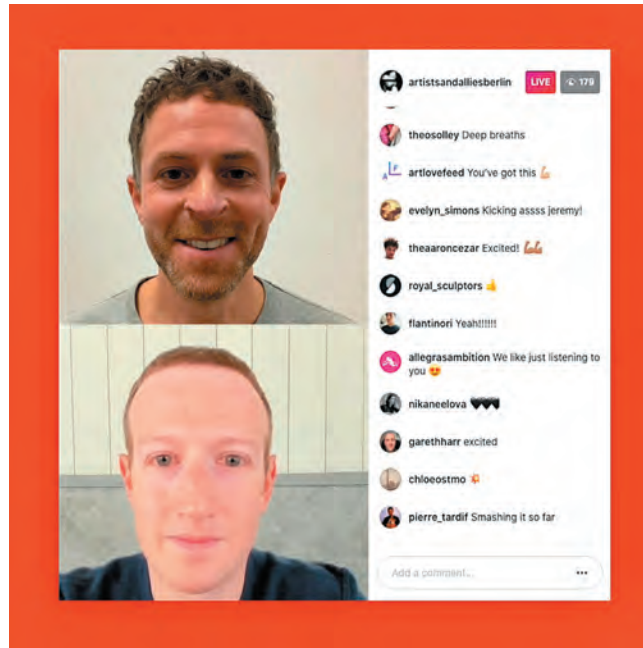
Wood and Harrison. © Wood and Harrison.

All rights reserved, DACS/Artimage 2022

DACS meets

Dear Mr Zuckerberg, Jeremy Hutchison ► in conversation with Ceri Hand

For artists working today, social media can present both challenges and opportunities. Artist Jeremy Hutchison and curator and artist mentor Ceri Hand discussed the changing role that social media plays for artists and shared some helpful pointers for creatives to consider when using these digital spaces. The event also featured a new performance by Hutchison, as part of the ongoing series 'Dear Mr Zuckerberg' – an open correspondence with the tech tycoon.



Florence Peake and Oreet Ashery in conversation

Artists Florence Peake and Oreet Ashery are known for their expansive practices, which unfold and converge through a shared exploration of the human form and celebrated performance-based works. Through this collaborative conversation, the multi-disciplinary artists reflected on topics which have inhabited their practice through shared experiences; the process of ageing and non-belonging in a queer body as well as notions of friendships, community and kinship.



◀ Wood and Harrison in conversation with Ellen Mara De Wachter

In a year that saw a Turner prize shortlist entirely made up of artist collectives, increasingly artists are finding benefits to joining forces creatively. Collaboration has been at the heart of Wood & Harrison's practice for over thirty years, so we invited them to share their experiences of a shared artistic identity and legacy. The pair were joined in conversation by writer Ellen Mara De Wachter to discuss how their relationship has evolved since the 90s and how they have navigated and adapted to new ways of working.



Artimage insights

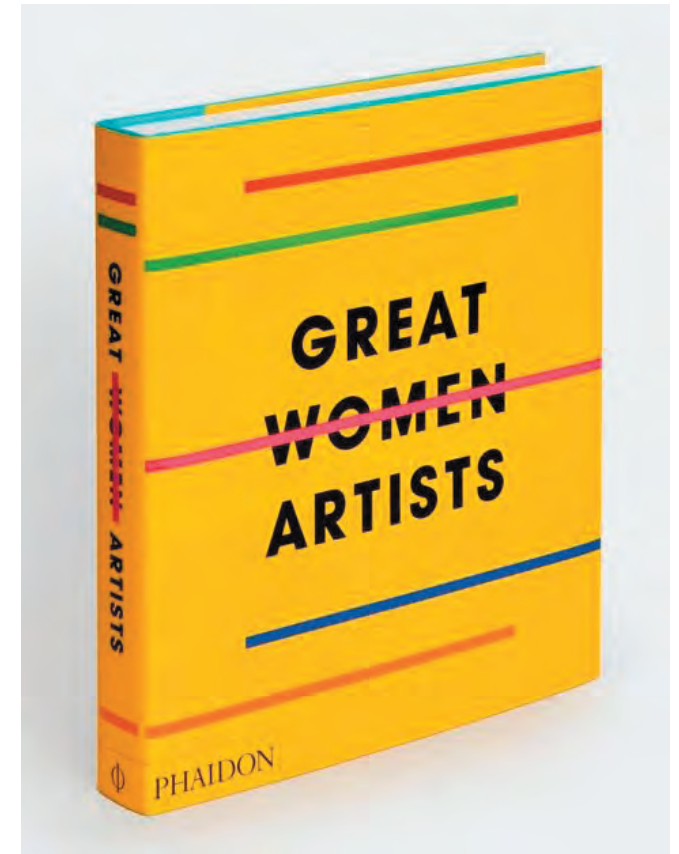
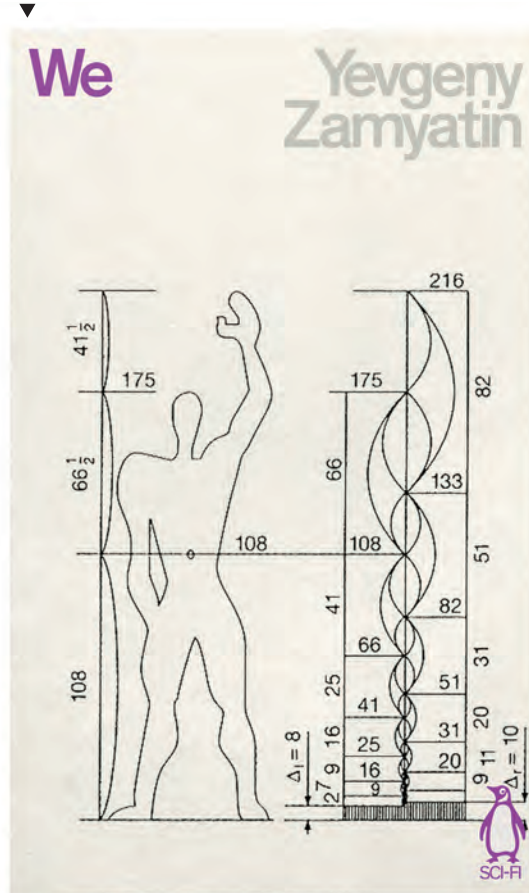


▲ Academic publishing drop-in

DACS hosted a free, virtual drop-in Q&A session for academic publishers giving them the opportunity to ask questions about clearing image rights and have them answered by our team of licensing experts.

Judging a book by its cover with Penguin Press

Penguin's iconic covers are a modern design classic, and they continue to use imagery in dynamic and innovative ways. We invited picture editor Samantha Johnson and art director Jim Stoddart to share insights into their design process. The pair were joined in conversation by art historian Ferren Gipson to discuss what makes the perfect cover, how the right image choice can get people to pick up a book and publishing design in an increasingly digital future.



▲ On reframing art history with Phaidon Press

Publishers have the power to champion a greater diversity of voices, but how are these decisions made? And in a digital age, why are these publications still so important in shaping legacies and educating audiences? We invited Rebecca Morrill, Phaidon's Commissioning Editor and Ferren Gipson art historian and author of *The Ultimate Art Museum* to discuss these questions and more. Through an examination of Phaidon titles including *African Artists from 1882 to Now*, *Great (Women) Artists* and *The Ultimate Art Museum*, the pair discussed the importance of reframing art history through accessible publications and the responsibility for publishers to showcase underrepresented artists in publishing for audiences now and into the future.

Partnered events



◀ DACS and Articheck: Making art fair shipping sustainable: artists and galleries call for change

To coincide with Frieze London 2021, DACS partnered with Articheck on their Artevolve web series to host a conversation on green shipping. The conversation explored sea freight shipping and the carbon and cost savings it affords in comparison to air and road alternatives. DACS' Mark Waugh was joined on the panel by Sarah Staton, artist and Senior Tutor of Sculpture at the Royal College of Art, Simon Hornby from Crozier Fine Arts and Christopher Bentley from AXA XL Art.

DACS & Art 360 Foundation: ▶ How can artists change the world?

Richard Demarco wants to leave a legacy of hope and inspiration for the next generation. But as world leaders gathered for COP26 he, like many others, believes that the visionary potential of art to create a sustainable habitat for creativity has been lost. In this Zoom encounter, Richard Demarco spoke about art, ecology, politics and how, from the 1970s onwards, he worked with a number of artists including Joseph Beuys to develop an ecological orientation to artistic production.

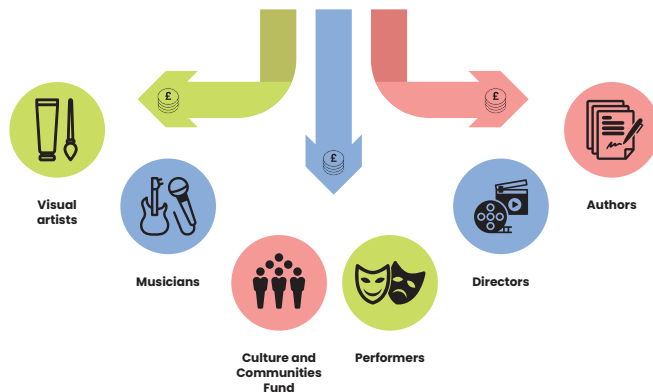
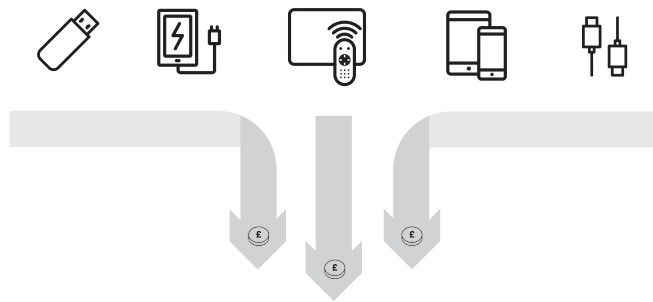
Read more here [Read blog](#).



Campaigning

*Bossons Glacier 14, Acceleration Structure,
2019-20. Dan Holdsworth. © Dan Holdsworth.
All rights reserved, DACS/Artimage 2022*





**Communities,
creators and performers**

In 2021, DACS led a coalition of arts organisations, to launch a campaign for the Smart Fund which could generate between £250-300 million a year to better support visual artists and the wider cultural industries.

The campaign received significant cross-sector support with a letter in The Times signed by over 100 major cultural figures from Oscar winners to recipients of the Turner Prize and award-winning writers.

In October, the coalition launched a report to government The Smart Fund: Tech Enabling Creativity which outlined how the Smart Fund can offer a sustainable funding opportunity to support artists by ensuring they receive fair remuneration when their work is used digitally.

What is the Smart Fund?

The Smart Fund will use a small portion of the sale price of electronic devices that allow people to copy, store, and share creative content to fund artists and other creators. It is a proposal that does not add

Campaigning The Smart Fund

additional cost to consumers but requires technology manufacturers to contribute financially towards sustaining culture.

The Fund echoes mechanisms that exist in 45 other countries, where levies applied to the sales of electronic devices are paid to creators as a copyright royalty. Many countries also use these funds to invest in cultural programmes with wider societal benefits.

Levelling up

The Smart Fund Report demonstrates how this idea could not only directly benefit creators financially, but also establish a creative community fund that can support innovative collaborations between artists and communities.

DACS' Manifesto for Artists shed light on the devastating impact that Covid-19 had on artists, who already often faced financial hardship. The report for the Smart Fund demonstrates how this idea, new to the UK, could generate up to £300 million annually for both creators and communities. Read the full report [here](#)



The Smart Fund will be a partnership between creators, communities, technology companies and government.

"The Smart Fund is an innovative and collaborative solution, at no cost to taxpayers or users of electronic devices, which pays creators fairly whilst still allowing consumers to share and download creative content within the law. Through the Smart Fund, technology companies can invest back into communities and recompense the creators of content used. The Smart Fund provides a sustainable way to rebuild the UK's cultural economy and local communities without putting additional pressure on public funds."

Gilane Tawadros,
Chief Executive, DACS

"We must come together, more than ever, to support the arts. We must revive this beleaguered industry, not only to bring that interest and joy back into our lives, but also to use our national strength in this sector to build a more prosperous future for communities across the four nations of the UK.

One simple yet hugely beneficial step would be finally to right the wrong whereby artists are often not paid in the UK when their work is copied. Every day, writers, designers, musicians and performers' works are downloaded, used and shared on electronic devices. This breaches their copyright, and they should be treated fairly."

Lord Vaizey & Yinka Shonibare MBE,
London Evening Standard, July 2021



Consumers can use and share content within the law, whilst ensuring that creators are paid fairly.



The Smart Fund will drive digital innovation and creativity for the next generation.

"This problem is unique to digital content, but our legislation and regulation haven't kept up with technology. The Smart Fund is a very clever way to underwrite these cultural loans through the investment of technology producers in economic benefits for the entire creative community. It's not a tax or a subsidy. It's a regenerative economic development plan to make and keep a vital part of British industry and society more productive, diverse, and robust for years to come. If elsewhere, why not here? Why not now?"

Margaret Heffernan,
Chair of DACS board

Campaigning **COP26**

As global leaders met for COP 26, DACS and Artichoke published a briefing that outlined six actions that governments can take together across the world to help make arts and cultural institutions more sustainable.

Covid has hit culture hard – in Glasgow where the 2021 COP26 was hosted, half of the city's 160 cultural organisations had no plans to reopen due to financial distress. The briefing detailed how organisations and individuals can work together to create a plan to save the arts sustainably. It was sent to over 400 MPs and policy-thought-leaders.

Download the briefing [here](#).

Campaigning **All-Party Parliamentary Group for Visual Arts**

In 2021 DACS, CVAN and a-n supported the establishment of the first APPG for Visual Arts, to enable the voices of visual artists to be heard and to facilitate a better understanding of the issues that visual artists face amongst parliamentarians.

The group met twice in 2021 and is set to explore issues and challenges around the value of the visual arts in communities and on regeneration; arts in the devolved nations and greater collaboration with the devolved governments; art in higher education; and the impact of Brexit and the implication for artists in the ongoing trade negotiations.

Services



Mindfully Dizzy, 2019 Harold Offeh.
© Harold Offeh. All rights reserved,
DACs/Artimage 2022. Photo: Science Gallery

Protecting artists rights

Copyright Licensing and Artimage

DACS has over 35 years of experience helping artists generate income through the licensed use of their work. Our dedicated team collaborate with artists and leading brands to facilitate partnerships that both parties can be proud of, while making sure artists' rights are always protected.

We understand the practice of each artist we work with, as well as their values and preferences regarding image use. Our clients want the best images for their projects, along with the security of artist approval. Our artists want to be paid fairly and to be happy with how their works are reproduced. Our professionalism, transparency and flexibility are valued by all those with whom we collaborate.

Artimage is our curated image platform, which makes available over 30,000 hi-res, artist or estate-approved images to a wide range of clients. Through Artimage we offer a wraparound service: putting licences in place, collecting royalty fees, and releasing quality image files.

Artist's Resale Right

The Artist's Resale Right is a royalty that is due when a work is resold by an art market professional for over £1,000 or the equivalent in pound sterling.

Our in-house team of experts collect resale royalties and provide a quick, efficient payment service trusted by thousands of UK artists and estates. In 2021, DACS celebrated the landmark distribution of over £100m in Resale Right royalties to artists and artist's estates, since the right passed into law in the UK in 2006. This represents a significant milestone in a year of celebration, following the inclusion of the right in the UK-EU Trade Agreement, securing this vital source of revenue for artists and estates in the post-Brexit economy.

Artists can sign up as a DACS member and we will monitor sales of artwork by auction houses, galleries and dealers and collect royalties on their behalf. We also have a robust compliance programme in place to track down royalties which have not been declared. This programme resulted in payments of £364,000 to artists and estates in 2021 for previously undeclared Resale Right royalties.

Find out more about DACS Member services: membership@dacs.org.uk

Payback

Every year, DACS pays artists for the use of artworks that are published in UK books, magazines and shown on TV. If an artwork has been published or broadcast on television, artists could be entitled to a share of millions in royalties.

In 2021, the annual collective licensing scheme paid thousands of artists and their representatives a share of over £5.6 million in Payback royalties.

Additional Benefits for Members

DACS' Artist's Resale Right, Copyright licensing and Artimage members can all access DACS' Copyright Advice Service free of charge. This service includes advice and guidance about copyright matters and reviews of relevant sections in agreements. DACS also have a copyright enforcement service for licensing members which aims to protect artists' rights and artistic integrity by pursuing action when work is misused.



Image page 26:

The Bluecoat, Liverpool, UK, 2019 *Shezad Dawood – Leviathan*, 6 July – 13 October 2019 Shezad Dawood.

© Shezad Dawood. All rights reserved, DACS/Artimage 2022. Photo: Rob Battersby

Now in my second year as Chair of DACS, I continue to marvel at the fortitude and creativity of our staff as well as our members. We all know that the past two years have been exceptionally difficult for artists, galleries and museums. But it's been validating to see how hungrily the public craves the stimulation and reflection that visual art provides. These have indeed been tough times – but they have shown us how deeply we feel the loss when access to art is curtailed and how vibrantly we rebound when we return to it.

For DACS staff, it has been a particularly challenging year as they have had to transition the technology on which our collection and distribution of artists' income depends, from old creaky software to new tricky software.

The prize for all of us is a platform that enables us to do more better, but it has taken an investment not just of cash but of very long hours, huge patience and stamina: one of those achievements that easily goes unnoticed when everything (and everyone) keeps working and income is up.

This transition is the beginning of many. New technologies offer the promise of tracing and tracking more artists' work on a greater scale. We hope to be able to provide more to artists and collect even more evidence of how profoundly the visual arts contribute to all aspects of life in this country. And we regard it as a key responsibility to keep abreast of the new technologies which are impacting all our lives.

None of this is as easy or straightforward as snappy tech headlines suggest. So we are fortunate in having a terrific Board to advise us. We were sad to lose Nick Whitaker, who had to step down for personal reasons. But our three new Directors bring with them a wealth of experience and perspective. At the AGM we will be asking our members to approve the appointment of three new Director Candidates: Donall Curtin, who brings tremendous financial expertise, Oliver Evans who brings experience and perspective of art galleries and a new artist member Cedar Lewisohn.

New knowledge and insight is always a boon but losing experience is a blow. Everyone who knows her was thrilled by the appointment of our CEO, Gilane

Tawadros, to run the Whitechapel Gallery. It's a huge honour, recognition of a lifetime in the visual arts as a curator, critic, cultural translator and champion of artists worldwide. DACS also enjoys a little reflected glory too, showing how, under her leadership, DACS has become a centre of excellence for everything to do with the visual arts ecosystem. But of course that also means that we will miss the great richness, intelligence, imagination and dedication that she brought to our organisation over the past thirteen years. That DACS is so much more than a collecting society – that it is a trusted source of information, insight and advice – to the arts world but also the policy makers and government – is due to Gilane's visionary leadership. It is impossible to imagine DACS without her,

even though we know that that is what we must do next.

Therefore, as you would expect of DACS, we are already in the process of seeking a new CEO. There can be no more important or urgent job for the Board at this time and we hope to be able to make that appointment in the autumn. In the meantime, you may rest assured that everyone at DACS will continue to do what we are here for: to defend, champion and campaign for the rights of visual artists and to celebrate their rich contribution to the lives of us all.



Image on page 29:

400 Thousand Generations, 2009 Mariele Neudecker.

© Mariele Neudecker. All rights reserved, DACS/

Artimage 2022

Established by artists for artists, DACS is a not-for-profit organisation with a Board of Directors and Voting Members who help guide us in our mission to support the business of being an artist. We uphold a governance structure that ensures transparency and fairness for members and those who use our services.

For further information about DACS' governance please visit

www.dacs.org.uk/about-us/governance

Board of Directors

We are governed by a Board of Directors that ensures that DACS fulfils its mission. DACS holds four Board meetings per year and Directors also participate in subcommittees of the Board: Business Development, Finance and Audit, Legal and Remuneration.

Appointment of the Board

Directors are recruited in accordance with a published description of the role and person specification, which we advertise publicly and among members and users of our services. We conduct a rigorous shortlisting process in accordance with diversity and equal opportunity practice, and interview selected candidates in a competitive interview process.

Member Directors and Non-Member Directors are voted in by an ordinary resolution of the Voting Members at the Annual General Meeting. Under DACS' Articles of Association, the Board is entitled to elect one of the selected Board Directors to be Chair of the Board.

Find out more about our Board at www.dacs.org.uk/about-us/board-of-directors

DACS Annual Review 2021
Board of Directors

The Directors who served during 2021 were:

Nick Whitaker (resigned 28th September 2021)
Herman Lelie (resigned 28th September 2021)
Cortina Butler (resigned 28th September 2021)
Jane Wilson
Sarah Taylor Silverwood (resigned 28th September 2021)
Mary Moore
Julia Crabtree
Rut Blees Luxemburg
Neil Burgess
Frederique Pierre-Pierre
Janette Parris
Niru Ratman (resigned 28th May 2021)
James Nadin (appointed 27th September 2021)
Gajinder Panesar (appointed 27th September 2021)
Jonathan Gosling (appointed 27th September 2021)

Total remuneration costs for the Board were as follows:

	2020	2021
	£	£
Directors Emoluments	£69,086	£68,148

The average monthly number of Directors during the year was as follows:

	2020	2021
Number of Non-Executive Directors	14	13

DACS operates within a framework governed by industry standards and UK law regulating collective management organisations. We are committed to providing transparency and accountability to our members and service users and leading on best practice.

Through our Code of Conduct, we set out the principles governing membership of DACS and our licensing and other activities. It also outlines the roles and responsibilities of DACS and the standards that govern how we operate. Importantly, it also explains what to do if things go wrong, and how to complain about matters covered by this Code.

We have a dedicated and transparent complaints procedure, and we wish to hear from anyone who is dissatisfied with the services that DACS provides. Complaints record. In 2021, DACS received no formal complaints.

Read DACS' Code of Conduct at
www.dacs.org.uk/about-us/corporate-resources/code-of-conduct



Cover image shown in full:

Dog Daze (A to A), 1971, Acrylic on canvas, Diptych.

Frank Bowling.

Overall: 273.6 x 492 cm, 107 3/4 x 193 3/4 in

Part 1: 273.6 x 305 cm, 107 3/4 x 120 1/8 in

Part 2: 273.6 x 187 cm, 107 3/4 x 193 3/4 in

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Courtesy the artist. Photographed by Charlie Littlewood.

DACS Team

You can find out more about our staff at dacs.org.uk/about-us/staff

Sign up to our mailing list [here](#)

   @DACsforArtists

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Image credits:

Page 11 and 12

Helen Frankenthaler merchandise for Radical Beauty exhibition, courtesy of Dulwich Picture Gallery. © 2022 Helen Frankenthaler Foundation, Inc. / DACS / Tyler Graphic Ltd., Mount Kisco, NY.

Frank Bowling, Land of Many Waters, catalogue published by Arnolfini to coincide with exhibition. Courtesy of Arnolfini and featuring *Penumbra Lite* by Frank Bowling. © Frank Bowling. All Rights Reserved, DACS/Artimage 2022. Courtesy Hauser & Wirth, Photo: Alex Delfanne

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War Inna Babylon: The Community's Struggle for Truths and Rights at The Institute of Contemporary Arts, London, 7 July – 26 September 2021. Photograph: Mark Blower

Merchandise for Land Between Islands exhibition. Courtesy of Tate. © Tate © Armet Francis. All Rights Reserved, DACS/Artimage 2021

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Sophie Martin in Scottish Ballet's *Starstruck* – Gene Kelly's love letter to ballet. Inspired by Andre Francois set design. Courtesy of Scottish Ballet. Photo: Andy Ross. © The Estate of Andre Francois. All Rights Reserved, DACS/Artimage 2021
What Artists Wear book cover. © Penguin Press.

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Imagining a new art world.
Artwork depicting animals, created by Louie is displayed in the window of a house in Acton, London. Photo by David Parry PA Wire

Phyllida Barlow. Photograph: Ruth Clark

Page 17

Demo Tape - still from video 'Demo Tape' (2020) Courtesy of John Wood and Paul Harrison. Copyright John Wood and Paul Harrison

Florence Peake. Photo by Christa Holka

Page 18

'We' book cover featuring *Modular* by Le Corbusier. © F.L.C. / ADAGP, Paris and DACS, London 2022. Cover design: Jim Stoddart.

Great Woman Artists book cover. Courtesy Phaidon Press.

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Richard Demarco and Joseph Beuys (1970).