AFTER NYNE

THE MAGAZINE FOR ART LOVERS

11

Linsey Young presents the Turner Prize · Conrad Shawcross · Alicia Savage
Craigie Aitchison · Erwin Blumenfeld · Bedwyr Williams

INNOVATION

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EDITOR'S LETTER

We took ‘innovation’ as the key word for our eleventh issue, and can think no better ambassador for this concept than Gary Card.

This young designer has taken the world by storm with his world-class sets for Lady Gaga and Hermes amongst others.

Gary embodies ‘innovation’, which is why we’re so overjoyed to be pioneering his work as he prepares to launch himself into the art world. The central ethos behind the After Nyne brand has always been the discovery and promotion of rising stars across the arts spectrum.

In this issue, new discoveries stand alongside established stars in an issue that shows just what’s possible when that spark of creativity catches fire.

Claire Meadows
Editor in Chief & Founder

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Exclusive

TALENT & PASSION COLLIDE

Presenting Gary Card

—— **Many** artists pass through the hallowed halls of After Nyne Magazine and we're in awe of them all. It's their vision that inspires us on our own personal journey to the heart of art. None more so than Gary Card.

It's easy to feel daunted by Gary's achievements. Born in Bournemouth, on the south coast of England, he moved to London at the age of 17 to study at Central Saint Martins. His first commission was to design the covers for Penguin's Kafka reprints in 2010. It's been onwards and upwards since then.

Gary has since collaborated with Nick Knight, Dinos Chapman, Tim Walker, Nicola Formichetti, Stella McCartney and Lady Gaga. His work has graced campaigns for Comme des Garçons, Louis Vuitton, Diesel and Roksanda Illinic amongst others.

Now he's preparing to launch himself in the art world. So it's with some trepidation we approached this wunderkind. But we needn't have worried; Gary is refreshingly down to earth about his achievements and makes for a fascinatingly absorbing subject. We couldn't think of anyone else we'd be prouder to champion.

So without further ado...After Nyne presents an exclusive preview of sculptures from Gary Card's inaugural exhibition scheduled for London in 2017.

Gary, what was the first moment of inspiration behind the new show?

This is an idea I've been carrying around with me for a few years, but my commercial work had never allowed me the time to pursue it fully, so really the true inspiration for this show is shear frustration, knowing I had this in me but never having the time or the support me to make it a reality.

You feel very passionate about the 'honesty' of your materials. Has this developed over time, or have always felt like this.

I think I've always felt like this to a certain degree, growing up on building sites I was always exposed to very immediate, efficient ways of making things, I would spend my summers mixing cement and making timbre frames with my father, this undoubtedly informed my later, work My own creative process explores the very limits and techniques of the material I am working with, it could be plasticine or paper. I like simple materials, I believe that the simplest materials hold limitless potential, and that working with the limitations of a material is one of the key elements that drives my works.

Where would you place the body of work you're exhibiting in this solo show in the context of your career up to now?

The technique used to create the pieces in this has been a constant throughout my life, so really this could have been placed next to so many of projects over the years. In terms of scale though, its closest to a project I made for Spring studios back in 2011, where I made a cave made up of thousands of plasticine faces, we used over 3 tons of white plasticine to construct the installation, the smell was immense.

Going back a little, your first commission was the design of the Kafka reissues by Penguin. Give us a little insight into the process behind the creation of the works.

I was very young, I'd only just graduated, probably 20 at the time. At college I became good friends with a photographer called Jacob Sutton and started collaborating with him on what we later referred to as 'material-led photo shoots', where we try to push the properties of the materials to new levels. I would make strange shapes from simple, everyday 'office' materials, like tape, string and wire, and find interesting ways of attaching them to ourselves and record the process.

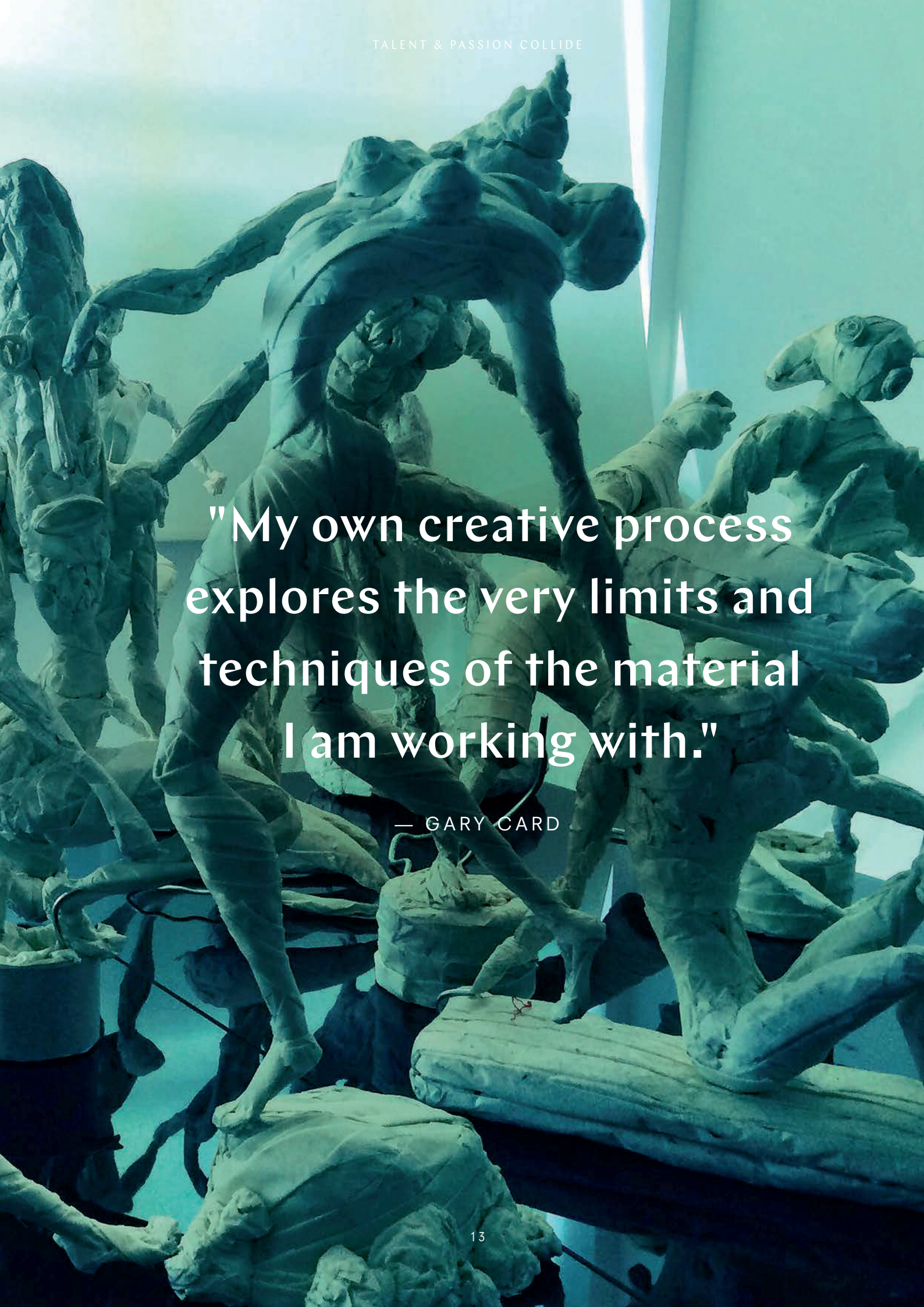
These experiments not only evolved into stories for fashion magazines such as Dazed and Confused and Another Magazine, but would also attract the attention of creative agency, Mother, who commissioned the series for their Penguin classics Kafka Reprints. It was an exciting time, we'd only just started experimenting with these ideas and already they were getting huge recognition. Jacob and I still work together to this day.

It may be difficult to do this, but what has been your favourite project so far?

That really is so hard; projects mean different things at different stages in my career. The Kafka project was hugely significant. One of those moments where I felt 'legit' was working on a shoot with Nick Knight and Dino Chapman for Garage Magazine. Dinos was so warm and welcoming to my input, it felt like a true collaboration. Then there's designing my first shop – LNCC, we were up for the design award for that one. Probably my favourite though was the Comme Des Garçon's campaign I designed and built with my father, a deeply personal project that I built in my home town with my family by my side, working with my 2 closest friends to produce it, not to mention the fact it was for my favourite brand. It was the perfect union of my commercial and personal work.

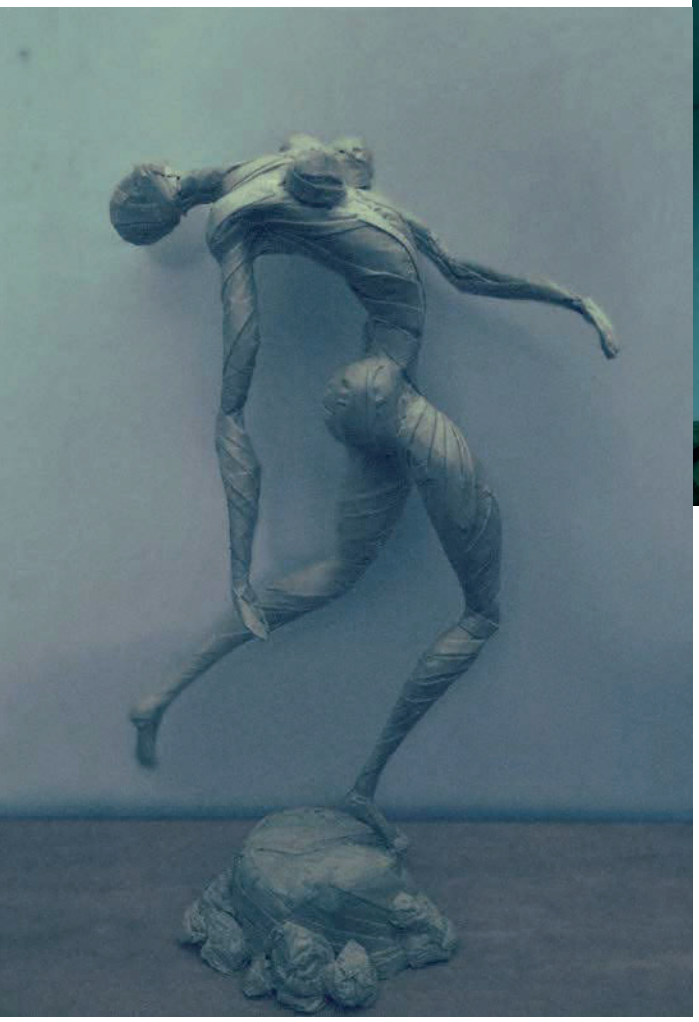
You've worked with some world-class names, and in the process made yourself a world-class creative. How do you stay grounded?

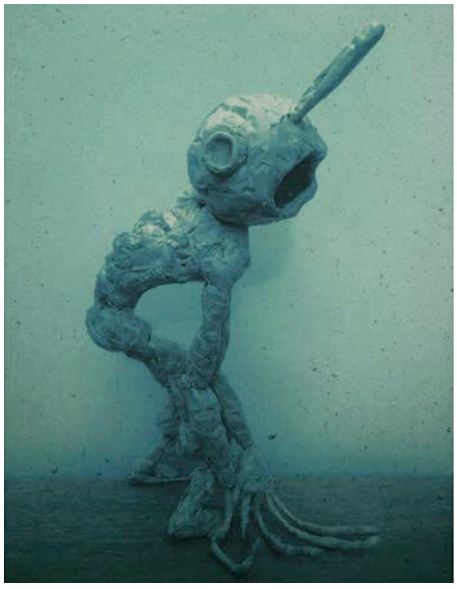
My set design career never allowed me to get too carried away with myself, its full of logistical nightmares and jobs that, despite your best efforts, don't go according to plan. It's had its glamorous moments but a lot of the time you are just a glorified project manager.



"My own creative process explores the very limits and techniques of the material I am working with."

— GARY CARD





What project do you wish you could have been involved in? Who would you like to work with?

My fantasy was always to work on a project for Prince, I loved him dearly but over the last 20 years I've seen some truly terrible decisions made by his creative team and I always dreamed of taking the reigns of his art direction. From album covers, set design to what he wore on stage. I still toy with the idea of turning it in to some king of ongoing project someday.

Ultimately though this show is where I want to be, this is what I've wanted to do all my career, and although I've had a great and varied set design career thus far, its sculpture that has been my true passion for the last 20 years.

Who do you look at for influences?

I always look to Paul McCarthy for inspiration, as well as Louise Bourgeois and Hans Belmar. Creative direction team M/M Paris, Tom Sachs and Thomas Houseago interest me. Also comic illustrators of my childhood are still in my work somewhere, Charles Burns, Robert crumb and Dave Cooper

"My fantasy was always to work on a project for Prince, I loved him dearly but over the last 20 years I've seen some truly terrible decisions made by his creative team..."

— GARY CARD

What message would you like people to take away from your new show?

That perseverance can indeed make wonderful things. That the simplest things hold limitless potential/there is limitless potential in your limitations. Your weaknesses can in fact be your greatest asset, and are as important to your personal style as your strengths.

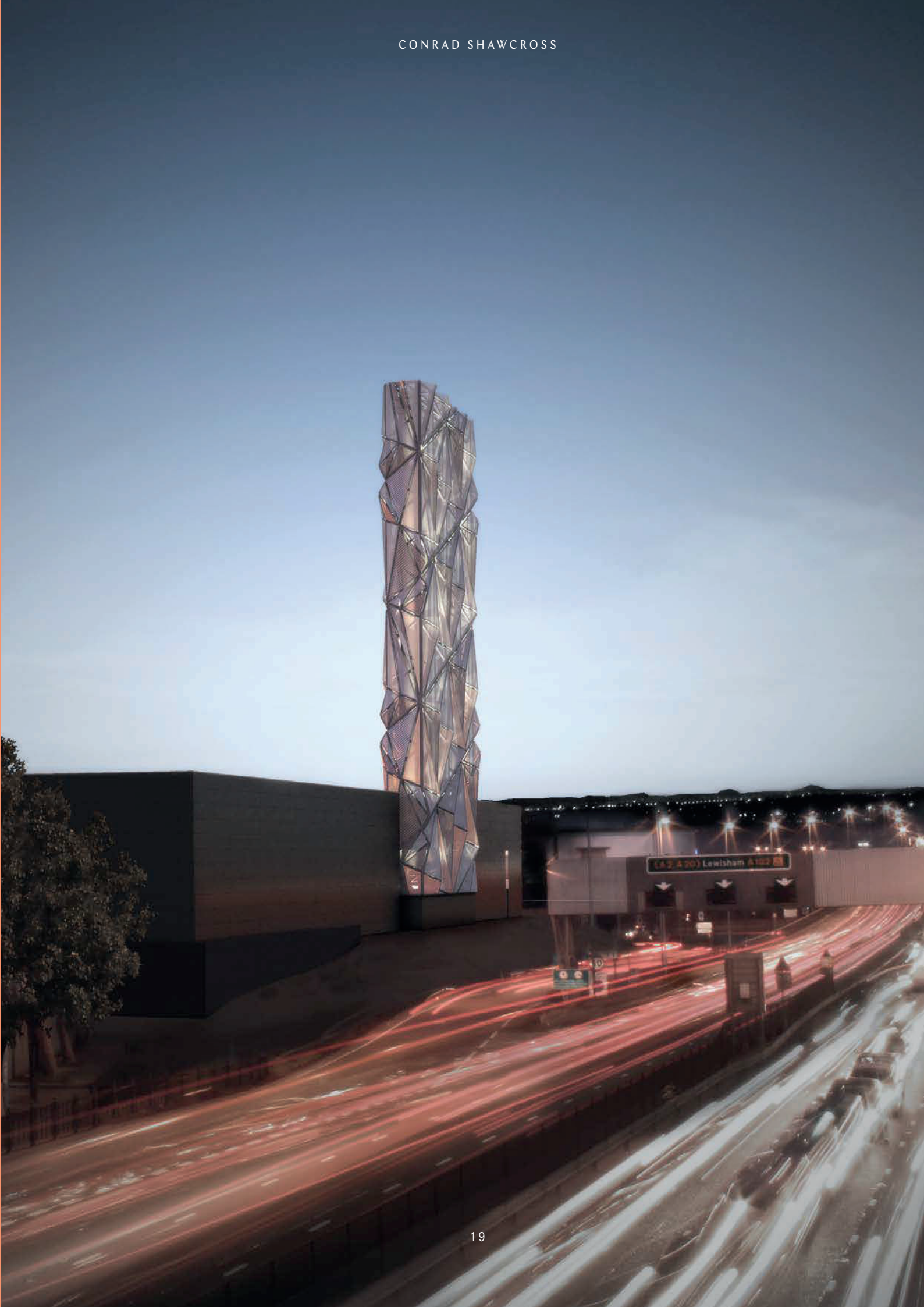
Finally, what does the next year hold for the Gary Card?

More of this I hope, I'm starting to plan the next show right now, thinking about new materials and techniques, in fact I have ideas for my next 4 shows and how they should grow in scale. I'm just getting started so really, these projects could go anywhere.

Conrad Shawcross

The Monumental Vision of Conrad Shawcross

WORDS · **GRACIE LINDEN**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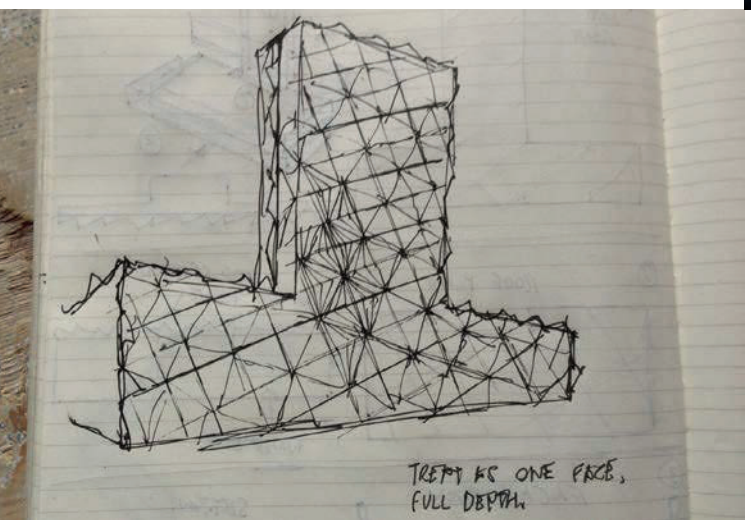
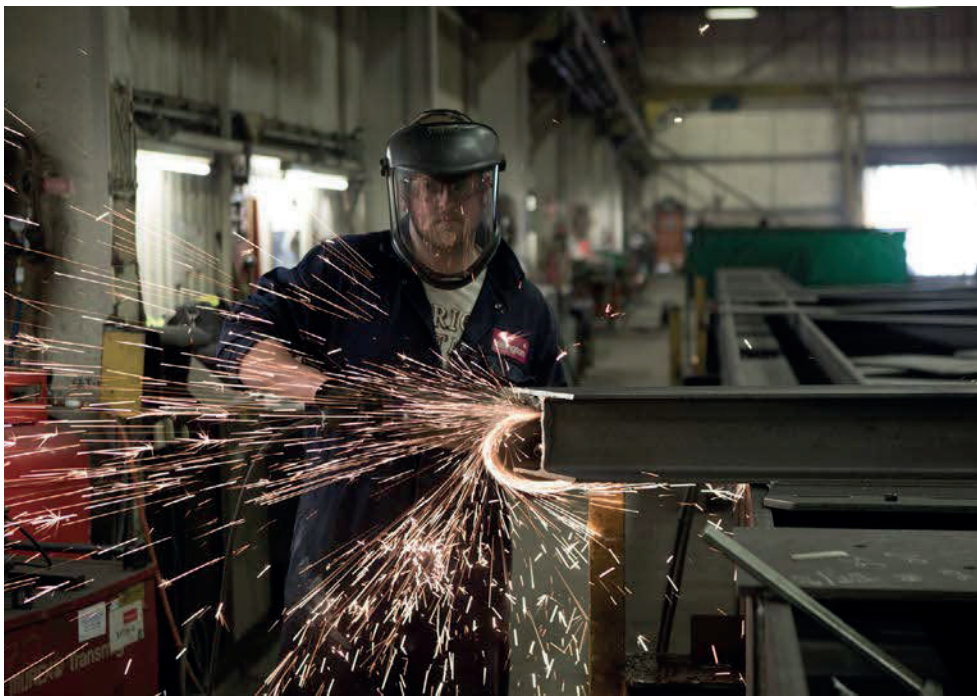

TREAT AS ONE FACE,
FULL DEPTH.



PREVIOUS PAGE:
Conrad Shawcross, Night Rendering of The Optic Cloak, 2015, by CF Møller

THIS SPREAD LEFT:
Conrad Shawcross, sketch of full facade for The Optic Cloak, May 2014,courtesy the artist and Victoria Miro, London

THIS SPREAD MIDDLE:
Conrad Shawcross, maquette for The Optic Cloak in production. Photographs by Richard Forbes-Hamilton. Courtesy the artist and Victoria Miro, London

THIS SPREAD RIGHT:
Fabrication of The Optic Cloak by Conrad Shawcross, 2016, photo credit Marc Wilmott

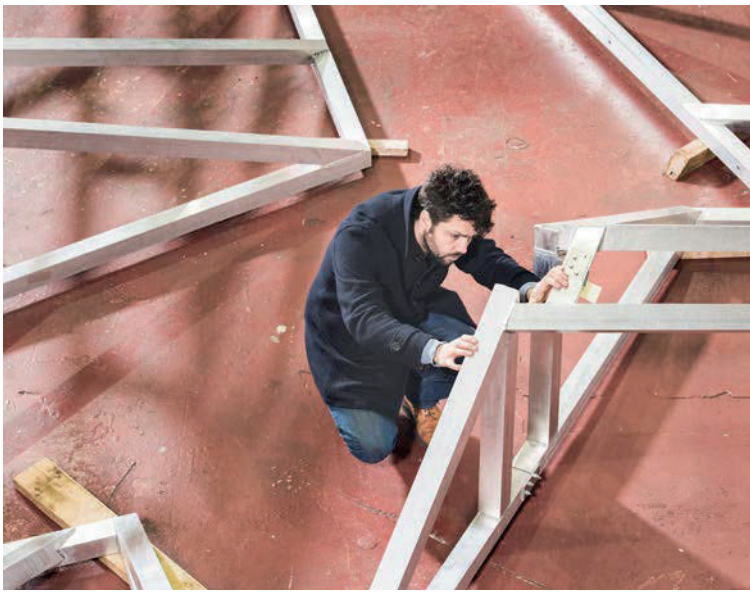
“I was looking at the clock and its peculiarities. It’s the ubiquitous system that governs us all, and we all use it – there’s this tyranny of time – I wanted to make this huge, ominous presence, but really turn the clock back into this peculiar thing again.”

– CONRAD SHAWCROSS ON TIMEPIECE

Conrad Shawcross' monumental installation The Optic Clock is set to open 21 September 2016, one day before the autumnal equinox. Commissioned by the Knight Dragon for the Greenwich Peninsula, Shawcross' imperative was to make an "architectural intervention." And so he has. Standing 49-metres tall, The Optic Clock's undulating aluminium surfaces creates a dazzling and mesmerizing surface that appears to change constantly. It is the moiré patter in action, or the resulting effect of identical and transparent forms overlaid at odd angles. Together they form a third pattern, one that moves and dips depending on the vantage point. For The Optic Clock, Shawcross collaborated with the architecture firm CF Møller Architects as well as the engineering firm Structure Workshop LTD. By constructing a lighter weight frame than what was originally envisioned, they were able to greatly improve the structure's energy efficiency.

Born in London, educated at the Westminster School and the Ruskin School of Drawing and Fine Art, Shawcross' privileged upbringing is well-known and not worth revisiting. More fascinating is the way an interest in science has always permeated his practice. Earlier works include Palindrome (2008), an installation of swirling light, like a lightbulb filament. And The Limit of Everything (2010), a rotating, wall sculpture. These are small in scale and play with physics, robotics, and form. When executed well, Shawcross makes machines that are both beautiful and beguiling.

This is an art practice governed by rules, so it shouldn't be surprising that Shawcross often cites Carl Andre and Sol LeWitt as influences. Using repetitive forms to create mesmerizing patterns, many of Shawcross' works create tessellations that seem almost infinite and evoke a new Minimalism. In Canopy Study 1 (rule of 3 and 2), a 2012 installation at Victoria Street, Shawcross was inspired by the patterns formed when light glimmers through a canopy of leaves. He manufactured five branching layers that divide and sub-divide outwards. Returning to sub-division and replication again and again imbue his art with a sense of infinity: Something can always be added to n.



It is not surprising thus that Shawcross took on the Greenwich Peninsula commission; questions and conceptions of time are wrapped up with our understanding of infinity. Indeed, time is a consistent element in his practice. In 2013's Timepiece installed at The Roundhouse in London, he sought to return the "familiar clock back to the primeval celestial experience it once was." In a recent interview, Shawcross discussed Timepiece saying, "I was looking at the clock and its peculiarities. It's the ubiquitous system that governs us all, and we all use it – there's this tyranny of time – I wanted to make this huge, ominous presence, but really turn the clock back into this peculiar thing again."

While The Optic Clock does not make time peculiar again, it nonetheless challenges the idea of its tyranny. The moiré effect produces an image of time that is not linear and clean, but fragmented and disruptive—how we actually experience it in our day to day. Hurried at moments and unsettling at others, The Optic Clock upends the certainty of time and prescribed understanding of temporal experience while simultaneously looming large over all.

—

CONRAD SHAWCROSS, THE OPTIC CLOAK
– AN ARCHITECTURAL INTERVENTION FOR
THE GREENWICH PENINSULA - SUMMER 2016

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LEFT PAGE:
Conrad Shawcross, Rendering ofThe Optic Cloak, 2015, courtesy of the artist

THIS PAGE:
Conrad Shawcross, The Optic Cloak fabrication process, Metal Surgery, photo by Charles Emerson

All Bets Are Off

Sensation & Spectacle at the Turner Prize

In conversation with
Linsey Young, curator

INTERVIEW · **LAURA FRANCES GREEN**

THIS PAGE:
Night-blooming genera, 2015 (detail) Spun aluminium, airbrushed steel, welded steel, lacquered hardwoods, stitched fabric, hand-thrown glazed ceramic, leather, glass, feathers, acid etched concrete © The Artist, courtesy Sadie Coles HQ, London; Greene Naftali, New York; Koenig Galerie, Berlin; T293, Rome and Naples
Photography: Annik Wetter, Geneva

— **An** enchanted singing bridge, an ephemeral concrete house, a surreal tea party divulging intricate fictional narratives; for over thirty years the Turner Prize has been testing boundaries and turning heads in it's advocacy of contemporary British art, and this year is no exception. Showcasing instillations interlaced with tongue in cheek satire and acute observation, 2016's nominees, Helen Marten, Michael Dean, Josephine Pryde and Anthea Hamilton, are set to present a crucial cross section of British art today.

It's common knowledge, and a considerable contribution to the pageantry of the event as a whole, that each year the Turner Prize summons controversy on a grand scale; the media frenzy, the public reactions, good or bad, are resounding and constant. When the shortlist was abandoned in 1988 the public protest at being deprived the opportunity for conversations of dissent and anticipation quickly led to it's reinstatement the following year. Contra-distinctively, the question as to whether artists should be placed in competition at all has been, and still is, hotly speculated. Be this as it may, the requisite attention the notorious Turner Prize brings to notable young British artists, and the country's art scene in general, seems to outweigh this contention.

Contemporary art is more often than not considered demanding; cavernous conceptual nuances and compositions of ready-made or inexpensive materials have been interpreted as intimidating or elitist, even incurring dismissal and responses such as 'my child could have produced better'. Who can forget the profusely divergent reactions to The Chapman Brother's 'Death'? Too infantile to be classified into a neat linear narrative of art historical "isms", contemporary art is unpredictable, which in part, constitutes its appeal and spectacle.

In conversation with curator, Linsey Young, who has been working fervently towards the realisation of this year's exhibition, we touch upon the potential of contemporary art to be shocking in all its immediacy. 'Artists are always controversial', Linsey states, '...when the impressionists first rocked up they were totally radical'. She has a point. Any artwork, summoning new or reconfigured aesthetics and concepts has the capacity to present a biting political and social commentary and, unsurprisingly, invite scepticism.

'As well as it being a really funny, visually arresting show, there are political undercurrents'. Linsey divulges upon an aspect of Michael Dean's contribution to the show, which will see '£18,559 turned into pennies and spilt on his floor, the poverty line for a family of four living in the UK, and when he finishes it he takes a penny out, so it's the amount of money in the room you couldn't live on as a family of four. So this is really directly speaking to the situation Britain finds itself in, like art schools being so expensive and potentially more accessible for young people from working class backgrounds'.

What becomes apparent, talking with Linsey in the members room at Tate Britain, surrounded by British Art spanning from the 1500's to present day, is the very fluidity of art and its and constant metamorphosis in accordance with the times. The Turner Prize inducing discord today is a only a stark reminder of art's power to do so for as many years as artistic practice has existed.

'Obviously when contemporary art comes to Tate Britain you see work that you might not expect to see at Tate Britain normally, not that we don't show that work all the time but people don't expect to see it. We have a strong holding of contemporary art and we work with contemporary artists a lot but we're perhaps not so publicly recognised for that'. The gallery harnesses this collection to situate Britain within the wider art world, as Linsey expounds; 'Tate Britain in particular is a very exciting institution, because we have a lineage of British history under out feet but we can use it to look at whats happening in the world all around us at the moment and it's quite a unique position to be in.'

Each year, the turner Prize is delivered to British artist who has made a significant contribution to the country's art scene. But what does "British Art", an arguably subjective term, mean to Linsey?

'I think for me the most defining aspect of British Art is that it's hugely international, and that it always looks outside of itself... I think that's one of the most defining characteristics and why its most exciting. Because we're a small island we're always looking out; I studied and lived in Scotland until two years ago, and it's a hugely international place, Glasgow artists go to Iceland and Germany before they come to London. We look at the world in a different way'.

This idiosyncratic radial perspective, a spiderweb of international connections, is introverted in the explicit media attention garnered by the Turner Prize, something Linsey explains in her response to how she believes the prize encourages and supports innovation in the arts.

'I think because it is the most prestigious. So for the artists, it's an extraordinary opportunity to have the world's art media come and look at what they do. It's a huge platform, and that's the main element. I mean, I've never done it before, this is my first year, so I'm waiting

to see what that feels like but an important part of the job is warning the artists that this is coming their way'.

And what does Linsey make of the controversy that accompanies the media deluge?

'I think its really positive, the only worry would be if people were to attack an artist. But if people are talking about art in Britain and about what it means, that we have so many visitor figures going to Tate Modern and Tate Britain looking at contemporary art, and that there are also new prizes springing up, I think that's only a positive thing.'

The national prestige and ambient discourse drummed up by the Turner Prize each year is a true testament to the motivation behind its formation; founded in 1984 by the Patrons of New Art, the prize was established to promote a wider interest in contemporary art. Whilst this general ethos has remained current, the selection process has experienced adjustment. Prior to 1988, the prize could be awarded to anyone working within the arts industry, however now only artists can be nominated, and in 1994 an age limit of 50 was introduced. Working with such amenable guidelines, and vast scope of choice, I pondered what Linsey considered makes a Turner worthy nominee.

'That completely depends on the jury, because every year the jury is different and drawn from across the curatorial world'. 'A year before the nominee meeting which is in April, we'll appoint the jury and they spend a year seeing artwork all over the world. What I noticed in the meeting this year is that it was, in the art world, well known names, quite significant young artists, but ones who'd had a show people had talked about lots. It was felt they'd had a consistently strong progression and there would be one show that really marked them out. Interestingly, the prize can be for a publication, performance or participation in a group show...'

Interrupting Linsey, I divulge my surprise at the notion of a publication within the Turner show, to which she exuberantly responds;

'No-one knows, it's strange isn't it? Wouldn't it be amazing? Because I'll be working on it for the foreseeable future and I'm really hoping there's a publication, it's never happened.'

As talk digresses onto the practicalities of curating a publication for exhibition, Linsey imparts what we can expect from this year's show, and answers my, possibly too enthusiastic, enquiry as to whether there will be the opportunity to ride on Josephine Pryde's model train...

'They're very much encouraged to show the work they were nominated for, because the art world is quite small and we're trying to make it bigger. We want to show the public what the jury saw, that's quite important but there are always new elements that creep in. We won't be running the train, but it will be there'.

As the show develops, how does Lindsey establish a curatorial discourse with each artist?

THIS PAGE: Linsey Young

'They always lead the discussions; we help and prompt and suggest where things might work best or might not, but it has to be lead by the artist. That's the joy of working with living artists. It's totally about establishing trust really quickly, that they are the number one person in this situation and that your ego doesn't matter and that the institution's doesn't matter. It's that they are able to articulate what they want to articulate, and about judging what each artist wants from you and you get that over experience.'

Stepping back to garner a decidedly more objective standpoint, if such a thing exists, and even thinking from the perspective of a visitor to the exhibition, Linsey informs of an exciting array of interpretive strategies which are being devised.

'There's going to be a catalogue, this year it's slightly bigger, there are going to be four essays and for the first time we've done interviews with each artist so that was really useful in allowing the public to have a greater sense of who they are as people. We are working with Tate Collective, a group of young people all over the country who are devising their own response for other young people so there'll be a digital response. Another thing that's new this year is that we've asked the head of technical, Micky, who's worked on the Turner prize for nineteen years, to do a talk. The show will be "pay what you can" on Tuesday to get as many young people through the door as possible.'

As a definitive sign of the times, and to accompany the aforementioned digital response being strategised, Linsey tells me 'for the first time ever at the Turner Prize we are allowing photography, which is completely amazing, because we can encourage Instagram, Facebook, and Twitter sharing, leading to organic engagement led by the visitor.'

The notable effort being expounded on interpretation at the Turner Prize, works to dissociate itself from the misconceptions of elitism and exclusivity surrounding contemporary art. This is further reiterated when Linsey is asked what she believes JMW Turner RA, the artist for whom the prize was named, would have thought of the whole spectacle today:

'I think he'd of loved it! I think he would have absolutely loved it. He would have been excited that the institution continues to thrive and that people are so connected with contemporary art.'

This year's female dominated shortlist sees a return to sculptural installation, tangible objects we may visually, and in some cases, physically, interact with, embodying & representing prevalent themes of language, body and ephemeral materiality.

ABOVE:
Project for Door (After Gaetano Pesce), 2015
installation view, Anthea Hamilton: Lichen! Libido! Chastity!, SculptureCenter, 2015. Courtesy the artist
Photo: Kyle Knodell

RIGHT PAGE TOP:
Portrait of Anthea Hamilton, Photo by Lewis Ronald

RIGHT PAGE BOTTOM:
Brick Suit, 2010, installation view, Anthea Hamilton: Lichen! Libido! Chastity! SculptureCenter, 2015 Wool, lining 22 x 5 x 46 inches (55.9 x 12.7 x 116.8 cm)
Courtesy the artist. Photo: Kyle Knodell

Anthea Hamilton

Anthea Hamilton perceives the sculptural and narrative potential of artificial and natural forms, reconfiguring articles of popular culture in shows which question the very act of looking. As a centre piece for exhibition 'Lichen, Libido, Chastity' (2015), Hamilton has brought Gaetano Pesce's model for a New York apartment doorway to life in the form of an 18 ft tall sculpture of a man's buttocks; the comic spectacle alluding to the regurgitation of imagery in contemporary culture.

RIGHT PAGE:
Limpet Apology (traffic tenses), 2015 Screen printing and painting on leather, suede, cotton, velvet; stained and sprayed Ash; folded steel; enamel paint on Balsa wood; airbrushed steel; magnets; inlaid Formica; Cherry © The Artist, courtesy Sadie Coles HQ, London; Greene Naftali, New York; Koenig Galerie, Berlin; T293, Rome and Naples Photography: Annik Wetter, Geneva

THIS PAGE:
Photo of Helen Marten, Photo by Juergen Teller

Helen Marten

Staging composite formations of found objects, fabricated articles and paintings, Marten's work seeks to make tangible abstract concepts such as conscious experience whilst encompassing broad spatial and temporal references. With projects such as 'Lunar Nibs' (2015) and 'Eucalyptus Let Us In' (2015), Marten painstakingly composes material elements as though they have been excavated and their functions reimagined, drawing attention to the ephemeral nature of our material existence.

Michael Dean

Preoccupied with corporeal representations of language and establishing candid relationships with the human body, Dean's sculptural instillations are the result of his multidisciplinary practice and can often find their origin within the artist's writing. In 'Sic Glyphs' (2016) Dean reinterprets materials we often associate with urban environments to create a bodily city of sculptures, physical manifestations of his personal language, which the audience must navigate.

PREVIOUS PAGE TOP:
Photo of Michael Dean Photo taken by the artist

PREVIOUS PAGE BOTTOM & THIS PAGE:
Installation view of Sic Glyphs 2016 South London Gallery Image courtesy of the artist, Herald St, London, Mendes Wood DM, Sao Paulo, Supportico Lopez, Berlin
Photo: Andy Keate

Josephine Pryde

Pryde explores photography as influence, and documentation, of social perspectives through photographic series which play with the mediums's associated formal conventions. Her images, subjective and conscientious, comment upon notions of desire in contemporary life, and are often staged alongside sculptural components; visitors were invited to ride a model train around shots of hands caressing items of commodity in 'lapses in Thinking by the Person I Am' (2015).

THIS PAGE:
Josephine Pryde, Lapses in Thinking by The Person I Am, Wattis Institute San Francisco

LEFT PAGE TOP:
Für Mich 2, 2014 C-print Unframed: 60 x 45 cm (23 5/8 x 17 3/4 in.) Edition of 3 + 2 AP (SLG-JOP-08391) Courtesy of the artist and Simon Lee Gallery, London; Reena Spaulings Fine Art, New York; and Galerie Neu, Berlin.

LEFT PAGE BOTTOM:
Installation view lapses in Thinking By the person i Am 2015 Wattis Institute for Contemporary Arts, San Francisco Image courtesy of Josephine Pryde
Photo: Johnna Arnold

Craigie Aitchison

Going to Heaven

WORDS · **JAZ ALLEN-SUTTON**

ABOVE:
Photograph by Nicholas Bechgaard

One afternoon in the early nineties I went with my grandparents (Heather and Philip Sutton R.A.) to visit Craigie Aitchison's home in Kennington, London. He was waiting for us outside his front door when we drew up in the taxi. Dressed in a suit and tie, he pushed a flop of white hair away from his eyes and ushered us up the flag stone steps of his Victorian terraced house.

Craigie's movements were slow, and he stooped slightly. Such was the cram of objects in the hallway that there was barely enough space to make it through to the living room. I scuttled in behind my grandparents before posting myself on the edge of an armchair. Then, from nowhere, two white dogs bounded over to sniff at my shoes. Their tongues oscillated like church bell clappers as they panted and wagged their tails. To my seven-year-old eyes this was an unnerving place. The room was painted pink and full of exotic things. On a side table to my left there was a plastic rabbit; opposite was a display cabinet crammed full of bejewelled frogs and colourful plates; and lined up on the mantelpiece were a series of crucifixes. Elsewhere I could spot a small box in the shape of a butterfly, strange models of black people, a miniature guitar, a nativity scene (though it wasn't Christmas), and a well-stocked drinks trolley. Most disturbingly though, or was it my imagination, could I see a small bird fluttering it's wings through the door there in the kitchen?

With an endearingly soft cat like drawl Craigie was describing the breakfast he had at Claridges that morning. After confusing the hotel with Fortnum and Masons, Philip said that he loved omelettes and had had a particularly good one last summer in Wales that his daughter had cooked for him with brown eggs. After some disagreement, Heather went on to clarify that there was in fact no difference in nutritional value, but in general white chickens lay white eggs and brown chickens lay brown ones. Whilst brushing through his beard with his fingers my grandfather then remarked that in the animal kingdom he would be an orang-utan jumping from tree to tree. "You could be a deer", he said to Craigie who laughed.

Tony Godfrey once asked Craigie in an interview whether a butterfly in one of his paintings was a symbol of transience. "No", he replied, "I haven't got a profound reason for putting it there. If I want it there I put it there. Course, if it wasn't right there I'd take it out in a second". Like many artists, Craigie was reluctant to explain his paintings. It is possible however to learn some things about how he worked. For instance, he didn't make preparatory sketches; he went straight to the brush. Moreover, he employed his paint thinly and, rather than painting over his mistakes, he preferred to remove what he had done with a rag and then redo it. This meant that he was forced to make quick choices. He had a half an hour window before the oil dried in which to decide if what he had painted was satisfactory. There was no way of sleeping on a decision and then changing it the next day like many artists do. He must have liked the immediacy that this fast paced approach to painting brought, but this isn't to suggest that he sought stress. He specifically didn't have a studio lest his activities became too much like a job. When done at home amongst his knick-knacks and dogs or, if he was lucky, in a hotel room – preferably abroad – painting was a pleasure.

Craigie's paintings are easily recognisable. Early in his career he settled on a small number of motifs and kept with them. "I do mostly black people, dogs, religious pictures and still lives", he said when he was asked what he painted. And indeed, when it came to portraiture, he did seem to prefer to paint black people. Euan Uglow said that this was because of the way that light reflected off their skin. Craigie said that his black models weren't vain. What is clear is that his portrait paintings are unpretentious and warm. The surface textures of the backgrounds are one- or two-tone and illuminate the sitters' features as a lit candle would. Craigie's choice of colour and the thin application of paint mean that the backgrounds have the appearance of shining through the thin almost translucent foreground. He painted the backdrops last, and when he did so, he said, the colours fed off each other. He chose the first one and then the rest fell into place. Critics have compared his background composition with Rothko. But, whilst they both like the same kind of sensual red and could rub colours up against each other like faces in a French kiss, Craigie never understood the comparison. They had divergent ambitions: Rothko's were monumental, and Craigie's humble.

Born in Edinburgh in 1926, Craigie spent a good deal of his adolescence on the Scottish Isle of Arran where he also chose to scatter his mother and father's ashes. The island's four peaks are a re-occurring image in his work. They often figure in the background of his paintings and put the foreground subjects into a wider perspective. Perhaps by painting these mountains Craigie obtained a kind of solace in the way that they reminded him of his parents and childhood in Scotland. It is possible to imagine the effect of the rugged landscape looming mysteriously over him as a youngster as he stood on the deck waiting for the Glasgow ferry to arrive. In spite of the fact that Craigie would have been wary of the interpretation, in the same way that his butterflies could symbolise transience the sheer mass of the Scottish peaks might represent something of the permanence of those things that fall outside the purview of human experience.

If you were asked to place Craigie's paintings however Scotland probably wouldn't be the first place that you would choose. The light on the canvas isn't diffused enough; the colours are too starkly lit. In 1955, after studying at the Slade School of Fine Art (with my grandfather), Craigie was given an opportunity through the British council of visiting Italy on a scholarship. He went in an old London taxi, and came back with a bag full of colours that look like they could have been inspired by the decoration of cakes and sweets in village pasticcerias. These rich hues definitely didn't reflect the austere pallet popular under the directorship of Coldstream at the Slade in the decade or so after the Second World War. Craigie's work is conspicuous by its use of colour.

He liked to tell a story about one snowy winter in Scotland when he looked out of his window and saw a dead bird on the sill. He put it in a matchbox and took it home with

"...a beam of light emitted from the heavens. These, he clarified, were 'resurrection paintings'".

— JAZ ALLEN-SUTTON ON CRAIGIE AITCHISON

him to London where he kept it on his mantelpiece. When some years later burglars broke in to his house and took everything of value except the animal carcass Craigie was relieved: "They didn't realise that by chucking the bird on the floor and not taking it they did me a favour", he said. Craigie's bird paintings could only have come from the hand of someone with a gentle soul. The delicate animals are often sat on a little branch quietly delighting in something and are shy as if they would be off in a second should somebody feel it necessary to come close to them.

Birds weren't the only animals that fascinated Craigie. He kept Bedlington Terriers all his life and his phantasmagoric depiction of one of the dogs on its way to paradise is extraordinary. In Wayney Going to Heaven it is night time and a dog is suspended upside down above a sliver of moon. A leafless tree grows out of the ground at 45 degrees, and while the background white, blue and brown merge around the edges the dog seems ready to be sucked out of the work and into the celestial skies at any moment. "After Wayney died I had about four months when I couldn't do the pictures", Craigie said. "I didn't know what I was doing. I don't usually paint as emotionally as I did with this, so when people liked it I was amazed. I thought it was too personal".

Bedlington Terriers kept cropping up in his work. Craigie believed the dogs had the appearance of a lamb but the heart of a lion, and these attributes have an intriguing effect on his crucifixion paintings. In these arresting hallucinations the dogs play the role of pacifier next to the doomed figure of Christ who is painted with different skin tones and sometimes even without arms: "why?" the terrier's manner seems to ask while a fragile Jesus, saffron ground and bare indigo sky approach the viewer. As Craigie grew older he also sometimes surrounded the cross with a halo and, in some cases, a beam of light emitted from the heavens. These, he clarified, were "resurrection paintings".

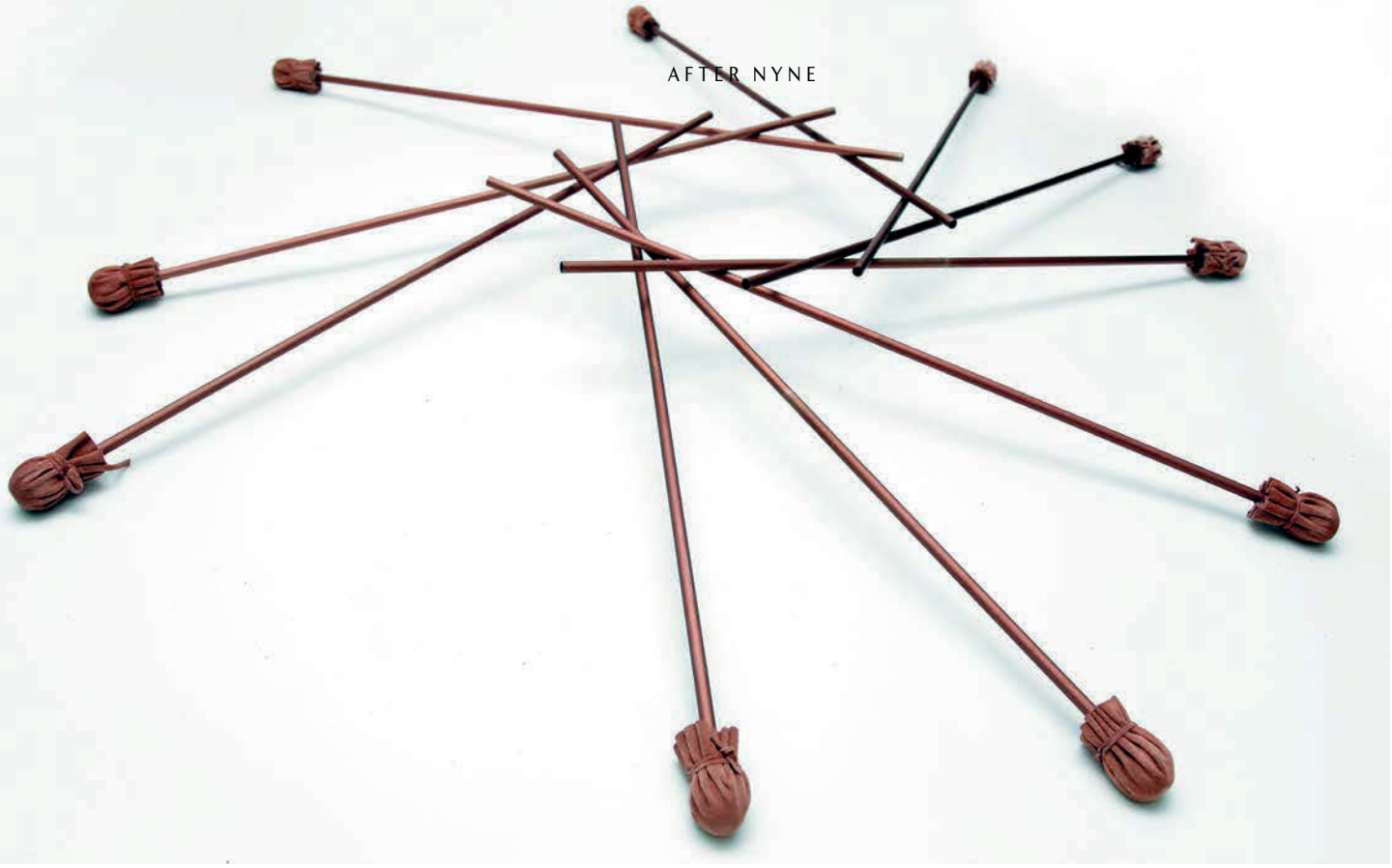
Craigie clearly had a religious sensibility and yet, even though his grandfather was a clergyman, he wasn't a member of a religion. He preferred to visit churches to look at the buildings rather than to pray to God, and he was interested in Christ's crucifixion because of the story behind it rather than as a form of observance. The story of The Passion, he said, was the saddest he had ever heard. Certainly it is difficult to imagine another narrative that would have such a singular resonance for so many British people. Christians appreciated his work, and in 1997 he was asked to paint Calvary for Liverpool Cathedral. The picture can still be seen there today.

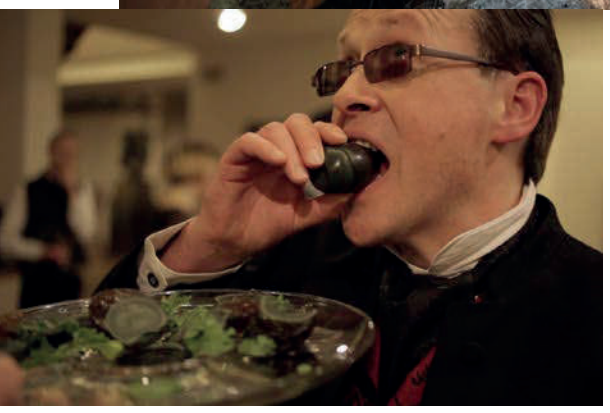
In 1999 Craigie was appointed Commander of the Most Excellent Order of the British Empire (C.B.E), and having already been elected to the Royal Academy in 1988: his place in the history of twentieth century British art was sealed. He had squared the circle of becoming a respected artist with an idiosyncratic body of work. He focused on a few themes, which he painted sparely amidst luminous backgrounds. Especially in the choice of colours, it is possible to see the impact of his travels in Europe. Whilst Craigie's paintings are small and uncluttered – the exact opposite of the house where he painted – they speak tenderly of a self-effacing and spiritual man with masses of sympathy. In 2009, after having had lunch at Claridges, Craigie died. "He had a nice smile," my grandfather said to me recently. "We miss him."

Q&A

The Creative Landscapes Inside Bedwyr Williams

WORDS · **BENJAMIN MURPHY**





PREVIOUS PAGE:
Bedwyr Williams. WYLO - The Starry Messenger, 2013. Venice Installation view

THIS PAGE TOP:
Bedwyr Williams, Circle of Friends, 2012

THIS PAGE BOTTOM (1/2):
Bedwyr Williams, Century Egg, 2015

THIS PAGE BOTTOM (2/2):
Bedwyr Williams, Century Egg, 2015

— **Bedwyr** Williams is a Welsh artist whose work is impossible to categorize. Combining installation with sculpture, performance, and stand-up comedy, he is able to show the viewer that which he could never discover on his own. In his new show The Gulch at the Barbican gallery in London, Williams takes over the Curve space with his fantastical installations.

The viewer is invited to take the otherworldly voyage through the space, encountering talking goats and singing shoes, before they become performers in their own right.

Bedwyr, first of all please explain a few of the many elements that will make up The Gulch, and how you approached the unique space.

There is a beach with sand dunes as you enter, a creepy boardroom showing a video about a depressed hypnotist, a ravine with a talking goat and an athletics track with floating IKEA bookshelves. My first decision in approaching the space was to ignore all those people who told me it was a challenging space. There's nothing worse than neg-head advice. Instead I thought of it as an opportunity to create a work that you could experience as a sequence or a story. I like there to be a story even if you're just going to the toilet.

I wanted to make something theatrical that also used the height of the space; people forget that it's also a very high space. I've always liked the Barbican; it somehow manages to be big and cosy at the same time.

I believe that there will be a pair of singing running shoes in the show. Shoes feature in a lot of your works, what is it that keeps bringing you back to them as a subject matter, and what is it that they represent?

I've got big feet and it means that I never get to wear the nice ones that everybody else wears. People in shoe shops with their medium sized feet can't wait to get rid of me. They probably think 'how awful to be him'. I feel that because of this I want to talk about my lack of shoe choice all the time. I want to talk about it even if clever art people find it tedious.

After the arse and genitals I think feet are next in the hierarchy of joke body parts. There are so many funny things that happen in shoe world, taking them off in fussy people's houses, scuffing them, breaking them in, treading in dog dirt, breaking heels, snapping laces...

I've been reading about these human feet in running shoes that have been washing up in Canada. It's a gruesome phenomenon but very interesting, you should google it.

Astronomy is of deep interest to you, and the curve linear walls of the Barbican's Curve space can at times feel like the curved walls of an observatory. Is astronomy going to feature in the show or is this similarity purely serendipitous?

I wouldn't say it's of deep interest. I'm more interested in the Astronomers themselves as I think they are my favourite hobbyists. They are amateurs with a genuine role to play. I'm afraid there won't be much astronomy as such in the show, but in the film about the hypnotists there are some pretty spacey sequences. I've been listening to a lot of hypnosis tapes as research and they often refer to the stars and the universe. I've learnt how to speak in that hypnotic way, in fact I enjoy speaking that way.

Much of your work elevates the banalities of everyday life, and you are somehow able to make everyday objects appear extraordinary. What is it about the everyday that fascinates you?

I think because I'm not from an arts family with no famous mum or dad I still find the idea of doing what I do for a living faintly absurd. I'm uncomfortable with some people's behaviour and affectations in the art world and as a result I enjoy dwelling on banal objects or pastimes as an antidote. I like bringing them to the fore, for instance a grotty steam iron in a hotel room I would make a hero of something like that. It would prevail over the snooty European curator in my hotel narrative. I saw somebody in an expensive suit slip down some stairs at Art Basel last year. A Banality and Glamour sandwich.

Do you think that the progression of technology has caused the decline of the nostalgic pastimes of the past, such as model train collecting?

I don't think technology is to blame. I think there's a kind of lifestyle vanity where we consider some hobbies taboo. We'll tattoo ourselves like sailors and grow dead king beards and target the muscles of our arms but we won't consider making a balsa wood glider or a model of church. We need to learn to be squares again. Everyone's hip, everyone's a low level comedian (this is the worst), everyone has alloy wheels. I'm not nostalgic of a time, I just miss some things. Europeans are good at mixing aspirational living with nerdy pastimes. I can easily imagine a German railway modeller spending some time on a naturist beach during the day, driving home fast in a nice car and then working on a model of steam locomotive in the evening (not in the nude).

PREVIOUS PAGE:
Bedwyr Williams, Flexure still

RIGHT PAGE:
Bedwyr Williams, ECHT,
2014. Installation view

"We'll tattoo ourselves like sailors and grow dead king beards and target the muscles of our arms but we won't consider making a balsa wood glider or a model of church."

— BEDWYR WILLIA MS

THIS SPREAD:
Bedwyr Williams, ECHT, 2014

NEXT PAGE (3 IMAGES):
Bedwyr Williams. The Starry Messenger, 2013

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THE GULCH OPENS AT THE BARBICAN CURVE IN LONDON ON 29 SEPTEMBER, AND RUNS UNTIL 8 JANUARY.
—

THIS PAGE TOP:
Bedwyr Williams. The Northern Hemisphere, 2013. Venice Installation view

THIS PAGE BOTTOM (2 IMAGES):
Bedwyr Williams. Hotel 70°, 2014

Q&A

"I don’t believe that there are limitations, to any form of art, as long as you are connecting to it"
— Alicia Savage

WORDS · **LAURA FRANCES GREEN**

A Universal Archive of Self

—— **Smoothing** the lines between reality and fantasy, Alicia Savage's otherworldly photographs transport their audience into a richly coloured, nostalgic reverie. Presenting a vivid documentation of emotion and experience, Savage's recent series of self portraiture came into organic formation through her solitary travels around Northeast US and Canada, singing of finding comfort within isolation,

Clothed in vintage dress, Savage positions herself in a diversity of hyperreal locations, making sure to obscure her face in each image, behind long brown hair, items of clothing, a passing cloud, even a lamp. This concealment incites a sense of universality in their perception; the viewer, allowed to focus on the larger concept of each scene, is able to project a part of themselves.

LEFT PAGE:
AliciaSavage, Clouds of Passion, Arusha Gallery

THIS PAGE:
Alicia Savage, Arusha Gallery,
Lamp Girl

RIGHT PAGE:
Alicia Savage, Arusha Gallery,
Hesitation

What are your first experiences of being exposed to art practice?

'The experience of creating my series 'Destinations' was my first insight into art practice. Through museums, readings, and limited art studies in college I gained a glimpse of what is Art - but with a limited comprehension of the magnitude of layered devotion, research, skill, and time committed to one's work. 'Destinations' was not approached with the intention of creating a body of work, but rather the result of a series of solo road trips over a two-year period. The experiences surrounding these road trips became my source of study that I further refined and explored through my photographs. For me, this was my first connection to, and even if unknowingly, the practice of art.'

Tell us about your relationship with photography: where did it begin and how did you develop your own unique style?

'Photography didn't take a serious role in my life until a friend offered me an assistant position at his commercial photography studio. At the time I knew very little about photography, but was eager to learn. I quickly gained direct insight of life as a photographer, its demands of you creatively, and the struggle to balance ones personal work. This motivated me to understand how I connected with photography. Through continuous experimentation with my camera and editing techniques, my own creative practice gradually took shape. My work grew to become more intentional and personal as I learned to express abstract ideas through image construction, resulting in a surrealist and illustrative approach.'

Are your photographs premeditated before shooting, or do you utilise chance and serendipity as creative tools?

'For me it's a mix of both, and I find that balance very important. Serendipity and pre-meditative approaches speak to each other. When working impulsively it is an opportunity to both brainstorm and solidify a concept, while also identifying new patterns that can be further expanded upon. When my photographs are more formally premeditated I have already gone from concept to visual, breaking down the idea and rebuilding it through the production of the photograph.'

In your first UK solo exhibition, 'Destinations', the images present a documentation of various themes tied together by your solo travels. What emotions do you encounter on your travels and how do you convey these within this series?

'I never approached these photographs with the intention to create a body of work. Rather, it collectively evolved very organically. These road trips were an essential part of the creative process and exploration of self, exercising a combination of fear and curiosity.'

Your face is often not visible to the viewer. Could you elaborate on your reasoning and motives behind this approach?

'Hiding my face is intentional as it enables me to develop upon the concept, rather than viewing it as a portrait of myself. In addition, obscuring the face allows others to more easily apply their own experiences and interpretations to the photographs.'

The mystery of your images in part seem to lay within the hidden narratives of the protagonist: to what extent are you looking to convey a story within each work?

'Each of my photographs are tied to a personal narrative, but I am much more interested in their shared subjective nature and experiences added to them. It is that connection between myself and the viewer, through the photograph, that I am most intrigued by.'

Would you say you utilise symbolism within your artwork, and if so, how?

'Symbolism holds a strong role within my work. Combined with elements of surrealism, it allows me to give visual form to very abstract concepts and emotions. Incorporating intentional, yet also ambiguous references through objects, colours, and compositing, I am able to share something very personal that is expanded upon through interpretation.'

In your opinion, what are the limitations and strengths of self-portraiture?

'I don't believe that there are limitations, to any form of art, as long as you are connecting to it. Self portraiture often provides artists a personal and safe space to explore our inner workings and developing abilities as an artist. Onward, for myself, self-portraiture has become my primary tool of research and understanding.' Alicia Savage's work can be seen at the upcoming Stockholm Art Fair, and Battersea AAF Art Fair in October 2016, and Edinburgh Art Fair in November 2016 Alicia Savage is represented by Arusha Gallery.

For direct enquiries of Alicia Savage's photographs please contact Arusha Gallery in Edinburugh or Artsy

THIS PAGE:
Alicia Savage, Arusha Gallery,
Self Led

RIGHT PAGE:
Alicia Savage, Arusha Gallery,
Polka Dots

"I quickly gained direct insight of life as a photographer, its demands of you creatively, and the struggle to balance ones personal work."

— ALACIA SAVAGE

PREVIOUS SPREAD:
Alicia Savage, Arusha Gallery, Light Breeze

LEFT PAGE:
Alicia Savage, Arusha Gallery, Head In the Clouds

THIS PAGE TOP:
Alicia Savage, Arusha Gallery, Curtsy

THIS PAGE BOTTOM:
Alicia Savage, Arusha Gallery, Blue Facade

Innovator

Encaustic Artist Leah Macdonald Adds Layers to a Centuries-Old Artform

WORDS · **RENATA CERTO-WARE**

THIS PAGE:
Leah Macdonald

—— **In** a garage at the end of a long, tree-covered driveway on the outskirts of Philadelphia, Leah Macdonald is throwing out art. Today is the day she marked on her calendar three months ago - a day she's set aside to spend cleaning out her studio of nearly two decades - and for the incredibly prolific encaustic wax artist, that means some of her work, inevitably, is going in the trash.

"I want to make more room to create, that's really my intention here," Macdonald explains coolly as she works, separating pieces into piles she's designated as "Keep," "Re-frame" and "Toss." "I know what's good. It's easier to look at yourself from a distance. I have a distance to the work now."

Floating around the studio, occasionally chiding her assistant, who was late, or the two golden dogs, one of them wet, that lay guarding the door, she embodies her own iconic brand of fortitude and fragility. With long hair and long limbs, tattoos by the armful, denim cut-off shorts and a scraped knee, Macdonald is a cross between a wood nymph and a bad-ass. "Get out! I don't want you to be here, get out, both of you!" she calls out to the dogs, who begrudgingly step out onto the pavement, only to reappear inside, panting and happy, moments later.

In the temporary disarray, Macdonald's extensive archive, like many of the subjects in her haunting images, lays bare, nestled among motorcycle parts on shelves, pouring out of drawers and stacked up on the floor.

Her work is abstract and haunting, an almost violent intersection of photography and painting, black and white with strokes of metallic gold or stoic ochre, blurred lines with precise topography, and fashion with architecture and the human form. The content centers largely around, in varying degrees, the human form with an emphasis on all of its fragility and vulnerability. That nearly every one of her subjects is female is no coincidence.

"My work has always been semi-autobiographical. I don't know what it's like to be a man, and it's all been driven by my emotional experiences and my intuitive sensitivities or fragilities," she explains. "Not that I don't think men are fragile because I definitely think they are, it's just not something that I could speak to authentically."

Each piece starts as a photograph, to which she adds a smoky veil of beeswax that is painstakingly poured, brushed on, and scraped away - a process that Macdonald has been perfecting since stumbling upon the centuries-old artform quite by mistake in the late 1990s. "Oddly enough, I was just doing my own thing in my studio, melting wax and pouring it over boards, painting with it, and I didn't really know that it was this whole world of encaustic painting." Indeed, encaustic painting has roots in Ancient Greece, and examples of its use are found throughout history in locations as widespread as Egypt, the Philippines, and Mexico, to name a few.

Even though the artform predates digital photography by thousands of years, Macdonald thinks that it is precisely because of the sheer ubiquity of digital that encaustic painting is seeing a resurgence in popularity, which is evidenced by her often sold-out workshops and the regulars that flock to private lessons in her studio from as far away as New Zealand.

"If everyone is forced to buy a digital camera, then they're forced to use Photoshop and everyone is using the same tools so there's no variation. Digital has killed individuality and self expression," she posits. "The only way to really have true original art is to make it by hand because nobody's hands can be replicated. Physicality, temperament, emotions, skill level - those are things that make us unique whereas Photoshop just takes all that away from us."

Although she's been at it for nearly twenty years, Macdonald has been subtly adding to her aesthetic, building on it like the layers of wax she adds to her photographs and incorporating new elements here and there, seeing what sticks and what to discard.

"I'm trying to move away from portraiture and figurative work into more abstract work. I'm moving away from the figure, although it's going to take a long time. I don't know if that's ever going to happen." Another thing that she finds hard to abandon is black and white. "I tried to do a lot of colour work and I tried to figure out what my relationship to color was and to push myself beyond black and white, but I'm honestly not sure I like it."

Her philosophy of evolution-by-way-of-detachment, substantiated by the growing "Toss" pile on cleaning day in her studio, calls to mind that famous Joan Didion quote from Slouching Towards Bethlehem:

"I have already lost touch with a couple of people I used to be," and I told her as much as I watched her bustle about her task at hand.

"It's not that a certain photograph or feeling wasn't valid at the time, it's just not anymore," I offer up.

"Right, it's not as important. My mom was saying something like that to me once, too, she said 'I have all these old friends and they were my close, close friends at that time, but times have changed and the issues they and I shared are just not as relevant as they were."

It was in fact Macdonald's mother who pointed her in the direction of art as a career from an early age. "When I was younger, my mom taught at Philadelphia University of the Arts (Now The University of the Arts) at the time. I used to go to work with her and I used to think that art school was the only way to go."

Macdonald enrolled in a photography class in high school at The Shipley School, a private school in the suburbs of Philadelphia, where she first got into black and white photography. She was planning on enrolling at Philadelphia University of the Arts, but decided to move to California with her boyfriend, where she attended community college for a year and loaded up on creative writing classes. "I really wanted to be a photojournalist, and my primary interest was homelessness. I was into meeting people who were homeless, taking pictures of them and writing their stories."

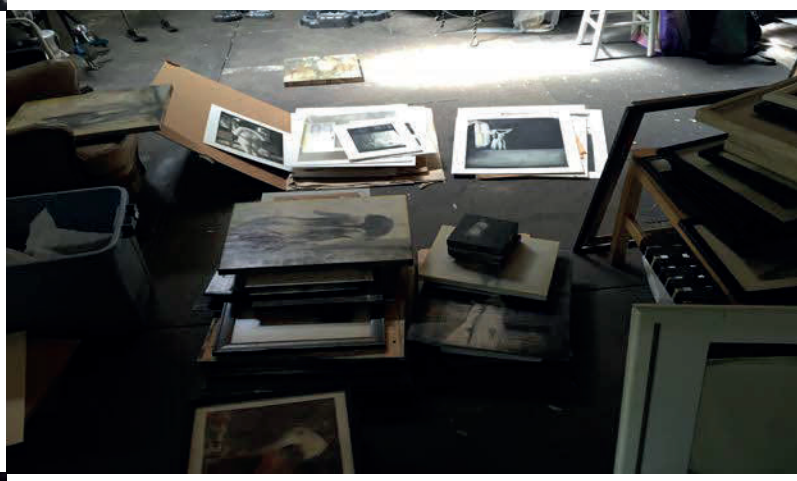
After that first year, it was on to San Francisco Art Institute, where she was able to focus solely on art; specifically, photography. "It was there that I got into large format photography and printing, and I got really into nudes and the figure. I did a project towards the end of

college about poetry and people, building on that notion of being displaced from one's home and family and from society, whether it was physically or mentally."

These days, however, it seems that Macdonald's answer to that sense of displacement is to look inward for a sense of belonging. Her recent work has included pieces for "Street Art", which brought her female subjects out of the studio and into stark cityscapes where their diaphanous veils contrasted with elements like tough barbed wire and impenetrable brick walls. She's also collaborating on a project called "In My Body," which will be a play focused on body image and body esteem presented by the Katherine Alexandra Foundation in Philadelphia.

While looking back on her almost two decades of work and experience as an artist, collaborator and teacher, her evolution isn't relegated only to her work.

"I don't think I have any less grit, I just have more expanded knowledge."



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Leah Macdonald

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Leah Macdonald

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Leah Macdonald

9 Art Cross

Features Edit:

SAMANTHA SIMMONDS

Music overs

— **How** can art change the world? By hanging on the wall of a backstreet gallery? Acting as scenery to the self-congratulation of bubble-quaffing critics? Languishing under lock, key and several inches of reinforced concrete? Or by interacting with its counter-cultural counterparts to produce something truly unique; something that speaks to society at large; something that might even catalyse some kind of revolution, no matter the scale? As the V&A's You Say You Want a Revolution? Records and Rebels 1966-1970 exhibition opens, exploring the "fundamental shift in the mindset of the Western world" brought about by the "flourishing counter-culture of rebellion expressed through music, fashion, art and political protest", we celebrate nine collisions between art and music that made a difference: to the world, to our lives, or simply to the way we look at what art - or music - really is. This is what happens when paintbrush and plectrum come together...

1.

The 14 Hour Technicolour Dream

Alexandra Palace's Great Hall played host to the UK's first major psychedelic event, billed as a 'multi-artist happening', on 29th April 1967. As underground film projections and light shows set the scene, poets, performance artists, jugglers and dancers performed alongside the likes of Pink Floyd, who played as the sun came up. The centre piece? A rented helter skelter. "We're starting a new era," the organisers, who described the event as a "giant communion", told the BBC, "in reaction to various things that have been happening in the world... it manifests itself in love and sweetness and kindness and flowers. We're not initiating anything so much as portraying what is happening."

Yoko Ono, already established as 'The High Priestess of the Happening', performed 'Cut Piece' (in which members of the 7,000 strong audience were, one by one, invited to snip away a piece of her clothing) at the event, which was attended by John Lennon (who decided to attend on a whim, having stumbled across an item on the evening news). "I thought what we were doing was high art, and there was a big difference between high art and pop music," Ono remarked decades later. "High art inspires the human culture, pop music is entertainment. The mixture of high art with entertainment, which you needed to do so that people would accept it and understand what you were trying to do, was very challenging and interesting to me."

THIS PAGE:
14 Hour Technicolour Dream

2.

Andy Warhol
X
The Velvet Underground

"The Pop idea, after all, was that anybody could do anything, so naturally we were all trying to do it all. Nobody wanted to stay in one category. We all wanted to branch out into every creative thing we could. That's why when we met The Velvet Underground at the end of '65, we were all for getting into the music scene, too," the artist known as the Prince of Pop Art explains.

As the band's manager and producer, Warhol squeezed each and every drop from each and every opportunity to infuse music with art - and vice versa - whilst giving The Velvet Underground & Nico the opportunity to make their name(s) by recording soundtracks for the artist's films and performing at his 'Exploding Plastic Inevitable' shows. Prefiguring London's 14 Hour Technicolour Dream, Warhol's 'EPI' shows, first staged in New York in 1966, incorporated performances by regulars of 'The Factory', including Mary Woronov and Gerard Malanga, with immersive projections combining Warhol films with innovative light shows, pioneering many techniques soon to be considered vital to the modern pop/rock show. The pièce de résistance to emerge from the Warhol/Velvet Underground marriage, though? Warhol's cover art design for the band's self-titled debut album, featuring the instantly iconic peelable banana.

THIS SPREAD:
Andy Warhol and Velvet Underground

3.

Richard Hamilton

X

The Beatles

Pop artist Richard Hamilton's design for the cover of The Beatles' 1968 'White Album' was, by contrast, decidedly minimalistic. Intended to convey the "look" of conceptual art, the record's plain white sleeve, inconspicuously embossed with the band's name, also featured a stamped serial number, "to create," Hamilton pronounced, "the ironic situation of a numbered edition of something like five million copies". The inscrutability of the album's artwork signposted a change in direction for the band, releasing what has since been described as one of the most musically diverse records of all time. "The scope and license of the White Album has permitted everyone from OutKast to Radiohead to Green Day to Joanna Newsom to roll their picture out on a broader, bolder canvas," Elvis Costello told The Rolling Stone.

Hamilton, who trained both Bryan Ferry and visual collaborator Nicholas de Ville in Fine Art at Newcastle University during the mid '60s, has also been credited with influencing the early direction of Roxy Music. "As a teacher he taught by example, and his restless enquiring spirit I have tried to emulate in my own work as a musician," Ferry avers.

"The scope and license of the White Album has permitted everyone from OutKast to Radiohead to Green Day to Joanna Newsom to roll their picture out on a broader, bolder canvas,"

— ELVIS COSTELLO

4.

COUM Transmissions

X

Throbbing Gristle

The performance art collective nobody quite knew what to make of became the rock band nobody quite knew what to make of when COUM Transmissions formed Throbbing Gristle in 1976. The group's change in direction followed the uproar generated by their ICA show, 'Prostitution'. With pornographic images (the fruits of collective member Cosey Fanni Tutti's own modelling career) jostling for space with displays featuring tampons, syringes and the rusty knives occasionally used as part of the group's performance art, the show sparked parliamentary debate on arts funding, prompting Tory MP Nicholas Fairbairn to refer to COUM as the "wreckers of civilisation". "We were disgusted and disillusioned with the art world - it was too formalised and institutionalised for us, and we were excited by sound," Tutti, who longed to "explore the use of sound as a means of physical pleasure or pain," proclaimed.

"When we shifted from COUM Transmissions to TG, we were also stating that we wanted to go into popular culture, away from the art gallery context, and show that the same technique that had been made to operate in that system could work. We wanted to test it out in the real world, or nearer to the real world, at a more street level – with young kids who had no education in art perception, who came along and either empathised or didn't; either liked the noise or didn't. A little mini-Dada movement, eh?" founding member Genesis P-Orridge, born Neil Andrew Meson, expanded in 1983. The band is credited with inventing the industrial genre.

5.

4’33”

The 1952 premiere of 4’33”, performed as part of a recital of contemporary piano music, was to spark decades of debate as to whether the piece should be classified as music or conceptual art.

The composition’s score instructs the performer(s) of the piece not to play their instrument(s) for its entire duration (four minutes and 33 seconds). Of its premiere, composer John Cage pronounced, “There's no such thing as silence. What they thought was silence, because they didn’t know how to listen, was full of accidental sounds. You could hear the wind stirring outside during the first movement. During the second, raindrops began pattering the roof, and during the third the people themselves made all kinds of interesting sounds as they talked or walked out.”

Some herald the first performance of 4’33” as the birth of ‘noise music’ - founded on the idea that incidental sounds may constitute music - whilst others view the piece as an early example of automatism. Advocates argue that, since ‘self-expression’ inevitably infuses art with the social standards to which the artist has been subjected since birth, truth can only be achieved by removing the artist from the process of creation. A 2010 campaign to make 4’33” the Christmas number one saw it reach number 21 in the UK singles chart.

"Some herald the first performance of 4’33” as the birth of ‘noise music."

— SAMANTHA SIMMONDS

6.

Marina Abramović X *Igor Levit*

Performance artist Marina Abramović collaborated with classical pianist Igor Levit (dubbed ‘the future of piano’) to create a groundbreaking mindful listening experience in 2015. Having exchanged phones, watches and iPads for noise cancelling headphones on entry, concertgoers dedicated thirty minutes to silent anticipation as, centimetre by centimetre, a raised, moving platform slowly drew the pianist into position to begin his performance of Bach’s ‘Goldberg Variations’. “I strongly believe it’s the people who make the hall. It’s not the hall that makes the people,” Levit affirmed.

Recent years have also seen the controversial artist perform an experimental, semi-autobiographical opera and feature in Jay Z’s ‘Picasso Baby’ video, which saw the rapper perform for six hours at New York’s Pace Gallery in an homage to the artist’s ‘The Artist Is Present’ installation. Meanwhile, Lady Gaga and Abramović, who collaborated on a video featuring the singer practising ‘The Abramović Method’, have each described the other as ‘inspirational’. "I felt like she was my daughter,” the artist, who “had to blindfold her [whilst] she was in the forest for three hours, eaten by mosquitos and spiders, scratched by the bushes,” gushed. “I found somebody who can really be a spokesman for something that means so much to me.”

THIS PAGE:
Bjork Biophilia

7.

Parade

The term 'surrealism' was coined by Guillaume Apollinaire in the programme notes for 'Parade', a one act, fifteen minute ballet performed by the Ballet Russes, in 1917, three years before its official recognition as an art movement. Parade's multidisciplinary creators incited revolution from every quarter, synthesising Jean Cocteau's plot (which revolved around three groups of circus artists attempting to attract an audience to a performance) with Picasso's designs (into which the artist's Cubist sensibilities were funnelled to produce geometric, clumsy costumes made from wood, metal, cardboard and papier mâché, thought to represent the mechanisation and dehumanisation of the modern era), Léonide Massine's choreography (whose revolutionary nature was necessitated by the aforementioned costumes) and Erik Satie's score (which, thanks to Parade's dramaturg, Jean Cocteau, included foghorns, typewriters, milk bottles and pistols).

The premiere was met by a near-riotous response from its Parisian audience, ranging from enthusiastic applause to lobbed snack food. The ballet became a 'cultural event' when performed at London's Empire Theatre two years later, but not before Satie had been sued by one disparaging critic, to whom he had referred in a written riposte as "un cul sans musique" and sentenced to eight days in jail. Cocteau was apparently arrested and beaten by police for repeatedly yelling "cul" at Satie's trial.

8.

Scott Snibbe

X

Björk

Ever the innovator, Björk collaborated with multimedia artist Scott Snibbe to release her 2011 album Biophilia as an app constituting a "multimedia exploration of music, nature and technology". Incorporating interactive art with abstract animations, each of the album's songs was made available as an 'interactive experience' within the app, inspired by and exploring the relationships between musical structures and natural phenomena, "from the atomic to the cosmic". The app has garnered rave reviews from users, who have commented that it "brings the audience into the artist's world in a way that music alone doesn't".

Last year, New York's Museum of Modern Art launched a retrospective exhibition dedicated to Björk's work, built around an 'augmented audio guide'. Bjork agreed on the condition that MoMA curated "an exhibition where music is an authentic experience like a painting is an authentic experience". Curator Klaus Biesenbach has described the singer as "the quintessential collaborative artist".

9.

Takashi Murakami

X

Kanye West

Designing the cover art for Kanye West's 2007 'Graduation' album and creating the animated video for 'Good Morning' planted Takashi Murakami, a.k.a. 'the new Warhol', firmly on the twenty-first century pop culture map. The Japanese artist was previously best known for the colourful motifs gracing Louis Vuitton's iconic accessory range. The brand's former creative director, Marc Jacobs, fondly describes Murakami's approach as "reminiscent of the old days, when creative people didn't stay in their box [but] bonded with each other and collaborated with each other."

The artist's 'superflat' ethos involves repackaging elements considered low-end as high art. On straddling the line between art and commerce, he says, "I don't think of it as straddling. I think of it as changing the line. What I've been talking about for years is how in Japan, that line is less defined. Both by the culture and by the post-War economic situation. Japanese people accept that art and commerce will be blended; and in fact, they are surprised by the rigid and pretentious Western hierarchy of 'high art'. In the West, it certainly is dangerous to blend the two because people will throw all sorts of stones. But that's okay—I'm ready with my hard hat."

—

YOU SAY YOU WANT A REVOLUTION?
RECORDS AND REBELS 1966-1970 RUNS
AT THE VICTORIA & ALBERT MUSEUM FROM
10 SEPTEMBER 2016 TO 26 FEBRUARY 2017

—

What This Piece Means To Me

Picasso, A Pioneer of Innovation

In this new feature, After Nyne writers discuss artists/artworks that define their love of art.

Lily Bennett *writes*

Define innovation: a new method, idea, product.
When I read this it makes me question what is new; discovering something that has not existed before. Is this real or an illusion? So many questions could potentially derive from this, but I'm going to focus on the reality of art and innovation.

I don't believe that innovation in art is simply creating something that has not been seen before, but has a deeper root that goes beyond the physical qualities of a piece, affecting thought and emotion and if an artist can create this in their work, then the artist is an innovator.
Instantly, the artist that comes to my mind is Pablo Picasso. Maybe this is an obvious choice but one cannot deny that he was a modern master, experimenter; traditionally trained but broke away from the boundaries to really find himself as an artist. His work is innovative and not only for its physical qualities and technique, but because of how it makes me feel, what it makes me think or even consider. A new perception that affects the brain, thoughts and feelings, not just the eye.

The first time I realised that I did not only like or admire the work of Picasso was back in 2012, when my 18 year old self went to see the Picasso & Modern British Art exhibition at Tate Britain. I distinctly remember being face to face with 'Nude Woman in a Red Armchair' and being completely immersed into the painting, before an older gentleman approached me and said that the colours I was wearing emulated the painting and that it was lovely to see me so engaged by something that I was reflecting in a certain way. This is a moment that has stayed with me and I'm not sure why. I felt that I was not just looking at the painting but looking into it. I did not just see a dishevelled figure or the objectification of a female form, but was completely consumed by a woman of beauty, elegance, confusion, love.

For me, what really makes Picasso an innovator, is that his work continued to develop, change, alter and with this, new emotion and thought can be perceived. The work of this innovator did not just reflect something aesthetically pleasing but explored life, culture, disaster, love, lust and this certainly is no illusion, it is what is real.

"For me, what really makes Picasso an innovator, is that his work continued to develop, change, alter and with this, new emotion and thought can be perceived."

— LILY BENNET

Curator's Column

1:54 Contemporary African Art Fair

WORDS · **TOURIA EL GLAOUI**

— **As** the daughter of a Moroccan artist, I was naturally drawn to explore the local art scenes whilst travelling between London and various African countries in my early working years. I quickly recognised that there was a huge amount of amazing art being produced by African artists who had absolutely no international platform. The first edition of 1:54 Contemporary African Art Fair, back in 2013, was an attempt to create that platform and bridge the gap, and to begin to change the misconceptions that had prevented the international recognition of African artists for so long. I was extremely pleased to find that so many people supported my desire to create something that had never before been seen in Europe. It is amazing to step back and see how 1:54 has grown since then, now occupying three wings of Somerset House in London and having made the transition abroad to New York.

PREVIOUS SPREAD:
Mohau Modisakeng

THIS PAGE TOP LEFT:
Ephrem Solomon

THIS PAGE TOP RIGHT:
Onyis Martin

THIS PAGE BOTTOM:
Billie Zangewa

THIS PAGE:
Emo de Medeiros

RIGHT PAGE BOTTOM:
Sara Ouhaddou

The fourth London edition of the fair in October 2016 will showcase 40 galleries and over 100 artists from all over the world. I am always asked who among the exhibiting artists are my favourites and I find it too difficult to answer – I have so many that I admire and I wouldn't wish to be unfair! I also believe that each work deserves to be engaged with on its own because each work is so different. For me, recognition of the immense diversity of the work and practices being produced in Africa and its diaspora is essential, and this is where the title 1:54 came from. Too often, the African continent is generalised under a single identity – particularly with regard to aesthetics – when in reality it is a collection of 54 countries, each with its own distinctive character. 1:54 strives to demonstrate the multiplicity of contemporary African and African diaspora art.

Among the African countries, South Africa's art scene undoubtedly has the most widely acknowledged reputation, not only due to its wealth of artists but also thanks to the annual FNB Joburg Art Fair and a legion of established galleries who participate in international art fairs. Senegal also offers some exciting prospects for contemporary African art with its biennial, Dak'art. Dak'art is really interesting in that it engages a huge range of creative individuals from established artists and spaces to little known artists, or even those that wouldn't consider themselves artists per say. It also includes an international exhibition, which is very positive for the creation of dialogues between international artists and those of Africa and its diaspora.

International engagement and presence are among the main considerations for the committee when we are selecting the galleries for each edition of 1:54. We ask questions such as, Do they operate beyond their direct locality? Are they challenging reductive or archaic notions of an 'African aesthetic'? Do they work to provide a fundamental site for exchange, education and exhibition? From this selection framework, 1:54 has attracted new artists and gallery representatives every year.

There has been a surge in interest in contemporary African art over the past few years and I believe that much of the enthusiasm around it is due to the fact that Africa was one of the last continents to be discovered by collectors, and therefore provided the excitement of fresh, young talent. Whilst I recognise that the current economic strength of Africa is intrinsically linked to the interest in its artistic cultural growth, I would hate to think that the latter was temporary. I believe that in the future there will be a stronger, more consistent African and African diaspora presence in the contemporary art markets, and I hope that 1:54 will remain a key platform.

I would love, at some point, to be able to take 1:54 over to the continent. For now, though, we are committed to making the London and New York platforms the best they can possibly be. We continue to pride ourselves on the intimacy of the experience of visiting 1:54 but are delighted to now have multiple elements that run alongside the fair. We are thrilled to present such a strong programme of special projects for the fourth London edition, in particular our collaboration with Somerset House on the first major UK solo exhibition of the late Malian photographer Malick Sidibé. FORUM, our extensive talks and events programme, has become an essential part of the fair and I am so grateful to have Koyo Kouoh as our curator once again this year.

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1:54 CONTEMPORARY AFRICAN ART FAIR WILL RETURN TO LONDON FOR ITS FOURTH EDITION FROM 6 - 9 OCTOBER. FOR MORE INFORMATION VISIT 1-54.COM

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Q&A

How - and why - do we define something (or, indeed, someone) as ‘vulgar’?

In conversation with

Judith Clark and Adam Phillips

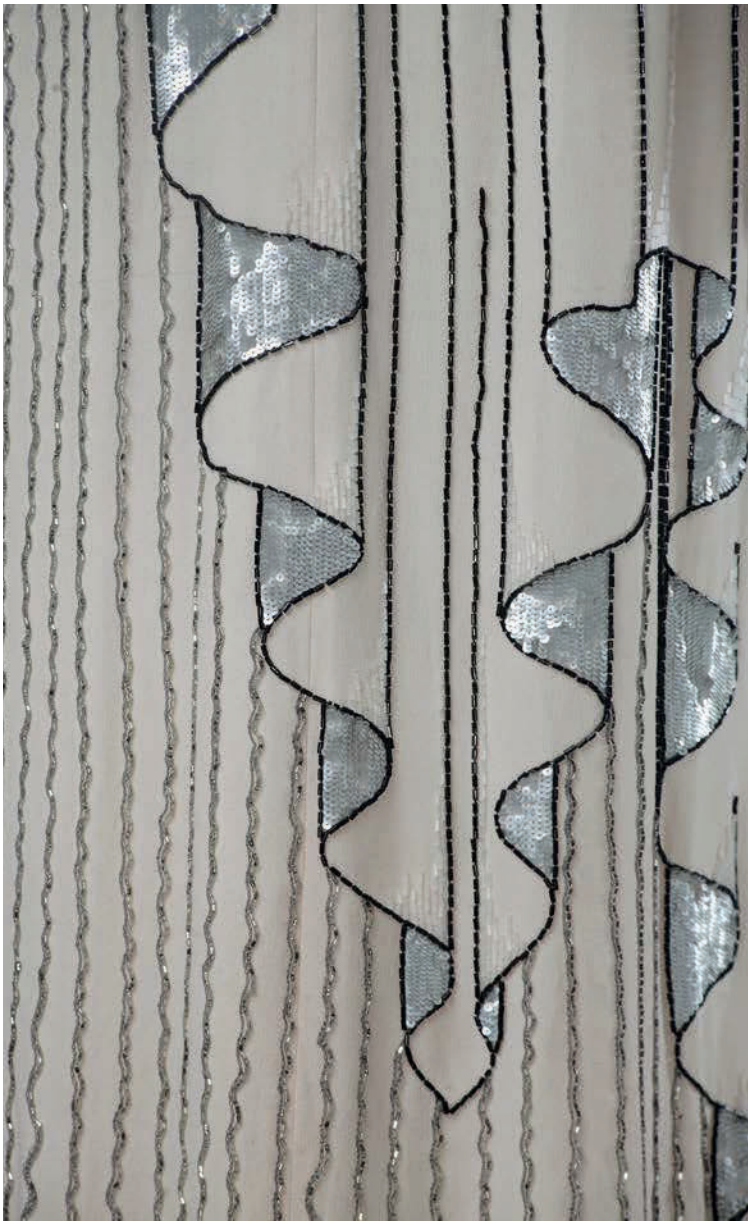
Curators of The Vulgar: Fashion Redefined

WORDS · **SAMANTHA SIMMONDS**

The Vulgar, which runs at the Barbican Art Gallery from October 2016 to February 2017, condenses half a millennium of fashion history into eleven definitions of this single evocative word, each of which, the curators assert, 'demanded' its own room or section. The exhibition grew out of the pair's previous curatorial venture, The Concise Dictionary of Dress, commissioned by Artangel. This show, Clark and Phillips' first joint project, also hinged on the construction of eleven installations, each purporting to define one of eleven words associated with clothing (armoured, comfortable, conformist, creased, essential, fashionable, loose, measured, plain, pretentious and tight, respectively). Their latest undertaking once again sees the couple (a partnership in every sense of the word) pool the insights acquired from their respective backgrounds in fashion exhibition-making and psychoanalysis, their joint focus now trained on "the unacceptable, the disapproved of, the apparently trivialised".

Amidst the ostentatious 18th century overskirts, a sense of reflexivity is in evidence. The show riffs on fashion's insecure footing within the art world, playing on its historical dismissal by certain members of the (self-appointed) good taste brigade as an inherently vulgar "poor relation". Could a deeper meaning lie behind this sociological phenomenon? "The reason that people are disdainful of fashion is that they fear that many of the things they value most in their lives may be more like fashion than anything else," Adam, who has been described as Britain's foremost psychoanalytic writer, pronounces. "Fashion forces us to look at why things, very intensely and for very short periods of time, might matter to us."

But don't both fashion and art more generally rely on an ability to polarise reactions? If the tension between 'vulgarity' and 'good taste' were to slacken, would cultural innovation and evolution, both contingent on breaking with convention, remain possible? I speak to the curators to learn more about their mission to translate our definitions of vulgarity into experiential terms and to ask why, embrace it or scorn it, we all seem to be caught in an endless cycle of fascination with 'bad taste'.



PREVIOUS PAGE:
Walter van Beirendonck Fall Winter 2010.2011,
Hat Stephen Jones (c)Ronald Stoops

THIS PAGE TOP:
18th Century Mantua.
Courtesy Fashion Museum Bath

THIS PAGE BOTTOM:
Chloé by Karl Lagerfeld 1984

THIS PAGE:
Emma. Viktor&Rolf Haute Couture SpringSummer 2015 Van Gogh Girls Team Peter Stigter

How would each of you personally define vulgarity? How do you feel about the term?

Adam: Neither of us feels that anything is intrinsically vulgar. It is what is poor taste from the point of view of someone who believes that they have good taste.

Adam, you have been quoted as saying that "vulgarity exposes the scandal of good taste" - can you explain what you mean by this?

Adam: The uses of the word vulgar expose the violence, the coerciveness and inner superiority of people who believe they have good taste. The scandal is in being fanatical about one's own judgement.

Vulgarity is often equated with excess. Adam, you have said that "excess is always linked to some kind of deprivation". How would you describe this interplay in the context of fashion and dress?
Adam: I think of excess as compensation for or as a way of alluding to some kind of deprivation. I assume everyone suffers some kind of deprivation in growing up, and that everybody is interested in working out what they may have been deprived of. There are many languages in which you can do this, and clothes are a very significant one.

How far do you believe that individual and cultural judgements of vulgarity, aimed at specific forms of dress and at 'fashion' generally, are driven by fear, and how far by fascination?

Adam: Fascination is born of fear. Our assumption is that people use the word vulgar when they are anxious about their own taste. To be anxious about one's taste is to be unsure of one's class and identity.

Do you think that the 'vulgarisation' of high fashion currently propagated by the likes of Vetements is destined to have a lasting impact on the fashion industry?

Judith: This is one of the things that the exhibition raises - the way in which to some extent fashion can incorporate anything within it.

How did you go about sourcing the items to be included within the exhibition? Did you have a 'wish list' in mind?

Judith: The wish list evolved through reading Adam's texts and through our many conversations about the word. It seemed that the descriptions of what was 'wrong' with something had always also been used within fashion that was celebrated. So the minute we talk about the fake, the copy, I think of an exquisite Madame Grès dress trying to be a Grecian sculpture, or Margiela's iconic photocopied sequinned dress.

Historically, in their associations with department store shop floors, fashion exhibitions themselves have been considered vulgar.

Judith: Yes the exhibition is very much about putting the idea of fashion's aspiration to be 'museum worthy' in the mix; that a concept that is associated with the vulgar (impossible ambition) could be used somehow to describe this difficult relationship between fashion and the museum.

You're well known for curating a 'total environment' when it comes to putting an exhibition together - can you let us in on some of the ways you've done that for The Vulgar?

Judith: One way was to use Schläppi mannequins (that are associated with shops) in some sections, but I had the factory cover their faces and famous features in calico, therefore 'covering up' their commercial aspect.

Which exhibit, or aspect of the exhibition, do you expect to evoke the strongest response?

Judith: The puritan collars!

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THE VULGAR RUNS AT THE BARBICAN ART GALLERY FROM 13 OCTOBER 2016 TO 5 FEBRUARY 2017
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LEFT PAGE, LEFT IMAGE:
Schiaparelli Haute Courture AutumnWinter 2015 2016 Courtesy Schiaparelli

LEFT PAGE, TOP RIGHT IMAGE:
The Vulgar. AutumnWinter 1998 - 1999 Haute Couture Dior by John Galliano ©Guy Marineau

LEFT PAGE, BOTTOM RIGHT IMAGE:
The Bride from the Sea Fan c.1700s Courtesy The Fan Museum

AN AUTUMN LEXICON

◆

Marc Camille Chaimowicz

This autumn, the Serpentine presents an exhibition by artist Marc Camille Chaimowicz (b. post-war, Paris). Increasingly influential for younger generations of artists, his work explores the space between public and private, design and art, and includes painting, sculpture and photography with prototypes for everyday objects, furnishings and wallpapers.

The exhibition An Autumn Lexicon will span Chaimowicz's career offering a précis of his artistic vocabulary. It will draw upon ideas of memory and place in a newly conceived installation that responds to the architecture, natural surroundings and history of the Serpentine which was converted from a 1930s park café to a gallery in 1970. Chaimowicz will re-stage the pioneering early work Enough Tiranny first presented at the Serpentine Gallery in 1972. Described by the artist as a 'scatter environment', it combines art historical references with glam rock popular culture in an immersive installation filtered by coloured lights and a soundtrack.

Since these early installations and performances, Chaimowicz has continued to develop a broad visual language embracing materials and forms from both fine and applied art. For Chaimowicz, domestic objects and interiors are heavily invested with cultural, literary and biographical references, and configurations of his works take on the form of an expanded and ever-shifting still life. The exhibition will combine wallpapers, screens and curtains with paintings, collages and a new site-specific wall mural. It will also include the large-scale commission For MvdR (2008) comprising nine painted marble panels, a work that acknowledges Chaimowicz's early training in painting.

The choreography of objects, images and colours in the exhibition will unfold as a mediation on remembrance, déjà-vu and time. An Autumn Lexicon will also host work by guest artists whom Chaimowicz has invited and selected to be part of the exhibition. The accompanying catalogue, designed by Fraser Muggeridge studio, will feature new texts by Michael Bracewell and Mason Leaver-Yap with an essay by Stuart Morgan first published in 1983.

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MARC CAMILLE CHAIMOWICZ:
AN AUTUMN LEXICON
SERPENTINE GALLERY
SEPT 29TH – NOV 20TH

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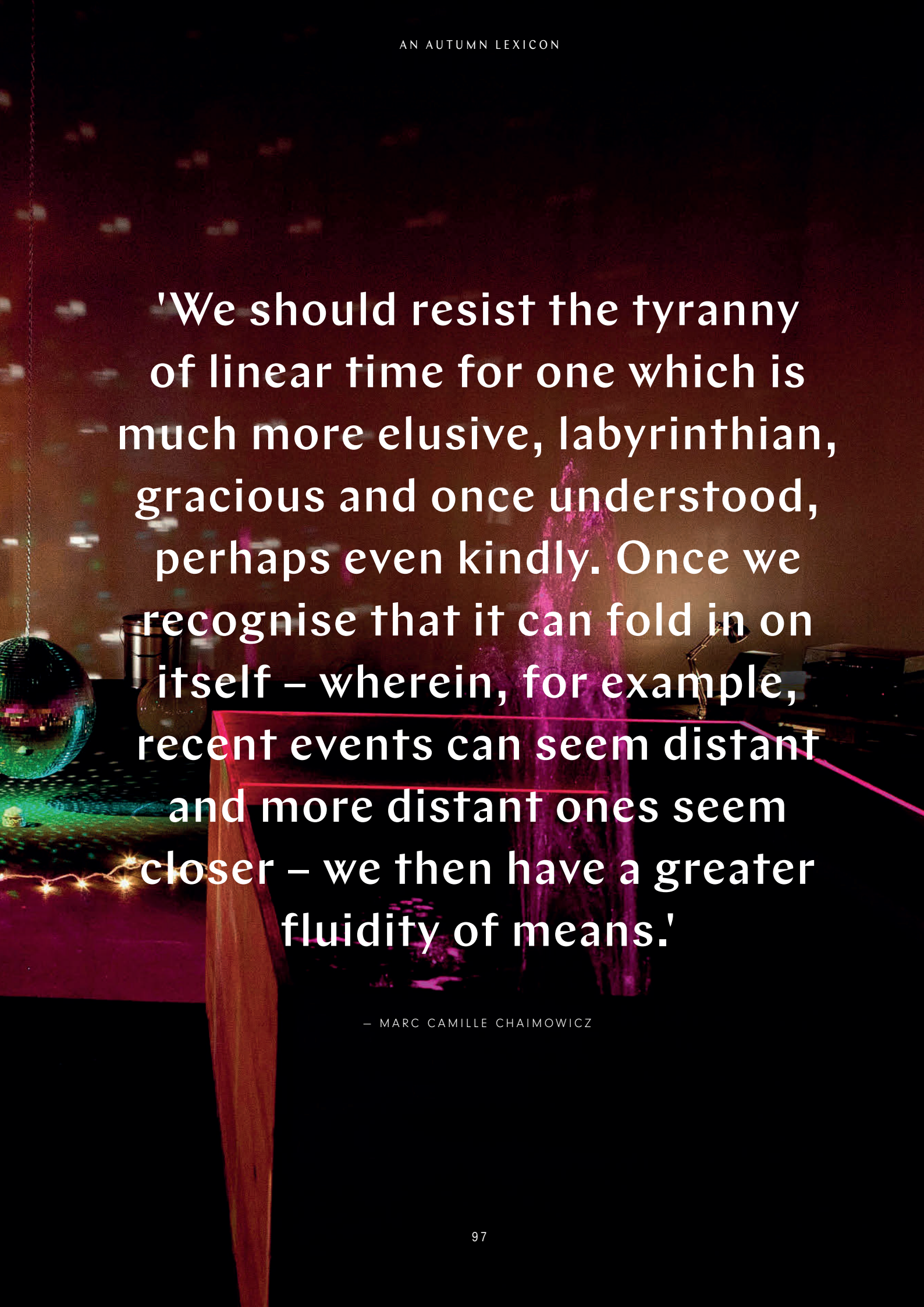

'We should resist the tyranny of linear time for one which is much more elusive, labyrinthian, gracious and once understood, perhaps even kindly. Once we recognise that it can fold in on itself – wherein, for example, recent events can seem distant and more distant ones seem closer – we then have a greater fluidity of means.'

– MARC CAMILLE CHAIMOWICZ

Q&A

The Man, the Music and the Muse(s)

In conversation with Guido Harari

WORDS · **CONSTANCE VICTORY**

— **With** a meritorious medley of photo sessions that includes record covers for Lou Reed, Janis Joplin, Bob Dylan and Kate Bush, Harari's work resides in the echelons of momentous photographic moments. Inspired by the illustrious imagery of 1950's/60's music photography, his career began in the mid-Seventies as a photographer and music journalist, and has since expanded to include reportage, advertising and corporate photography, in addition to the graphic design of his own published books.

PREVIOUS PAGE:
Guido Harari - The Kate Inside Deluxe cover

Among Harari's noteworthy achievements are his artistic collaborations with celebrated pop chanteuse Kate Bush. His collaboration with Kate began in 1982 and extended till 1993, during which time he shot her official press photos for milestone albums like Hounds Of Love, The Sensual World and The Red Shoes. To commemorate Kate Bush's consequential comeback to live performance after 35 years– as well as the 30th anniversary of the Hounds Of Love album–Harari has released the limited edition photo reportage, The Kate Inside. An illustrious tribute filled with over 300 images, many being unseen photographs, Polaroids, contact sheets, and personal hand written notes, the book vividly captures the inexplicable magic for which their collaborative efforts were known.

Amidst the launch of a highly anticipated book release, Guido Harari conversed with After Nyne about the theoretical and practical aspects of collaboration, in addition to the steps to creation of The Kate Inside.

You photograph your subjects with an unparalleled candor. How would describe the creative space that you occupy when capturing these unique moments?

As a kid and very young music fan, I felt deeply connected to artists whose music and lyrics would inspire me: I mean, Joni Mitchell, Bob Dylan, John Lennon, Frank Zappa, etc. They were my education, almost family, so I didn't just want be a fan. I wanted to find out who they "really" were and communicate with them. How? Through my camera. It was sheer curiosity and empathy on a human level, rather than artistic or aesthetic ambitions. I loved Jim Marshall's photography. The creative space and the intimacy in his photographs of artists like Janis Joplin or Jimi Hendrix came basically from trust. That's what I set out to create with my subjects, even more so with non-music subjects. Kate responded to that. Lou Reed and Joni Mitchell too. I was very privileged.

Over the course of the decade plus period that you've photographed Kate Bush, you've documented the evolution of her sound and image. Was there a corresponding evolution in the intimacy with which your lens represented this transformation.

I don't think I documented the evolution of Kate's sound and image. As a matter of fact our photo sessions took place weeks before her new albums would be released, so I could barely get familiar with her new stuff (and I'm talking about groundbreaking albums like "Hounds of Love" and "The Sensual World"). But yes, there was a great deal of intimacy. She seemed to be light years away from the personae she would assume in the videos of her songs.

What were the circumstances that catapulted such an innovative series of collaborations?

Kate had been impressed by my photo book on her mentor Lindsay Kemp. I believe she wanted me to capture some authenticity, challenging the obvious "iconization" of her previous photo shoots. Did this go along with her musical evolution? I have a feeling this search for authenticity culminated when she decided to retire in 1993-1995 after she completed her film "The Line, The Cross & The Curve". I mean, she retired for 12 years to become a mother and to do so she moved away from music.

Are these circumstances part of a creative or psychological paradigm that directs your collaborative works?

Yes, I need to surprise myself and surprise my subjects. I aim at exploring uncharted territories with them. Does this make for great pictures? I don't know, but it certainly make for interesting visual (and also non visual) journeys. Collaboration is the key word here.

You've previously stated, "...taking photos and having photos taken are the most unnatural things in the world." In establishing the inauthenticity of this act, how much of the repertoire would you credit to technical planning versus happenstance?

Technical planning won't work for me. When you finally meet your subjects virtually any planning goes out of the window: the lights you thought are wrong, the setting is wrong, your ideas immediately seem uselessly preconceived. So yes, all you're left with is to be in the moment and "improvise". You become like litmus paper, reacting to your subjects in the moment. This may be terrifying, but it's the ultimate challenge: to become so sensitive that you react and make decisions in a split second. You've got the rest of your life to try and assess what the hell happened during the shoot!

Within the immense range of your creative experience, how interdependent (or not) do you find the physical place versus the emotional space, when engaging with your subjects?

They can be very interdependent, yes. Some people literally die in the asepticity of a photo studio, they need to be in the real world and feed off real elements. So the emotional space is crucial. Kate opted for a photo studio for our sessions: she felt at ease and our shoots went on for 15 hours straight, no conversation, no lunch breaks. We were fully in synch, almost telepathic.

THIS PAGE:
Guido Harari - Double Kate 1989

THIS PAGE:
Guido Harari - Kate 1989

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Of your photographic collaboration with Kate Bush, is there a particular image, or images within a series that especially resonate with you?

Definitely the "underwater" sequence where I surprised Kate using multiple exposures for extra texture and atmosphere. In the analogue days you were supposed to "create" in real time. Most time there was no budget for costly retouching or experimenting. But that added to the fun, really. I'm also very proud of the reportage from the set of the film "The Line, The Cross & The Curve". Kate gave me total access and I was able to capture her in a series of unprecedented candid images. I'm very happy to bring out these unseen images for the first time in The Kate Inside".

THIS PAGE:
Guido Harari, Kate, Gary Hurst, Douglas McNicol 1982

RIGHT PAGE X 5:
Guido Harari - Kate & Lindsay Kemp (various images)

Was there any particular aspect of your journey that prompted that génesis of the photo gallery Wall of Sound?

In 2003 I was in Soho, NYC, and happened to pass by "Henry's Gallery", which eventually would become Morrison Hotel Gallery. I loved the idea of a photographer – Henry Diltz was his name, renowned photographer who shot all the great L.A. artists, like The Doors, CSN&Y, Eagles, Joni Mitchell, etc. – calling out to his colleagues in order to get the proper recognition for the visual history of rock'n'roll photography. Since nobody in Italy would ever attempt such a project, I found myself in the right position to do it. Also, I found it was a unique opportunity to showcase the best of music photography for the first time in Italy and also to produce new show of unseen or forgotten archives, such as the ones of Art Kane or Joe Alper. As you know, after having curated books and catalogues for over 35 years, I've just started publishing high end limited edition books, curating each and every aspect of them, including the graphic design.

The name, Wall of Sound, geniusely demonstrates the genre of your body of work. Could you share the details of that "a-ha!" momento, when the title came to you?

Of course as a kid I was a huge fan of Phil Spector's Wagnerian productions for the Ronettes, Ike & Tina Turner, the Righteous Brothers and so forth. That's when I first heard the term "Wall of Sound". In 2007 I was commissioned an outdoors exhibition for a music festival in Monforte, near Alba. I realized that "Wall of Sound" was the perfect title for the show, because that's what it was: a giant wall of sound on display along the tiny streets of this beautiful Medieval village, leading to the amphitheatre where the concerts were to be held. When I launched my photo gallery in 2011, that title had stuck and made even more sense.

HELEN MARTEN

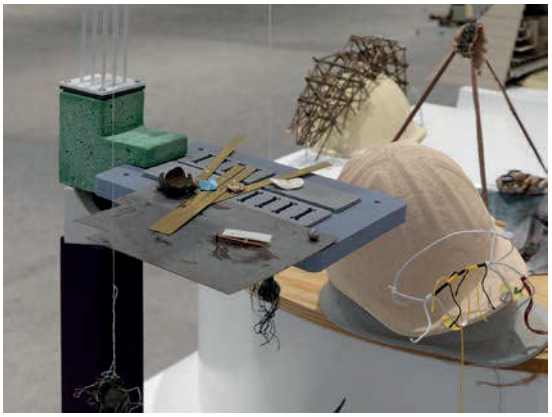
◆

at The Serpentine

The Serpentine presents a major exhibition of new work by London-based artist Helen Marten (b. 1985, Macclesfield, UK) who has been nominated for both the 2016 Turner Prize and the inaugural Hepworth Sculpture Prize.

“I’m really interested in the point at which things become husked down to geometric memories of themselves,"

— HELEN MARTEN



Helen Marten: Drunk Brown House at the Serpentine Sackler Gallery brings together work never before presented in London with new work in an installation that has been conceived specifically in relation to the Gallery. Combining sculpture, text and screen-printed paintings, Marten’s practice comprises images and objects, often playing with two and three-dimensionality. Her installations employ visual and linguistic ambiguity in order to explore the potential for misinterpretation and misunderstanding.

Marten’s sculptural installations often serve as repositories for disparate material combinations, resulting in an exhibition that calls into question our changing relationship to the readymade. Underscored by a process of collaged abstraction, her assemblages resonate with associative meaning. Creating a string of hieroglyphs or a kind of archaeological anagram, the work’sencrypted sequences are nevertheless driven by their own internal logic.

Marten says: “I’m really interested in the point at which things become husked down to geometric memories of themselves, where a house, for instance, a pair of legs or a cat could be communicated with huge economy and speed via just a few lines. The vector can become a mechanism of delivery. As incorporated extensions, even a simple nod towards a shape that might be reminiscent of a readymade form is quite literally a vocaliser of external things – an agent of the world outside art-making. And this is the point where you can use recognisable authority, the obstinate fact of a universally existent thing – an arm, a teapot, an alphabet – and extricate it from its own sense of intentionality.”

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SERPENTINE SACKLER GALLERY
SEPT 29TH – NOV 20TH

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oes it take to dismantle an apple?
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Q&A

Art Innovations

WORDS · **CLAIRE MEADOWS**

The theme of After Nyne's eleventh issue is innovation. The art world never stands still. It's a fluid entity that sets the agenda as much as follows it.

We met two innovators who saw gaps in the market and created world-class services that have revolutionized the way we see art - Artlogic's Peter Chater, and Jessica Paindiris, founder of the Clarion List.

THIS PAGE:
Peter Chater with artist
Michael Craig-Martin in 1994

In conversation with Peter Chater

Peter, for the uninitiated, what is Artlogic?

Artlogic is a long-established art technology firm, we work with hundreds of galleries, artists and collectors worldwide. Ultimately we aim to offer a fully integrated technology solution that combines our database management system 'Artlogic Online', beautifully designed websites and an iPhone/iPad sales app called Private Views. Our clients include major galleries like Victoria Miro, Timothy Taylor, Paul Kasmin and Skarstedt as well as artists like Isaac Julien, Idris Khan and Bridget Riley.

Take us back to the start...what inspired this project?

In the early 90s I was working at Karsten Schubert Gallery in London, one of the first galleries to show many of Damien Hirst's contemporaries – the so called YBAs. Back then everything was still being done on typewriters and the gallery's inventory was being tracked in physical binders. As you can imagine it, was hugely time consuming. Seeing an opportunity to streamline work at the gallery I began creating a database for our contacts and inventory – the first step towards developing what would eventually become a fully-fledged art gallery database solution.

What is innovative about Artlogic?

We were the first company in the art world to offer a fully online professional art gallery database and have spent years refining our system. When we first launched the web-based version of Artlogic in 2006 the concept of 'the cloud' didn't even exist. Now cloud-based systems are common-place but we still challenge ourselves to innovate. The evolution of hardware, broadband speed, and web browsers allows us to be more creative with the user interface and add new features to help our clients to do what they need to do better and faster so they can concentrate on the more human and creative aspects of their jobs.

Integration has been a big buzz word throughout the technology sector but this is certainly an incredibly core part of what defines us and our continued goals going forward. It still amazes us how many galleries are using three of four different systems, none of which speak to one another and many of which are based offline. You can imagine how much additional work this creates. For our clients the Artlogic Online database acts as the beating heart of the organisation, which then feeds information out to all of our other products like websites, Private Views (our iPad/iPhone sales app) and our mass mailing system. This means that galleries can really focus their energies on inputting really good data into one system and trust that this data will then be accurate and well-presented on everything that the gallery produces.

We were the first company in the art world to offer a fully online professional art gallery database and have spent years refining our system.

— PETER CHATER, ARTLOGIC

In early September we launched Artlogic 3, our most significant upgrade to the Artlogic database since it was first created. In addition to Artlogic 3 being the most beautiful and user friendly system we have created, it is also the most advanced. Smart phones have totally changed the way we do business and we have responded to this in Artlogic 3, which is now fully responsive. Whilst visiting an artist's studio a gallerist can now snap a shot of an artist's work using their phone and immediately upload it to the database, where it can then be managed by the team back at the gallery.

Later this year, as 'phase two' of the Artlogic 3 launch, we will be rolling out a number of other fantastic new features. We are just finishing up a QR code stock checking function that will help users keep track of their inventory's locations much more efficiently (once again using mobile devices). Another exciting development is adding the ability to take online payments on invoices or via privately curated web pages.

You were at Karsten Schubert at the height of the YBAs. How does the art market now compare to then?

The contemporary art market is so much bigger than it was when I was a gallery director with a much larger and more diverse cohort of collectors. Large galleries now operate around the world in multiple countries. The market is generally more global and competitive with a vastly increased number of galleries, auction houses and art fairs. Technology has played a significant role in supporting this expansion and has lead the art world into new arenas with online sales platforms, more advanced websites and social media, most notably, Instagram. But interest in art in general is also stronger in part, I believe, driven by innovative institutions like Tate and MoMA that have made a concerted effort to make contemporary art more accessible to mainstream audiences.

Which artists currently excite you?

What a difficult question! I am still excited by many of the artists I have known and worked with for years. There are a number of artists I'm currently fascinated by, including Rena Begum, Sol Calero and Mario Macilau.

How does Artlogic encourage the rising artist?

At the end of last year we began to offer a single-user system for artists at a much lower rate. This streamlines studio management so that artists can focus on the creative process rather than admin. We also have more and more artists signing up to use our template websites. Photographer Tommy Clark is one such example who also has an online shop built into his site and the traction he has seen through online sales has been phenomenal. At the lowest price point, an artist can make presentation pages and send them to collectors using our App. We are also thrilled that some of the most exciting living artists use Artlogic.

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Artlogic launches Artlogic 3
in September 2016
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THIS PAGE:
Clarion List Founders Paindiris and Banovich

In conversation with Jessica Paindiris

Jessica, can you explain the premise behind The Clarion List?

We started The Clarion List because we wanted solve an age-old problem in the art industry: lack of transparency and access. The Clarion List replaces secretive lists and word-of-mouth referrals with a transparent and easy-to-use database of art service companies that is searchable and sortable, complete with reviews and ratings from the community. This enables collectors, artists, advisors and aspiring collectors to find the resources they need, with reviews from others in the art world to guide their choices.

Why, in your opinion, is this a necessary service?

Despite the rapid expansion of the art market in recent years, no one has yet thought to use technology to make it easier for people to search for art service providers. We think our directory is necessary in order to ensure that art collectors and artists receive the best possible service, the best possible expertise and the best possible rate when servicing a work of art (or an entire collection) so that art can be best preserved and to create a more efficient market.

Tell us a little about your background, and why you decided to set up this company?

My grandparents are both artists, and I studied art history at Yale. But it wasn't until I was at a marketing executive position at Christie's when I realized the gap in the marketplace. Many industries benefit from a centralized directory platform with crowd-sourced reviews (Yelp for retail & restaurants, Houzz for interior design, Angie's List for contractors, Honest Buildings for real estate) but the art world did not yet have this resource, and I was passionate about being the one to build it.

In today's art market, what pressure is there on businesses to be innovative?

For centuries, the art world operated without much innovation. Sales were conducted generally in-person (auction houses, artist commissions, dealers) and services for art were referred by word of mouth. Only in last decade or so has there been much innovation - online auction houses, e-commerce platforms, scientific analysis for authenticity, DNA chips for art security, the rise of Instagram - and perhaps some feel pressure to keep up. But I think the advances are positive, because art is meant to be viewed and enjoyed, and many of these tools enable more collectors can be exposed to new art from around the world. If a business does feel pressure, The Clarion List provides at least one way to "keep up" - via a free listing on our platform where prospective clients can discover them online - and I hope that provides some relief.

What are your future plans for the company?

After expanding The Clarion List into 29 European markets on August 8th, increasing the listings by 50% for over a total of 6,000 across the U.S. and Europe, we plan to continue to grow our database globally, add new service categories, and develop our product features.

The Work of Azadeh Razaghdoost

The Poetry of Creation

WORDS · **BENJAMIN MURPHY**

Azadeh Razaghdoost is an Iranian painter who creates vivid, visceral works that are as poetic as they are dexterous.

Taking her inspiration from romantic poetry, she transcribes language into visual imagery through the prism of expressionism. Her paintings often feature flowers and petals, combined with simply written text and abstract backgrounds. Her new show Recipe For A Poem will contain 15 paintings, and will be her first UK solo show. It opened at Sophia Contemporary Gallery in London, on the 28h of September.

Your new show contains works from multiple series; should the viewer approach this show as if it were one coherent artwork, or should they view each painting as if it were autonomous?

The visual evolution of my works differs from one series to another; however, the idea and the concept are similar. Although each piece has its own specific details and features, it's nice that this exhibition will give the audience a more accurate impression of the body of my work by confronting several different series.

A lot of your inspiration comes from poetry and classic literature, are you giving form to the literary arts or are they giving your work substance?

No. The titles of some series, which are mainly poems, have been chosen as they have an affinity with the emotional direction of the paintings. Poetry is not the subject or substance of my works. Sometimes being inspired by a poem has caused the expansion of some series. Moreover, the more expansive the series' become, the more distant I get from the inspiration.

The majority of the writers you are influenced by are European (Proust, Baudelaire, Blake etc); how does this chime with your Iranian heritage, and are there any Iranian poets who influence your painting?

My works are closer to romantic poetry and literature and love poems in visual expression and formalistic view; the titles I've chosen have been taken from the poems which have had the most influence on me. More specifically, I adore Baudelaire's perspective and expression which I find closest to my own attitude toward life.

The reason for choosing these titles is that their themes have echoed the themes of my paintings. I also read Iranian poets like Nima, Shamloo, and Forouq Farrokzad a lot. My works have even been influenced by Forouq's poems in the past as well. Your question about why Persian literature and the rich Iranian cultural heritage is less explored in my works is a question from a touristic and an exotic point of view. An artist is free to be influenced and inspired based on their own attitude and ideology; they aren't restricted to choosing Iranian poetry and literature just because they are Iranian.

Flowers are traditionally (if not incorrectly) thought of as being feminine motifs; does your work challenge or confirm this prescribed femininity?

The roses in "The Sick Rose" series substitute the triangular shape of the hearts in the "Les Fleurs du Mal" series. Disjointed forms resemble a feminine figure, and represent concerns regarding the expression of concepts of love and a sacredness that has been crucified like Jesus' body. The blood element which always challenges this sacred aspect of suffering in my paintings resembles the blood in a woman's womb as well. In terms of symbolism, the triangular shape resembles the wine glass, and the sacred glass resembles a woman's womb.

Your brushstrokes are redolent of abstract expressionism in many ways, would you say that you approach painting in a similar way to the unbridled outpouring of emotion expressed by action painting?

AR: Well, it's outpouring, but not abstract and not action painting; it's more of a controlled conceptual framework. The width and visual space of my paintings are quiet and vacant, and in this tranquility and whiteness of the canvas, a compressed amount of red together with an intense emotional expression appear with a lot of sensitivity and strength, visually expressing an outpouring of emotions. This quality formed by brushstrokes on the canvas is not unbridled at all, plus it is much further from being unraveled and unkempt as in action painting.

The colours and forms in your paintings are very visceral. Are you using the flower as a visual metaphor for the human body?

Your interpretation of my work being visceral is so right; being very visceral has been the main feature of my works at all times. What is more important and visible is blood itself as a visual metaphor which is displayed on the canvas. Blood in the paintings has been expressed as a sick rose, a deep wound, a shape of a beating heart, or a feminine figure. All the same, the concept of blood is a very emotional and passionate expression that challenges a love experience or an erotic act.

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AZADEH RAZAGHDOOST: RECIPE FOR A POEM
IS AT SOPHIA CONTEMPORARY GALLERY,
24 NOVEMBER 2016 – 18 FEBRUARY 2017
SOPHIACONTEMPORARY.COM

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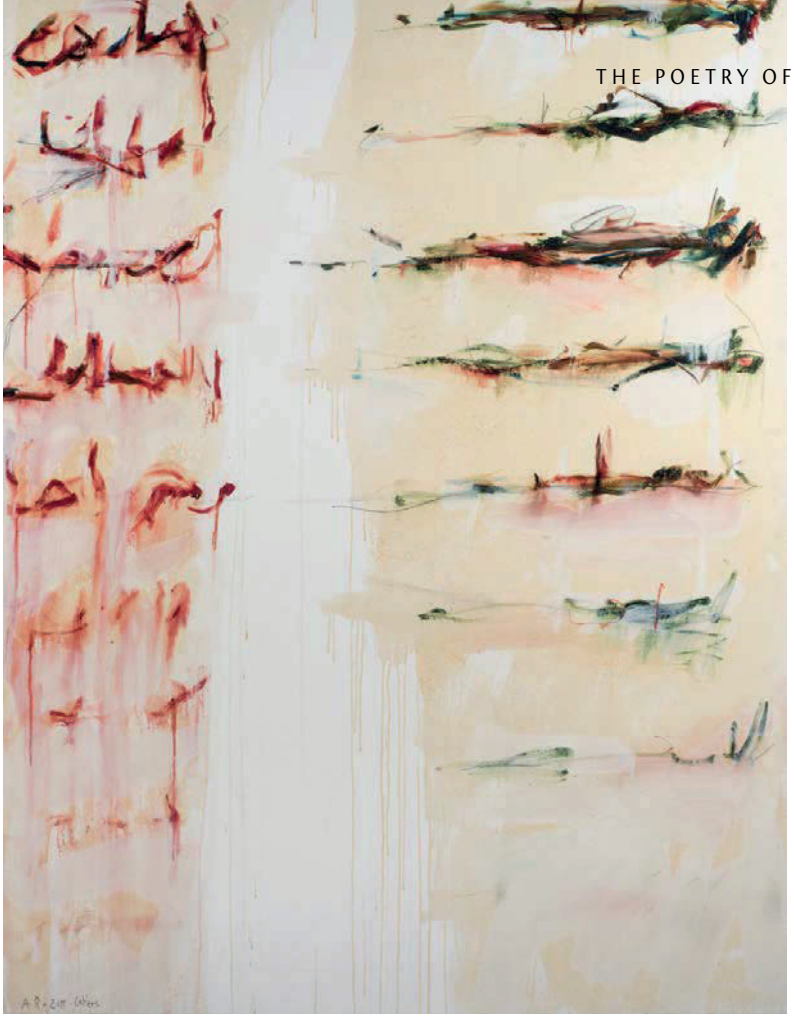


PREVIOUS SPREAD:
Azadeh Razaghdoost, Untitled, 2011, oil and pencil on canvas, 180x130 cm, courtesy of the artist and Sophia Contemporary Gallery

THIS PAGE TOP LEFT:
Azadeh Razaghdoost, Through Air Where Roses of Black Gunpowder Burst, 2011, oil and pencil on canvas, 180 x 130 cm, courtesy of the artist and Sophia Contemporary Gallery

THIS PAGE TOP RIGHT:
Azadeh Razaghdoost,Untitled, 2008, oil and pencil on canvas,120 x 80 cm, courtesy of the artist and Sophia Contemporary Gallery

THIS PAGE BOTTOM:
Azadeh Razaghdoost, My Winey Paper, 2009, oil on pencil on canvas, 180 x 130 cm, courtesy of the artist and Sophia Contemporary Gallery

Q&A

Disseverance: Maddox Gallery

In conversation with

Robi Walters & Chris Moon

WORDS · **CONSTANCE VICTORY**

PREVIOUS PAGE:
Robi Walters, Thaw, 2016, recycled card, card, spray paint, wood glue on plywood

THIS PAGE TOP:
Robi Walters, Jungle Man Corner, 2016, recycled card, card, spray paint, wood glue on plywood

THIS PAGE BOTTOM:
Robi_Walters_Bhajan_2016, recycled card, card, spray paint, wood glue on plywood

Rising in prominence for the preeminence of its repertoire of innovative artistic talent, Maddox Gallery has become a key player within London's contemporary art scene. This month, the Gallery is presenting Disseverance, a dual exhibition showcasing highly anticipated new works by British artists Robi Walters and Chris Moon.

While both artists have cultivated successful careers through artful manipulations of distinct mediums, Disseverance is an unparalleled platform that intertwines physical with metaphysical as both artists explore their interpretations of seasonal change through the notion of time in motion. Within the dynamic collision of paint and collage, a brilliantly nuanced narrative between time, space and ever changing landscapes has been achieved. After Nyne's Constance Victory sat down with Robi Walters and Chris Moon to discuss intuitive processing within their individual creative processes.

Constance Victory: Arguably among the most intriguing of your médiums is the Record Breaking series. As a DJ, how transformative was the experience of smashing and breaking some of your most treasured records, to breathe a new life into your craft?

Robi Walters: I had been working on my collage series using recycled card for a couple of years. I really wanted to use a different material that I've never used before. Using A new material gave me a wider practice to my work with a new avenue to explore.

C.V: Was the Record Breaking series the most explicit demonstration of detachment within your work?

R.W: The record series was the first time I smashed something that I was attached to. The first record I smashed it was Marvin Gaye What's going on it took me about 10 minutes holding the record looking at it deciding whether to smash it or not when I didn't it still didn't feel very good but I knew that I had to move past my attachment to the record. Once I've finished the piece I was really happy with it.

C.V: From your personal experience, how interconnected are the principles of detachment, with the process of creation?

R.W: The experience of detachment comes at many levels of making in producing and selling my work. First there is the idea it's your own creation, I'm not sure you can ever say and think it's truly yours as you have been influenced by everything that has happened in your past.

I now have a few people helping me make some of my work, this was a huge learning for me to let go of making and controlling everything. Selling my work is probably one of the hardest parts of letting go because I love my work so much watching it leave the studio going to the framers or leaving the gallery is a bittersweet moment, I want the work to go but I wish I could also keep it.

C.V: The lotus compositions are remarkable for the painstaking workmanship, and resplendent for the multitude of colour variations. What inspired you to incorporate chakra meditation into your daily practice?

R.W: I take recycled materials and waste that people throwaway and re-configure it using sacred geometry and inspired by chakra colours and shapes. This helps give the work more depth and meaning.

C.V: How has your involvement with chakra meditations impacted the creative space from which you produce?

R.W: I pay a lot of attention to the space I work in. I have to clean it paint it and only put things in there that I resonate with. It's important people feel comfortable and welcome in the space. My mediative practice brings a calmness and productive energy to the space.

C.V: Is there any particular piece that you've produced, with which you feel the most kindred?

R.W: I made a banana boat piece inspired by my grandparents journey from Jamaica. This is a personal piece exploring the movement of people and where we are all from. Telling the story of what my grandparents were told before coming to London and what they received after arriving. Not a easy journey but a necessary one for me to be here.

C.V: Over the course of years that you've been producing the range of mixed media work, what has been most surprising, or unexpected for you about the public's response to your work?

R.W: Most unexpected surprise was to win the future 15 creatives in the Telegraph paper. Giving my work validation and new opportunities.

C.V: Do you believe that the cultural engagement of the art world with your work marks a bend in societal consciousness to ward spiritual values within cultural consumption?

R.W: On the surface I'm not sure if people see the spiritual connection within my work but there's no doubt after speaking to me directly. I'm not one for making work that's obviously spiritual but it's always present. I've been meditating everyday for 16 years.

C.V: Do you perceive that the overall impression of your work correlates with the intention behind its creation?

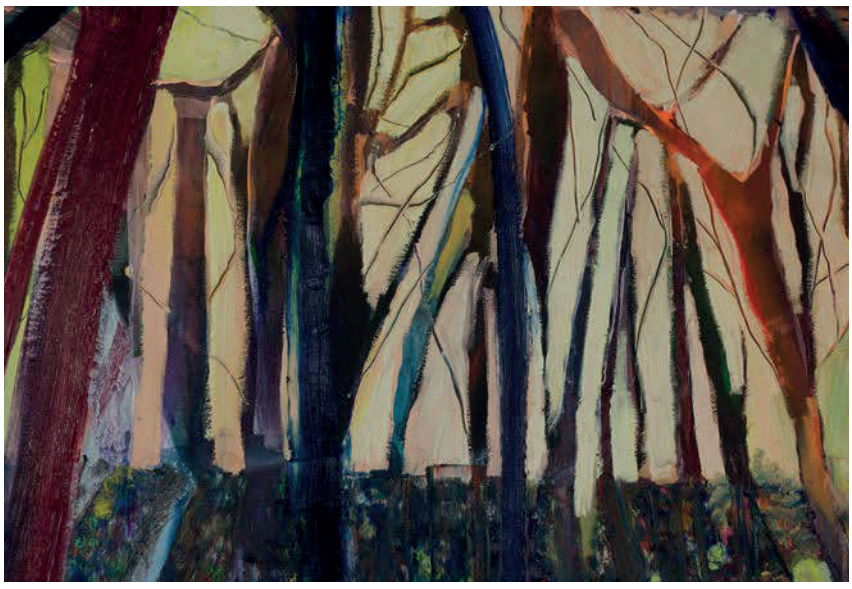
R.W: I don't create work for the mass market. I make work that I think about a lot and would love to put on my own walls. I'm always moved when others connect to it.

C.V: Chris, your compositions have the sort of painterly precision that most formally trained artists strive to achieve. How would you describe your process of attaining such mastery, in spite of your informal training?

Chris Moon: Quite simply, the act. It's all in the act.

C.V: That dreamlike quality that lurks within the canvases creates an impression of a surreal realm only experienced by you and your subjects. Are the scenes within these compositions inspired by a physical place, or an abstracted emotional space?

C.M: The best and the most honest work you can do surrounds us, be it physically or emotionally. The two compete,



THIS PAGE TOP:
Chris Moon, Progression Study II,
2016, oil and acrylic on canvas

THIS PAGE BOTTOM:
Chris Moon, Progression Study,
2016, oil and acrylic on canvas

the starting point is a view of the landscape but the process of translating that particular view into paint draws from past and future. It's not robotic but filled with thought, you have to start with a reality before real abstraction can take place.

C.V: The range of your repertoire is linked by an unparalleled interdependency between shape, form and colour. Would you link this interdependency more closely to technical planning or an intuitive processing?

C.M: It's a relationship between the head and the hand, there's no definite, it can never be fixed as it can all change overnight. I push against the comfortable. I have to rely on what I feel to be true without conscious reasoning.

C.V: Since your work permeates all levels of your life, how attached or detached are you from your creations?

C.M: Painting mirrors life in every aspect, it becomes a relationship like any other, the start is exciting, messy and fulfilling and this can evolve into indecision and become laboured, until there's a split, a divorce. It's only when you look back years later you can see the good in it.

C.V: Has this attachment/detachment evolved over the years?

C.M: I think if you want to develop and move forward it becomes important, if you didn't have it your process would become one dimensional and safe, and there's no fun in that. The last work doesn't define a whole career, its a dram that fills the bottle.

C.V: What is the message that you hope for your work to transmit within contemporary culture?

C.M: I think now more than ever people need to escape from reality, the best art out there should take people to their daydreams.

C.V: As an artist and creator, do you have a personal process to knowing at which point a composition is finished, or if it should be reworked?

C.M: I find many new techniques from the destruction of a piece. I have been a victim of overworking and its a constant thought in my new bodies of work, that I would like to keep the fluidity and freedom of the start of a piece and counter this with overworked elements. It shows a full journey and narrative. My process has become very transitional and there is a constant reworking to find a freshness or excitement. Again this can all change overnight, sometimes it's a battle, others it's a natural process.

C.V: Is there any idea, sentiment or entity that serves as a muse in your creative process?

C.M: Painting draws from past present and future. I'm trying to ground myself in the now, painting from life is the best way to start this, you can then dip into the past to shape it and future to fuel it.

C.V: Is there any particular one of your compositions that resonate most with you? If so, why?

C.M: If the past equals depression and the future anxiety I'm trying to keep in the now. If you're constantly looking back you could become a parody of yourself, a copycat of your own style. Leave it behind, move on, stay on the bus.

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DISSEVERANCE, ROBI WALTERS
AND CHRIS MOON OPENS AT
MADDOX GALLERY FROM 16 SEPTEMBER.
MADDOXGALLERY.CO.UK

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9 Mus
Exhib

Features Edit:

JESSICA RAYNER

st See
itions

1.

Bjork Digital
Somerset House
1 Sept — 23 Oct

The Icelandic musician is fuelled by a desire to push the boundaries of music, art and technology, combining the three to create music grounded in the avant-garde. In celebration of Bjork's experimental repertoire of visuals, champions of innovation Somerset House present a virtual reality exhibition this autumn. Bjork Digital will feature unseen work by Bjork promising to be an immersive experience, as through the use of virtual reality technology audiences can be transported to a remote beach in Iceland for a private performance of Stonemilker. The part performance, part digital installation display seeks to illustrate Bjork's rebellion against the boundaries between art forms, resulting in an intimate and visually expansive exhibition.

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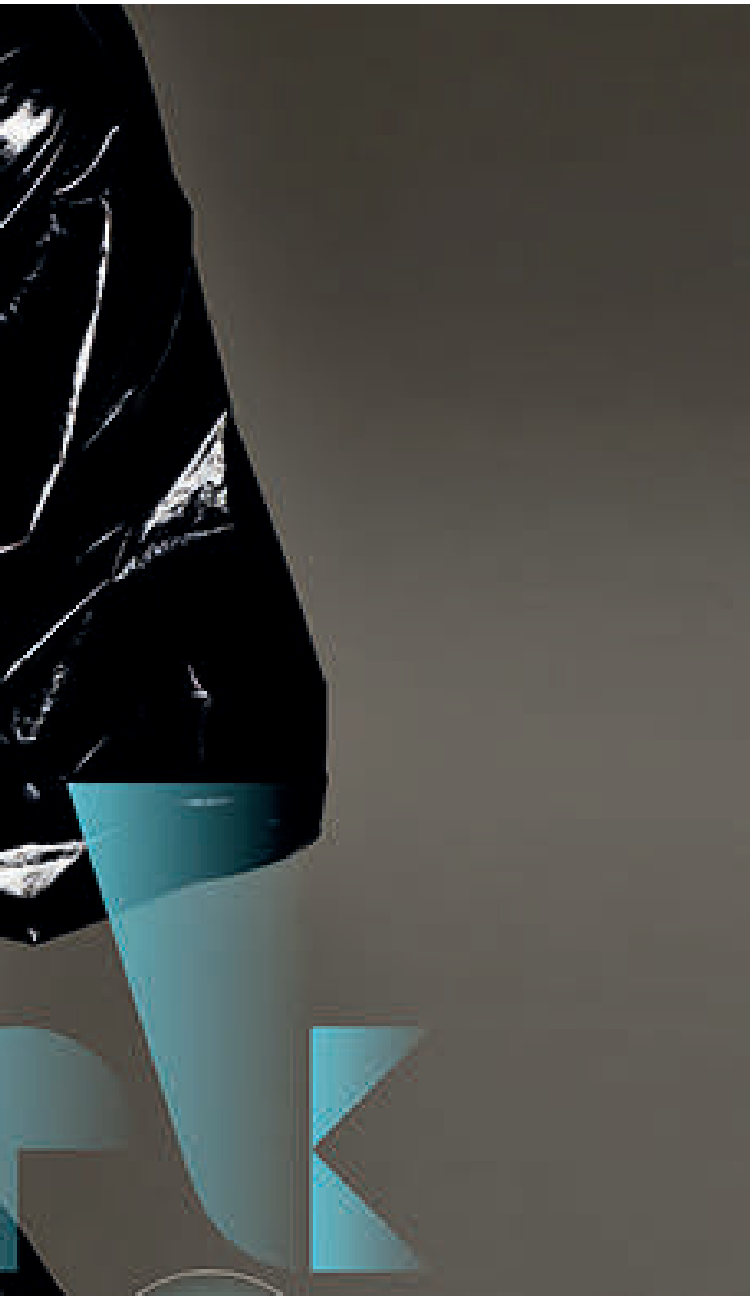
Bjork Digital



2.

Turner Prize 2016
Tate Britain
27 Sept — 2 Jan

One of the most prestigious awards in the art calendar, the Turner Prize seeks to spark debate around the latest developments in contemporary art by putting the spotlight on a new breed of artists. This year's shortlist consists of Anthea Hamilton, Michael Dean, Helen Marten and Josephine Pryde all of whom seek to reflect on living in a world saturated by images and the increasingly expansive reach of the web. The shortlisted artists will display pieces at the Tate Britain from September producing once again a wonderfully weird exhibition that evokes a blend of bemusement and excitement amongst audiences.

3.

Beyond Caravaggio
National Gallery
12 Oct — 15 Jan

Presenting the first major UK exhibition of works by Caravaggio, audiences are given the opportunity to explore artworks by one of the art world's most revolutionary figures. The Italian artist became infamous as a result of his paintings that combined realistic observation with an intensity of lighting. A master of his craft Caravaggio seduced audiences with the visual depth and highly emotive nature of his pieces. The Caravaggesque style held an influential place in art history, with the National Gallery bringing together works by Caravaggio and the artists he inspired.

4.

Guerrilla Girls: Is it even worse in Europe?

Whitechapel Gallery

1 Oct — 5 March

As part of a commission by London's Whitechapel Gallery, 'Is it even worse in Europe?' marks the anonymous feminist activists Guerrilla Girls first dedicated UK show. After decades of exposing inequality in the art world, sparking fierce debate surrounding gender and art, the collective regularly names and shames galleries where female artists are lacking. In this new display the collective revisit a 1986 poster 'It's even worst in Europe' to explore the representation of artists who are female, gender non-conforming or from an ethnic minority to reveal new statistics on the state of galleries in Europe. Presenting a show that hopes to tell an interesting and positive story of contemporary art's diverse history.

5.

You Say You Want A Revolution? Records & Rebels 1966-70

V&A

10 Sept — 26 Feb

Exploring the era-defining significance on the rebellious spirit of the late 1960s upon life today, the V&A present a major exhibition of the revolutionary years of 1966 to 1970. A period marked by consumerism, environmentalism, computing and multiculturalism, the show investigates the upheaval and explosive sense of freedom that lead to a fundamental shift in the Western's world mind-set. A collection of over 350 objects including photography, posters, literature, film and fashion the show seeks to highlight how a youth culture fuelled by optimism came together to question society's established power structures. The exhibition will be a fully immersive experience integrating visuals with video and moving image.

LEFT PAGE:
Guerrilla Girls by Andrew Hindraker

THIS PAGE:
Feminist Avant Garde, Photographers Gallery

6.

Feminist Avant-Garde of the 1970s

The Photographers' Gallery

7 Oct — 8 Jan

The Photographers' Gallery presents an expansive display of 48 international female artists, with works from the Verbund Collection in Vienna. The exhibition features over 150 major artworks that highlight the provocative techniques, which shaped the feminist art movement and stands as a reminder of the wide of impact of a generation of artists. Presenting work from artists such as Valie Export and Cindy Sherman, the images featured showcases a collection of women galvanised to use their work to engage with gender politics, whilst challenging male dominance in the art industry.

8.

Paul Nash
Tate Britain
26 Oct — 5 March

An artist characterised by a fascination with Britain's ancient past, Nash's work reveals the mystical side of classic English landscapes. Tate Britain presents a retrospective of work from the distinctive British painter, featuring his earliest drawings through to his iconic WW2 paintings, charting how his unique style of interpretation evolved throughout his career reinforcing his relevance to British modern art.

7.

Abstract Expressionism
Royal Academy of Arts
24 Sept — 2 Jan

A movement associated with the boundless creative energy of 1950s New York, Abstract Expressionism explores a period of American art defined by the likes of Pollock and Rothko. Presenting works that were both rebellious in spirit and confident in their break from convention the intensively expressive pieces redefined conceptions of painting. The Royal Academy bring together a collection of the most celebrated art offering a chance to experience impactful nature of Pollock, Rothko, Newman, de Kooning, Kline, Smith, Still and Gorky.

9.

The EY Exhibition: Wifredo Lam
Tate Modern
14 Sept — 8 Jan

As the Tate Modern strives to exhibit an increasingly international collection of art, the gallery delivers a chance to discover one of Cuba's most notable artists. The major retrospective of Wilfredo Lam's work celebrates his place at the centre of global modernism. An artist who takes influence from living through many years of political upheaval including the Spanish Civil Way, which he channels into defining a new way of painting for a post-colonial world, whilst addressing themes of social injustice and spirituality.

RIGHT PAGE:
Paul Nash, Battle of Germany

9 Art Cross

Features Edit:

SAMANTHA SIMMONDS

Fashion overs

— **The** relationship between fashion and art hasn't always been an easy one. The two may appear to be natural bedfellows, but the greatest of love affairs often rests on the shakiest of foundations. All but the boldest of designers baulks at describing themselves as an 'artist', whether or not their dedication to craft and concept warrants the title, whilst the 'proper' artist lending their vision to something with sleeves, straps or shoelaces still risks scoffs, scorn and slurs. Selling out? Cashing in? Or, quite simply, making magic? Here are nine times the boldest and bravest brought fashion and art together - and created something infinitely greater than the sum of its parts in the process.

1.

Salvador Dali
X
Elsa Schiaparelli

Elsa Schiaparelli's Dadaist associations and intuitive approach to the business of couture prompted Gabrielle Chanel to describe her as "that Italian artist who makes clothes". Unlike her contemporary, who took a proudly punctilious approach to her craft, Schiaparelli could boast no formal technical training in either pattern making or clothing construction, opting to rely on impulse and serendipity. Whilst the dressmaker collaborated with several of the Parisian Surrealists, including Jean Cocteau, it was her work with Salvador Dalí, from summer 1937's infamous lobster dress - included in Wallis Simpson's bridal trousseau - to autumn's shoe hat, that really caught the public's imagination.

Schiaparelli's 1938 'Circus' show, in which models sported clown hats and carried balloon-shaped handbags, has been described as the first fusion of fashion show with performance art. The collection included the so-called 'tears dress', a further product of her professional partnership with Dalí. Its print, suggestive of the ripped clothing and flayed flesh alluded to in the painter's 'Three Young Surrealist Women Holding in their Arms the Skins of an Orchestra' has been described as a 'mourning dress' heralding the dawning of the second world war.

2.

Jackson Pollock
X
Cecil Beaton

Under the artistic direction of Alexander Liberman, American Vogue had become an important showcase for modern art, but never had the collision between the worlds of art and fashion been presented in so striking a manner as in Cecil Beaton's March 1951 editorial, 'American Fashion: The Soft New Look'. Immaculately coiffed models sheathed in haute couture Henri Bendel gowns posed against the backdrop of Jackson Pollock's action paintings. Pollock, who created the works by pouring or flinging house paint directly onto canvas, assisted only by a stick, had said of them, "It seems to me that the modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old form of the Renaissance or of any other past culture."

The images have prompted more than half a century of debate amongst critics. Änne Söll argues that Beaton's "clearly European gaze instrumentalises Pollock's paintings for his own purposes and highlights the long-lasting ideological conflict between European design and American identity," whilst Paul Mattick asserts that "their elegant composition brings into juxtaposition a set of polar categories that have been used to talk about art throughout the modern period: avant-garde and fashion, abstraction and representation, autonomy and decoration, painting and photography, production and consumption, masculinity and femininity, art and commerce."

3.

Yves Saint Laurent's Mondrian Collection

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4.

Sonia Delaunay's Simultaneous Dresses

"All [my] works were made for women, and all were constructed in relation to the body. They were not copies of paintings transposed on to women's bodies, as one couturier has done with Mondrian and Pop Art... I find all that completely ridiculous. It's a promotional medium, but it isn't a basis for either development or construction: it's a circus," Sonia Delaunay proclaimed in 1968. The artist herself prided herself on the creation of her 'simultaneous' dresses, designed to accentuate the sway and movement of the human body. Inspired by the strand of Orphism she had previously practised on canvas, Delaunay's approach to Simultanism applied the phenomenon of simultaneous contrast (in which colours appear different depending on the colours surrounding them) to evoke rhythm, motion and depth. "Colour is the skin of the world," she declared.

Viewed within the context of Delaunay's seven decade career, her simultaneous designs constitute a relatively minor proportion of the consummate artist-couturier's prodigious output, which also included Vogue cover illustrations, Surrealist 'dress poems', Ballets Russes costume designs and an unprecedented foray into fashion film.

RIGHT PAGE:
Warhol Souper Dress

5.

The Souper Dress

In a truly inspired move by the marketeers behind Campbell's Soup Company, the brand managed to turn the art-from-commerce modus of Pop Art on its head by charging '60s hipsters a dollar (and two soup can labels) for a paper dress inspired by Andy Warhol's 'Campbell's Soup Cans'. Produced throughout the late '60s, the screen printed dress, 80% cellulose and 20% cotton, was available in three sizes and advertised as 'flame resistant unless previously washed or cleaned'.

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EXAMPLES HAVE BEEN KNOWN TO SELL FOR SEVERAL THOUSAND POUNDS AT AUCTION, WITH ONE CURRENTLY ON DISPLAY AT THE VICTORIA & ALBERT MUSEUM AS PART OF 'YOU SAY YOU WANT A REVOLUTION? RECORDS & REBELS 1966-1970'.

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6.

Scenario

Rei Kawakubo's designs for 1997 ballet 'Scenario' provided choreographer Merce Cunningham with the catalyst with which to turn dance into experimental art. Inspired by her 'Body Meets Dress, Dress Meets Body' collection for Comme Des Garçons (also known as 'the lumps and bumps show'), the dancers' costumes were 'deformed' by bulging, down-filled protrusions. "Fashion was very boring, and I was very angry. I wanted to do something extremely strong. It was a reaction. The feeling was to design the body," Kawakubo revealed of her original inspiration.

Cunningham, known for his experimental, 'chance-driven' choreography, and his company worked independently of Kawakubo until the performance. The performance itself thus hinged heavily on aspects of chance, the dancers' movements contingent on the ways in which they responded to the limitations imposed on their movements, vision and balance by the costumes.

7.

Dress No. 13

Alexander McQueen, arguably responsible for redefining the fashion show as performance art, took things a step further with the finale of his Spring/Summer 1999 show, inspired by a Rebecca Horn installation. As Shalom Harlow stepped onto a rotating platform, clad in a strapless white gown, two robots began to spray her with paint, creating a unique (and priceless) work of art before showgoers' eyes.

"Alexander and I didn't have any conversation directly related to this particular piece and to creating this moment within his show. I like to think that he wanted to interfere as little as possible and allow me to have the most genuine, spontaneous experience possible," Harlow recalls. "It almost became this like aggressive sexual experience in some way. And I think that this moment really encapsulates, in a way, how Alexander related to—at least at this particular moment—related to creation."

"And I think that this moment really encapsulates, in a way, how Alexander related to - at least at this particular moment - related to creation."

— SHALOM HARLOW

THIS PAGE:
Dress No. 13, Mcqueen

8.

Viktor & Rolf's 'Wearable Art'

Viktor & Rolf's AW15 haute couture show took the concept of 'Wearable Art' to an entirely new level. Models took to the runway clad in skirts, dresses and coats fashioned from Golden Age-inspired painted canvases (complete with frames). No sooner had each struck her final pose than the designers themselves were upon her to quietly, swiftly and efficiently unfasten and re-hang their artworks, two performance artists curating an installation before their audience's very eyes. "Art comes to life in a gallery of surreal proportions," the show notes confirmed. "A dress transforms into an artwork, back into a dress and into an artwork again. Poetry becomes reality, morphing back into fantasy."

Combining trompe-l'œil techniques and "the rawness and spontaneity of action painting" with "a complex layering of laser-cut jacquards, embroideries and appliqués", the duo combined artistry with haute couture to unprecedented effect.

9.

Rick Owens SS11

Owens has described the infamous 'human backpacks' which dominated his Spring/Summer 2016 show as "sculptural compositions". The show may have been dismissed as a publicity stunt by the masses, but first hand witnesses talked only of its power. Owens' pairs of women were bound by what the designer termed "loving ribbons", representing "nourishment, sisterhood, motherhood and regeneration; women raising women; women becoming women; women supporting other women." Astute showgoers, meanwhile, pointed to the double-edged sword of binding yourself to another: providing support can prove burdensome.

Demonstrating the power of clothing to provoke reflections which penetrate far beyond its layers, in an era portending the fashion show's imminent demise, Owens continues to make his unequivocally unmissable.

TOM ELLIS

◆

at The Wallace Collection

WORDS · **TAMARA AKCAY**

Tom Ellis Unveils the Complexity and the Vision of a Contemporary Artist Behind his Site-Specific exhibition at the Wallace Collection.

THIS PAGE:
Detail, work in progress for commission by the Wallace Collection
by artist Tom Ellis, Courtesy Rob Murray

THIS PAGE:
Detail, work in progress for commission by the Wallace Collection
by artist Tom Ellis, Courtesy Rob Murray

THIS PAGE:
Artist Tom Ellis's studio, work in progress for commission by the Wallace Collection, Courtesy Rob Murray

Tom Ellis juxtaposes his contemporary art along with the traditional masterpieces and the golden décor of the Wallace Collection this fall. Entitled The Middle, the exhibition is an organic blend of commissioned pieces, paintings and furniture made approachable by the fact that they are displayed on runners. Ellis risks redefining the fundamentals of contemporary art in a context which is the least expected and in which subversion and orthodoxy even each other out. "The title the middle is a common and suggestive title which can be interpreted in so many ways. Many people can see now and agree that orthodoxy and subversion has become familiar and a widely accepted spirit. Subversion has become kind of orthodoxy and I was really thinking well how do I renew that conversation and how do I take my own exploration somewhere that I myself find challenging?", he explains and ponders.

When asked what sort of feeling the viewer can expect upon entering the Wallace, Ellis is please, "We were filming in the galleries yesterday and the filmmakers and I were discussing the same kind of issues and then the cameraman said "Because of how you presented your paintings on runners I find it less intimidating as a viewer" and I think that to me is really key." The project will open the doors to a new kind of interaction for the individuals who will stumble upon his art. "To some extent, you can almost say I'm depressurizing the cultural project and that's what is being a painter, or being an artist; to facilitate a more relaxed and a more open ended approach both for the artist and also for the viewer", he states. The pieces settle with ease within their new environment, creating a poised trail for the viewers who want to follow the traces of Ellis's vision.

Having the Wallace collection in mind and creating pieces exclusively for the upcoming event has led the artist to create all the new pieces that are on display. He imagined the display in the rich ornamented galleries and therefore the site specific installation mingled in his mind organically. "I explore the space and I go and spend some time there to see what's possible. I start to visualize what might work so it is quite intuitive but it's definitely an intuition coupled with a very pragmatic approach. So obviously when you work within an institution like there are all sorts of possible and non-possible. You almost start to use the contingent as a possibility, rules and regulations and your own intuition to start to define what's going to be possible for that exhibition", he explains.

Ellis has this innovative concept that the art pieces won't stop existing at the Wallace after the exhibition is done. "It is something that's interesting and that has emerged through me even though these works are site specific in the sense that they've been created within the context in mind, they are locked into those sites. So even though they've been produced for them they have a life beyond that context and that has been a rewarding discovery. Because as an artist working with furniture and painting there's always that question mark. Was the work purely an installatory factor or was it something else?"

The articulation between the ephemeral project at the Wallace and a possibility of longevity for the commissioned pieces is brilliantly defined especially during a time when site specific installations have become a new way to affect the viewers in an almost striking and shocking way. Ellis pursues in this idea by adding that "Actually I didn't want it to be an installatory factor, I wanted the work to be more than just curated. And what I've realized was that this strategy of explaining things, displaying paintings on runners which is a key in the exhibition is actually a decontextualized strategy if that makes sense. The strategy has allowed me to display my work almost anywhere outside of the gallery in rich and dense environments."

The artist's paintings breath next to the majestic collection of masters displayed in galleries near Hertford House where Ellis is presenting his pieces. He describes how "there was this sort of anti-academic or non-academic approach and when I first agreed to the show. The director Christophe Vogtherr said to me "You are not expected to necessarily reference works within the collection, only of you wish to." After seeing these contemporary shows within institutions, the artist making parallels between works in the collection and their own work you can get something that's quite superficial and simplistic. What we are seeing here is the real authenticity, genuity between my work and the Wallace collection.

Tom Ellis is a dedicated artist with multi intentions on his hands. Carefully selecting the pieces on display is one of them and the particular choice of one repetitive motif throughout the exhibition enforces a desire to expel narratives and concentrate on the figurative." I found this motif which is by an artist who is represented in the collection (but the painting is actually not in the collection) and that almost defines our willingness not to sort of throw those normal formulas between contemporary art and historical art. What I did for that motif of The Shoe Maker and what seduced me majorly was the narrative within that painting. It is really about the figure at work. In the original he is looking up out of the painting to the right and in my version I turned the face so its facing towards the viewer. So it's the only significant alteration. I'm not really interested in these kind of narrative storytelling aspects of figurative painting.
It's almost the most ambitious and the least ambitious aspect of the project. I want the work to function, I want to find a way for it to be independent of its merit.
That's kind of controversial and tricky to present it in this context but that's certainly one of my intention and that's also speaks to The Middle. The idea of The Middle not being a purely meritocratic vision within an artistic project, in a way that image of the shoemaker is just a figure at work and that is my primary interest."

As a side project but still in connection with the Wallace, Tom Ellis experienced working on a charity piece for the "Painting for Hospitals" project. The paintings are already displayed in hospitals and GP practices until the end of the exhibition at the Wallace. It was the artist's first

time working on such a project "That was really interesting. I turned towards this kind of almost benign and playful and soft imagery of animals which are then rehashed in cubist language and that I presented in a very large scale. I referenced 2 great social engaged paintings by Picasso one of which is the famous Guernica and then the other one is The Charnel House which he painted at the end of the war in response to the liberation. The paintings moved me within Picasso's work, The Charnel House has sense of loss of confidence where he doesn't finish the painting and he leaves it open ended with a loss of certainty. "

The Middle embodies the correlation between everything that separates and links classical master pieces and contemporary art, orthodoxy and subversion and the positive or negative impact of a site-specific exhibition in the viewer's interpretation.

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THE MIDDLE - TOM ELLIS AT THE WALLACE COLLECTION FROM 15 SEPTEMBER TO 27 SEPTEMBER

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THIS PAGE TOP:
David Teniers the Younger, The Deliverance of Saint Peter, Southern Netherlands, probably c. 1645 - c. 1647. © The Wallace Collection.

THIS PAGE BOTTOM:
David Teniers the Younger, The Smokers, Southern Netherlands, 1644. © The Wallace Collection.

Spot
Feat

Features Edit:

CLAIRE MEADOWS

light

ures

SPOTLIGHT FEATURE

Interupted Places by **Fei Alexeli**

Try to imagine a place where the grass is always green and pink sunsets are eternal; where it's always summer - and gravity doesn't exist. This is where we met Fei Alexeli. Surrounded by digital palm trees, we couldn't resist getting closer to her. Fei is a Greek visual artist. Having left Greece at the age of 18 to study Architecture in Oxford and London, she then moved to Frankfurt and currently, she resides in the Netherlands. We met her after her participation in The Other Art Fair, where she exhibited her digital collages.

By The Beach Burn Blv

Tell us about your experience exhibiting at The Other Art Fair.

I exhibited a few months ago at The Other Art Fair, 'The Interrupted Places'. It was the first art fair that i joined and the first time I exhibited in UK. It was amazing to see so many people being interested in art. There was a genuine warmth, good atmosphere and positive vibes created by the organisation, the exhibiting artists and all the people who came to enjoy art. My first art fair experience was really nice and intense.

Good to hear and congratulations for the nice work. So, one of your art project is called "The Interrupt-ed Places". Could you explain us what this project is about?

"The Interrupted Places" is a digital collage project; one I've been working on quite a long time now, even before thinking about exhibiting my work to public view. Its about creating surreal places and digital utopias. There is a dominant element in this project, the universe. The concept of the universe is awe-inspiring to me but I think that Neil deGrasse Tyson conveyed it perfectly: "I look up at the night sky and I know that, yes, we are part of this universe, we are in this universe but perhaps more important than both of these facts, is that the uni-verse is in us. When I reflect on that fact, I look up many people feel small, because they are small and the uni-verse is big. But I feel big because my atoms came from those stars."

That sounds interesting! Any future project you would like to share with us?

Recently, I was invited to transform a denim garment into a piece of art as part of a partnership between Waven UK fashion brand and The Other Art Fair. I am very passionate and intrigued when different disciplines meet and lose their boundaries so I am really looking forward to it.

And we are looking forward to see that! But except all that, is there a dream project for you?

Dream project? Hm.. I would love to design music record covers and I would love to design textile patterns for fashion brands. I would also love to get involved in magazine photoshoots as creative and art director. I guess, it's good to have dreams and make plans for the future, sometimes though, I am overwhelmed when i am thinking of the endless possibilities of creations.

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FOLLOW FEI ON INSTAGRAM @FEI_ALEXELI
OR LIKE HER FACEBOOK PAGE: FEI ALEXELI
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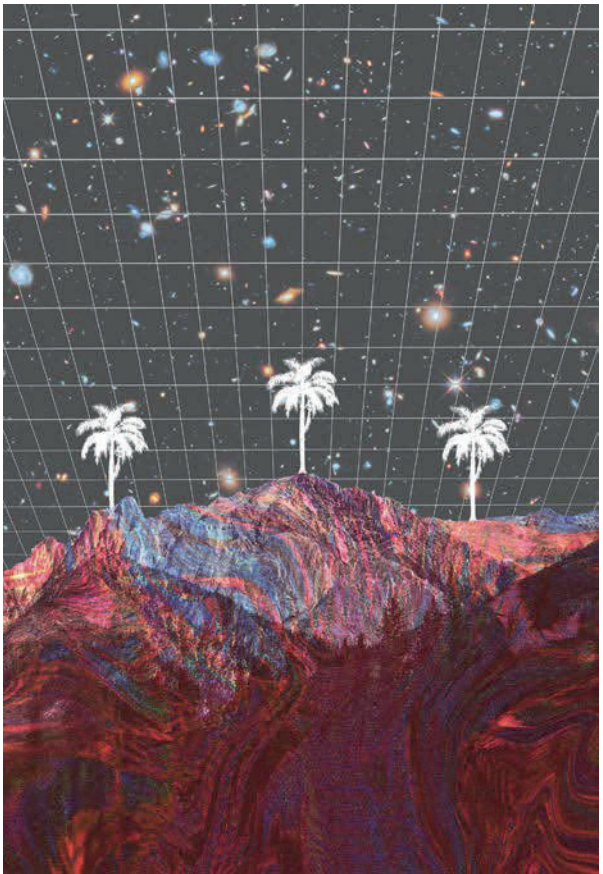
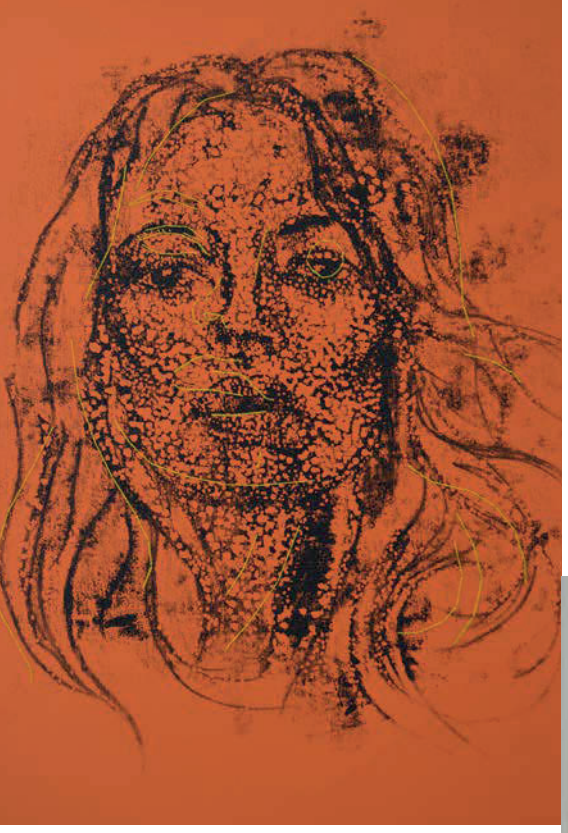


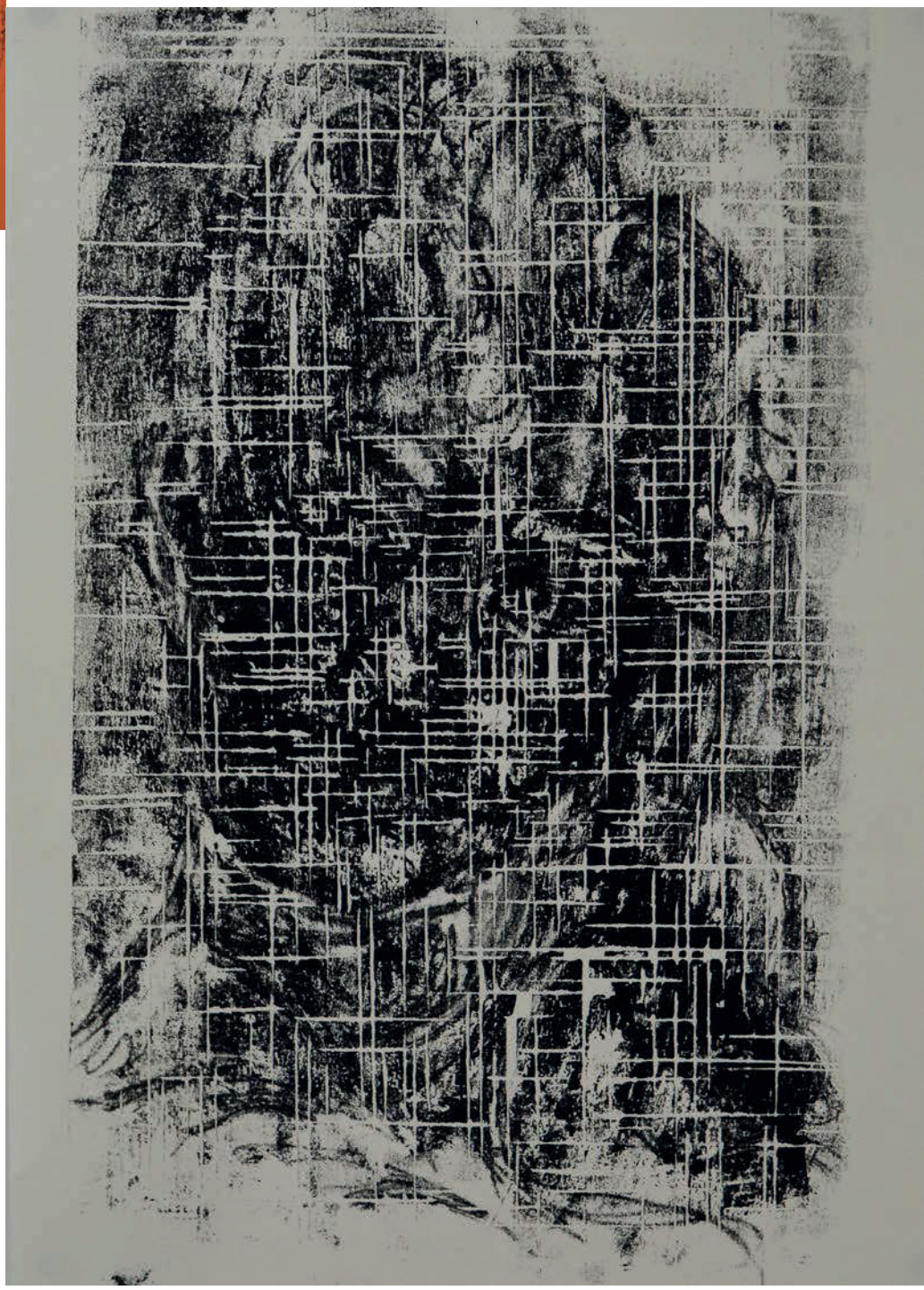
SPOTLIGHT FEATURE

Meeting
Ant Pearce

Ant Pearce's practice focuses on the concept that 'man is condemned to exist imprisoned'. He explores the fragility of life, drawing on human psychology. Influenced by Freud's theories and the writings of Dostoyevsky, Kafka, Camus and most recently Schopenhauer, his work alludes to the idea that the omnipresent external authority is what brings about man's aberrant destructive behaviours. Through a web of cross-references between colour, medium and form, the viewer is positioned before the work in discourse between order and chaos. Each work brings into visibility the sense of imprisonment and anxiety, which underlie human existence, and the instinctive desire to return to an inanimate state.

Ant Pearce is an emerging British artist, based in London. He attended Central Saint Martins School of Art and Design. Thereafter he undertook the MA Visual Arts course at Camberwell College of Arts, graduating with Merit in late 2012. His work continues to be exhibited and collected in London, the UK, Europe and the US. He is currently represented by Artvera's Gallery, Geneva, Switzerland and internationally via Artsy.net and White Court Art.





THIS PAGE TOP:
Kate #7 #3c, Ant Pearce,
cotton sewn on paper

THIS PAGE BOTTOM:
Brigitte #1 #5c, Ant Pearce,
ink on paper

NEXT PAGE:
Kate #7 #6, Ant Pearce,
emulsion and cotton sewn
on cotton, on paper

How did you come up with the idea of sewing thread into the base of your works?

The idea of 'embroidery' was first introduced to me by visiting textile print designer, Ana Carolina Cintra, while undergoing my MA Visual Arts at Camberwell College of Art, University of the Arts London. There was no specific reason why I decided to sew embroidery floss onto paper, I just thought it might be interesting. It turned out the reverse, where the image becomes unavoidably abstracted through the action of sewing, evoked/reflected interesting contrasting emotions. Through experimentation, I found I was partially able to control the level of abstraction of an image through a mix of conscious and unconscious actions, which I have continued to transform and develop.

Who inspires you?

I have found a strong connection the piano works of Bach, which evoke a profound suggestion of breaking apart and reformation of matter. I also find listening to the written works of Kafka and Dostoyevsky, like a 'music', which allows me to connect with my own sense of reality. My artwork addresses the fragility of life — the constant flux of breaking apart and reforming— through aspects of human psychology. I am drawn to people who I feel embody these ideas while demonstrating strength of 'will' and 'intellect' — most noticeably Brigitte Bardot and Kate Moss. In a world increasingly littered with celebrity and vulgarity, both these women, particularly Brigitte Bardot, stand out as true icons flowing with their own unique artistic talent and elegance. As Vogue stated '...Kate Moss defies categorisation' while Brigitte Bardot continues to challenge dominant social norms, while her enduring appeal as an icon of youth, beauty, fashion and lifestlye are best summarised by the critic Michel Cieutat who noted, '...Bardot will always be Bardot'. Bob Dylan and Marlon Brando have also been inspirational. Both, seemly capable of accessing something from within, together with the energy that surrounds them; connecting with it somehow, to release a powerful rawness of energy, truth and emotion, as effortlessly as taking a breath — surpassing their craft to create something totally different. This is a gift I feel is mirrored in the classical pianist Evgeny Kissin and Martha Argerich and cellist Mstislav Rostropovich, all of whom provide me with a seemingly endless supply of inspiration and hope.

You have truly international reach. Can you tell us where in the world people can find your pieces?

Well, my work is dotted around a bit, with a number of pieces forming part of Private Collections in the US including Portland, Cincinnati and San Francisco; in Europe including Geneva and Munich; and in the UK including London, Birmingham and Cambridge. One of my Kate Moss pieces is part of a Private Collection which was put together by The Other Art Fair Projects in 2015 for the financial company Capstone. And back in 2011 I arranged for a couple of my early Barbican woodcut prints, which were on sale in the Barbican at the time, to be given to the classical pianist Mitsuko Uchida before one of her piano recitals, although I have no idea if she received them or not.

Since July 2016 a selection of pieces went on show at the luxury beauty spa L. Raphael with more work being displayed at Artvea's Gallery in central Geneva, Swizterland, throughout August until 10 September. My work travels more than I do now and there are plenty more destinations I'd like to see it reach, Hong Kong being one of them.

What would be your dream project? Who would you like to work with?

For the majority of the time I choose to work alone. However, I like to balance this by working periodically with a few select individuals and organisations. Someone recently commented that some of my latest work would transfer well to textile prints for t-shirts. That as idea on it's own didn't interest me, but to do this in collaboration with Brigitte Bardot and/or Kate Moss, whereby all profits went to a charity, The Brigitte Bardot Foundation for Brigitte and maybe NSPCC or War Child for Kate, would be worth exploring. It would be nice to work with both of them together but given their differences on 'fur' I guess that really would be a dream.

What are you planning for the upcoming year?

I will keep plans for the next year very loose. I have a new commission to complete first, then my priority will be to focus on making a new series, hopefully based on Brigitte Bardot from some of her films including Le Mépris and La Vérité, building on techniques from my last series. Recently I have had correspondence with independent curator Suzie Quill about new and different opportunities of exhibiting my work, our first project together will be a group exhibition at The Underdog Gallery, London Bridge, SE1 3JW opening the evening of 27 October 2016. There is also the possibility I will take part in The Other Art Fair sometime in 2017 and who knows what Geneva will bring. These opportunities will undoubtedly influence the direction of my work.

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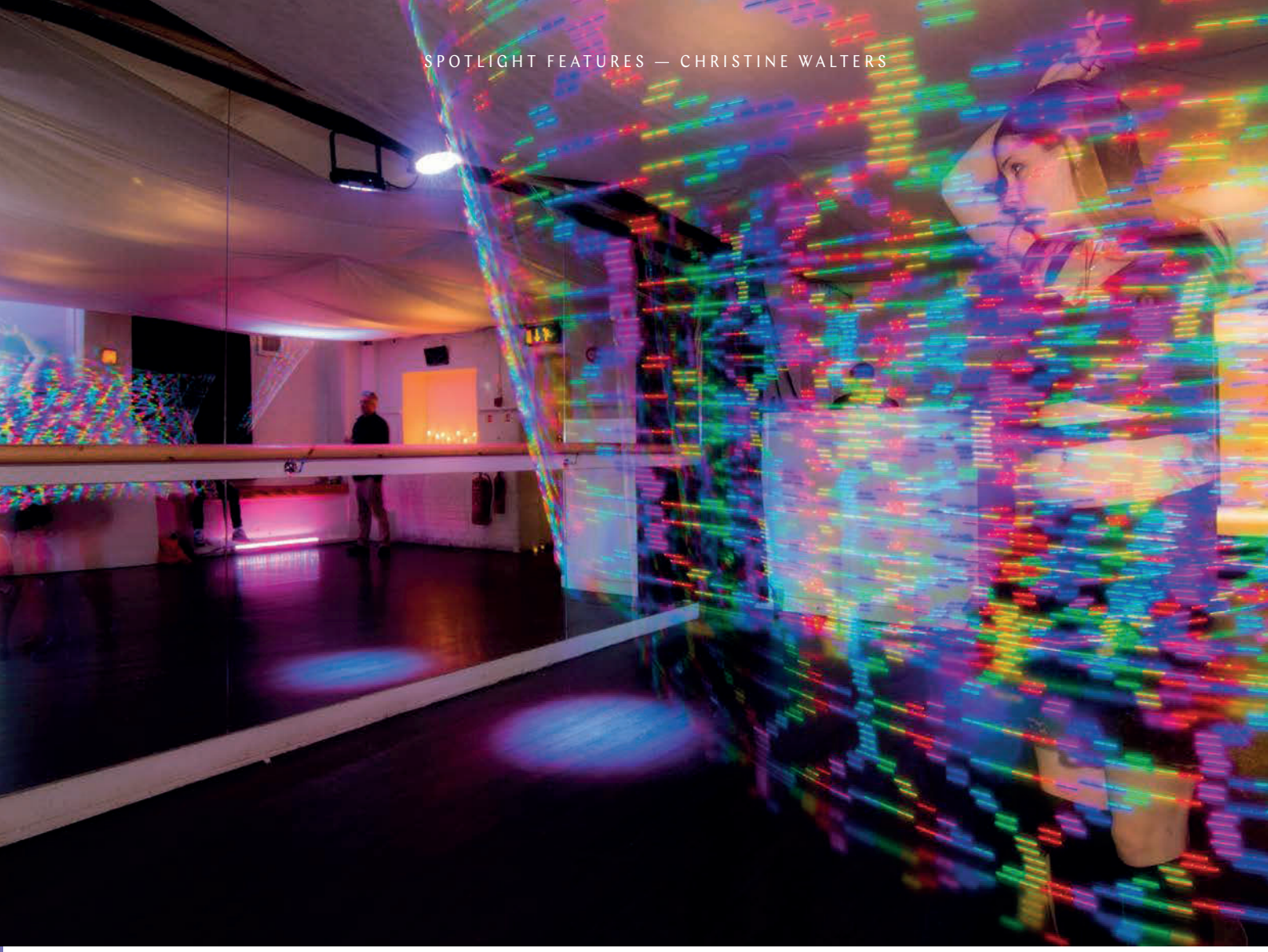
SPOTLIGHT FEATURE

The Personal, the Political
Christine Walters

—— **Christine** Walters is a performance artist who paints the abstract of LIVE DJ music. She incorporates themed costume, photography, video, limitless genres of music and social justice issues. Christine who currently lives in Windsor, hails from Washington DC where she began her creative process alongside of DJ Cosmo Lubertazzo and photographer Colin S Johnson (featured in photos). Her process exposes the vulnerability of how an artist creates but with an added flare of a performance setting. Her main medium is LIVE DJ music and she will often work with different DJ's to achieve different styles in her work.



What was the first step on your journey as an artist?

I have been creative my whole life but used mediums that were not suited to my style. This was similar to my love life at the time. I was literally processing the end of several relationships and was trying to detox from feeling the need to have someone in my life. The one thing that's always been consistent in my life is music. Each song has its own colour and shape, it's always been that way but I never understood what it meant. I will replay a song over and over because of the visual it paints. Music, like art, is personal.

One night during my relationship detox period I played Marilyn Manson's version of "Personal Jesus" over and over. There was a deeper message in the music. I felt compelled to replay it until I figured out what it was. It wasn't the dark and dank purple velvet texture or the red leather spinning squares that I saw in the music. It was a hypnotic and addictive mystery to solve. It became obvious when I started to brake down the different elements of the song starting with the electric guitars, bass, the sound of Manson's voice etc. The colour started to explode and that following morning I bought my first set of canvases and have not look backed since.

Which subjects do you repeatedly come back to you in your work?

There is a very detailed tree that I always come back too. It's not the style I am known for. People love them and I normally make them only for friends and family as a special gift. For me they are mindless organised doodling.

With the performance paintings I rarely ever have a reoccurring subject that I come back to. Since I work with different DJ's from time to time, my paintings will look completely different and reflect more on the style of the DJ who is spinning. I do find that specific genre's of music will produce a reoccurring set of colours. Hip hop with it's heavy bass seem to revolve around red, black and yellow. While groups like Crystal Castles are teal blue with lots of colourful bits in between.

In your opinion, what is the aim of art?

Art is in the same class of religion and politics for me. I am American but but think Trump is cunt. Hillary's pant suits having a striking resemblance to Kim Jong un's pant suits. I believe overly religious people are hiding something. I don't like racist people but yet I stereotype Asian drivers. I personally hate landscape and still life paintings yet admire the technical skill to pull off making fruit look like real fruit.

Allot of people paint live. Most do it in their "paint clothes" or in a smock, or some will be off in a corner while a band plays. All fascinating. I look at painting as a way to have a big party, where everyone becomes apart of "an experience". DJ's are like mystical music beasts that provide me with my medium. They are magical and I, like people who come to the shows, are transfixed with the sound they make. I produce a 360 experience of a painting that includes themes, visuals, music and a story all in one crazy night. At times, I feel exposed and vulnerable. Not every painting goes according to plan especially if I get super shit faced early or the police are called because of the music.

Who are your current artist inspirations?

Jackson Pollock, Jean-Michel Basquiat, American collage artist Anna Davis,

What would be your dream project?

I am currently working on a solo show titled Crossed the Line. The work on display and performance painting opening night will focus on the state of global politics, racism and the migrant crisis. Opening night on The 4th of November will be on the Friday before the US Presidential Elections and require special passport entry. You will be required to apply for the special passport in advance of the show from Gabriel Fine Arts (gabrielfinearts.co.uk) or from my Facebook event page at liveart.london. Those who try to enter without the special passport will be held by the Crossed the Line border guards for processing. There are lots of surprises leading up to the show that will be released over social media via my fb page liveart.london.

Finish this sentence..'Art is..?'

Is something you can leave them behind to keep talking about.

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INSTAGRAM: LIVEARTLONDON

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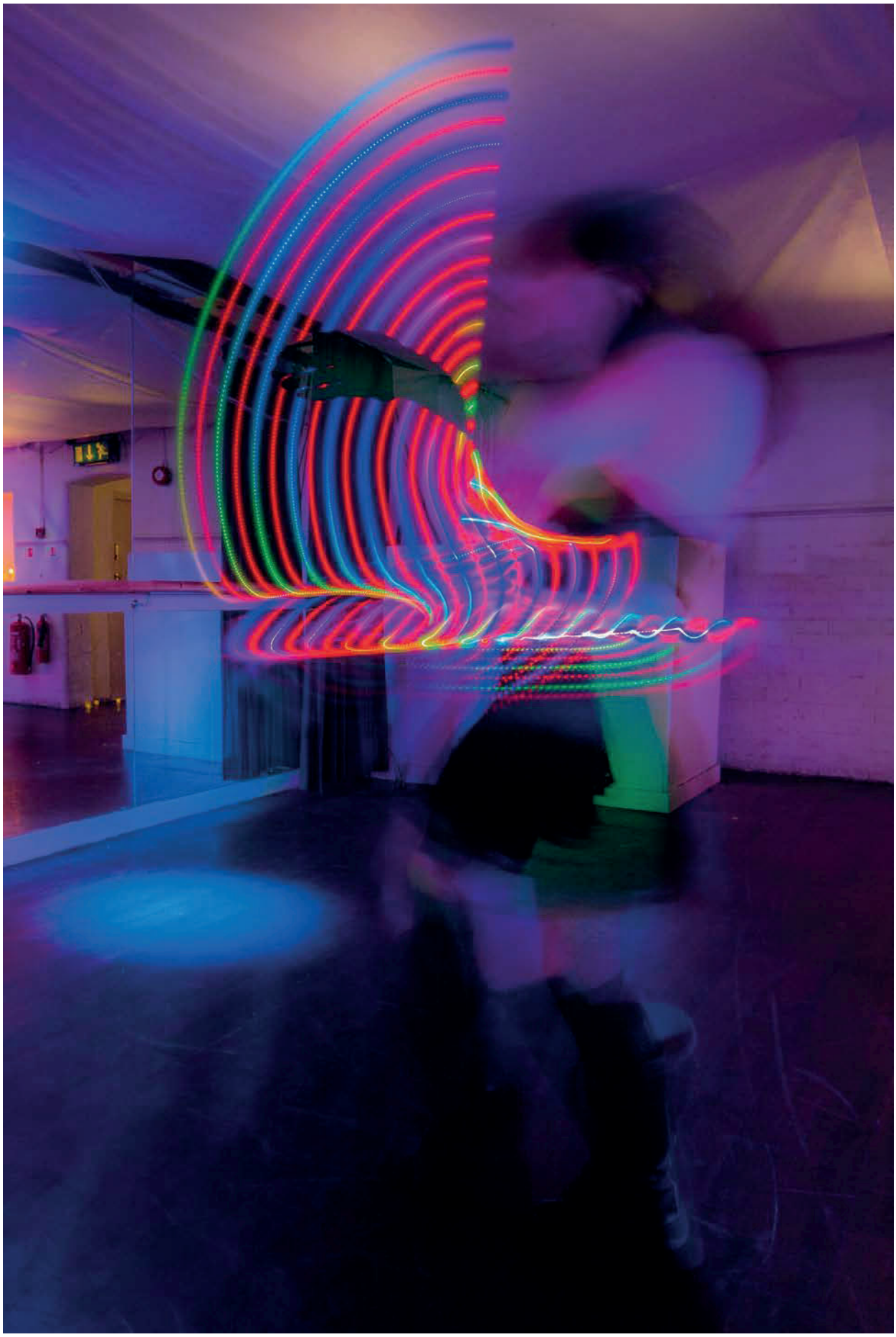

SPOTLIGHT FEATURE

Essential Truths of Tragedy

Dameon Priestly

Dameon's works are often considered as well-crafted, realistic examinations of the modern condition within a historical context. The work subtly engages viewers to contemplate the continuity between past and present, embedded in the human narratives he weaves through his art.

The melancholic and often underlying tragic images in Dameon's work, are not faded photographs of times past in an album, but are still vivid connections to times which seem familiar and recent, because of the relevance of things unchanged.

Dameon considers the human condition and contemplates the experiences of alienation, despair and abuse of power inherent in modernity. He traces historically recurring patterns of political thought and behaviour in the west since antiquity. Fore fronting a new renaissance in painting through his contemplation of historic recurrence. If there are lessons to impart, they are found in such recurring patterns.

His interest and focus is in the timeless truths about human nature; those things which lie within its relationship to the reality of the poor and forgotten. Dameon's paintings are a visual depiction of what can lie beneath the surface; at times in a seemingly innocent image. Dameon captures his subject's quiet desperation and melancholy with full emotional tension, portrayed against everyday back-drops where the drama unfolds.

Dameon lives and works in Rochester, UK.

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DAMEON.CO.UK
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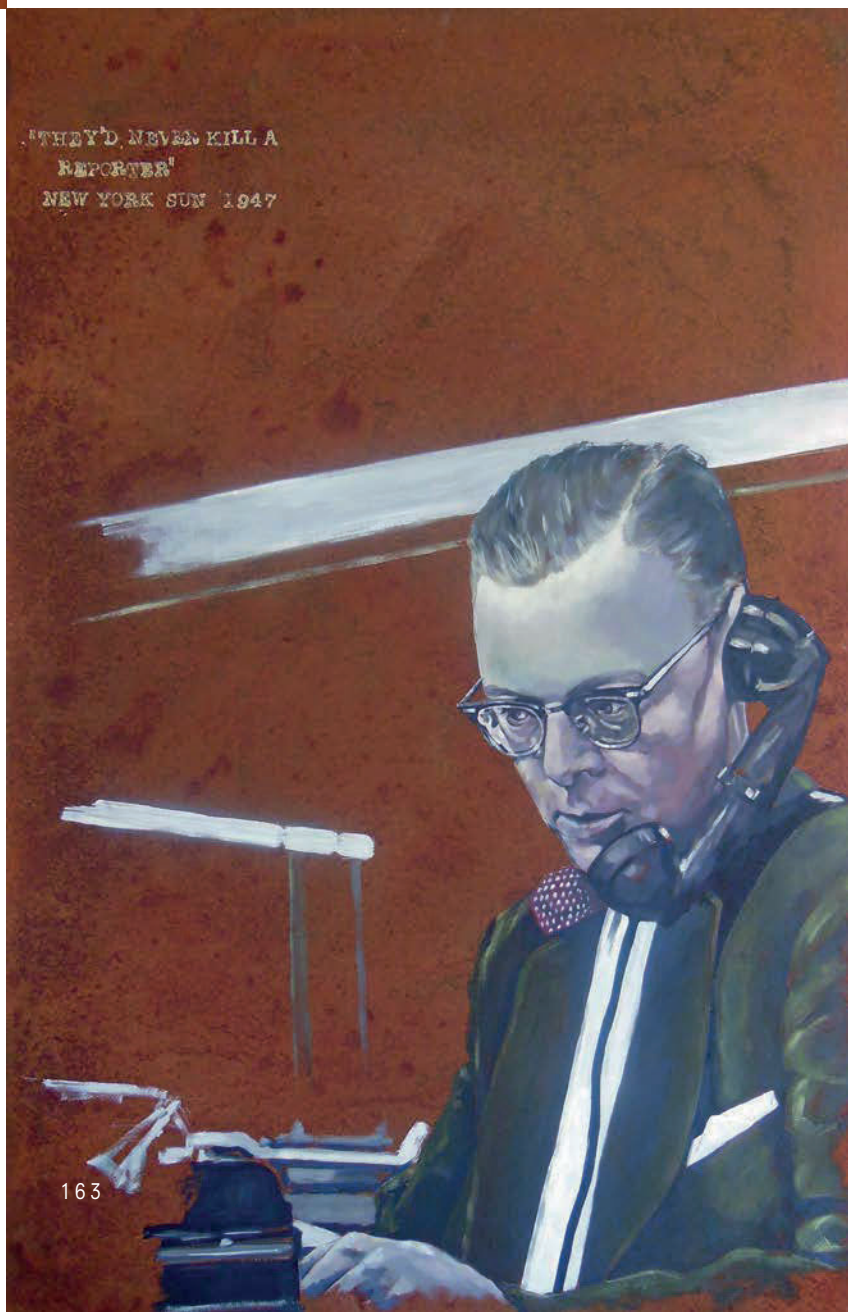

"THEY'D NEVER KILL A
REPORTER"
NEW YORK SUN 1947

SPOTLIGHT FEATURE

The Imagined, the Unseen
Giovanna Petrocchi

—— **Giovanna** is an italian visual artist who lives and works in London. She graduated last year from the BA Photography course at the London College of Communication where she was awarded the Flowers Gallery photo prize 2015. Her latest work has been exhibited in the Pingyao International Photography Festival, China and in the group show "Psyche Valuations" at the White Conduit Projects, London. In April she took part in the The Other Art Fair's 11th edition at the Victoria House, London. Most recently, she has been selected as a winner for Flash Forward Magenta Foundation 2016.

A recurring feature within Giovanna's work is the contamination of the photographic surface with elements borrowed from different mediums, such as painting or drawing. She is particularly interested in the imagined, the unseen and in the influence that perception has on our assimilation of reality. With her images she aims to create assemblages that would encourage our imagination to roam outside the conventional idea of what a photograph is or should be. Each of her collages is an offbeat look at the natural world, depicting uncontaminated nature often enriched by the presence of eccentric animals. Her practice is highly mediated, mixing images from a variety of sources, including found photography collected from the internet and magazines, and her own shots. To her, Photography is nothing but a magical tool that proves the world we live in is not as rational and predictable as we think.

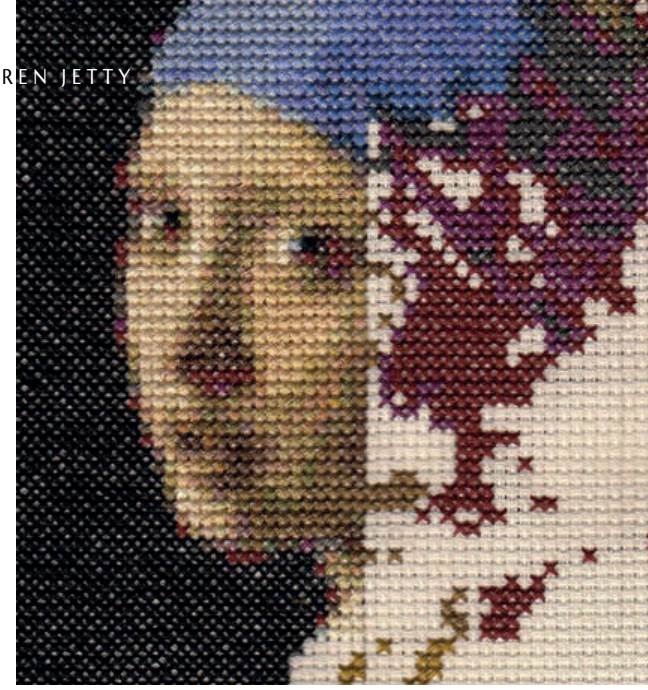
SPOTLIGHT FEATURE

Transforming the Value of the Image with **Lauren Jetty**

The boundary between computer and human, heart and hard drive is a blurry one. My practice questions our assumptions of person versus machine. There is a constant exchange between the digital/non-space and the tactile object/material – dislocating traditional forms and handcrafting the digital.

Cyberspace sucks the soul from the singularity of physical existence and vaporises the image into a multiverse of non-physical flexible interpretations. Iconic paintings become less significant as paintings and more significant as images; with networks of parodies shadowing them across the Internet.

The Mona Lisa occupies the same space as Kim Kardashian's derriere. It is the digital images of these paintings I work from, not the physical paintings themselves. I bring them back into the physical world through a very physical process while continuously referencing the digital through cropping, pixilation and ultimately the perversion of the painting that occurs.



What single instance in your early life spurred on your love of art?

I was very fortunate when growing up; both my parents and my grandparents encouraged my creativity. I remember one instance when staying with my grandparents in Kesgrave and the grass along their road had been freshly cut, with all of the clippings left behind. Me and my younger sister gathered all of the clippings into piles and made sculptures out of them together. I distinctly remember a giant hand we made, paying particular attention to the details in the palm and finger tips and knuckles. I've always enjoyed processes and making.

Give us a little insight into your creative process.

My primary medium is cross stitch, which is also something I enjoyed doing when visiting my Grandma and Auntie Pat. I think there is something distinctly intimate about the act of sewing and something 'big' or global about my subject matter which I enjoying playing with; the absurdity of it and the conversation it creates within itself. I am continuously creating an exchange between the digital and the tactile; using a computer to source my subject matter, manipulate the imagery and create patterns and then using a very physical process in the form of cross stitch while referencing the digital through the pixel-like aesthetic of the stitches.

Which piece you've created best represents you as an artist, and why?

It's fluid but I would say that 'Apocalypse' best represents where I am as an artist at the moment. It may be paradoxical but I see it as a playful piece. I think there is something amusing about tackling such a huge subject with a medium that is not only small physically but that is small in the art world; with such quaint connotations.

Which artist inspires you?

Susan Hiller. I enjoy work that bridges disciplines; there is a tension that can be dissected from this and I think that Susan Hiller does it especially well. I saw her retrospective at Tate Britain five years ago and I still regard it as one of the most interesting and influential shows I have been to.

What is your advice to rising creatives?

I would say it's important to try and get a balance between taking criticism on board and altering the path of your practice and remaining honest with yourself. It's a fine line, and easy to get lost in a web of opinions. Whenever I'm feeling confused or disorientated I make work: I think through making.

Can you tell us what projects you have planned for the upcoming year?

I have a project planned with a church. There isn't anything set in stone but I think it will be in September. My work is going to be very different; I wanted to make something interactive but not intrusive to the space (which will still be functioning as a church).

—

ALL DETAILS WILL FOLLOW ON
LAURENJETTY.WEEBLY.COM

—

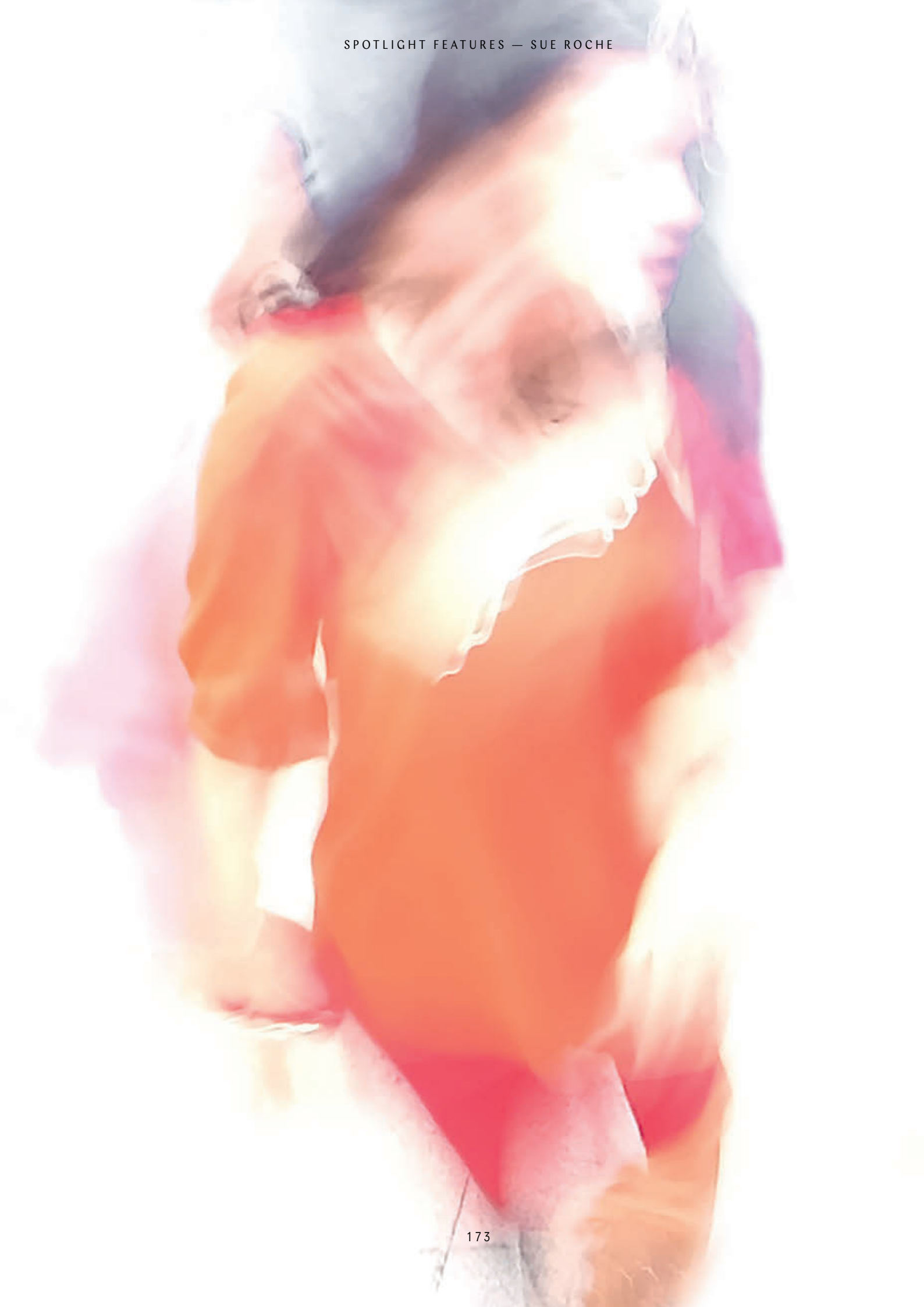
SPOTLIGHT FEATURE

Sue Roche

An Alternative View

— **Inspired** by new places and working intuitively, Sue explores the magical juxtaposition of elements which culminate in the exhilaration of the captured photographic image.

Specialising in quirky and unique images of landscapes, people and architecture, she uses the effects of light and movement to capture alternative perspectives.

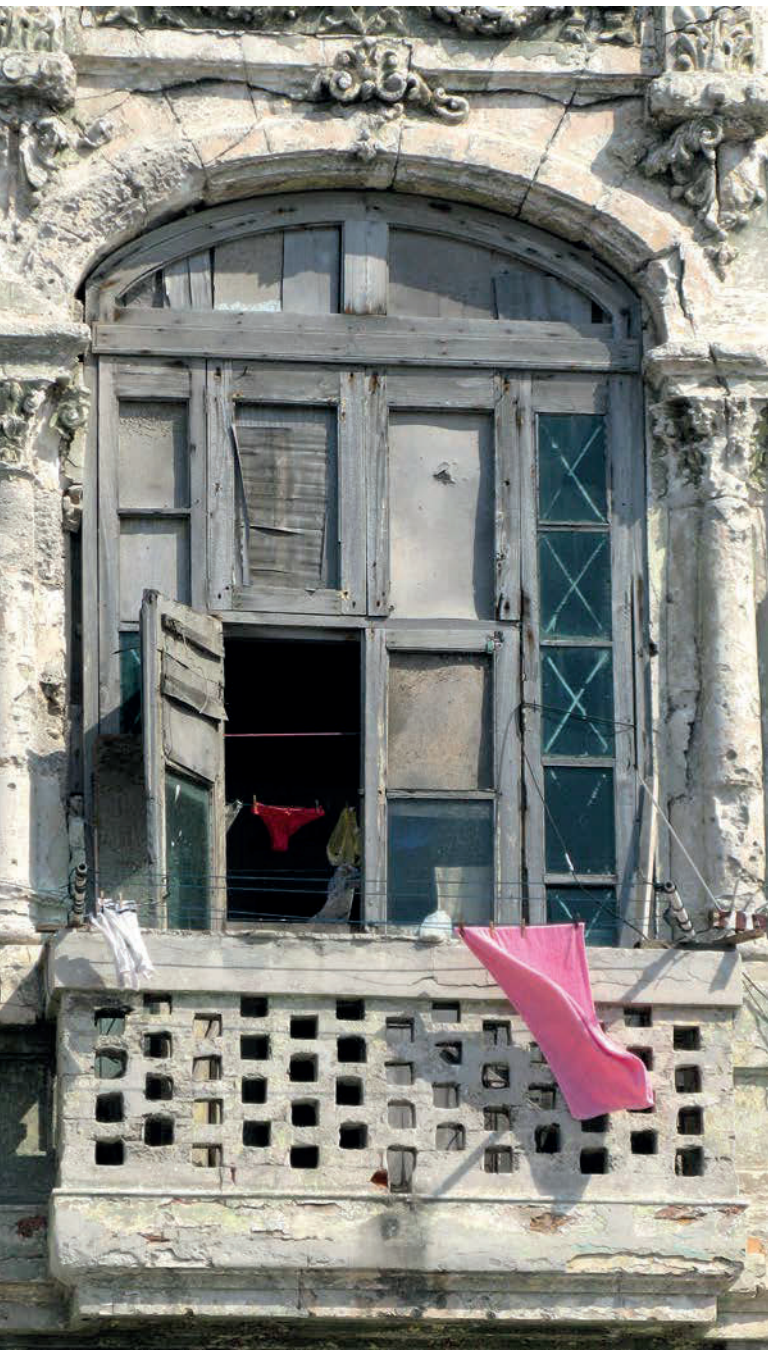


Beginnings ...

"I started out in the Adult Education dark room, learning to process negatives and hand-print in black and white. Then I fell for dark-room colour printing ... it was such a labour of love."

Juxtapositions ...

"My eye is taken to the unusual, a breath of fresh air from the mundane. I see juxtapositions that make the viewer question, take a second look and smile. I know when it looks 'right'."



Appeal ...

"A photographer with cheeky little eyeball
I feel that people relate to my photogr
they have been to the places that I've v
are interested in the things that I'm interes
travel, music, dancing, the beauty of flow
graphic landscapes scenes. I capture and
that perhaps others would not see.

Impressionistic ...

I've always liked the impressionist pc
(intentional camera movement) can cap
in the camera. I recently visited an ind
Madrid where the locals come together mc
Dancing.

I began to experiment with the camera
shutter speed and striving for a high key
pic of 'Salsa' from the series 'Spirit of Sals

The (left page and previous spread)
suggest the dancers and their body movem
of the basic steps, the turns, their energy

Galleries ...

"I enjoy working in galleries where you car
the viewer's reaction to your work. To think
wakes up every morning and smiles at a
captured is amazing!

I've been exhibiting at the award-winnir
The Art Shed in The Medicine Garden,
years now. The continuity of exhibiting
gallery permanently gives you the chance t
"Clients love the finish of my photographs
onto aluminium."

—
themedicinegarden.com/the-art-shed
—

Exhibitions ...

Sue's work features in collections in the USA, Australia and Europe, including the Royal Photographic Society Visual Arts Group touring Exhibition culminating at The Edinburgh International Festival in August, 2016.

Her work was selected for various exhibitions in London during 2015 including exhibiting alongside Grayson Perry at the Art in Mind charity exhibition at The Oxo Gallery and The London Independent Photographers 27th Annual Exhibition at The Embassy Tea Gallery.

Curating ...

"I am keen to champion photography in areas where it is less well represented and recently curated an exhibition at The New Ashgate Gallery in Farnham, Surrey, to celebrate the gallery's 50th year. This was the gallery's first sole photographic exhibition."

New directions / Collaborations ...

"Recently I've been invited to join The Rooftop Collective, a group of 8-10 photographers who challenge one another in mutual pursuit of ongoing creative and professional development." The Collective exhibition, 'Edition Five' will take place at the Clerkenwell Gallery, London from 23-30 October 2016. "Could 2017 possibly see an exhibition with a Portuguese painter & a fellow UK photographer in Lisbon? Watch this space!"

—

SLRphotographic.co.uk

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9 Top Colle

Features Edit:

GRETA BLU

UK Art ctors

—— **Collecting** is a passion that sometimes can turn into an obsession. With many collectors there is, in fact, no saturation point; the satisfaction attained from a new object is just a temporary fulfillment, and as it quickly subsides, the hunt resumes.

Many psychiatrist and authors intrigued by its allure began investing the nature of collating, and eminently their researchers all pointed to a similar direction. Meunstergerger, the author of 'Collecting: an Unruly Passion,' finds the act of collecting to be a relief in front of the rough realisation that we are a separate entity from our mothers when infants. Once born, babies are in fact usually given either a blanket or a stuffed animal to fill in that new gap. Similarly, psychoanalyst Donald Winnicott recognises the comfort object to be something fundamental in substituting the mother-child bond. When the need for collating evolves and intensifies as we are growing, it becomes our passion.

We are all collectors to some extent, meaning that during our lives we have all meticulously gathered something. However, only a restricted circle of elites have access to collecting extraordinary pieces of art from the most innovative and celebrated professionals in the world. These collections are in fact not only high in numbers and worth, but they boast such provocative and exciting pieces that they are often turned into galleries, or publicly shown at exhibitions.

THIS PAGE:
My Bed, Emin

1.

Charles Saatchi

British entrepreneur, author and savvy art collector, Charles Saatchi, is still viewed as the most influential and innovative collector in the UK. He revolutionised the art scene in the UK throughout the 80s and 90s, further establishing London as an 'art hub' and solidifying its position as rival to cities like Paris and New York. Due to his keen eye for both business and art, he founded the Saatchi Gallery in 1985 in North London with the aim of "bringing contemporary art to as wide an audience as possible" - Nigel Hurst, Saatchi Gallery CEO.

It was, in fact, at the time the only gallery exhibiting works by young and international artists who had never shown in the UK. Saatchi is responsible for changing the public's perception of what art was at the time. He introduced and launched the YBAs; in 1992 his 'Young British Artist' exhibition included unseen works by the now pioneers of contemporary art Damien Hirst, and Sarah Lucas along many others, establishing them as professionals. By favouring the YBAs, Saatchi created a space where artists could deliberately adopt new materials and processes in art, which was still mostly perceived as shocking.

One of the most controversial artists he supported was Tracey Emin, exhibiting her provocative installation 'My Bed'; a powerful feminist message that Emin created by showing her undone bed along with beer bottles, cigarettes and worn panties. Saatchi also invested in international artisans, by introducing in the UK pop art professionals such as Chinese artist Ai Weiwei and Japanese artist Takashi Murakami. Saatchi's insatiable hunger for art led him to revolutionise the art scene in the UK permanently, supporting an emerging wave of innovative artists and marking the beginning of a new era.

THIS PAGE:
Frank Cohen,
credit Native Monster

RIGHT PAGE:
Cream Sacrifice, Nicky
and Robert Wilson

2.

Frank Cohen

Frank Cohen, also known as 'Saatchi of the North' is one of the most prolific art collectors in the UK. Cohen, now 73, began voraciously gathering exquisite artworks in the 1970s. Today, he boasts an extensive collection of over 2'000 art pieces that include contemporary British, German and American art, along with modern Chinese and Indian artworks.

In 2007 Cohen created Initial Access, a space located on the outskirts of Wolverhampton, aiming to show and promote young emerging artists. Similarly to Saatchi, who first opened his gallery in North London, Cohen picked an unusual location to start out his project. However, the West Midlands was no casualty. As Cohen released in an interview with W magazine: "What I want to do is bring contemporary art to the Midlands, bring the big league to this part of the world." He wanted to attract more dealers and collectors to this area, enriching the art scene of cities like Manchester, Leeds and Birmingham.

Nurturing a particular interest in international artists, 'Facing East' stood out as one of the most extraordinary exhibitions at Initial Access, featuring paintings and sculptures from the most recognised Chinese and Indian artisans. Highlights were the real sized baby elephant with skin made of bindis by New-Dehli artist Bharti Kher, and 'Between Men and Animal' an exceptional oil painting by Chinese artist Yue Minjun. Still pursuing his commitment to increasing access to contemporary visual art, in April 2013 Cohen founded the Dairy Art Centre in Bloomsbury with friend Nicolai Frahm. The organisation is non-profit and free to the public, allowing all visitors to experience and get inspired by his artistic mind and vision.

3.

Nicky & Robert Wilson 'Jupiter Artland'

Nicky and Robert Wilson are the founders of the grand sculpture park situated in Edinburgh 'Jupiter Artland'. The Wilsons, being both savvy collectors and long-life passionate of art, had always desired to build and open to the public such a unique attraction. After moving into 'Bonnington House' in 1999, a Jacobean manor house with over 80 acres, Jupiter Artland began to take from in the fields and woodlands surrounding the estate. What makes this place even more authentic is that all of the art pieces found on these grounds are entirely new works specifically commissioned for this park.

The most memorable artworks are 'Love Bomb' by Marc Quinn, a 12-metre-high orchid, and 'The Light Pours Out of Me' by Anya Gallaccio, a contemporary grotto, meant to be a sculpture but also part of a garden. The Wilson's are also committed to supporting emerging artists in the production of outdoor works, and every year they allow an emerging artist to exhibit solo for the first time in the UK. This year, Jupiter Artland presented 'Cream Sacrifice' by Caroline Mesquita, five exceptional structures put together in a formation that resembles the ancient ritualistic combinations of Stonehenge and Mayan Temples.

4.

David Roberts

British property developer and contemporary art collector, David Roberts founded DRAF (David Roberts Art Foundation) in 2007. Located in Candem, the gallery focuses on contemporary pieces, but it also includes key historical artworks. Roberts began voraciously collecting art in the mid-90s; Today, the collection counts over 2'000 pieces and represents more than 600 artists, including Andy Warhol, Damien Hirst, Sarah Lucas, Eduardo Paolozzi and Anish Kapoor. It should be considered a 'collection of collections' as it is not focused on any particular art movement or generation.

Over the course of the last seven years, DRAF has hosted over forty exhibitions and fifty live events. Something to look forward is the newest project taking place in September called 'Stream of Warm Impermanence.' The exhibit, which includes sculptures, paintings and performances, focuses on the transformations of the body (objectified, sexualised, radicalised and photoshopped) in the networked/ flesh era that we are experiencing today. And it will present works by professionals such as David Wojnarowicz, Kelly Akashi, and Ann Hirsh.

5.

Maryam Homayoun

Iranian-born Maryam Homayoun-Eisler is a leading figure in the art's world in the UK. Other than being a renowned collector, She is a profoundly influential author and patron of the arts. Alongside her husband, Maryam began collating in 2003 driven by their mutual passion for art. Today, the collection is predominantly British, with most pieces by the YBAs, featuring Cecily Brown, Antony Gormley, and Gary Hume. However, her areas of artistic interest also include non-Western contemporary art. The most significant Chinese acquisitions situated in her home include Zeng Fanzhi's 'Untitled' (2003), a distorted painting of a red-jacketed man, and Yan Pei-Ming's 'Soleil Rouge III' (2003), the bi-chromatic painting of Mao Zedong, both purchased on a trip to China in 2006.

Due to her origin, Maryam is a well-known supporter of Iranian modern art: her collection features, in fact, many exquisite pieces by Iranian artists, such as 'Mirror and Gatch' (2008), the glass mosaic by Monir Farmanfarmaian, as well as the hand-embroidery works by Farhad Ahrarnia. More recently, after a year of extensive travel in the US, Maryam began adding American art to her collection. Other than collecting, Maryam has devoted a significant part of her life to the art scene. Besides being part of the Parasol Unit Foundation Patrons Circle and a patron of the Whitechapel Gallery in London, she has close connections with the British Museum's Middle Eastern patrons group, and Tate Modern, where she is a member of the MENAAC group (Middle East North Africa Acquisition Committee). In 2010, Maryam published 'Unleashed: Contemporary Art from Turkey', parading her knowledge in non-Western art, and two years later 'Sanctuary: Britain's Artists and Their Studios', released by Thames & Hudson. In such way, due to her ambition, expertise and life achievements, Maryam became much more than a savvy collector, leaving her trademark in the art world permanently.

6.

Fatima & Eskandar Maleki

Originally from Iran, The Malekis are a multi-millionaire couple based in London, famous for their extensive range of old masters. Established 25 years ago, the collection has developed over the years, and it now includes Arte Povera works and international contemporary art comprising the works of many leading professionals such as Chris Ofili.

The couple is also known to be one of the first supporters of Post-conceptual art with a particular emphasis on sculpture and painting. Mrs Maleki, who studied at Royal Academy and Christies, has been long-life rewarded for her devotion and expertise in art. She sits on the Committee at Tate Modern in London and has also been on the advisory board for the photography-oriented Prix Pictet.

7.

Arif Naqvi

Executive of the Abraaj Group, a private equity firm operating majorly in the MENASA region (Middle East, North Africa and South Asia). His home is where he treasures his private collection, comprised mainly of works by Pakistani artists, such as Sadequain Naqqash, Allah Bakhsh, and Shahzia Sikander (well known for her miniature paintings), along striking art pieces by leading Lebanese and Syrian artists.

Other than his private collection, Naqvi regularly commissions artworks for the Abraaj Group's corporate collection. However, it's not just his Orientally-focused collecting habit that strictly ties him to the art scene in this part of the world. Through his company, Naqvi has championed the Abraaj Capital Prize in 2008, a pioneering way to promote and support emerging artists originating in the MENASA region.

8.

Anita & Poju Zabludowicz

The UK-based couple, Anita (British) and Poju (Finnish) Zabludowicz possess a collection of over 3'000 artworks, which in addition to occupying their luxurious London home it extends into three different public spaces in London, New York (Times Square) and Savirsalo in Finland. The Zabludowicz are known for their risky buying choices.

Their collection, founded in 1994, comprises four decades of art, and it includes artists from all over the world with a major focus on artists from Europe and North America. Some of them include the American artist, Ellen Altfest, known for her figurative and representative paintings, British artist Jonathan Monk, famous for his re-examination of conceptual art, and German multi-discipline artist Ulla Von Brandenburg. Through their collection, the Zabludowicz support and encourage the works of emerging talented artists by commissioning the production of new works. Also, they increase access to art by loaning works to other public exhibition spaces.

9.

Victoria & David Beckham

The former pop star turned designer, and the renowned Manchester United football player married in 1999 at the Luttrellstown Castle in Ireland. Shortly after their fairytale wedding where both spouses were wearing white, the couple began collecting art by the 'Young British Artists' around the theme of love. Displayed between the couple's estates in London, Milan and L.A, their collection is worth around £30 million, and it includes notable pieces by Banksy, Damien Hirst, Tracey Emin, Jake and Dinos Chapman.

All of the artworks are meant to be 'love-tokens': they were, in fact, all bought as presents for special occasions like birthdays and anniversaries. The most memorable piece of the Beckham's collection is 'Daddy's Girl': a 7-foot heart shape canvas created by Hirst for daughter Harper's first birthday in 2012, worth around £580.000.

LEFT PAGE:
Jonathan Monk.
Anita and Poju

THIS PAGE:
Daddys Girl. Victoria
and David Beckham

LA PARISIENNE BY SOFITEL

◆

at Sofitel London St James

AccorHotels are excited to announce La Parisienne by Sofitel at Sofitel London St James, a unique photography experience that takes an intimate look at one of the world's most captivating communities, Les Parisiennes.

Taken from the archives of renowned French magazine, Paris Match, La Parisienne features astonishing and rare photographs of some of the world's most iconic women including Coco Chanel, Jane Fonda and Sophia Loren. Shown together as a collection for the very first time, La Parisienne explores the style and culture through the decades and celebrates women whose enchanting elegance and innate sense of style has come to symbolise Paris.

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LA PARISIENNE BY SOFITEL AT SOFITEL LONDON
ST JAMESOPENS ON 26 SEPTEMBER 2016
FOR TWO MONTHS. ADMISSION FREE.

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TUBORG
LA MERE CATHERINE

Lou Proud Introduces

ERWIN BLUMENFELD

◆

From Dada to Vogue

From October 5, Osborne Samuel will be presenting a groundbreaking exhibition of celebrated photographer Erwin Blumenfeld. Beginning in 1916, the exhibition traces Blumenfeld's journey from Berlin to Amsterdam and Paris, culminating in his arrival in New York in 1944. Curated by photographs specialist Lou Proud, this exhibition's rare collection reveals the larger artistic practice of one of the most important and influential fashion photographers of all time.

Following the early career of one of the world's most celebrated photographers, this landmark exhibition will feature Blumenfeld's innovative early work in collage and experimental photography and demonstrate his key role in the Dada and Surrealist movements. With some works never previously seen in the UK, including collages and personal ephemera, this exhibition will explore Blumenfeld's larger artistic practice in Europe and America.

Lou Proud spoke to After Nyne about this stunning show.

It is difficult to overstate Erwin Blumenfeld's legacy and enduring influence on photography, his body of work is both timeless and definitive. Astoundingly, Blumenfeld hasn't had a commercial exhibition in London for over twenty years. The show at Osborne Samuel will provide a tremendous opportunity for the public to encounter Blumenfeld's photographs from 5 - 29 October this year. "From Dada to Vogue" will feature his avant-garde photographs and Dadaist collages, many of which will be on view for the first time in the UK.

The influence of Blumenfeld is prolific. Without question, he was a pioneer for contemporary photography - he created some of the most experimental, creative and sublime photographic image s that exist in photographic history. T o fully appreciate and understand Erwin Blumenfeld's impact on photography, it's vital to appreciate his connection to Dadaist art and experimental photo methods which informed not only his personal work but his later fashion work for Vogue and Harper's Bazaar. Blumenfeld's innovative creations reveal an artist who constantly experimented with the medium of photography - he was an astute alchemist.

Blumenfeld was largely a studio photographer, who created his images in camera and within the tangible theatre of the darkroom. He was fearless with his manipulation of film, freezing and boiling negatives and constant over and under exposing prints to achieve the kind of emblematic works that are associated with the name Blumenfeld . We've chosen works, all printed by him within his own lifetime, that reflect how much of a trailblazer he was throughout his life-long quest to creat e a vision of beauty.

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ERWIN BLUMENFELD: FROM DADA TO VOGUE
5 - 29 OCTOBER, OSBORNE SAMUEL
OSBORNESAMUEL.COM

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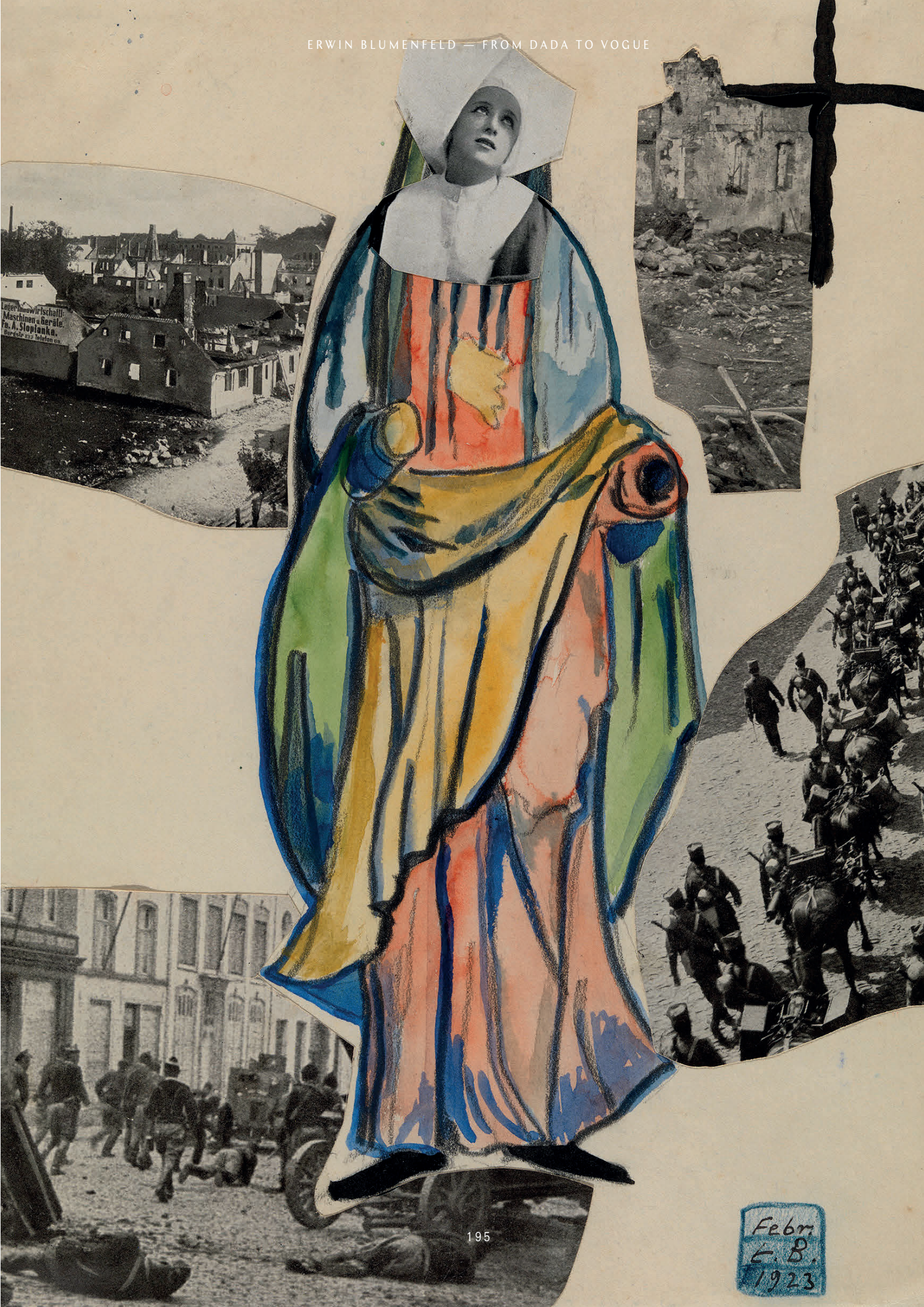
Maschinen u. Geräte.
Fa. A. Stoplanka.
Febr. E. B. 1923

Q&A

Occupying the Void: The Hyundai Commission 2016

WORDS · **LAURA FRANCES GREEN**

After Nyne meets

Andrea Lissoni

—— **It's** a familiar experience, time's ability to transform a place which once overwhelmed childhood senses into little more than a vapid corporeality. Spaces become smaller, the beguiling banal; the aftermath, in a sense, of our physical and mental germination. Exceptions exist for each of us however, to what often seems an inescapable disillusionment, in the form of singular locations which continue to solicit uninhibited fascination. The Turbine Hall, now situated at the very heart of the Tate Modern, is one such place. Its sheer scale alone, 35,520 sq ft to be precise, is stupendous. The immense industrial vacuum leaves me as awestruck today as it did during school outings, neck strained to gaze at the ceiling 85ft above. But when things really get interesting is in the periodic commission of artists to fill this void.

In 'The Weather Project' (2003-04) Olafur Eliasson transplanted the Turbine Hall's atmosphere with an instillation representative of sun and sky; visitors laid down on the ground to glance at their reflection in a giant mirror overhead, which, at one end, reflected a vast semi-circle of mono-frequency lamps. Doris Salcedo looked to the very architecture of the space in 'Shibboleth' (2007-08), excavating a crevasse running the length of the concrete floor, a theoretical exploration of colonialist legacies and the foundations upon which Western modernity rests, all while warning visitors to watch their step.

This year will see Philippe Parreno, renowned for his engrossing, multi sensory instillations, take on the Turbine Hall in the 2016 Hyundai Commission, with the curation of Andrea Lissoni. Prior to his current position at Tate Modern as Senior Curator, International Art (Film), Lissoni was based at HangarBicocca, Milan, thus is no stranger to curating expansive and challenging spaces. Ahead of what will surely be a mesmerising show, Andrea Lissoni talks with After Nyne about curatorial obstacles, working with Philippe Parreno, and which Turbine Hall instillations are still in the forefront of his mind.

With the world's first museum space dedicated entirely to live art, installation and film in the form of the Tanks, Tate Modern is striving to foster innovation; how are you working to promote and encourage these art forms both within the Tanks and more widely throughout the gallery?

'The main goal of Tate Film and Performance is that of integrating such time-based forms within the history of contemporary art. The collaboration with my fellow curators at Tate, and Catherine Wood in particular, is essential for this. The Tanks are grey, raw spaces that lie across the 'white cube' and the 'black box'. They represent an ideal playground. Therefore, when preparing the opening of the New Tate Modern our intention was that of presenting films, videos, performances and sound works alongside installations, sculpture, photography and paintings.'

Looking back over the history of the Turbine Hall instillations, are there any which are particularly memorable for you, and if so, why?

'Bruce Nauman's 'Raw Materials' (2005) will always remain a fundamental reference for me due to its capacity of eluding the need of the presence of the objects in space, and at the same time representing an original idea of a proper retrospective. In 'TH.2058' (2008) Dominique Gonzalez-Foerster risked imagining the future of art and that of the city under a perspective that today resonates quite dramatically with a possible real scenario.'

What kind of curatorial hurdles has the Turbine Hall presented?

'The Turbine Hall isn't a space dedicated exclusively to art. It is accessed for transit or by chance - visitors don't always access it with the purpose of seeing art there. This condition forces the artist and the curator to consider not only the spatial installation but also the perception of the actual work in that space from any possible perspective, spatially and (in the case of Philippe Parreno's work), temporally. Philippe's Turbine Hall project is the first commission following the opening of the Switch House

"This condition forces the artist and the curator to consider not only the spatial installation but also the perception of the actual work in that space from any possible perspective, ..."

— ANDREA LISSONI

which saw a radical change of architecture: from a dead end wing alongside a building it has become a central spatialnerve, something like a crossroads.'

Equally, what have you personally relished about working with this location?

'This is one of the very first times I have been able to follow the process of constitution of an artwork from scratch in such a complex public space within a museum. Also the opportunity to visit Herzog and de Meuron in their studio in Basel, and having a deep conversation with them and learning how they have imagined the Turbine Hall and the completion (as they say, rather than the extension) of Tate Modern in relation to their and Nick Serota's idea of museum and of public space.' Philippe Parreno is renowned for immersive, astutely choreographed instillations;

What is it about his work which you personally find intriguing?

'His way of thinking and constantly questioning. His openness to consider and incorporate in his work sources and inspirations of very diverse nature alongside his desire to go beyond what cinema may be, and to question its place in art and in society. His astonishing quality of openly collaborating and orchestrating. Last but not least, his freedom of imagining without borders, of pushing beyond borders. And his need to be constantly tuned to reality as well as to fiction.'

After working together on the spellbinding 'Hypothesis' at HangarBicocca earlier this year, can you talk a little about how the artistic and curatorial relationship between Philippe Parreno and yourself functioned throughout the planning of this year's Turbine Hall commission?

'Philippe's radical decision to conceive a project without a main object that would concentrate the audience's attention and gaze on a centre of gravity was a wonderful challenge, but also nerve-racking! If "Hypothesis"'s challenge was that of assembling a series of pre-existing works in a different configuration, the challenge at the Turbine Hall is that of imagining a universe, or a multiverse - as Philippe would say - of events.'

Now, we know you can't reveal too much, if anything, about this year's commission, but are there any cryptic insights you can leave us with?

'Indeed, look for the cuttlefish...'

—

THE HYUNDAI COMMISSION 2016:
PHILIPPE PARRENO RUNS UNTIL
4 OCTOBER 2016 – 2 APRIL 2017

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THE BOLDNESS OF CALDER

◆

Jewellery by Alexander Calder

From September 27, Louisa Guinness Gallery will be presenting the first solo exhibition in the UK of Alexander Calder's jewellery: The Boldness of Calder. The exhibition brings together major pieces of Calder jewellery from around the world, presented amongst iconic images of the jewellery being worn on notable women throughout history, as well as contemporary images commissioned especially for the show.

Calder's radical artistic practice reimagined the horizons of 20th century art and resulted in an acclaimed legacy which continues to influence contemporary art today. He was an innovator in concept, materials and form, using real-time motion to animate his works and imbue them with unprecedented performativity.

To wear Calder's jewellery was to share in his iconoclasm; his earrings, bracelets, he addresses, necklaces and brooches were deeply unconventional in their time.They were made of simple silver or brass wire, and occasionally found materials, and were often oversized and unwieldy.

At a time of rigid sartorial norms and patriarchal traditions, his non-precious 'jewels' appealed to women with avant-garde tastes and an eye for the unusual.

"Like true vessels of Calder's artistic manifesto, the women who wore his jewellery were some of the most forward thinking and unconventional of their time" says Guinness.

"We were also keen to show the contemporary relevance of Calder's jewellery. Not only was his artistic manifesto prescient, these jewels have a timelessness and of-the-moment relevance that continues to appeal to young people today".

This in mind, the gallery has collaborated with fashion designer Elise Overland and photographer Alexander English to include a series of arresting contemporary images of Calder jewellery on young men and women. Wavy lines, spirals and zigzags reveal Calder's unique approach to form.

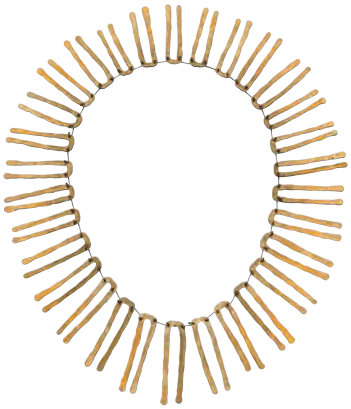
Consisting of hammered and bent metal, all of his jewellery pieces were one-off and hand-crafted, as evident in the tool marks that remain visible on the unpolished surfaces of the works. Works were often created with a specific wearer in mind; many of his brooches form initials or names. Calder never used solder - all fixings and fittings, like the works themselves, are made either from bent silver, brass or, rarely, gold (he seldom used precious metal, preferring brass and silver).

Calder Foundation President Alexander S. C. Rower notes, "Making jewellery was extremely personal for my grandfather, and he adamantly refused to edition his pieces. Each work is completely unique—just like his mobiles. His pioneering aesthetic remains an inspiration for leagues of studio jewellers today." Testing the boundaries of sculpture with his fearless experimentation, Calder pioneered what has become the genre of wearable art.

The exhibition is presented in collaboration with the Calder Foundation. Recent solo exhibitions of Calder's work have been held at institutions including: Tate Modern, London (2015-16); Fondation Beyeler, Basel / Riehen (2016); Pushkin State Museum of Fine Arts, Moscow (2015); Fundación Jumex Arte Contemporaneo, Mexico City (2015); The Pulitzer Arts Foundation, Saint Louis (2015); Rijksmuseum, Amsterdam (2014); and Los Angeles County Museum of Art (2013-14). The first museum presentation dedicated solely to Calder's jewellery, organised by the Norton Museum of Art, West Palm Beach (2008), travelled to the Philadelphia Museum of Art and the Metropolitan Museum of Art, New York, among other international venues.

"Like true vessels of Calder's artistic manifesto, the women who wore his jewellery were some of the most forward thinking and unconventional of their time"

— LOUISA GUINNESS



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@LouisaGuinness

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THE ICONIC

◆

Ross Halfin at The Indulgence Show

Ross Halfin has been photographing the biggest names in rock music since the 1970s, when he first picked up a camera while at art college and snuck it into gigs being performed by The Who, AC/DC, Led Zeppelin and Free.

Each day at The Indulgence Show (14-16 October 2016 at Novotel conference centre, Hammersmith, London) a major exhibition of many never-before-seen photographs by Ross and his son Oliver, will be on display.

Ross will be in attendance for a period of time each day and will be presenting a talk about his life on the road with the world's biggest rock acts. He will also be taking orders for limited edition signed prints - the perfect collectable for the music loving show visitor.

Ross' career really took off when he sent his shots into the London music papers - NME, Sounds and Melody Maker – and was soon commissioned to photograph the exploding punk scene, with shoots for The Clash, The Sex Pistols, Blondie and many others.

Teaming up with Geoff Barton, editor of Sounds, he provided the very first cover shot for the new Kerrang magazine - a colour image of AC/DC that he had just taken – launching his career the go-to rock photographer. The 1980s saw Ross tour the world with Iron Maiden, Metallica, Def Leppard, Kiss, and Motley Crüe, and he was also tour photographer for Paul McCartney, George Harrison and The Who, among many others.

Today, Ross' work continues with shoots for many of the contemporary rock bands and his son, Oliver, has recently joined the firm, bringing the portfolio right up to date with photo sessions for The Foals, James Bay and others.

Vernon Hamblin, producer of The Indulgence Show, says," Ross has toured the world countless times capturing, for posterity, some of the major events in music and it is a real coup for us to be able to present this exhibition of his rare photographs. Expect to see shots of the likes of The Rolling Stones, White Stripes, Iron Maiden, The Who, Pink Floyd, ZZ Top, Paul Weller, The Clash, Amy Winehouse and many others in our special gallery area at the show."

He adds, "We are particularly delighted that Ross has agreed to talk to show visitors about his life in rock photography, giving the music fan and photography lover a once-in-a-lifetime opportunity to see this unique collection and hear from the man himself."

–

TICKETS TO THE INDULGENCE SHOW ARE ON SALE NOW AT INDULGENCESHOW.COM

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9 Innov

Features Edit:

EMILY BLAND

vations

— **The** chain of causation between an innovation and its effect on the art world is rarely linear. The elements of unforeseablity and serendipity create the space that allows invention to flourish. And it is often only after the fact that the path from cause to effect can be retrospectively traced.

For some innovations that path was more convoluted than others. But all roads eventually led to new formats, ideas and techniques that would change the artistic landscape.

In no particular order, here are nine:

THIS PAGE:
Hirst - A Thousand Years

1.

Electricity

Although it would be fair to say that this innovation changed more than just the art world, that's not to diminish the specific impact and influence it has had on art.

The use of chiaroscuro defined the Masters of the 16th and 17th centuries, whose application of the technique gave a quality of depth, volume and dimension to their compositions, to vivid and dramatic effect.

In studying the tonal balance of highlights and shadows in the paintings of Velasquez, Rembrandt, Caravaggio, Vermeer, et al, it's possible to discern the light source: natural light at dawn, noon, dusk or twilight; or warm, diffused candle light.

With electricity came lamps and lightbulbs; the yellow, red and orange hues of tungsten, the starker blue and white tones of halogen, the playful, fluorescent colours of neon tubes... Electricity meant that light could be artificially manipulated. And not only did artists no longer have to rely on daylight or candle light for illumination, but electricity facilitated channels for new artistic media.

Contemporary artists such as Haroon Mirza, construct pieces which put light and electricity at the heart of the artwork, and use both to bring it to life. Damien Hirst's 'A Thousand Years' piece lists the media used to create it as: glass, steel, silicone rubber, painted MDF, Insect-O-Cutor, cow's head, blood, flies, maggots, metal dishes, cotton wool, sugar and water.

But, behind the scenes, electricity was playing a supporting role - to refrigerate the cow's head and keep the Insect-O-Cutor deadly - without which, none of it would have been possible.

2.

The Camera

The earliest pinhole cameras date to around 1000 years old and were invented as a way to capture the natural visual phenomenon of camera obscura. But it wasn't until 1827 that Joseph Niepce used one to make the first image on a photographic plate using an eight hour exposure. Just over a decade later, Louis Daguerre discovered it was possible to coat metal with a silver halide solution and create a light-responsive plate that would capture photographic images - or 'Daguerrotypes' - within 30 minutes.

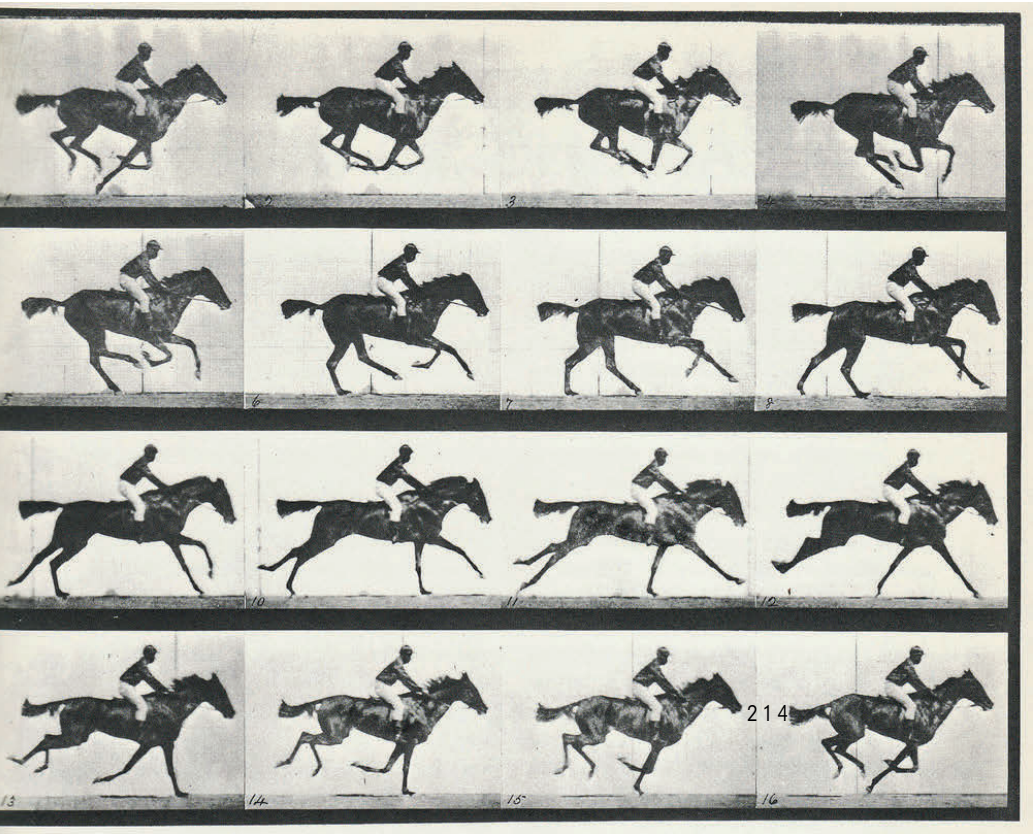
And with that discovery, a whole artistic medium was born. One that would lead to new movements in art, but also provide a new literal and figurative lens through which to view previously unknowable secrets of the human form, our natural environment and even beyond, into space.

Eadweard Muybridge's series of photographs of birds in flight and of horses galloping were as scientifically significant as they were artistically ground breaking.
The surreal and abstract solarisation experiments of Man Ray and Maholy Nagy's photograms used light as an almost tangible material, rather like an artist might use paint.

Largely, the most iconic, arresting and influential images of the 20th and 21st centuries have been photographic. From Horst's Mainboucher Corset, aped heavily in Madonna's music video for her track Vogue and many others since; to Nick Ut's Napalm Girl photograph which captured, in just one Cartier-Bresson-esque decisive moment, all the horror of the Vietnam War.

And that's only stills photography. Film cameras helped to revolutionise storytelling and created an entire industry of technical specialists and craftsmen. Without the camera, there wouldn't exist such exquisite cinematographers as Karl W. Freund, whose mastery of light made Fritz Lang's Metropolis the cult classic that it remains today. Hitchcock, Coppolas Jr and Snr, Scorsese, Kubrick, Monroe, Craword, Davis, Chaplin... The directors and actors for whom the camera has allowed to hold audiences in thrall to their their artistic talent are too numerous to list.

And now photography is a social activity too. In 2016, Instagram is the eight largest social media network in the world with over 400 million active, unique users. Hundreds of millions of photographs, worth billions of words in all languages, speaking to countless people around the world. Thanks to the camera.



3.

The Golden Ratio

1.61803 is the magic number. The perceived divinity of this beautiful, ordered, proportionality has long fascinated the greatest minds in history, from the ancient Greek mathematicians Pythagoras and Euclid, to pioneers of contemporary architecture and art, such as Le Corbusier and Dalí.

This number - whereby the ratio of two quantities is considered 'golden' if the ratio of the shorter to the longer equals the ratio of the longer part to the whole - has influenced scientific thinking for centuries. For over three millennia, this mysterious formula, so instrumental to creativity at a time when science, religion and the arts were enmeshed, has existed as the weft which pulls together the celestial, physical and metaphysical ever since.

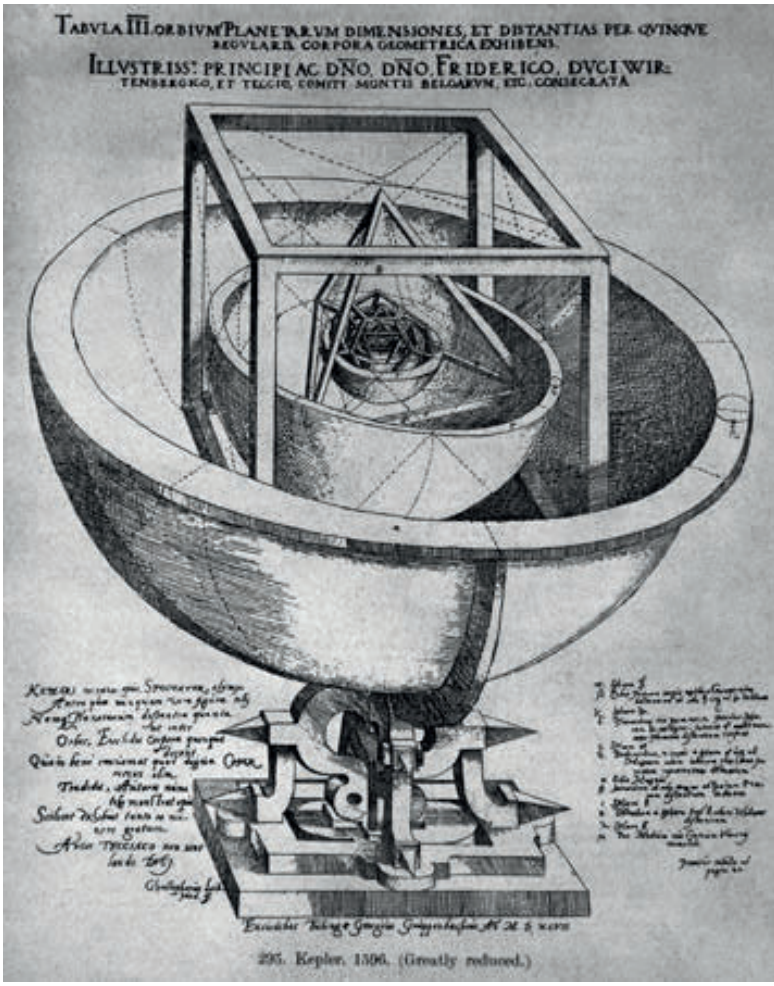
Its perfect proportions, rendered in the exquisite fractals and spirals of nature, has been harnessed in the wondrous Parthenon, Da Vinci's divine Last Supper, the magnificent Colosseum and Bach's haunting fugues.

During the Medieval centuries, art and science made a fertile marriage. Rather like the rabbits which, in 1202, inspired Leonardo of Pisa - better known as Fibonacci - to deduce a sequence of numbers that were intimately connected to the golden ratio.

Another productive marriage of ideas match-made by the ratio - this time between the Italian mathematician, Pacioli and an even more famous Leonardo hailing from Vinci - bore entire galaxies. Da Vinci's designs and illustrations for Pacioli's book, De Davina Proportione, inspired the geometric nest of shapes that Johannes Kepler used to create his model of the universe.

Some discordant artistic movements, such as Dadism, have evolved to disrupt, challenge and dissent; to important and significant cultural and artistic effect.

But although there may be discord in art, as in nature, the pull of equilibrium is too great. In a quantum universe of infinite possibilities, the desire for harmony and to discern order out of chaos remains.



295. Kepler, 1596. (Greatly reduced.)

THIS PAGE:
Kepler, Universe

RIGHT PAGE:
Muybridge, Horse

4.

The Assembly Line

Henry Ford's invention of the conveyor belt and assembly line made the mass-production of goods possible. This new ability to manufacture and deliver a large volume of goods to a wide consumer base provided the perfect low-brow foil to the Pop Art movement's high-art culture. It was that tension inherent in the concept of re-positioning abundant, low-worth objects as rarified, arcane, and desirable which made it so exciting.

By blurring those boundaries to reframe the context and meaning of consumption, Pop Art conferred the status of high culture onto the mundane and every day - Warhol's Campbell's Soup Cans being the most famous example. And in doing so, Pop Art appropriated those same commercial and popularist characteristics to position itself, at base, as a commodity as well.

Advances in manufacturing and the industrial processing of raw materials has also brought design and technology together, to create functioning objects which are simultaneously valuable for being visually iconic. For example, Apple's iPhone and iPod classic; or the extruded plywood and injection-moulded polypropylene chairs of both Eames and Robin Day respectively.

Product developers are now obliged to devote as much importance to visual identity as utility. The by-product of modern manufacturing and distribution being that it has enabled art to reach a mass audience via design classics that may be appreciated as much for their form as their function.

Because, as Pop Art sought to illustrate, in a crowded market place, beauty and aesthetics are commodities prized above all others.

5.

The Art Market

'In no other market do we lavish wealth on such useless and arbitrary things', wrote James Panero in the New Criterion in 2009. And that bubble doesn't seem to be in any danger of bursting.

'The best explanation of the art market', according to Panero, 'may be that it is inexplicable.'

Prior to the emergence of the art market, artworks would be bought and sold on the straightforward model of demand and supply. Which, in the sphere of classical art, was imaginably scarce on both sides.

But that changed in 1958 when investment banker, Erwin Goldschmidt, put up a rare collection of masterpieces, including Manets and Cezannes, for auction at Sotheby's. In a masterstroke move, the auction house hired a PR company to promote the auction as a black tie event and invited various luminaries in the arts; from literature to ballet.

It was art auction presented as theatre and the giddying proximity to wealth, fame and celebrity ratcheted up the profile and therefore its profit. Back then, it achieved the highest price ever from a single sale.

Understanding the value of a good public spectacle, in 1973 collectors Robert and Ethel Scull created a similar fanfare around the auction - again at Sotheby's - of their contemporary art collection comprised of Warhols, Johns and Rauschbergs.

These two auctions were watershed moments in the creation of the art market and ratified money's dominance over the discussion around contemporary art, which continues today.

In marketing speak, sales of contemporary art may be woefully low in volume, but are unprecedented in any other market in terms of value. Given the inflated prices at which art sells, artists find themselves in the unique position of competing for the attention of just a few customers. Collectors like the Saatchis have become king-makers of sorts; first bringing the YBAs of the 1990s to prominence with their support and investment and then serving as a somewhat unique and singular customer base for emerging talent in the intervening years.

Rather like the art it trades in, the art market seems to exist in and of itself and for its own sake. Warhol's piece, 200 One Dollar Bills was last sold for over $43million. It would seem that it is the artists and not the bankers who posses the alchemic gift for making $200,000 out of just $1.

LEFT PAGE:
Warhol, Soup Cans

THIS PAGE:
Warhol, Dollar-Bill

6.

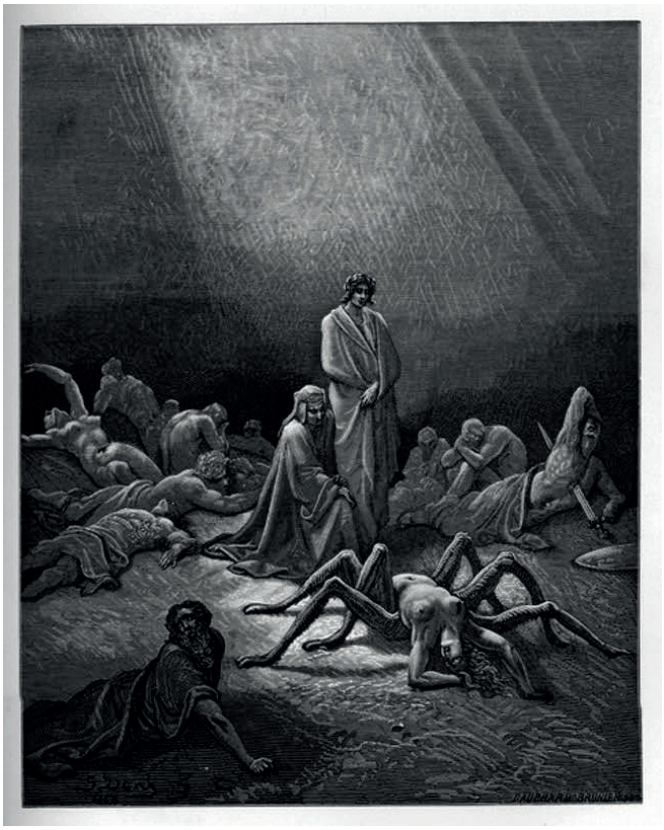
The Printing Press

With the availability of printed material at scale, the blank page afforded another space for art to occupy and bring to life in the imaginations of the readers, the words opposite.

The relationship between writer and illustrator was often so symbiotic that some artists became synonymous with the writers for whom they drew. Da Vinci's seminal illustrations for Pacioli's Da Davina Proportione have already been cited. Gustave Doré's phenomenal engravings for Dante's Divine Comedy have become so intimately connected with the poet's work that it's almost impossible to think of Dante without summoning Doré's dark and other-worldly imagery. Critics at the time spoke of the poet and the artists having an unspoken communication that was 'occult'.

The printing press opened up artists to new audiences, inspiring them to discover new forms of artistic expression. The graphic novel format gave birth to an instantly recognisable style, which evolved to have its own codes and conventions.

Likewise, the printed word encouraged invention in typography. Large chunks of text on a page needed to be readable; headlines needed to be attention-grabbing. Depending on the content, sometimes text was required to be less-easily deciphered, or more decorative than functional. Typographers have been innovating to meet these challenges ever since. The elegantly simple Helvetica is the most used typeface in the world, despite being nearly 50 years old. Like illustration, its ability to so clearly communicate meaning is what makes it perfect for the written word.



THIS PAGE:
Dore, Arachne

LEFT PAGE TOP:
Queen Elizabeth

LEFT PAGE BOTTOM:
Dondi Subway Art

7.

Tudor Portraiture

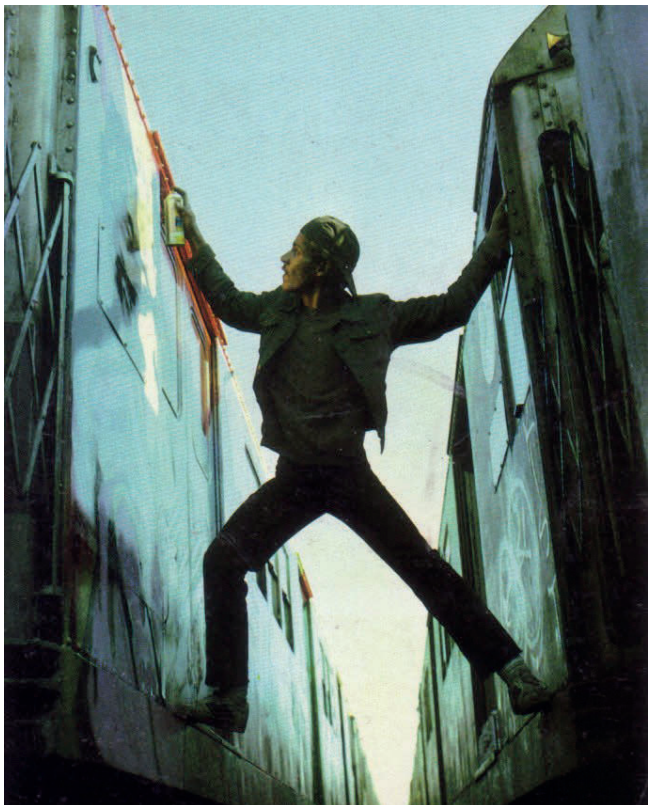
The marriage of the Tudor and York houses after Henry VII's defeat of Richard III, heralded a new era in painting. The new royal House of Tudor considered itself ruler of England, Ireland, Wales and France, so much political posturing was needed in order to shore up its new status as a European monarchy.

One such method was to create powerful allegiances through marriage. And so portraits were commissioned and exchanged to the same intent and purpose as profile pictures on dating websites today.

The technique of painting oil onto wood and then varnishing had only recently been perfected. Painters at that time were considered craftsmen and were rarely credited. However their talents were remarkable and managed to capture likeness in a way that conferred a high degree of verisimilitude.

It was also a time when painters began experimenting with different formats. Full length portraits gave the viewer the impression of coming face to face with the life size subject. And symbols an motifs off status and wealth began to appear in compositions.

In essence, these portraits were about creating myths around their subjects and showing off. You could argue, these were the first selfies of their kind.



8.

Graffiti

Of course, people have been drawing pictures on walls since the stone age. But the word graffiti actually originated to describe the written scrawls that appeared on public walls in ancient Rome and Greece.

Latin etches are still evident across Rome today and have been documented and mapped on various websites. For example, to the right of the door of the House of Cosmus and Epidia, it's possible to still make out: 'Aufidius was here. Goodbye.' And, if you look hard near the Vesuvius Gate: 'Marcus loves Spendusa.'

In terms of artistic merit, it remained much the same for thousands of years. Until the 1960s and Cornbread.

Considered by many to be the first modern graffiti artist, Philadelphian Darryl McRay began writing 'Cornbread loves Cynthia' in places around the city he thought would grab her attention. In doing do, McRay reclaimed the concept of tagging from local, territorial street gangs to present graffiti as a democratic gesture of artistic generosity.

The strong artistic counter-cultural movement coalescing around the spray painted murals and stencils appearing around New York continued in the same vein: these paintings were a democratic artistic expression that was free to everyone.

Street artists Dondi - captured by photographer Martha Cooper in her seminal book, Subway Art -; Parisian stenciller, Blek Le Rat; and New Yorker, Keith Haring all made the transition from the street to the gallery in the late 80s and early 90s. This cemented street art as a legitimate movement with commercial currency. Making street artists as collectable as their contemporaries from other movements.

9.

3D Printing

The impact that 3D printing will make on the art world still remains to be seen, since the technology is still in its infancy. Yet artists from all disciplines - fashion, sculpture, film, photography and street art - have been quick to experiment and push the boundaries of its capabilities.

Presently there is some snobbery around the artistic merit of 3D printing and its legitimacy as an art form. However it's hard to imagine that, in within 50 years or so, there won't be a new generation of artists who'll simply see it as another medium to work with.

The general feeling that it is merely tool for proof of concept rather than proof of authentic talent will no doubt be disproved in time as its application becomes more sophisticated.

For it's a simple equation of input and output with the idea as predicator. The skill of craftsmanship is just one aspect; creative thinking is what really defines an artist.

RIGHT PAGE:
3D Van Gogh Sunflowers

ISSUE 12

'THE MUSE' ISSUE ON SALE 24 NOVEMBER

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