

AFTER NYNNE



Marilyn Stafford • Anni Albers • Sarah Lucas

Adelaide Damoah • Carrie Beth Waghorn • Philly Adams & Florence Hutchings

THE WOMEN IN ART ISSUE

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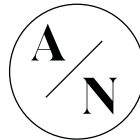
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Published by the After Nyne Creative Services Group Ltd.

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EDITOR'S LETTER

“Success is now lined up with the realm of glamour, money and accoutrement which in essence have nothing to do with an originating vision but they do have to do with establishing recognition in commercial culture.

I think women artists have a chance to deflect that and break that grip apart.”

- performance artist Carolee Schneemann

This is now our second Women in Art issue and we're very proud to present it, featuring as it does some of the finest contemporary arts writing around today.

Art is a commodity, to be traded, bought, sold, valued, scrutinized. It is also a conduit for authenticity, for discovering inner voices and landscapes, a means by which women can tread paths otherwise unavailable to them in a 'man's world'.

Our lead feature is a celebration of the work of photographer Marilyn Stafford, who, now in her mid-nineties, is still setting about changing perceptions of women in the industry.

This is a cause close to Marilyn's heart; two years ago she founded the Marilyn Stafford Foto Reportage Award, which is granted annually to a professional female photographer. Marilyn recognises the importance of encouraging female voices in the photographic industry, and seeks to do so while challenging the status quo of male dominance.

Elsewhere in the issue our U.S correspondents Constance Victory and Jennifer Sauer discuss and women in the Catholic imagination and Anni Albers, respectively, while Lizzy Vartanian Collier explores the Sarah Lucas survey at New York's New Museum.

We think this Women in Art issue is our finest issue yet, celebrating female artists and writers, and the strength at the heart of the feminine mystique in all of its permutations.

It's also our final issue of the year, and we'd love to thank everyone who has been with us on this amazing After Nyne journey for the past year.

Claire Meadows

Editor in Chief

After Nyne Magazine

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circa 1955. Courtesy of Christian Dior. Christian
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ON THE ROAD

Nine Minutes with
Gabrielle Motola

— **On** September 11th 2017, photographer and writer Gabrielle Motola left East London on her Kawasaki TR250 motorcycle. The first stop was Stonehenge in Amesbury, England. She then headed to the Arctic Henge in North East Iceland. The route took her via Europe, the Faroe Islands, and then onto her home in Reykjavik, Iceland via the Northern coast. The bike, made for riding around dirt tracks was admittedly on the small side for such a journey, however, perfect for Iceland. They both arrived in one piece on October 9th, 2017. The resulting exhibition 'Henge to Henge' comes to After Nyne Gallery in December 2018



“Riding is a meditation.

So much of modern life is constructed to keep us out of our environments, disconnected from them, or each other. “Safe”. This is an antidote to that.

- GABRIELLE MOTOLA

Tell us about the founding ethos of the Henge to Henge exhibition.

The project came out of a desire to wander freely without borders, see places for myself, create new work, and spend an extended period of time riding a motorcycle which I find highly therapeutic.

What elements have to be present in a project for you to be attracted to it?

Projects often form out of ideas which not only attract me but hold my interest over time. Often I begin with a curiosity or a question and move into that space not knowing if it will become a project.

When did you first discover your affinity with photography?

During my second year at university as a film

student, I enrolled in a still photography course to study composition and lighting. I became hooked while developing negatives and printing them for the first time.

Who have been your biggest influences?

There are so many from all walks of life. The major ones which come to mind in photography are Annie Leibovitz for her ability to be in the room with anyone and capture whom and what is happening, Nan Goldin for her extreme empathy and intimacy, Josef Koudelka and Henri Cartier Bresson for their poetic compositions and timing, Gary Winogrand for his ferocious spontaneity, Diane Arbus for her sensitive openness, Robert Frank for his perspective, Jan Saudek and Jerry Ulesman for their surrealism...the list really does go on and on.

Tell us about your relationship with Olympus.

They make the cameras I have taken photographs with since 2011. I was at first sceptical to make the switch from film and hadn't been using digital cameras in my personal work until their OMD EM5 Mark I came out. In 2013 they provided a bursary for me to go and photograph an idea I had in Iceland. I took that initial trip and turned it not only into a book but into a life. They continue to make great cameras which inspire me and fit my habits and sometimes push me into new ones as with the PEN-F.

I did not take a camera with me everywhere I went until I got one of those. We have a long-standing relationship which evolved over time and continues to do so. This exhibition is a fantastic opportunity for me to show the work I make with their cameras and where I would be going. It was also simply a fantastic physical sight to witness.

What is the most outstanding memory you have from your recent travels?

I had just made a 55-hour crossing by ship from the East of Iceland through the Faroe Islands to Hirtshals, Denmark. I drove to Skagen, a small beachside town on the northeastern coast which could be said to be the Hamptons of Denmark. Along with a procession of other people, I waded out into the waters off the coast of Grenen, to Lands End. It felt like a pilgrimage. Standing where two oceans collide, watching the waves of the North Sea I had just crossed pound into the Baltic ocean waters, was a contemplative meditation on where I had been and where I would be going. It was also simply a fantastic physical sight to witness.

What challenges have you faced in pulling together these bodies of work?

The physical demands which come with travelling distances on a small motorcycle, no matter the shape I am in, remains a challenge. Keeping my focus, shooting, downloading and editing on the move despite being exhausted from the travel itself takes discipline. Financing the time off is an obvious challenge. I was working on some commissions while I was travelling, but largely these kinds of projects require me to take risks with my time which are not holidays. I consider a holiday a period of unfocused wandering or better yet, sitting still in one place not doing a lot.

Why should people come and see Henge to Henge at After Nyne Gallery?

Come to see this work to be inspired, to spend time contemplating spaces which stretch from here across Europe and up to the Arctic, and to imagine seeing it all from the seat of a 250cc motorcycle. Riding one is incredibly thrilling for many reasons, but what makes it most so, is that while on a motorcycle, you are immersed in your surroundings and connected - to yourself, to the machine and to the road. Riding is a meditation. So much of modern life is constructed to keep us out of our environments, disconnected from them, or each other. "Safe". This is an antidote to that.

'Henge to Henge' opens at After Nyne Gallery on December 12th.





POWER DYNAMICS

After Nyne meets
Adelaide Damoah



wo nim nyansa
wo ka nokore
wo nim adee
Daddyy

SO U AT

— **Adelaide** Damoah is a British artist of Ghanaian descent whose earlier work combined African and Western influences while highlighting social issues.

After graduating in 1999 with an honours degree in Applied Biology, Damoah went on to work in the pharmaceutical industry. During this time, she was diagnosed with endometriosis, following many years of chronic pain. Damoah's time spent convalescing allowed her to learn more about painting.

Her current practice involves using her body as a "living paintbrush" to paint or print onto various surfaces. The artist works with photographs and text later in the creation of the work. Damoah's new direction was inspired by a desire to subvert Yves Klein's "Anthropometrie's" series, engaging live performance, body-printing, and writing.

Tell us about the epiphany that started your career in the art world.

I'm not sure that it was an epiphany as such. It was more of a slow realisation that I should be following this path. I worked in pharmaceutical sales for six years prior to making the decision to become an artist. I fell in love with art as a teenager when I discovered Frida Kahlo and it was my encounter with her work that encouraged me to express my experiences through art. At that time it was nothing but teen angst! I kept up the habit of art making in that way all the way through school, university and my early career in pharmaceuticals. I was diagnosed with a chronic illness called endometriosis early on in my working career and was very ill on and off for some time.

During those periods of convalescence I had the luxury of time to explore my art more deeply and doing so gave me some respite and peace. I attracted the attention of friends and family and pretty soon, people were offering to pay me for my works. When money started to change hands, I started to understand what was possible for my future so I made the decision in 2005 to give up my career in pharmaceuticals and to focus on a new career as an artist.

People consider art and science to be such different fields - do you see any areas where the two disci-

plines have things in common?

It doesn't matter what type of scientist you are, you must have the ability to think creatively, or you fail. The same applies in art. When I was a student of biology, I had to think through and imagine how specific biological mechanisms worked in order to understand them. Once you understand the process, you then have to think creatively about how to use it to solve problems. I go through the same thing as an artist. I imagine what I want to produce on a blank page and then figure out the process required to produce what I have imagined before executing it. To be a successful scientist, you have to be an excellent researcher.

You research what has gone before and apply that past knowledge to solve new problems. I apply the same logic to the creation of my artwork. For example, I became interested in body printing and performance, so I deeply researched historic artists working in these fields and learnt all I could about their process and techniques. I then try to think laterally and creatively applying what I have learned from them to try to achieve originality and meaning in my own work. So there are definitely some elements in my science background that have crossed over into my art practice. Alongside all of that, both disciplines converge where they try to make sense of the world.





“The 1:54 Contemporary African Art Fair has grown massively on a global scale in the last five years or so and this alone is having a significant impact on the positioning of people of colour in the art world – but at times I feel that this impacts a particular segment of the market more than on those of us from the diaspora.”

- ADELAIDE DAMOAH

Have you had any difficulties in making the transition between the two fields?

The difficulties I had in transitioning had nothing to do with perceived differences between the two fields and everything to do with the fact that I knew nothing of the art world, had absolutely no contacts and was making very naïve work! I spent the first year of my transition believing that if I made the work and put on an exhibition, the art world would come. Of course, it did not work like that! Friends and family came and supported, as well as friends of friends, but the “art world” knew nothing of me and I was invisible for a long time- which in hind sight was definitely a good thing.

When I started to realise how little I knew, I set about trying to widen and deepen my knowl-

edge through research as well as networking and getting to know other artists through interviewing them about their careers. The main difficulty was transitioning from having a salary to not having a salary and only occasionally selling work. When you have a mortgage to pay that is a huge challenge. I worked it out by freelance writing, recruitment and odd jobs. The journey thus far has been interesting and challenging to say the least!

How would you describe your work to those unfamiliar to it?

A writer called Stephen Baycroft with whom I am currently working, suggested that in some of my current works it is evident that I “think with [my] body” to make “sculptural prints”. That is a pretty accurate way of describing some of my current

work. The first part of the process often involves using of my body as a tool to create various imprints that often stimulate visceral and deeply buried emotions in the viewer. Sometimes this is where the journey ends for a particular piece. In other pieces I incorporate strong, occasionally gilded, images of my Ghanaian forebears as a way of reaching into and connecting with the past to try to begin to make some sense of my lived experience and the social, economic, political and anthropological forces that have come together to produce me in this place at this time.

Sometimes these images are woven into the body prints, while at others they stand on their own as repeated collages which resemble textiles. Sometimes I weave hand written text in and around the work and at other times I make pieces which are composed entirely of handwritten text. In other works, I print my face and hands onto the pages of old books that carry particular meanings or resonance with me. My interests in politics, race, culture, history, religion and feminism often surface (or lie hidden) in my work.

What areas of interest are you keen to explore in your work?

I have a saved search set up on Ebay for printed matter related to the British Empire. I am always buying old books, magazines, photos and

stamps about or depicting this subject: particularly if they relate to the history of Ghana - which was the British Gold Coast under Colonial rule. My current work touches on various themes suggested by these objects, but I always want to explore deeper. Currently I am becoming fascinated by the history of religion in Africa, and the ways in which "imported" religions such as Islam and Christianity ultimately led to the decline of African spiritual practices.

What do you feel are the issues faced by women in the arts in 2018?

The issues facing women in 2018 are much the same as they were last year and the year before that. Inequality and lack of representation. According to the National Endowment for the Arts, 51% of visual artists today are women, yet according to the Art Newspaper, a study of 70 institutions over six years showed that only 27% of solo exhibitions were by women artists. The Gallery Tally project found that just 25% of artists represented by galleries in the US and the UK are women. As curator Maura Reily pointed out, "Numbers don't lie."

Fortunately, the subject is being researched more now than ever before and people are starting to react with solutions. What is unfortunate, however, is the lack of data for women of colour. We

already know that the world is not stacked in our favour as women and we know that women of colour have double the issue because of the way in which race intersects with gender. However, there is a distinct lack of data about this.

Around a year ago, I was researching with Enam Gbewonyo and the sculptor, Arlene Wandera, for a paper we had to deliver at the British Library. The title of the paper was, "The Value of Black Women in Western Art." I think I had the idea to search for statistics on black women at a certain well known art school and was shocked, but not altogether surprised to find that, while there was data for just about every other category of student there was no data available at all on their number of black female students. It was as if there were no black women studying art at that particular school. While this was inherently unlikely given that I know plenty of black female artists and students, it is undeniably the case that we are significantly underrepresented at art schools.

Do you feel the art world has made progress with regards to the positioning of people of colour in the industry?

It certainly feels like it from my vantage point, but that may be because of the way I see things improving for myself and my colleagues of colour. Certainly the rise in interest in African art has

had an impact and auction houses like Bonhams have had significant African art departments for some time now. The 1:54 Contemporary African Art Fair has grown massively on a global scale in the last five years or so and this alone is having a significant impact on the positioning of people of colour in the art world – but at times I feel that this impacts a particular segment of the market more than on those of us from the diaspora. There is a growing group of collectors who have a very specific interest in African art, so this has led to the development of these markets.

Also, alongside the very exciting opening of the National Gallery of African Art in Washington, there are a growing number of galleries in the US who focus on the development of the careers of artists of colour. This has led to significant growth in opportunities for certain artists. With this kind of question, it is important to have the ability to stand back and look outside of one's own situation- which could be anomalous- to what is really happening on the ground. And to be honest, there is still a lot of work to be done in the UK.

What can you tell us about what you've got planned in the coming year?

"Muse, Model or Mistress" opens on 24 September at Gallery Different in Fitzrovia and Genesis

opens on 2 October at One Bedford Avenue and runs through to 30th October. I will be performing my first durational piece (33 hours total) titled, "My Body is Present" as a part of the programme of events for Genesis. One hour will be performed at an event at Christie's auction house and I will perform for another hour at this year's Bloomsbury Festival. After that, the remaining 31 hours will be performed privately and live streamed via various social platforms over three days. Next year there will be much more in the way of exhibitions, performances and travelling. Exciting times ahead!

DESIGNER OF DREAMS

Christian Dior at the V&A



ÉCARLATE AFTERNOON DRESS,
Autumn-Winter 1955 Haute Couture collection, Y line.
Victoria & Albert Museum, London. Photo © Laziz Hamani
Christian Dior: Designer of Dreams
is at the V&A from 2 February - 14 July 2019
vam.ac.uk



“There is no other country in the world,
besides my own, whose way of life I like so much.
I love English traditions, English politeness,
English architecture. I even love English cooking.”

- CHRISTIAN DIOR

OPPOSITE PAGE

YVES SAINT LAURENT IN FRONT OF
CHRISTIAN DIOR LONDON,

11th November 1958. © Popperfoto, Getty Images

Christian Dior: Designer of Dreams

is at the V&A from 2 February - 14 July 2019

vam.ac.uk

— **In** February 2019, the V&A will open the largest and most comprehensive exhibition ever staged in the UK on the House of Dior – the museum’s biggest fashion exhibition since Alexander McQueen: Savage Beauty in 2015. Spanning 1947 to the present day, Christian Dior: Designer of Dreams will trace the history and impact of one of the 20th century’s most influential couturiers, and the six artistic directors who have succeeded him, to explore the enduring influence of the fashion house.



OPPOSITE PAGE

CHRISTIAN DIOR WITH MODEL SYLVIE,

circa 1948. Courtesy of Christian Dior.

Christian Dior: Designer of Dreams

is at the V&A from 2 February - 14 July 2019

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Based on the major exhibition *Christian Dior: Couturier du Rêve*, organised by the Musée des Arts Décoratifs, Paris, the exhibition will be reimagined for the V&A. A brand-new section will, for the first time, explore the designer's fascination with British culture. Dior admired the grandeur of the great houses and gardens of Britain, as well as British-designed ocean liners, including the *Queen Mary*. He also had a preference for Savile Row suits. In 1947, he hosted his first UK fashion show at London's Savoy Hotel, and in 1952 established Christian Dior London.

This exhibition will investigate Dior's creative collaborations with influential British manufacturers, and his most notable British clients, from author Nancy Mitford to ballet dancer Margot Fonteyn. A highlight will be the Christian Dior dress worn by Princess Margaret for her 21st birthday celebrations, generously on loan from the Museum of London. It will also bring to life Dior's spectacular fashion shows staged in the UK's most luxurious stately homes, including Blenheim Palace in 1954.

Drawn from the extensive Dior Archives, the exhibition will also showcase highlights from the V&A's world-class Couture collections, including the iconic Bar Suit, gifted to the museum by the House of Dior in 1960. The exhibition will present over 500 objects, with over 200 rare Haute Couture garments shown alongside accessories, fashion photography, film, perfume, make-up, illustrations, magazines, and Christian Dior's personal possessions.

The exhibition will highlight Dior's vision of



OPPOSITE PAGE

PÉROU SHORT EVENING DRESS,

Autumn-Winter 1954 Haute Couture collection,

H line. Victoria & Albert Museum, London.

Gift of Cecil Beaton. Photo © Laziz Hamani

Christian Dior: Designer of Dreams

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femininity, encompassing garments, accessories and fragrances. Flowers are emblematic of the Couture House and have inspired silhouettes, embroidery and prints but also the launch of Miss Dior in 1947, the first fragrance created alongside the very first show.

From horticulture to global travel and 18th century decorative arts, the show will reveal the sources of inspiration that defined the House of Dior's aesthetic. From the daring designs of Yves Saint Laurent to the rational style of Marc Bohan, the flamboyance of Gianfranco Ferré, the exuberance of John Galliano, the minimalism of Raf Simons, and Maria Grazia Chiuri's feminist vision of fashion, the exhibition will show how each successive artistic director has stayed true to Dior's vision of Haute Couture, while bringing their own creative sensibilities to the House.

Tim Reeve, Deputy Director and COO of the V&A, said: "Christian Dior: Designer of Dreams celebrates one of the most ingenious and iconic designers in fashion history. Reimagining this hugely popular exhibition from Paris – as the largest fashion exhibition the V&A has undertaken since Alexander McQueen: Savage Beauty – will shed new light on Dior's fascination with Britain. The V&A holds one of the largest and most important fashion collections in the world, and we are delighted to be able to reveal highlights from our outstanding collection alongside those from the remarkable archive of the House of Dior, for this spectacular exhibition."

Christian Dior: Designer of Dreams is the latest in the V&A's series of major fashion exhibitions,



Christian Dior At The V&A

OPPOSITE PAGE

SOIRÉE DE DÉCEMBRE EVENING DRESS,
Autumn-Winter 1954 Haute Couture collection,
H line. Victoria & Albert Museum, London.
Gift of Dame Margot Fonteyn. Photo © Laziz Hamani
Christian Dior: Designer of Dreams
is at the V&A from 2 February - 14 July 2019
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RIGHT

DIORLING PERFUME, 1963
Christian Dior: Designer of Dreams
is at the V&A from 2 February - 14 July 2019
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including Alexander McQueen: Savage Beauty;The
Glamour of Italian Fashion:1945-2014;The Golden
Age of Couture: Paris and London 1947-1957. In 2017,
the V&A staged a retrospective on Cristobal Balencia-
ga, and current exhibition, Fashioned From Nature, is
on show until 27 January 2019.

Tickets on sale now at www.vam.ac.uk





ABOVE
SKETCH BY CHRISTIAN DIOR FOR MODEL LONDRES,
Autumn-Winter 1950 Haute Couture collection
© Christian Dior
Christian Dior: Designer of Dreams
is at the V&A from 2 February - 14 July 2019
vam.ac.uk



RIGHT
SKETCH BY CHRISTIAN DIOR FOR MODEL OXFORD,
Spring-Summer 1947 Haute Couture collection
© Christian Dior
Christian Dior: Designer of Dreams
is at the V&A from 2 February - 14 July 2019
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CREATIVITY SQUARED



After Nyne meets
Artwise
founders Susie Allen
& Laura Culpan

— **Cure3** 2018, is the 2nd edition of the acclaimed selling exhibition, devised by Artwise in association with Bonhams to raise awareness and funds for The Cure Parkinson's Trust and Parkinson's research. The 2018 edition includes the artists Carmen Herrera and Anish Kapoor, as well as 11 specially invited architects including Ron Arad who says of the project..

"I wanted to take part again because I really enjoyed participating last year and it's such a good cause. My work usually exists in the tension between chance and 'design' but for my cube this year, I let the raw materials determine the outcome - removing the lid from the aerosols and allowing the outcome to ensue".

After Nyne meets founders of Cure3 Susie Allen and Laura Culpan to find out more about this thriving charity enterprise

Tell us about the origins of the Cure3 project

The concept for Cure3 was born from discussions with Tom Isaacs (co-founder of CPT) and Harvey Cammell (Bonhams) - we (Artwise) were invited to do a fundraising (and awareness raising) project at Bonhams for CPT but we wanted to steer

clear of a standard charity art auction as we are very aware of the amount that exist and how often artists are asked to contribute. Back in 1994, Susie Allen (co-founder of Artwise), whilst teaching at the RCA, was the instigator for the RCA Secret Postcard project that is still thriving and raising money for students.

Motivated by that successful formula we wanted to come up with another concept that would be fun and stimulating for the artists and allow for 3D and 2D interpretations in a small and collectable sale. Getting to know Tom (who had lived with Parkinson's Disease since his mid twenties) he often referred to being 'boxed in' by the condition ... and thus the idea came to fruition.

Is there a personal connection between yourselves and Parkinson's research?

It seems that most people you speak to know someone with Parkinson's and we are no exception - it is so prevalent and so sad that there is currently no cure. CPT is an incredibly inspiring charity that is motivated, pro-active and determined to find a cure.

This is the second edition of the exhibition; in what ways is it different to the first edition?

The format of the first edition was extremely well received by both the participating artists and the collectors, so we have kept the concept of the 20cm cubed Perspex box as a space for the artists to do with whatever they want. The main difference this year (aside from an increased number of participants) is that we have invited a group of esteemed architects/architectural practices to contribute. We are extremely excited by

the wonderful responses to the cube this year by both artists and architects - the works are amazing!

This year we have the very talented photographer, Dan Fontanelli helping to document the works and the artists: we will have the cubes filmed in the round and shown on the website and he has also gone to many of the London based artists and architects and photographed them in their studios. In fact most of the artists have provided images of themselves with their cube in their studios that we are excited to show in the catalogue and on the website: it lends such a wonderful sense of scale and personality to the project.

What are your outstanding memories of last year's edition?

OPPOSITE PAGE
TOP ROW, LEFT TO RIGHT
ELIZABETH AGILL,
ANDERSON,
ARAD, RON C RON ARAD STUDIO -
PHOTO CREDIT JOSEPH WARREN

2ND ROW, LEFT TO RIGHT
BARNABY BARFORD,
MORI MARIKO,
DIANA EDMUNDS

3RD ROW, LEFT TO RIGHT
FERRO KNOPP,
LAURA FORD,
ANDY GOLDSWORTHY

BOTTOM ROW, LEFT TO RIGHT
NICHOLAS GRIMSHAW,
HASSAN HAJJAJ,
NIGEL HALL

The fact that we raised over £300,000 from the sales of the cubes and most of the cubes sold within 30 minutes of going on sale!

How do you go about selecting the artists and architects you work with on this?

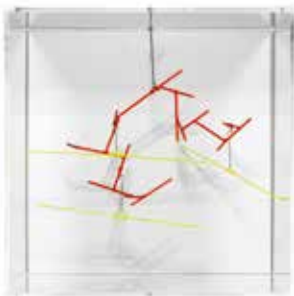
We are so fortunate to work with so many inspiring artists, curators and galleries so we could cast our net wide and invite artists we are inspired by and inspired to work with. This year we are absolutely thrilled that Carmen Herrera has kindly created a unique work for us - at 103 years old and preparing for a retrospective at the MET, she still found time to contribute to Cure3. The artists' respective galleries are instrumental to the process too in helping to engage with their artists, price the works and also to spread the word about the exhibition.

What are the challenges in pulling together a project of this scope?

The main challenge is the logistics in dealing with over 80 commissions! Even if the commissions are small in size there are still a lot of logistics and administration to deal with from creating the bespoke cubes, delivering to the various artists' studios, collecting them, photographing them etc - we have a great team in place with 01 Art Services dealing with all the transportation and Bonhams helping with the photography, catalogue and exhibition.

What makes this different to any other arts/charity initiative?

By virtue of the given format all the works are unified (in scale and size) but the relative



OPPOSITE PAGE

TOP ROW, LEFT TO RIGHT

TESS JARAY,
PHILLIP KING,
ANDREW LOGAN

2ND ROW, LEFT TO RIGHT

HELEN MARTEN,
DILLWYN SMITH,
THOMAS J PRICE

3RD ROW, LEFT TO RIGHT

SHAWCROSS,
CARTER ROB NICK,
GAVIN TURK

BOTTOM ROW, LEFT TO RIGHT

CHRIS WILKINSON,
JONATHON YEO

freedom of the brief means that all the responses (in, on, or around the cube) are unique and different. Some artists who normally stay with 2D surfaces are inspired to work more in the 3-dimensional and others enjoy experimenting with the scale. So the concept itself makes it a very unique format and the artists are exceedingly generous to create works that are so special (and highly collectable) to help raise the funds for CPT.

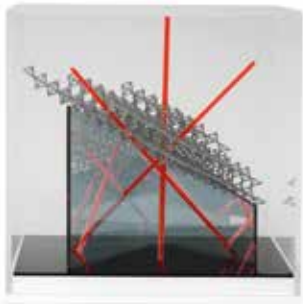
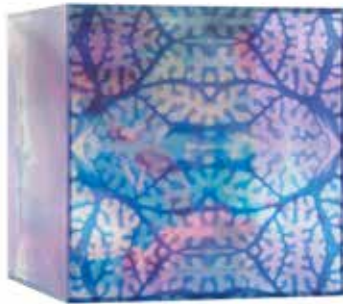
Which are your own favourite works in the exhibition?

It would be impossible to say! The great thing is there will be something for everyone. There will be recognisable and well-known names alongside a number of other artists who we believe are ones to watch! The prices will range from below £1,000 to over £20,000.

Where can people go to learn more information about supporting this project?

The exhibition will be on show at Bonhams in London from 26th - 28th October but all the works will be sold via the website www.cure3.co.uk from 8am on the 26th Oct for 2 weeks.

The newly commissioned works will be populating the website from the beginning of September up until the exhibition launch.



Marilyn Stafford:

IN FOCUS

WORDS - LAURA FRANCES GREEN



— **Barefoot** and clutching a sleeping infant, a woman perches on a mound of rocks. Beside her a sack filled with unknowns slumps weightily. In the near distance tents peak over rock formations like jagged mountains. Except for her feet, the only skin not swathed in ornamented and worn material is her face, whose ambiguous expression appears, ironically, the least exposed fraction of the image. With tilted head bundled in knotted cloth and elegant metal chain, her gaze eradicates the pictorial plane and holds us captive as participants in a conversation yet to be divulged. The open expression — wide, studious eyes under furrowed brow, lips straight yet not pursed — together with the explicit pieta iconography, insists an almost romantic interpretation; powerful yet fragile, intimidating yet vulnerable, sagacious yet innocent.







When did you first hold a camera?

“I was 5 or 6 years old. I remember clearly the feel of the jagged edge of the box brownie’s metal shutter clicker. I also remember I wanted to capture how I felt watching clear stream water flowing over the stones. The result was unsatisfactory - I just caught water flowing over the stones but not the emotion!”

- MARILYN STAFFORD

Captured in Tunisia in 1958, this photograph is one of many taken by Marilyn Stafford documenting the plight of refugees fleeing The Algerian War of Independence. Confronted with the banality of evil, ensnared in devastation, Stafford presents a delicate moment between mother and child; evidence of hope, evidence of human compassion. The sensitivity in this series of works is perhaps what awarded Stafford her first front-page after Henri Cartier-Bresson sent her work to The Observer, for which Stafford “will always be grateful”.

Stafford had befriended Cartier-Bresson and Robert Capa after moving to Paris in the 1950s. “I was advised by Cartier-Bresson to go out onto the streets of Paris and shoot, shoot, shoot! I was often invited to accompany him as he walked around looking for the pictures he wanted. In a way I was a kind a decoy for him because people were more intrigued by a woman with a camera than with him, which helped

him to ‘disappear’ and shoot more surreptitiously”.

The novelty continued when Stafford “...first came to England in the early 60s, there were only a handful of women photographers on Fleet Street. I was encouraged and helped by both male and female editors whose only demands were the quality of the work”. Speaking of workplace sexism, Stafford is elegantly pragmatic and diverting; after refusing to photograph from an airplane’s wing mid-flight she was told ‘That’s why women can’t do photography!’ Stafford’s reply... “Well, I can introduce you to a few men who would not be up to it either!”

Despite opting out of that particular daredevil opportunity, Stafford is only too eager to embrace challenges as she tells me... “During one of my trips to India I was travelling with the Indian writer Mulk Raj Anand who also edited an arts Magazine called MARG. He was working on an issue about the Temples at Khajuroa and had organised a truck with



BAALBECK VILLAGE, Lebanon 1960, © Marilyn Stafford

a moving ladder for me to take photographs of some of the beautiful and sensuous sculptures. I was about 4-5 stories in the air and about to take my picture of a lovely carving of a voluptuous lady plucking a thorn from her foot when the back of my rolliflex came away...as the ladder swayed gently I carefully peeled my tiny camera repair tool kit from my shooting vest and screwed the back on, changed the film and took pictures...without looking down I might add!"

This fearless confidence drawn from wealth of experience, is all down to finding equilibrium – which even permeates the artist's downtime; "I watch Judge Judy on reality TV! And then balance her with the magnificent interviews of Christian Amanpour." Whilst photographing Haute Couture on the streets of Paris, Stafford was also documenting daily life in the slum of Cite Lesage-Bullourde. "My fashion work was led by the need to survive - I ran a fashion agency for 10 years covering catwalks fashion shows in major cit-

ies. That work was purposeful, necessary and actually helped me to pay for the social based photography."

With an astute air of enlightenment, Stafford remains grounded as a means to think skyward. "I have always wanted to change the world and make it a better place! I grew up in The United States during The Great Depression. There were many triggers; I saw the stories in Life magazine, I watched newsreels, I witnessed unemployed men coming to the door to sell household products, I learnt about the early German Jewish escapees from what became the Holocaust. In essence, I became aware of the dreadful realities outside of my cosy middle class environment. The photographs by Dorothea Lange of migrant workers and the fact that they were eventually helped by the Franklin D Roosevelt government projects showed me that problems could be solved given the right support."

Using her craft as tool, Stafford explains "Documentary photography is a way of telling stories

with a series of images and that's what I like to do. With one click of the shutter a story can be told by freezing time at what Cartier-Bresson called 'the decisive moment'."

Stafford is only too modest in revealing how she came to capture many of her 'decisive moments'. "I have travelled a great deal and as such the opportunities have presented themselves to me. I have found myself meeting different people in different places all over the world. Right from the start when I unexpectedly photographed Albert Einstein to help some friends who were making a film about him, I never really had a grand plan, I was led more by chance encounters."

And of these experiences, some are more memorable than others..."No doubt meeting and photographing Albert Einstein...how often does one actually meet Genius? But It was also very memorable meeting Prime Minister Indira Gandhi in 1972 on

her private plane to Kashmir following the war which created Bangladesh. I saw the Himalayas from her planes' cockpit! I travelled with her for three weeks as she visited wounded soldiers in hospital, spoke to crowds of admirers, or simply spent time with her family at home..."

Perhaps the potent poignancy and human charisma of Stafford's work is down to the artist's unflinching attempts to understand and empathise with each subject. This is particularly evident as Stafford recalls her time photographing members of India's Adivasi culture.

"I visited the Ghotul Muria who lived in the forest. Mulk Raj Anand and I wanted to make a film about this tribe and about their system of children living together before marriage in a communal house called a Ghotul where they learned from a selected partner about sex and family living. At puberty they were sent home to arranged marriages, a Hindu cul-



READY TO WEAR, Paris Montmartre 1950, © Marilyn Stafford

tural overlay, which often created dramas because love had often grown between Ghotul partners. The Ghotul system has been destroyed due to deforestation, prudery and warfare.”

“One day, with my guide and translator I went to see a forest dwelling but the housewife was out in the forest.....She approached us running just before we passed the hut’s threshold and flying past us crouched down to pick up a leaf from the mud floor, apologising for the messy house! It reminded me of my mother....women are the same all over the world!”

“I later photographed the Warli tribe who paint decorative stories on their walls and who the government of India encouraged to paint on tar paper for sales, which later became internationally popular.”

The founding of the Marilyn Stafford FotoReportage Award in 2017, in partnership with FotoDocument and Olympus, was to help draw attention to “... other women photographers with the same humane social or ecological concerns” as Stafford explains:

“There are very real challenges for women photographers though, which still exist today, especially in the field of documentary and photojournalism. Prejudices aside, some of it has to do with juggling work with bringing up a family and that’s one reason I wanted to set up a photography award for women photographers. Like me, they want something to be done and to show how it can be done. Many women photographers are also parents and have families to care for... the funding may help pay for caring duties, or transportation, or a guide or even a body guard.”

Rebecca Conway’s “sensitive and beautiful pictures and the little known human story they portray which focuses on post traumatic stress disorder experienced by civilians in the Kashmir Valley after three decades of conflict and insurgency” garnered her the prize’s inaugural winner. “Rebecca ticked all the boxes with her sensitive and beautiful pictures and the little known human story they portray which



focuses on post traumatic stress disorder experienced by civilians in the Kashmir Valley after three decades of conflict and insurgency. Her work is painterly and evocative and I hope it will make a difference when people see the anguish caused. Most importantly, she presents solutions to overcome the trauma too, whether this is counselling, traditional faith healing or art therapy."

"This year the prize went to a young Turkish photographer called Ozge Sebzeci for her little told story about child marriage (and divorce) among Syrian refugees in Turkey and she hopes her photo essay will expose this issue and create a dialogue for change.

There were many wonderful runners up too in both years - it is comforting for me to know that these sensitive concerned women photographers are out there trying to change the world one click at a time..."

- Marilyn Stafford will be exhibiting fashion work from Paris and London during the 1950s, 60s and 70s at Hull International Photography Festival and will be showing historical portraits at After Nyne Gallery, both in October 2018.

'Stories in Pictures: A Photographic Memoir 1950' is available via Amazon



INDHIRA GHANDI IN HER STUDY, New Delhi, 1972, © Marilyn Stafford



WORDS - JESS RAYNER



9 FEMALE ARTISTS TO WATCH

— **Throughout** art history the female body has seen many representations from the politically charged to the beautifully mystifying. The art world remains contentious for females with constant obstacles in the path to recognition. But when charting the history and growth of art it cannot be denied that female artists have fiercely fought oppression, leaving an intensely passionate and accomplished mark on the medium. From neon nipples to fetish furniture, female artists continue to produce provocative, boundary pushing work taking the fight to the canvas to challenge and disrupt the male dominated industry. Here is a rundown of nine female artists shaking up the industry...

1.

Holly Hendry

Chewing gum, soap and marble make up Holly's playful sculptures that investigate ideas of space and weight. The large scale of Hendry's work seeks to arrest audiences with pieces that are physically imposing. Another artist incorporating the surrounding space into her practise, Holly explores the physical relationship between the site and the material. Pastel pink bulges squashed up against aluminium structures challenge the way viewers interact with the work, inviting the pieces to be viewed up close. Holly is an artist that continues to go through strength to strength, pushing the boundaries of gallery space whilst creating pieces that are both engaging and visually challenging.

2.

Romily Alice Walden

Presenting the female form in neon, Romily's work explores the perception of sexuality and society's relationship with digital culture. The vivid structures are not only aesthetically eye catching, with pieces combining neon with concrete elements and plants, the instantly captivating pieces unconsciously encourages audiences to reflect on gender and body positivity. Romily's work deals with a post-Internet age and questions western society's relationship with looking, being looked at and the body fuelled by the rapidly developing digital world that has unleashed an on-line obsession.

3.

Hannah Black

Hannah Black is a provocative female artist whose work spans video, performance and the written word. At last year's London Frieze, Hannah gained critical acclaim for her installation comprising of a three-channel video and sculptural elements, creating a politically charged piece exploring accounts of reality and identity. Hannah continues to be an artist that catches the attention of big players on the art scene, with Tate acquiring her piece as part of the Frieze Tate Fund.

“I am a true feminist because I hate injustice, not just because I am a woman. I think actions talk louder than words. The art world is a microcosmic reflection of the world in terms of gender equality. Painting, for example, is still macho. There is much work to be done. I want to see more women painting with raw energy. I want to see more women making art and selling art. The making and consumption of art must be democratized and fluid. The purpose of art is to be feasted upon by all”

- APHRODITE PAPADATOU

4.

Aphrodite Papadatou

Tantalising sensuality and intense expressionism characterise Greek artist Aphrodite Papadatou’s work, stemming from her prolific imagination. Skillfully depicting the bodily feelings of her subjects, Aphrodite’s work explores fetishisms, sexual and social identities. Splitting her time between the beautifully sun drenched Athens and London, Aphrodite is a strong believer in an art for all approach. “I want to see more women making art and selling art.

The making and consumption of art must be democratised and fluid. The purpose of art is to feasted upon by all,” Aphrodite told After Nyne.

5.

Anna Uddenberg

Berlin-born artist Anna Uddenberg's piece *Cuddle Clamp* (2017), shown at Frieze 2017, was assembled from an eclectic mix of materials including car parts, fake fur and Styrofoam. Anna's work is playfully subversive, with her 'fetish furniture' puts class and gender stereotypes under the spotlight as she plays with concepts of identity, sexuality and the self.

7.

Juno Calypso

Surreal, strange, splendid are words often used to describe Juno Calypso's weird and wonderful, immersive installations that take a satirical view of society. Recent artworks have included the dystopian installation 'The Salon' that mystified audiences earlier this year. The otherworldly piece saw Juno explore society's cult like sanctification of beauty taking all the commonplace elements of a spa and amplifying them to the 'theatrical extreme'. The installation featured mirrors, masked mannequins and eerie red light, as Juno sought to unnerve viewers and ultimately question the troubling approaches to beauty and the self.

6.

Nasty Women

From the 'Legs-it' tabloid headline to women forced to wear heels to work, the UK is still home to countless examples of everyday sexism. Enter the Nasty Women. Flying the flag for women's rights in the artworld and beyond in the face of oppression, Nasty Women is a global art movement demonstrating solidarity amongst artists and providing a platform for resistance. Founded in New York last year, the movement was formed after Trump's 'nasty women' comment at a presidential rally, which has since become a rallying battle cry in the fight for equality and equity. Nasty Women UK hosted their first event in London last September featuring a weekend of talks, workshops and spoken word alongside the art exhibition - just the tip of the iceberg for Nasty Women's fight against inequality. The movement has raised over \$180,000 in aid of women's charities and the UK exhibition included works such as mixed media piece by the great granddaughter of Emmeline Pankhurst.

8.

Alice Aedy

Self-taught documentary photographer Alice Aedy continues to gain critical acclaim, with her work featured on an international stage in leading news outlets including Al Jazeera and The Guardian. Alice captures arresting images, photographing refugees in Greece and subjects closer to home, to confront viewers with often 'taboo' subjects including mental health and the notion of 'putting on a brave face' when dealing with mental illness. Each photo has a unique story and Alice uses her photography to give her subjects a voice amongst the media noise as the industry continues to be transformed by society's 24/7 need for information.

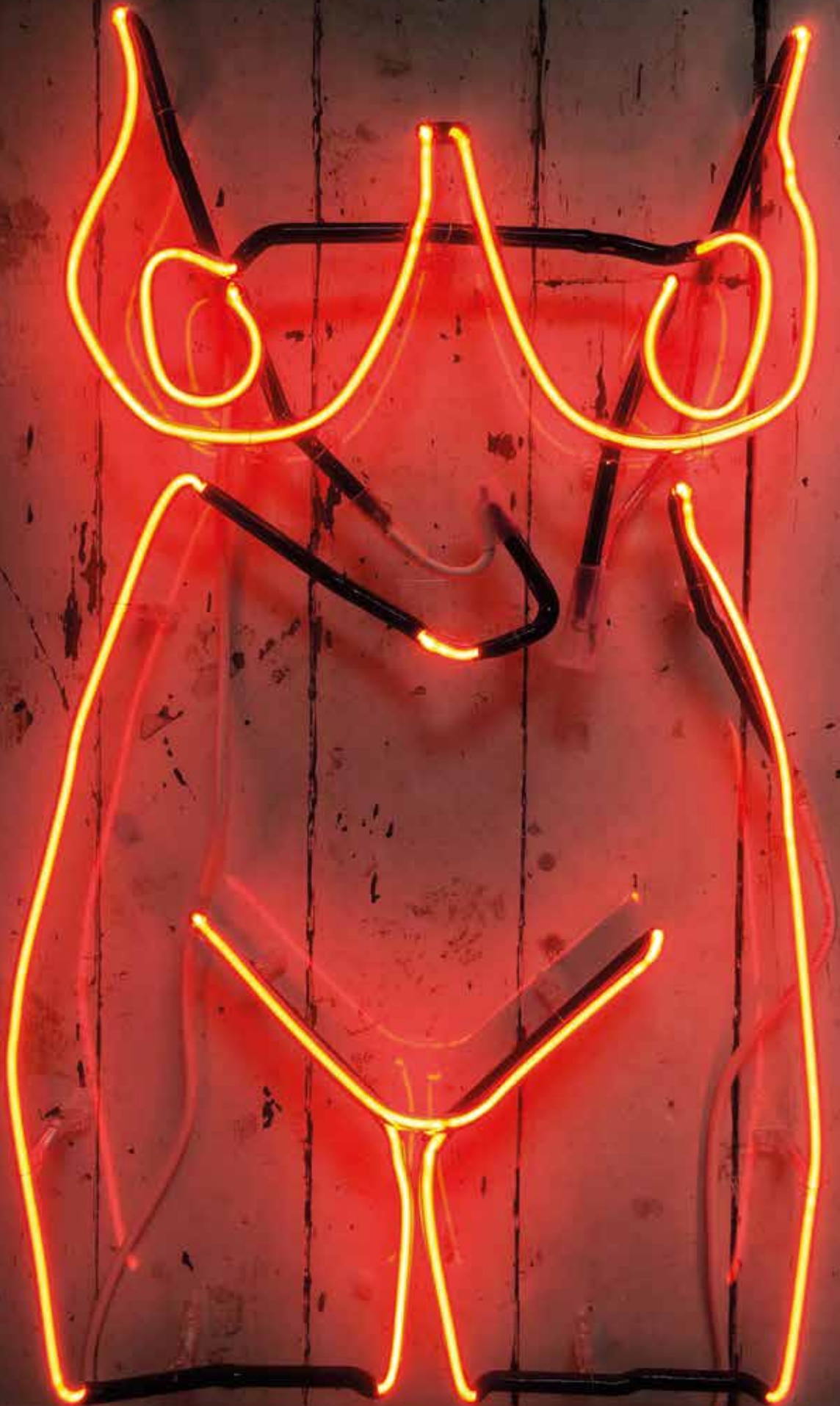
9.

Genesis Belanger

From Burnt matches and muzzled cigarettes to day-glo nipples, Brooklynbased artist Belanger's surrealist ceramic ceramics, taking influence from the likes of Louise Bourgeois, humorously put the advertising industry under the lens. Her pieces crafted in clay, stoneware and porcelain are inspired by a fascination in how human desires can be manipulated through aesthetics. The use of clay, usually associated with craft, is a conscious choice by Genesis to encourage audiences to question the elevated position artworks have over other handmade objects.

OPPOSITE PAGE
NEON PORTRAIT #2, 2016
85 x 55 x 10cm.

Clear glass, neon gas, blackout paint, acrylic housing



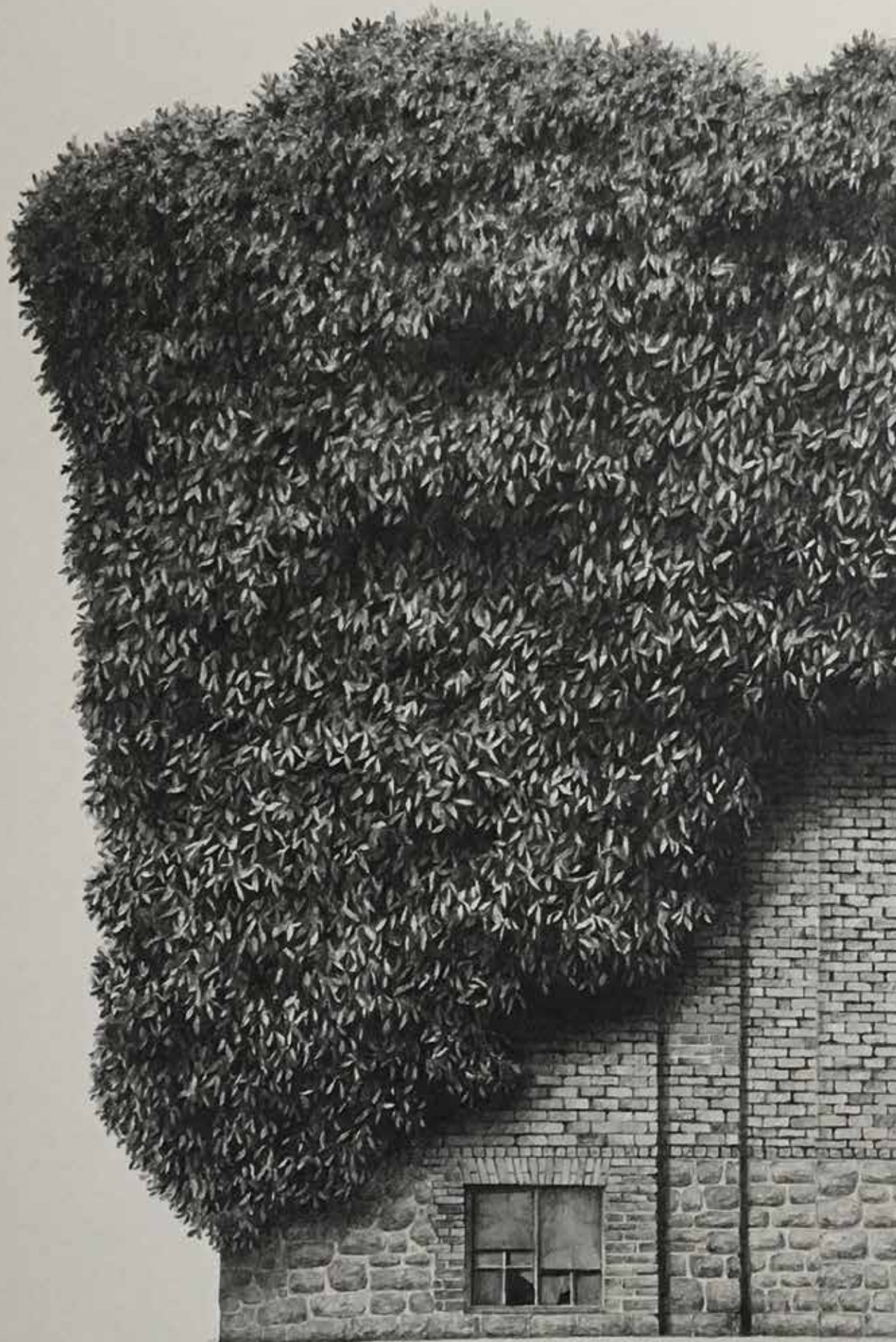
ART ON TOUR

Derwent Art Prize 2018
Offers a Snapshot of International
Drawing Now Around the UK





— **Derwent®**, internationally renowned artists' materials brand, are proud to present the Derwent Art Prize 2018, on display at London's prestigious Mall Galleries from 18 - 23 September 2018, showcasing the very best 2D & 3D artworks created in pencil, coloured pencil, pastel, graphite and charcoal.





“The 67 artworks which make up the 2018 exhibition were selected by an expert panel comprising Gill Saunders, Senior Curator, V&A; Chris Sharratt, Art Critic; and Clare Woods, Artist.”

The exhibition includes work by artists from 10 different countries – France, Germany, Honk Kong, Lithuania, Netherlands, Portugal, Russia, Serbia, South Korea, and the UK, and highlights the broad spectrum of drawing methodologies being utilised by creative practitioners across the world. The works, which range from gestural abstracts to photorealistic portraits and sculptural drawings, were shortlisted from 3299 submissions from 64 different countries, the highest number of entries in the history of the Prize.

The 67 artworks which make up the 2018 exhibition were selected by an expert panel comprising Gill Saunders, Senior Curator, V&A; Chris Sharratt, Art Critic; and Clare Woods, Artist.

Speaking of the selection process, Chris Sharratt said “being a selector for this year’s Derwent Art Prize was the kind of challenge that you can’t help but enjoy. The diversity of drawing practice and the energy, thought and skill displayed by so many of the artists was exciting to see and meant that some very

good work didn't make the final selection. However, in the end I think that, after an intense process of discussion and careful consideration, this year's exhibition provides a fitting overview of contemporary drawing practice."

The selected works offer an overview of international contemporary drawing approaches, from Liana Moran's manufactured landscape *Moonscapes #2*, which like much of her work, idealises technology and sustainability; to Iona Rowland's pop culture inspired portrait *This is America*, created by drawing onto watercolour paper directly through a silk screen; and Lee Madgwick's *Shroud* - a photorealist depiction of an eerie urban exterior, aptly described by Derren Brown as 'haunting yet beautiful'. Collectively, the shortlisted works offer an insight into their maker's worlds, both real and imagined, and show drawing as a powerful tool and catalyst for the realisation of new ideas and techniques.

Subsequent to the exhibition at Mall Galler-

ies, the Derwent Art Prize 2018 will tour to venues across the UK including Trowbridge Arts (29 September - 10 November 2018) and Derwent Pencil Museum in Keswick, Cumbria (until January 2018).

www.derwentart.com



TRUTH IN THE DETAIL

Nyne Minutes with Hans Thompson,
co-founder, Orbis Conservation

— **Orbis** Conservation offer a comprehensive service in the conservation and restoration of all three dimensional art works and architecture. Founded in 2013 by Hans Thompson and Maxwell Malden, Orbis are a small team driven by a thorough commitment to the preservation of cultural heritage and to maintaining the skills of previous craftsmen and artists.

Orbis specialises in a wide range of disciplines including stone and wood carving, decorative surfaces, condition surveys, conservation science and contemporary art. Combined with a thorough understanding and respect for Art History, Orbis are fully equipped to treat objects from past to present. We also offer professional art handling and installation services.

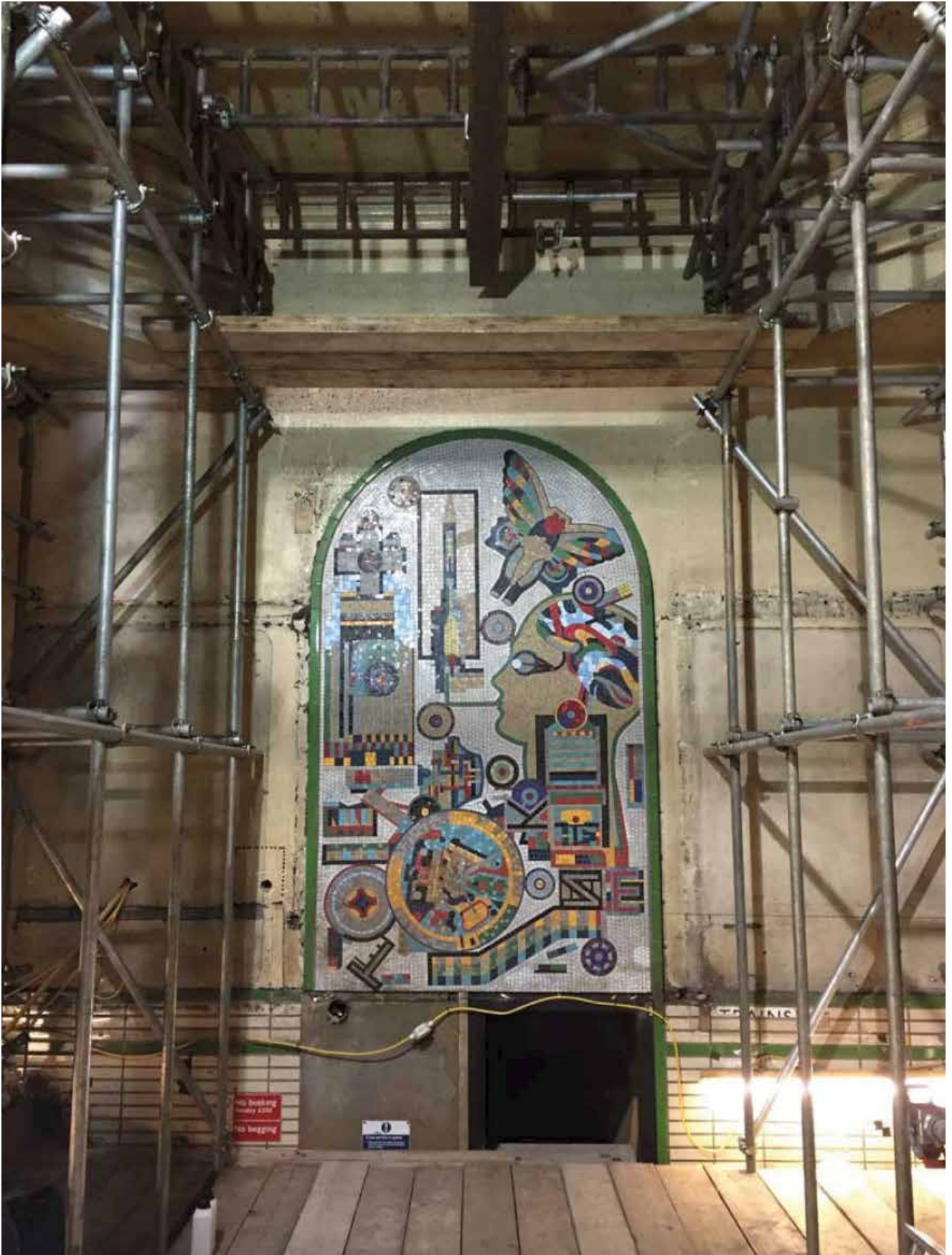
Clients include the Serpentine Galleries, Imperial War Museum, Royal Opera House, Museum of Everything, Plymouth Museum, INIVA (International Institute of Visual Arts), William Morris Gallery, English Heritage, San Giorgio Maggiore, Venice and London Underground / TfL.

After Nyne met with Hans Thompson to talk about Orbis's work to date, their favourite jobs so far and what it takes to make a career in art conservation.

Tell us about the origins of Orbis Conservation?

Maxwell and I met studying History of Art at Goldsmiths College University in London. During our time there we gained experience working as art technicians and fabricators for galleries and artists. We both had a really keen interest in working with art but not exclusively in a gallery context. Eventually we went on to study 3D Object Conservation at City and Guilds of London Art School which we both found married our interest in history, artistic practice, and research. After working independently for a few years we decided to form Orbis together.

The course at Goldsmiths was focused on modern and contemporary art, and that's the area Orbis are particularly interested in because of the materials, the ideas, and the interesting chal-



allenge of having to sometimes focus on the concept as much as the object during treatment.

What would you say are the essential skills involved in art conservation?

Problem solving. A scientific approach. Treating each object individually. Historical research. Patience, combined with a high level of dexterity and, importantly, an ability to work closely with people from different specialisms and professions – communication I suppose. And being able to transfer them into the wider conservation project. For example, with the Paolozzi project, we worked closely with structural engineers, building contractors, curators, heritage managers from London underground, the Paolozzi foundation, mould makers and demolition experts. You have to be able to converse with lots of different people and be able to combine and utilise these specialisms to successfully execute any given project.

On average, how many conservation projects do you work on in a year?

It's difficult to say how many - it depends on the length of the projects, their scale and complexity of the treatment. The Paolozzi project spanned 6 months from planning to completion, whereas recommendations on packing works for ship-

ping, designing and fabricating specialist crates, or installing a small Naum Gabo sculpture for example, could take less than a day.

Throughout the year a huge variety of objects pass through the workshop, some requiring small treatments, and others needing weeks or months of work. It really depends on the specific object and it's needs – the life it's lead so far!

Tell us what it was like to work on restoring the Paolozzi Mosaics.

The Paolozzi project was extremely novel and exciting to be a part of as many of the mosaics had been destroyed in the early stages of the redevelopment of Tottenham Court Road tube station. The 'Church Window' mosaic, a large 2 metres wide by 3 metres high work, composed of glass tesserae and smalti, was the only one that the artist designed as a free-standing piece, isolated from every other work in the station, so suddenly saving just one part of the whole decorative scheme of the tube station became incredibly significant. It was also exciting to be working on an object that I had encountered throughout my life, having grown up in London, and created by an artist that I have always loved.

What have been your favourite projects to work on so far?



We really enjoy working with art presented in public spaces, so another project with similar intention was the conservation of the Henry and Joyce Collins' Mosaics in Colchester. The relief sculptures with inlaid mosaic depicted key events in the history of Colchester. Being located in the underpasses of the central main road running through Colchester, they had been badly neglected since their installation in the 1960's. It was massively rewarding to see their transformation as well as the public's response following our treatment. There was a sense of renewed pride in many of the passers-by that we encountered whilst working, and it was a wonderful example of how art can impact on a community and be a positive addition to public space.

What has been the most challenging project you have worked on?

The Paolozzi, definitely. It was such a tight turnaround between the public outcry, which was fuelled by the Guardian following the 20th Century Societies' revelation that most of the Mosaics had been destroyed, to the required delivery date set by the urgent, multi million pound redevelopment of the station.

Do you think enough emphasis is placed on the importance of conservation in the art world?

There appears to be an increasing level of awareness of the benefits that conservation has to offer. For example, many of the contemporary artists that we work with are interested in the longevity and stability of the materials they use and we are often asked for advise on this. Of course, there are some contemporary artworks where this is not necessarily applicable, but in general there does seem to be an interest in conservation during the 'creation' stage.

It is a shame that we are often the last port of call when something has gone wrong to an art object, whereas if a conservation discussion had happened at earlier stages these accidents could have often been avoided. Generally, I feel that there is level of respect and understanding towards conservation from the art world.

What words of encouragement would you have for anyone seeking to follow a career in art conservation?

Stay patient, always ask questions, never stop striving for bettering your understating - don't presume you know everything about an object even if you've seen it before. And lastly, find somewhere to study that offers practical execution or training as well as theoretical and scientific, as this is really valuable.

www.orbisconservation.co.uk

12/10 - 12/11

MAD HATTER

with Finn Stone

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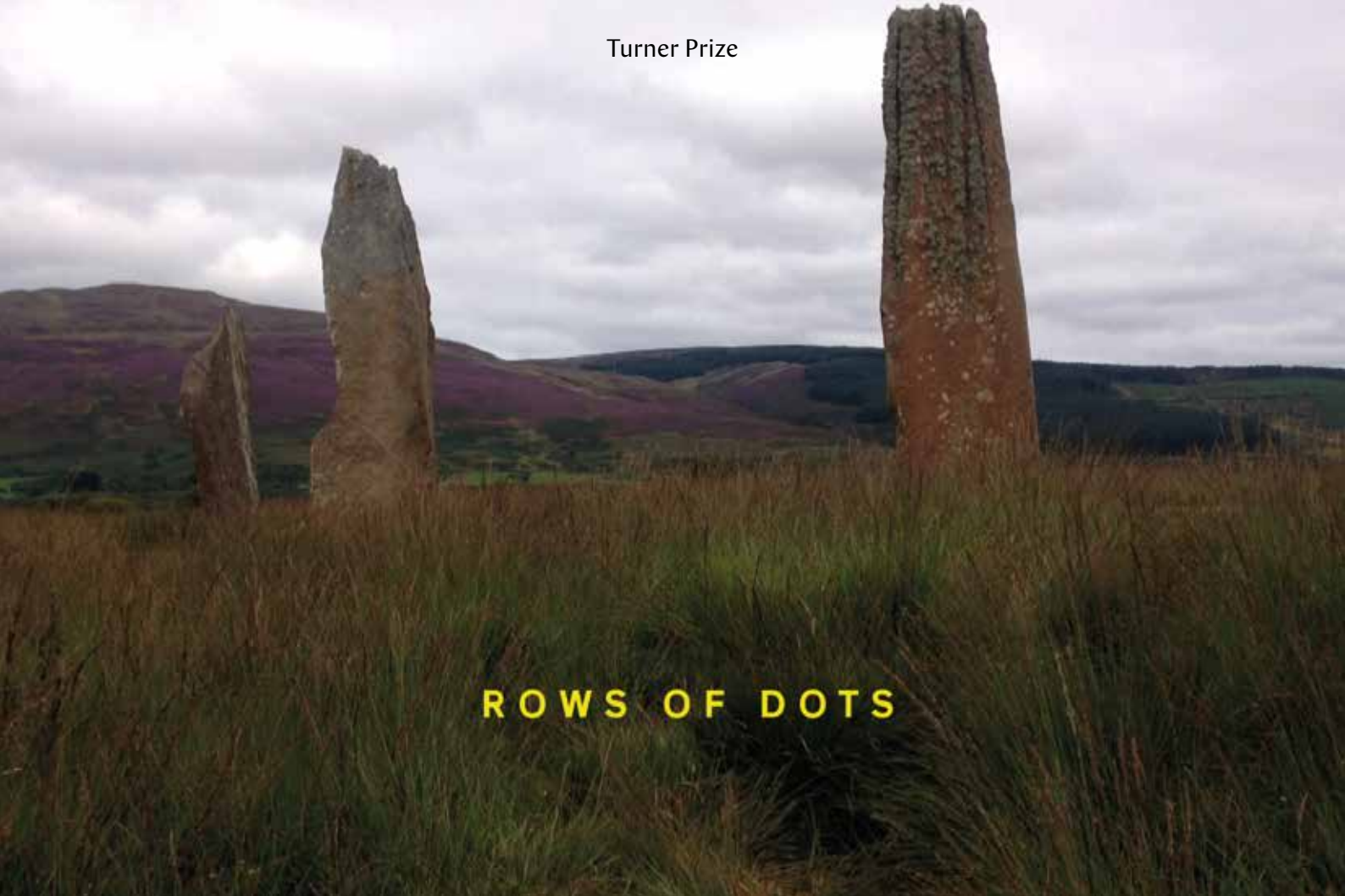


TURNER PRIZE

WORDS - LAURA FRANCES GREEN



— **In** what feels like no time at all, the Turner Prize makes a much anticipated return with searing political relevance. With an overwhelming but by no means tired emphasis on video installation, Forensic Architecture, Luke Wills Thompson, Naeem Mohaiemen, and Charlotte Prodger tackle changing modern landscapes, the aftermath of violence, legacies of colonialism and the interweaving of reality and makebelieve in constructing histories. Here, After Nyne talk process, how each nominee caught the jury's attention and visitor experience with this year's Turner Prize curators, Lynsey Young and Elisa Coustou.



ABOVE
STILL 3,
Charlotte Progder Bridgit, 2016

Can you tell us about your roles and how long you have been involved with the Turner Prize?

Lynsey Young: I have been a curator at Tate since 2016, I work across the contemporary programme delivering major exhibitions (Rachel Whiteread) Duveens commissions (Pablo Bronstein and Anthea Hamilton) as well as working on acquisitions and collections displays. Since 2016 I have lead on the Turner Prize which means working alongside a whole host of specialist colleagues that I am responsible for the exhibition and all its associated elements (publication, design direction, interpretation etc). It is a wonderful and strange exhibition to work on as we have no say what so ever on who the nominated artists will be!

Elsa Coustou: I lead on the programming and delivery of the Art Now Programme as well as assisting on major projects such as the Duveens and our forthcoming Mark Leckey exhibition, I am co-curator of the Turner Prize 2018 and it's the first one I have worked on.

What is it about the Turner Prize which draws so much debate?

The TP is the most visible platform for contemporary art in the UK. The art world, especially that of contemporary art can often seem very specialist and off putting to some people and the Prize is this wonderful moment each year where it lands very loudly in the centre of one of the countries most loved public galleries.



STILL from TRIPOLI CANCELLED 3,
Naeem Mohaiemen

What makes a worthy Turner nominee?

A jury of four industry experts selects the nominees each year. There is a basic criteria of being British born or from overseas and having made a significant contribution to British art as well as having had an outstanding exhibition or other presentation of your work in the past twelve months but beyond that it's up to the individual jury members to decide who they think should be nominated. In 2016 the age limit (which had been 50) was lifted so now the playing field is even wider!

Lets talk about this years' nominees - can you tell us about the artists involved and the work which saw them nominated?

Firstly this year all four artists are working with the moving image in some way, something that has never happened before for us as curators that throws up unique challenges in terms of display but for the audience it's an amazing opportunity to see a wide range of approaches to the moving image from 35 and 16mm film, and archival footage through to 3d modelling and a film shot on an iphone.



Charlotte Prodger is an artist based in Glasgow who was nominated for an exhibition at Bergen Kunsthalle in Norway, the exhibition comprised of two films *Stonemolan Trail* and *BRIDGIT*. Both of which explore issues surrounding Queer identity and politics and the artists interest in nature and isolation. Prodger is an outspoken advocate of Scottish Independence and notions of socialist separatism which has a particular resonance as we move towards Brexit.

Foresnsic Architecture are a research group based at Goldsmiths university in London, work-

ing to the premise that the architecture of the world around us can hold traces of violent events they use a wide range of research techniques to investigate allegations of corporate and state violence on people and the environment. The group were nominated for the solo exhibition 'Counter forensics' which was held at the ICA, London in 2018

Mohaiemen who has a background in documentary film making and activism was nominated for his participation in documenta 14 for which he was commissioned to make new work includ-

OPPOSITE
FORENSIC ARCHITECTURE,
Counter-Investigations ICA,
photo by Mark Blower

ing his first narrative film 'Tripoli Cancelled'. The film was shown alongside a multi channel piece called Two Meetings and a Funeral. Mohaiemen weaves together interviews, archive materials and texts which investigate his own family history as well as memories of political ideologies and the legacies of colonial rule, particularly in South Asia. Luke Willis Thompson has been nominated for his exhibition autoportrait which was held at the Chisenhale in London. The exhibition featured a single work which comprises a 16mm film portrait of Diamond Reynolds, a woman who came to the world's attention in 2016 when she live streamed on Facebook her partner Philando Castille being shot and fatally wounded by the police in Minnesota. In the exhibition we will be showing three silent film projects by Thompson (including autoportrait) which explore histories of racial and social inequality and institutional

violence. Thompson links his own heritage as a New Zealander of Fijian descent, treated as a person of colour in his own country, to that of other marginalized and disempowered communities.

There's an unescapable opinion this year that the Turner prize is more political than ever - how far do you agree with this?

The Turner Prize reflects significant work that has been exhibited in the past 12 months so there is often political and social resonance in the exhibition, I would say that the issues that all four nominees are exploring (queer politics, migration and borders, racial politics and police and state violence to name a few) are particularly urgent and reflect a moment in time where political awareness across many spheres is particularly heightened.



It's going to be quite a film heavy show - how have you curatorially approached moving image?

As ever we have both worked closely with the artists to realise their aspirations for the work however we have had to have long, hard and lengthy (!) discussions about the layout of the exhibition both in terms of isolating sound so that each artists work is represented with as little distraction as possible but also thinking a lot about the physical experience of the viewer and how we make the experience of navigating four rooms of moving image as pleasurable as we can.

How will the new partnership with BNP Paribas make art more accessible for younger visitors?

The BNP partnership and particularly it's 25 days free for under 25's means a unique opportunity

for young people in London to attend the exhibition (on multiple occasions!) free of charge.



The Surreal Work of Katarzyna & Marcin Owczarek

MY HEARTH IS AN ANIMAL





— **Telling** stories is a part of our fine art photography project based on surrealistic imagery. Our new series titled “My Hearth is An Animal” brings elaborate compositions of human and animal elements. We employ animal characters in human settings, often in a social and spiritual context, because each creature brings to life beautiful and original symbolism and emotional values. We are all connected, people, animals, nature...as a one living organism. In every human being there is a piece of animal instincts and in every animal there is a piece of human being: soul, feelings, emotions, fragility. Animals show human emotions.





Our observations reveal beauty, sometimes it is found in the unconventional way. For this reason our whole work deals with the relationship between Man and Nature, in particular with animals. Our artworks are both planned and subconscious. Sometimes it is deliberate observation, sometimes just like a dream half remembered. Strange encounters at the edge of perception. We create imaginary landscapes and we invite the viewer to immerse themselves into a world of dreams and mystery to see the reality in diverse ways.

Our work is expressed in a surreal language, because we want to clash the rationality and irrationality to find deeper meanings of life. Everything we see or do can be seen in both positive and negative way. Not everything we see is what it really is. By creating poetic and philosophical works we want the viewers to interpret our work according to their own life experiences. The symbolism of our creation can be interpreted on many different levels, we tell a story about best and worst aspects of human existence. There is always many stories behind each our work. You can explore as many stories as human and spiritual eye might perceive. It depends on the viewers particular own life experiences. By creating surreal images filled with hidden meaning, we want to show evolution and transition of human's inner reality.

We offer insight into the world of dreams, symbols, metaphors, allegories, legends and myths.



The unique atmosphere, strange, conceptual scenes of hybridizing human and animal bodies, combining elements, portray and deeply touch our condition. Our work attempts to provide strong impact: visually, mentally and emotionally. We want our work to speak for itself and for people to interpret it in their own way. Our intention is to explore the infinite possibilities of human imagination, in search of a connection between reality and beyond.

To understand and explore human nature is an official credo standing behind the conceptual basis of all our art practices.







DESTINY RISING

An Interview with Rise Art Prize
Winners Tom Waugh & Emily Moore

— **The** Rise Art Prize 2017 saw the inaugural event receive a rapturous welcome from critics and art fans alike. Artists and judges came from all corners of the world to celebrate at the launch party and awards ceremony at House of Vans in London.

The global judging panel, featuring 9 acclaimed artists - including Gavin Turk, Fiona Banner and Richard Wilson - and renowned curators and arts journalists, viewed the works in person on the night.

Hot on the heels of this exciting event, After Nyne caught up with two of the winners - sculptor Tom Waugh and painter Emily Moore, to find out what winning the prize means to them.

Tom Waugh

How would you describe your work to newcomers?

My works are hyper-realistic sculptures of items of waste and rubbish carved from stone and marble off cuts.

These pieces highlight modern concerns about our environment using the traditional materials and techniques of stone sculpture. In these works discarded objects document the minute imprints of human use. Plastic Bags, Cardboard boxes and tin cans are squashed, crushed and wrinkled whilst still displaying the traces of mass production. Searching for beauty in the common-place, the work has echoes of Baroque drapery, 'Pop Art' and 'Objet Trouve', but ultimately these pieces seek to explore the transience of human life in stark contrast to the permanence of stone and marble.

Do you return often to familiar themes in your work, or do you prefer to follow your instincts on new, unfamiliar, ideas?

I like to work to familiar themes and find variation and new ideas within a limited framework. My work as an architectural stone carver and stonemason requires me to create sculpture in a specific period style; Baroque, medieval, classical etc, so working creatively around limitations





is a challenge I enjoy.

Why did you want to take part in the Rise Art Prize 2017?

The fact that it is an international art prize was very appealing. I was also impressed by the quality and variety of the work for sale on the Rise Art platform.

What did you think about the strength of the work submitted alongside yours?

There were some great artists exhibiting alongside me and hugely varied in both theme and style.

What do you think makes the Rise Art Prize different from its competitors?

The awards night was very informal, a better reflection of the art world as it is today.

What are your favourite memories from the Awards night?

Speaking to Gavin Turk about my work.

What's been the best piece of your feedback you've ever received on your work?

Rebecca Gordon, head curator of rise art writing



“Toms Sculptures are nothing less than genius. I can’t praise his work highly enough.”

But the greatest feedback is seeing the reaction in people when they realise the sculptures are carved from stone and not just a bit of old rubbish on a plinth. My aim is to question preconceived ideas about material value, and subvert the boundaries between contemporary and traditional art so to see the shock reaction in the viewer is really great.

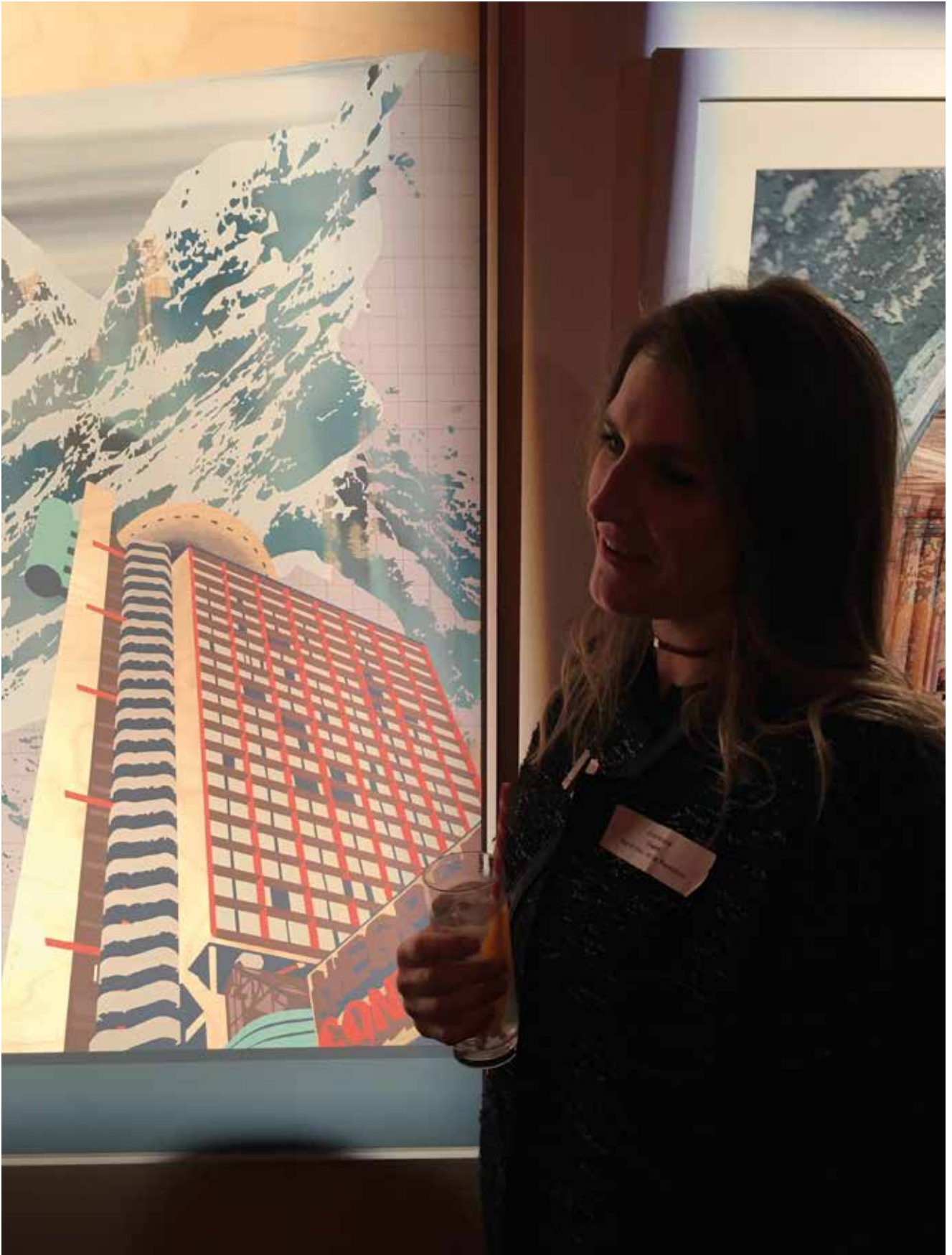
What did winning a Rise Art Prize mean to you?

Before the Rise Art Prize I was relatively un-known as an artist. In the run up to the Prize there were articles in the FT, What’s hot London and Art Aes-

thetics magazine with commentary and images of my work. This publicity has really helped raise my profile as an artist. Since winning the prizes I have exhibited at the biennial sculpture exhibition on form at Asthall manor in Oxfordshire alongside Peter Randall-Page RA. I have also exhibited work in Santa Ana, California and had a piece bought by Warwick University for their public collection.

ABOVE
TOM WAUGH

OPPOSITE PAGE
EMILY MOORE



Emily Moore

How would you describe your work to those unfamiliar with it?

My work explores the patterns and forms found within the natural environment and the contrasting geometric shapes and lines of the man-made structures which inhabit it. I primarily paint onto birch panels... When painting, I always work in layers, using masking tape and a scalpel to create the detailed surfaces.

Do you return often to familiar themes in your work, or do you prefer to follow your instincts on new, unfamiliar, ideas?

I frequently return to the mountainous landscape as an inspiration for my work. I normally use photographs from recent trips as a starting point, focusing on landscapes and architecture.

Why did you want to take part in the Rise Art Prize 2017?

As a fairly recent graduate I am always interested in new opportunities... I was really impressed by the judging panel and as it was the inaugural year of competition I was even more intrigued to take part.



What did you think about the strength of the work submitted alongside yours?

I was very impressed by all the art submitted. The longlist in particular had such a high standard of work from artists at all stages of their careers.

What do you think makes the Rise Art Prize different from its competitors?

I was really pleased to learn that Rise Art did not ask for an entry fee, like so many other competitions these days. It was also nice to see a broad range of categories across the arts.

What are your favourite memories from the Awards night?

I really enjoyed the beginning of the evening, it was great being able to view all of the shortlisted work hung alongside each other, as well as meeting the other artists. Hearing my name announced as the Rise Art Painter of the Year was another special memory that I'll treasure.

What's been the best piece of your feedback you've ever received on your work?

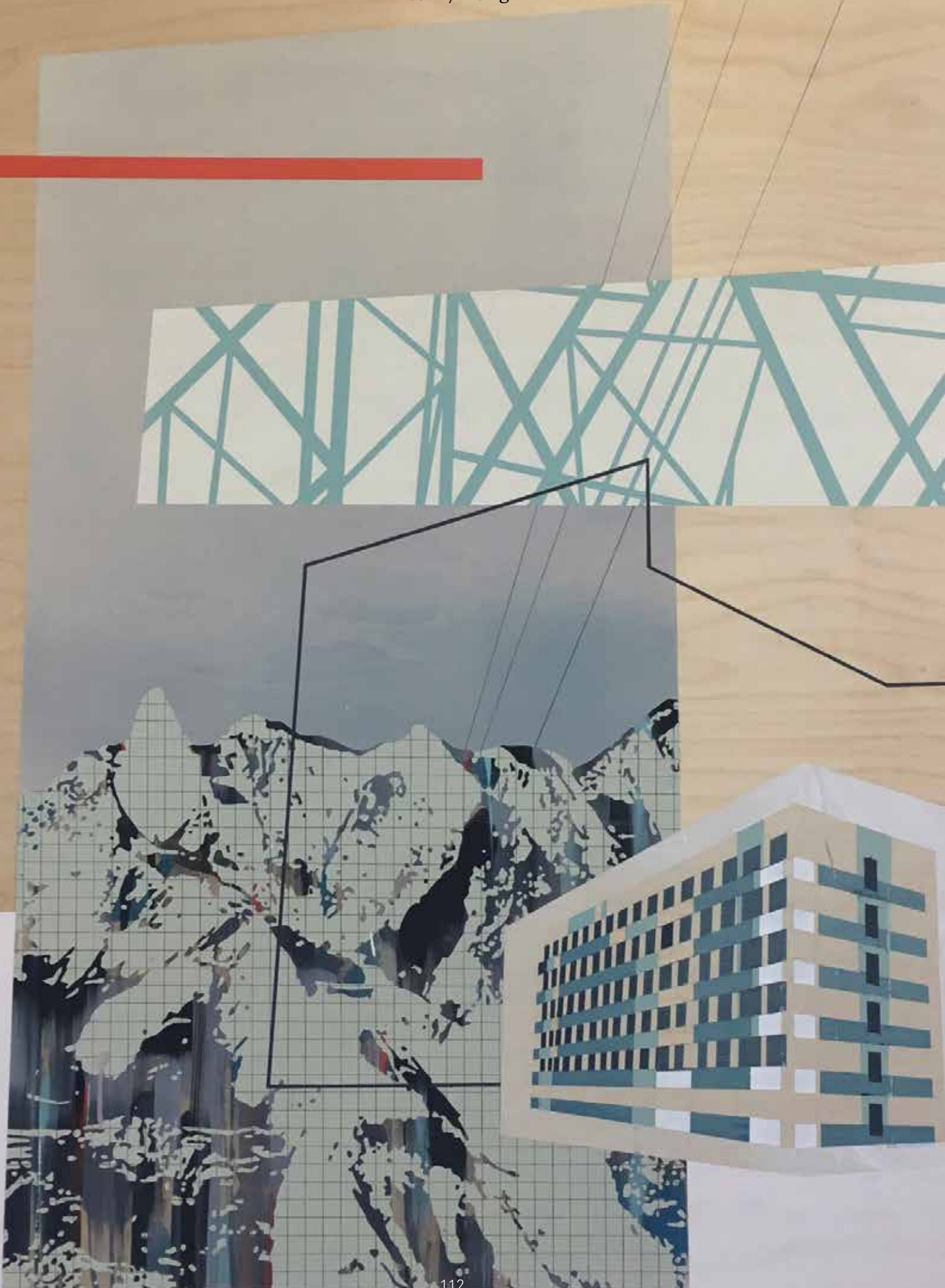
One of the Rise Art Curators "...arresting works reminiscent of Ed Ruscha and Robert Rauschenberg."

What did winning a Rise Art Prize mean to you?

Winning The Rise Art Prize was rewarding as it is good to know that other artists find something interesting in my work.

What can you tell us about what you're working on next?

I have my debut solo show in Edinburgh this November, so have been spending most of the year working towards this.



THE NEXT CHAPTER

Scott Phillips
on the Evolution of Rise Art



— **Scott** Phillips co-founded Rise Art, a curated marketplace that helps connect talented artists with casual art collectors with Marcos Steverlyck in 2011 . Scott focuses on the commercial and operational aspects of Rise Art, and works with our artists and collectors on a daily basis. He holds an MBA from London Business School and has worked with Microsoft, Dialog Semiconductor, and online video network Rightster in strategy and development roles.

As Rise Art enters an exciting phase of its development, After Nyne talks to Scott Phillips about what makes Rise Art different to other online platforms and what the coming years are going to bring to the company's fortunes

What was the founding ethos of Rise Art?

When we started Rise Art, we did so based on the premise that the traditional gallery model could use a bit of an upgrade. The system just doesn't work for most artists with infrequent representation and limited reach. As more and more galleries close down or rely on fairs as their primary source of revenue, the traditional patronage and development has all but dried up for most new artists. There simply aren't enough galleries to service the number of good artists who are out there. This is where we see an opportunity: to offer artists a curator-led platform that helps to develop their practice and move them to the next stage of their careers.

We wanted to create a platform that helps promote, develop and expand the reach of committed artists doing exciting work. We didn't want to create an open marketplace, but rather a curated platform that supports artists who we think have promising careers ahead of them. We can't help all artists, but we want to become the online gallery that works with more high-calibre artists than anywhere else online.

Tell us a little about your career up to the founding of Rise Art; how do you feel that your past experience has helped you on the Rise Art journey?

Growing up in San Francisco, I was naturally drawn to tech, and started my career in tech media working with CEOs from companies large and small, originally in the US and then in France.

I moved to London to get an MBA from London Business School and always knew that I wanted to start my own company. After graduating, I worked at an online video company and found myself intrigued by creatives and how they promoted and developed their practice online through video. My wife started to develop my interest in art, taking me to degree shows and museums, and I soon started to appreciate how talented artists struggle to create a viable career for themselves. Marcos and I started Rise Art to address the challenges that artists face and to help them develop their collector base?

What do you feel makes Rise Art stand out amongst its competitors?

I think as an online brand, our focus on artist development stands out: from our curation process and the rigour we go through to select our artists, to the support we provide in developing their career and helping artists get the recognition they deserve. For our customers, we also

focus on using technology to help people discover artwork easily and quickly. We're developing Machine Learning and Artificial Intelligence into our recommendation engine to improve this journey. Finally, we've invested into developing our team of curators who help clients. Our Speak with a Curator service has proved popular and is something that anyone can use for free.

You're in a period of tremendous growth with the company; what can you tell us about the next phase of the journey?

As the shift in buying art online becomes more pronounced, I think that now is a really exciting time to be in this space. Over the last year we've seen major growth and increased interest in what we are doing. But I do think that we're just at the tip of the iceberg. I want to develop a website that promotes the work of extraordinary artists and makes it accessible to both new and experienced collectors. I think the next stage of our journey will be investing into storytelling through enhanced content. We also want to improve the connections between our artists and collectors.

Do you feel it was a natural step to establish the Rise Art Prize?

Absolutely. We've always wanted to champion artists and help them get recognition. We

launched the Rise Art Prize to give artists from all over the world a chance to exhibit their works in London and reach an international audience online. We were stunned by the level of interest, both from artists as well as partners and judges.

You research what has gone before and apply that past knowledge to solve new problems. I apply the same logic to the creation of my artwork. For example, I became interested in body printing and performance, so I deeply researched historic artists working in these fields and learnt all I could about their process and techniques. I then try to think laterally and creatively applying what I have learned from them to try to achieve originality and meaning in my own work. So there are definitely some elements in my science background that have crossed over into my art practice. Alongside all of that, both disciplines converge where they try to make sense of the world.

The award got some great press - and there was a great buzz on the night of the judging. What is your outstanding memory of that evening?

I think my favourite part of the event was seeing how proud and excited many of the artists were to be part of it. I think it was an incredible moment for the team to meet the winning artists and to see how much receiving the awards meant to them. Not only were the awards them-

selves meaningful, but the artists also received acclaim from art world giants like Sir David Bailey, Fiona Banner and Harland Miller. My favourite moment was when South African artist Nelson Makamo collected his award on stage. The artist had flown overnight from Johannesburg to make it on time and you could see how much it meant to him to be there and to be recognised in London.

Do you feel that the current economic climate is in any way stifling London's creativity, or will creativity always find a way regardless?

I think any period of economic uncertainty brings change, and there is no doubt that many of the traditional galleries are struggling. But I think these periods are also very healthy for creativity, especially in the art world where periods of change also bring new waves of artistic discourse.

What are you most looking forward to about the coming year?

We've built our team considerably over the past few months. I am particularly excited to have Matthew Hockley Smith leading our curatorial development. We'll be launching the Rise Art Prize again with some new changes that reflect the impact it had last year. And we'll be starting to expand the business into Asia, with Jamie Ford joining our team in September and leading our Asian development.

If you could sum up Rise Art in one line what would it be?

The online gallery celebrating extraordinary art worldwide.

www.riseart.com

S | 2



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Kim Lim

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WORDS - **KATIE DAVIES**

MUST SEE EXHIBITIONS

1.

Yayoi Kusama*Victoria Miro*

3rd October - 21st December 2018

Famous for her dazzling dot paintings, sculptures and installations, Yayoi Kusama is set to thrill with a new exhibition in Victoria Miro's Wharf Street Galleries and garden. This will be Kusama's twelfth exhibition at Victoria Miro and a large amount of new works are being put on display along side a new large scale Infinity Mirror Room. As Kusama approaches ninety, her production of excellent work shows no sign of slowing down. Always fiercely contemporary, this exhibition will explore themes of the cosmic and the personal and her strong visual dialogue is, as always, timelessly fresh. The new Infinity Mirror Room installation is, of course, at the heart of the exhibition. Viewers look on into seemingly endless patterns and reflections, a piece that is humorous and engulfing in its exploration of endless space and that questions the existence of the viewer and the work. A celebrated artist with a work span of over seventy years, and with many new works, Yayoi Kusama's upcoming exhibition is not one to be missed.

OPPOSITE PAGE

INSTALLATION VIEW, Mika Rottenberg,
Goldsmiths Centre for Contemporary Art,
8 September - 4 November 2018, photo: Andy Keate.
Image courtesy of the artist and Goldsmiths CCA.

2.

**Frida Kahlo:
Making Herself Up***The V&A*

Runs through 4th November 2018

An artist so iconic for her image and sense of style, this exhibition tells a poignant story through a collection of personal items and artefacts. Frida's statement gowns have an artistic merit of their own, along with various other possessions of Kahlo's speaking volumes of her character. The entirety of this exhibition appears as a self portrait within a self portrait, as belongings are displayed alongside photographs and works from the artist. Frida herself once said 'I paint self-portraits because I am so often alone, because I am the person I know best' and this groundbreaking curation of the material life of Kahlo certainly pays homage to this statement. The objects contain narratives surrounding her life and practice with the V&A providing the fitting art meets craft backdrop for this momentous curating of an artists life. The viewer is as close to the colourful and enthralling life of Kahlo as they can hope to be.





TWO SAINTS IN A LANDSCAPE, 1961, F.N Souza (1924 - 2002)

Acrylic paint on canvas

1285 x 959 mm

Tate © The estate of F.N. Souza/DACS, London 2017

3.

Wish Murtha: Works (1976 - 1991)

The Photographers Gallery

Runs through 14th October 2018

A large scale collection of Tish Murtha's gritty, honest realist photographs are on display at the Photographers Gallery in Oxford Circus. Murtha's documentary photography is concerned with social deprivation and instability in the United Kingdom. Class, community and unemployment are key themes Murtha examines through the camera, and are depicted in this exhibition across six different bodies of work. The photographs Murtha produced are in direct conversation with the artists own personal experience and upbringing. The sense of responsibility in her work is striking, but never overshadows the subjects themselves. Across the exhibition works are often accompanied by ephemeral material and personal items that help introduce more of Murtha's own personality into the photographs. It is difficult to identify a social issue that is not exposed by Murtha and her photographs within this feisty and politically orientated exhibition.

OPPOSITE PAGE

INSTALLATION VIEW, Mika Rottenberg,
Goldsmiths Centre for Contemporary Art,
8 September - 4 November 2018, photo: Andy Keate.
Image courtesy of the artist and Goldsmiths CCA.

4.

Artists Rooms: Jenny Holzer

Tate Modern

Runs through 31st July 2019

American artist Jenny Holzer's work is bold, brave and unforgivingly political in its messages. The typeface Futura screams at you from the works, the font itself is reminiscent of the advertising and media spheres that Holzer craftily manipulates it for her own agenda. The work on display is accessible and refreshingly direct in its execution and communication of concepts. The work of Holzer is incredibly diverse in its ability to transcend the gallery walls. On the level four concourse of the Tate sits a piece titled *It Is Guns: Students Speak Sense*. This piece was devised as a critique of gun laws in the States, based on a text supporting the demands of students after a tragic school shooting in Florida. Much of Holzer's work is demanding in its motivations, work that appeals for change and strives to grab your attention. Holzer simultaneously wants you to understand, but also for the viewer to do their own thinking. It is this what makes this body of works so utterly compelling.

5.

Mika Rottenberg

Goldsmiths CCA

8th September - 4th November 2018

Goldsmiths University opens its exciting new art space in September with Argentinian artist Mika Rottenberg first to occupy the gallery. Formally the water tanks and plant-works of the Laurie Groves Baths in the heart of New Cross, many works have been commissioned especially for this brand new location. The exhibition will feature two new films and a range of sculptures and installations that explore the fragility and limitations of the human body, both physically and psychologically. Rottenberg's somewhat maximalist style provides an exciting visual narrative drawing humour and immediacy to communicate often delicate and complex concepts. With such inventive and conceptually rich work intertwining with a brand new contemporary art space this exhibition is set to dazzle!

6.

Julie Mehretu

White Cube

21st September - 3rd November 2018

Energetic and highly charged abstract new paintings will be on display at Masons Yard from artist Julie Mehretu. Mehretu is renowned for her conveying of geometrically fluid paintings that contain vast depth and movement. The artist uses mixed media on a large scale to create fresh narratives surrounding ideas within history and geography. The new work at White Cube is set to examine events such as the Charlottesville Riots and the Catalanian election. It is apt that Mehretu has applied her stringently abstract style to such events, with the layering of materials pivotal to her making process. The work demonstrates the complexities and intersectionalities of such historical events with the artists maintaining a highly controlled yet vivid abstract language. Mehretu's new work at White Cube is set to provide a mesmerising and timely narrative regarding global turbulences, the abstract nature of the work meaning the works become universal in their message.

7.

Anni Albers*Tate Modern*

11th October 2018 - 27th January 2019

Albers first large scale exhibition in the UK opens at Tate Modern in October. A student of the highly influential Bauhaus school in Germany, Albers created sharp and geometric paintings, weavings and textiles. Colour is pivotal to Albers body of work, with the tones and shades weaving together, reminiscent themselves of the fabrics that create canvases for the work. An ongoing conversation between colour, form and material and a study of the inter-sectionalities between textiles and art. The artists 1965 publication *On Weaving* is central to this exhibition and the Alber's own making process. This seminal book will weave together the exhibition itself. During her time at the Bauhaus school Albers was discouraged from partaking in classes more traditionally aimed at her male classmates and pushed to more 'feminine' practices such as textiles. Despite the predicaments facing a female artist at the Bauhaus during this period, Albers revolutionised a medium largely unrecognised for it's potential. The force of which Albers transfers her eye for structures, colour and form into a widely unregarded practice is striking. Iconic Bauhaus style leaks through over 350 works within the exhibition blurring the lines between art and design.

8.

Anthea Hamilton: The Squash*Tate Britain*

Until 8th October 2018

Theatre collides with the gallery space in this revived performance from 2016. In conversation with earlier performance work from the 1960's this work explores ideas surrounding the human body juxtaposed with the vegetive. The absurdity of such an animated inanimate objects helps to transform the performer into merely an image, an almost comic like aesthetic, in which their identity is redundant. In the midst of the Tate Britain's neoclassical gallery the performer is alone, seeming to simultaneously blend in but at the same time stand out of the space. The costumes are elaborate and beautiful, drawing on inspiration from the image of the squash that so inspired the performance. The choreography is very much contained and controlled with nothing feeling improvised. This is very much in tune with the formulaic curation of the space around them and with the fluidity and unpredictability that lies within themes of nature. The squash appears as a stand alone figure, separate from the architecture and tone of the space.



OPPOSITE PAGE
INSTALLATION VIEW, Mika Rottenberg,
Goldsmiths Centre for Contemporary Art,
8 September - 4 November 2018, photo: Andy Keate.
Image courtesy of the artist and Goldsmiths CCA.



9.

Atelier E.B: Passer*Serpentine Sackler Gallery*

3rd October 2018 - 6th January 2019

This exhibition presents a series of works by collaborative fashion label Atelier E.B. Established by designer Beca Lipscombe and artist Lucy McKenzie this series of works create a dialogue between fashion and fine art. Despite recognising themselves as a fashion label both Lipscombe and McKenzie have described their practice as being an equilibrium between art and design, with a practice that embodies large amounts of self critique. This ideology is transferred through their dedicated local sourcing of materials and ecological conscious. Atelier E.B's radical brand is able to defy classification within the fashion industry, thus radiating the concepts out of the garments themselves. The works produced by Atelier E.B are fully self-aware, with the collective appearing to have mastered a balance between style and concept. Atelier E.B's investment in 'styling as an artist strategy' is apparent, as the pieces embody a narrative that can be fulfilled by each individual wearer of a collection. This exhibition is bravely radical in its approach to fashion design, and is set to be an excitingly individual in its curatorial approach and hope to inspire other arts organisations to place higher emphasis on reaching out to and representing a diversity of sociopolitical issues and communities."

Art Masters Summit



The Art Masters Summit

“Disruption: Challenges and Opportunities”

Friday 5th October

Opening Speaker:

Lord Browne of Madingley

Confirmed Panelists:

Nir Sadeh,
Butterfield

Luba Elliott,
Creative AI

Andrea Danese,
Athena Art Finance

Rebecca Procter,
Harper's Bazaar Art

Lynasha Lightbourne,
Bermuda Business
Development Agency

James Sainty,
Fortechno Solutions

Beth Greenacre,
The AllBright

Nicholas Campbell,
Narcissus Arts

Luise Fauschou,
ART 2030

Helen Disney,
British Blockchain
Association

Lisa Schiff,
Schiff Fine Art

Manveen Rana,
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SAVE THE DATE

The Art Masters Summit 2019

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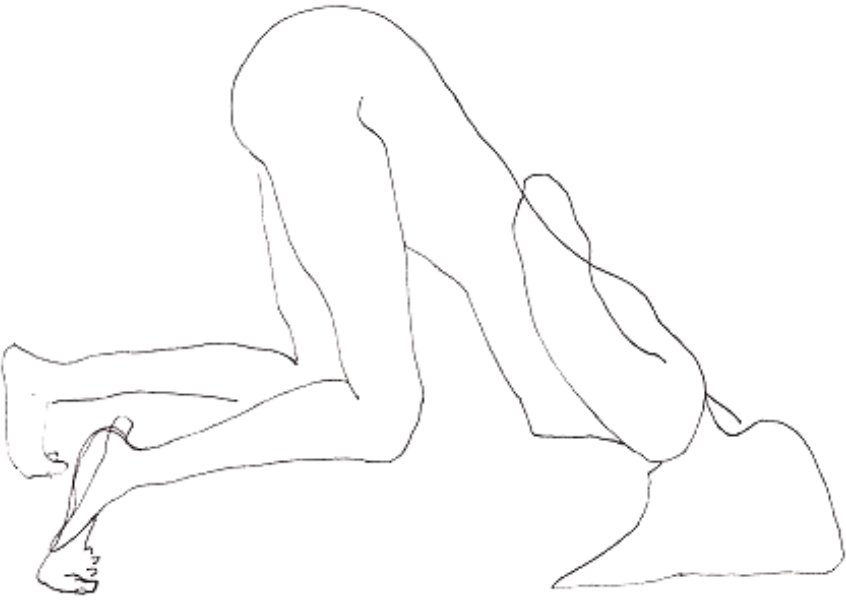


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**CARRIE BETH WAGHORN
IS CREATING ART,
AND HERSELF**

WORDS - RENATA CERTO-WARE



— **For** Charleston, South Carolina-based artist Carrie Beth Waghorn, making art is a way to deal with past trauma. In doing so, Waghorn is building a stronger, more evolved version of herself, in true life-imitates-art fashion.

For a lot of people, past trauma is something to run from. That's certainly one way to cope, but for Carrie Beth Waghorn, it is a something to discuss, dissect, reassemble, and splash across a canvas. In this way, Waghorn performs a sort of alchemy, turning sexual assault, loss and pain into beautiful, empowered artwork that pulls the rug out from under the male gaze.

Waghorn is not shy about sharing raw emotions and unglamorous truths - just look at any one of the number of deeply intimate, revelatory posts on social media that she peppers in between images of new work, or the incredibly personal artist's statement on her website.

"At the age of 14 I became a statistic," she writes in her statement. "When I went to sleep I was myself. I was whole. I emerged from slumber as half a person, as half a girl. My body was there. He was there."

Later in the statement, she explains how, years later, she used this and other experiences to inspire her art. "In this way," she adds, "through a combination of movement and creation, I slowly purged the darkness that had taken refuge in my own form. The images I create are derived from negative sexual experiences in my life. [They] are powerful and sometimes ironically erotic. I like to play off modern stereotypes to add irony to my work, depicting the balance of feeling empowered with the vulnerability and objectification, a contrast felt by the modern woman."

There is a lot in her work to suggest physical, even violent separation. She describes the central figures - nearly exclusively all female - in her work in one instance as "an abstract head on a limbless body," as "dismembered" in another, which she attributes to the scattered ways in which she experiences intimacy. It could also have a lot to do with the loss she's expe-





OPPOSITE PAGE
NUDE NOIR,
Carrie Beth Waghorn

rienced in her life, more by the age of 30 than most people could imagine - her father died when she was a toddler; as a young adult she lost her mother and then her sister.

She discusses each of these losses, and the ripple effects and randomly occurring pangs of pain that result from each, openly and baldly on her Instagram account. The way she talks about her past, the sad and scary occurrences in her life and the effects they have had on her, is as stark and bald and in your face and factual and beautified as her art, and, like her art, it just is what it is; it asks nothing of you, and it's expressed in a way that very few are capable of doing.

There is no spiral, no self-pity, no self-affirmations thinly veiling doubt and insecurity. It just is, and it's beautiful. Ordinarily, I wouldn't begin an article with talk of past abuse; I might not even discuss it at all - it might feel like hijacking or exploiting the artist's experiences to underline a point, to simplify the artwork into some quick commodity.

But to not do so in this case feels like only telling half the story; it's something with which Waghorn begins most conversations about her work, and the emotional element feels like a crucial companion to the visual medium, like a scent story or a soundtrack. It's quite literally why Waghorn makes art, and it's like watching a spider patch up holes in its web or an ant rebuild its home or an axolotl regenerate a limb. It's an acknowledgment that yes, something is broken and this is how I am fixing it.

"Each new woman on the paper was akin to a new extension of my own rediscovered femininity," she explains on her site.

A big part of Waghorn's brand identity - how she reaches new audiences outside of Charleston and creates and shares her narrative - is Instagram, a medium so often used to propagate a false veneer of beauty, success, riches, fulfillment. It's ironic, then, that Instagram is the very place where Waghorn gets most candid about the truly ugly stories behind her beautiful artwork, and the less-than-glamorous lows - suicidal thoughts, loneliness, insecurity - she experiences right alongside the highs - successes, new work, features and accolades.

In one Instagram post, for example, next to a photo of herself sitting on a bed in a lightfilled room, she begins the caption with a statement: "I'm lonely." She goes on to talk about loss, anxiety, fear, and soldiering on. Another post shows her lying on the ground, part of her torso exposed, looking for all the world like one of her iconic dismembered bodies IRL. Here she talks about the long healing process after a bout of suicidal thoughts. In another photo, she poses naked in front of a white backdrop covered in words in her trademark scrawl, words like "runaway," "bucolic," "pathetic" and "swipe left." She begins with "Here's a reality check," and the sentences that follow describe how tired she is of death, loss, being told that she's strong, needing to be strong. "I'm tired of picking up the phone to call my mom to tell her I'm sad that my mom died. I don't even know how to talk

about losing my sister. I'm tired of being alone, of people reminding me that I'm not alone." The caption ends with "So hey. It's a Friday night and I'm fucking tired."

Despite her candid confessionals, Waghorn is not by any means all doom and gloom. She speaks in a sing-songy voice over the phone, her words tumbling out when she gets excited about something and breathy as she lays out plans for her future. She answered all my questions in a thoughtful way, but almost rehearsed, on-brand in a way that only an artist of the Internet Age can be. She has a cat that joins her for coffee in the morning sunlight, and an apartment in Charleston's historic district, where she lives and works. She spends time with friends, goes for walks, travels to Paris. She has bangs and does yoga. She's a young woman, livingwithtraumabut living. Andcreating.

Waghorn was born in Connecticut, but moved to Chicago, where she spent most of her childhood. She did art all throughout high school, enrolling in AP art classes and experimenting with Impressionism and photorealism. She relocated to Charleston for college, and never left, although she wasn't always a career artist like she is now. After graduating, Waghorn worked as an ABA (Applied Behavior Analysis) therapist for children with autism. "My mum was a special education teacher, which was a source of pride for me at the time, but the burnout was intense, and it wasn't until I had an ex of mine kind of push me to get out there as an artist."

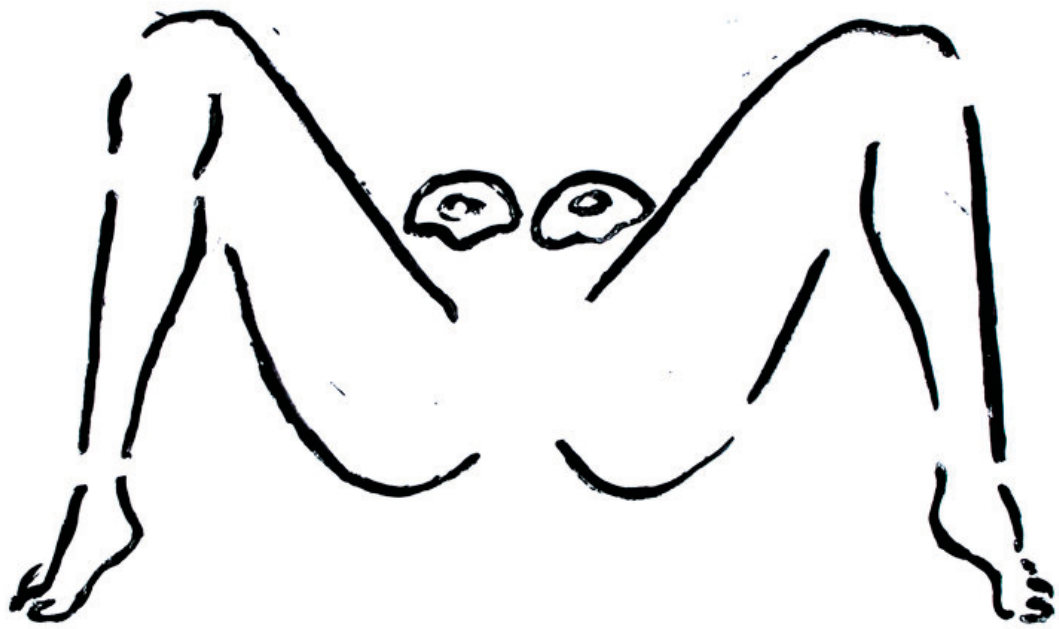
So Waghorn began creating more and more, honing in on her now iconic style - minimalist, mostly black works, studies of partial or full female bodies painted in big, bold swoops of India Ink. She achieves the basic contours of the body through quick, fluid strokes, translating the lines into a feminine form. She describes creating the bodies as "one and done" - meaning, there's no going back once the brush touches down; really, with India Ink, there's not a whole lot of editing possible. But when she includes faces, however, she spends more time fine tuning them, filling them in with a Micron pen, drawing and redrawing dozens of times if necessary. "I find the illustrative aspect of eyes enjoyable, it's important that they convey proper emotion." Sometimes, however, faces are kind of scribbled over with a veil-like nest of lines afterwards, as if Waghorn is pulling back a little, retreating from sight.

Something about her aesthetic calls to mind those continuous line drawings, another darling of the Instagram world, except that Waghorn's pieces are very decidedly not continuous lines. A lot of the bodies are fragmented - in "Over Easy," for example, there are visible breaks at the ankles, at the toes, a missing pubic section - an absence that speaks volumes.

Although her earlier work was almost exclusively done in black ink, she has been adding color in lately. She was commissioned for work for a group show at Meyer Vogl, a gallery with which Waghorn now has a contract, called "Bloom Boom Boom!"



PRO,
Carrie Beth Waghorn



OPPOSITE PAGE
OVER EASY,
Carrie Beth Waghorn

and the notion of contributing black and white flowers sounded unsavory to her. "Colour in my work represents an emergence of self-love."

She has never, however, tackled the male form. "I think just because of the nature of why I create, and when I create - I do a lot of pacing and yoga, I channel energy, and really quickly I get these minimal outlines of a body. The lines are very soft and organic and they lend themselves to the female form. And it's also an interpretive thing, when I look at those lines I'm interpreting them as feminine and not masculine. It just is the way it is."

Before her very first show, at The Southern, a contemporary art gallery, Waghorn was initially worried that her art was too sexual for the Charleston scene. "It was a plethora of beach scenes and paintings of oysters and craft, and here I am making minimal, black and white nude figures. I struggled with kind of being up front about that, and what truly helped me to be creative, to just create without censorship, was when the Charleston City Paper published my artist's statement. Once it was published I felt this amazing relief, this sense of freedom, I felt like people accepted me - the words 'rape' and 'abuse,' those things are all very stigmatised and that was an incredible, freeing moment."

Accompanying the artist's statement were portraits done by Allie Monday, a Greenville, S.C.-based photographer who Waghorn met via Instagram. In them, an ebullient Waghorn is naked, smiling and painting on a white backdrop. The sense of liber-

ation and elation, and her sense of place, practically burst from the pages, and in fact, in the last year or so, her nude figure has become a mainstay in her work - both in self-portraits and in photographs by and collaborations with other artists.

This is particularly striking for someone who created artwork as a way to explore and repair her sense of sexuality and her relationship with her own body - her life is truly imitating her art, as she herself becomes a part of her art, a layer in multi-dimensional works, mirroring the nude figures she has made her trademark. "I'm more comfortable posing nude in photography than posing for a picture or a selfie in a social setting, actually," she explains. "The organic body is more interesting. It's just more comfortable, and that's how I paint, too. [I usually] get pretty high, strip down to my birthday suit, and just kind of let my body flow. The art always follows."

Aside from a canvas, other surfaces include wood, clothing she makes herself (more on that in a moment), bodies, walls. Another person she met on Instagram tattooed one of her portraits onto her arm. (Waghorn was so flattered, she ended up gifting the original portrait to the woman.) She has also done a handful of interiors, including a friend's bathroom. "The boobie bathroom was my favourite. We painted a pair of breasts in honour of his mother, who had had a mastectomy. It made the whole project feel so intimate and meaningful."

Waghorn also just launched a fashion line, called World Ink Project. (Its acronym, WIP, also

stands for Work in Progress and Women in Power.) She laid the groundwork for the line last summer, and in July 2018, a year later, released the first capsule collection.

"It's been a dream of mine since forever. I always wanted to put on a runway show someday, not for the recognition, but - art that is wearable, that moves on a human form blows my mind, and textile is always something I've been drawn to."

Once again, Waghorns mother served as a role model. "My mom made her own wedding dress, and my grandmother was a seamstress, so it's sort of in our family." The evolution felt natural, but also crucial.

"If I'm going to be honest with you, I just reached a point with my fine art where I just really want to challenge myself to find another medium. The satisfaction I get after a piece is fully put together - it's so exciting, and it really plays off of my fine art."

Her second release is planned for this Fall, but Waghorn won't follow a traditional fashion retail model in terms of seasons and wholesale. "My main worry is making sure that I can create according to the demand. I want it to be small. The whole model of the company is one-of-a-kind, handmade pieces, so once I sell out of a size, that's it - I know I'm not going to make that design ever again, so it is, in a sense, wearable art and I'd like to keep it that way."

“This is what I’m capable of, this is what I do”.

- CARRIE BETH WAGHORN

As of now, Waghorn is making everything on her own, from start to finish. “I might hire a seamstress just so I can keep up with potential volume and just to have a second set of eyes - I’m not opposed to having someone edit my patterns. It’s a lot: Ordering the fabrics, making sure it’s organic and natural fibre, making the patterns, cutting out the fabric, ironing the fabric, lining everything up and sewing it together, putting in pockets, and then painting it! It’s very involved.”

Aside from an e-commerce site and occasional pop-ups, Waghorn doesn’t plan to add any wholesale availability. “I don’t want to be a slave to production, I want it to be intimate and I think that putting it in stores might take that certain specialness away. Which is not to say that, if Anthropologie approaches me and would carry my work for a small amount of time, I’m not going to say no, but it’s not something I’m looking for.”

One of her main goals for the line proves that Waghorn is true minimalist, even in her production values. “Really and truly, I would like to get the line to a place of sustainable production, where I’m not creating in a mode of excess fabric and scraps or making sure that the byproduct I make is able to be donated or reused in some way.” She would also like to eventually include some more androgynous silhouettes, something that could be worn by a man or a

woman of any age, body-type or lifestyle.

This past summer, right after World Ink Project launched, Waghorn spent a month in Paris, culminating in a collaboration with artist Armando Cabba on a series of photographs and portraits where their various limbs and body parts were shown protruding through holes in a plain white backdrop or in front of a backdrop painted with words.

“Our initial intention was to demonstrate the more stereotyped roles in relationships, and the manifestation of romantic partnerships, that sort of push and pull, that duality and then discovering of the self all in picture form,” Waghorn explains. “We both went through really turbulent relationship, and it all boils down to shared human experience.”

The collaboration was just a hint of what is to come for Waghorn, a teaser of yet another evolution in her aesthetic, and a change of place.

“I’m considering moving from Charleston. One of the final projects that I want to make here is of a man and a woman facing each other, and I want to do it in a completely different medium, totally different than my normal style, sort of saying ‘This is what I’m capable of, this is what I can do.’ ”

Sarah Lucas

AU NATUREL AT THE NEW MUSEUM

WORDS - LIZZY VARTANIAN COLLIER



— **In** the very first American survey of influential British artist Sarah Lucas, The New Museum presents over 150 works across three floors spanning an impressive thirty year career. Associated with the YBAs of the late 1980s, Lucas has rose to prominence with her provocative and instantly recognisable anthropomorphic oeuvre exploring sexuality, gender, identity and social norms. Through photography, sculptural forms and installations composed of found objects and everyday materials, this new exhibition looks to explore the breadth of Lucas' practice whilst including new works. In the midst of this exciting new show After Nyne chatted to curators Massimiliano Gioni and Margot Norton about Lucas' influence, interpretation, and contemporary relevance.



SEXY BABY BED BASE, Sarah Lucas

Can you tell us more about the curatorial process, and how the exhibition has been structured?

"We worked closely with Sarah to make the selection of works for the exhibition. Since it's her first survey exhibition in a US museum, it was important for us that the exhibition cover the trajectory of her practice—from works she created in the late '80s just after graduate school in London to new works that she has developed specifically for the exhibition. The show includes over 150 works from the scope of her career. It is arranged semichronologically moving up the galleries from the second to the fourth floor. At times, older works are arranged in conversation with newer works, as is typical of Lucas's practice."

Lucas's work is highly gendered, and often sexual. How do you think this will be received in the current political climate vis a vis 'ME TOO' etc.?

"In her work, Lucas often references degrading stereotypes and sexual bombasts, many of which are commonly used in everyday parlance, in order to expose their blatant bigotry and misogyny. These works, many of which were made decades ago, certainly resonate today, given the "Me Too" movement among other cultural revelations about the widespread prevalence of assault and misconduct directed towards women, LGBTQ and other minority groups, or any individual that does not conform to established social structures."

You've also produced a catalogue to accompany the exhibition which includes an essay from Linda Nochlin, who wrote the seminal essay 'Why are there no great women artists', would you say there has been a feminist influence in the curation of the exhibition? Would you describe Lucas as a feminist artist?

"While Lucas does consider herself a feminist, and her works commonly thwart traditional representations of women as objects of desire in a manner similar to her feminist predecessors, I do think that her work goes beyond didactic feminist readings to allow for multiple interpretations to emerge along with humour and play."

'Sarah Lucas: Au Naturel' at The New Museum runs through 20th January 2019.







TEXTILES IN MODERNITY

Anni Albers

WORDS - JENNIFER SAUER

— **Known** for her beautiful and elaborate textiles, Anni Albers occupies a central place in modern art history. Her art is far more than its aesthetic appeal – Albers’ contribution to the art of weaving lent to a major reconsideration of textiles within the arts, transforming its position from a secondary craft to significant recognition and esteem. By reenvisioning the traditionally feminine and somewhat niche art form, Albers narrowed the artistic divide between what was traditionally male versus female, and primary versus secondary. In the process, she fundamentally changed the place of women in the arts. In honour of Albers’ work, the Tate Modern museum is exhibiting Anni Albers, a retrospective exploring the development of her personal artistry and its important influence on the course of modern art.





ANNI ALBERS IN HER WEAVING STUDIO AT BLACK MOUNTAIN COLLEGE, 1937

Anni Albers

“The dynamic environment included arts peers such as her future husband Josef Albers and modernist influencers Paul Klee and Wassily Kandinsky”.

The Anni Albers exhibition offers a comprehensive survey of Albers’ work, highlighting 350 pieces from major U.S. and European collections. Among the featured compositions are small-scale studies, large wall-hangings, jewellery fashioned from everyday items and textiles designed for mass production. The showcase will consider factors that impacted the evolution of Albers’ work, including the intersections between art and craft, hand-weaving and machine production, and the ancient and modern arts.

Albers’ interest in the dynamics between textiles and architecture will also be a facet of the show. This exhibit will detail the incredible advancement of her work, its vast range of influences and the lasting impression of Albers’ textiles on contemporary art.

Annelise Else Frieda Fleischmann (1899 – 1994) was raised in a traditional, affluent German household. From her youngest years, she proved to be creative and visually inclined with a rebellious in-

stinct to follow her own path. Though it was expected for a woman of Albers’ class and era to settle with a man of means, she instead chose to pursue art school studies. She briefly attended Hamburg’s Kunstgewerbeschule School of Applied Arts, then the more experimental Bauhaus School in 1922. The dynamic environment included arts peers such as her future husband Josef Albers and modernist influencers Paul Klee and Wassily Kandinsky. The approach of the Bauhaus, literally translated from German as “building house” or “school of building,” took the holistic philosophy of creating a total artwork incorporating multiple art forms. Despite the Bauhaus’s emphasis on arts connectedness and solidarity, female artists were discouraged from entering certain specialties such as painting and were instead offered the options of fabrics, bookbinding or pottery.

Anni Albers began her work with fabric and weaving somewhat reluctantly as this was the only

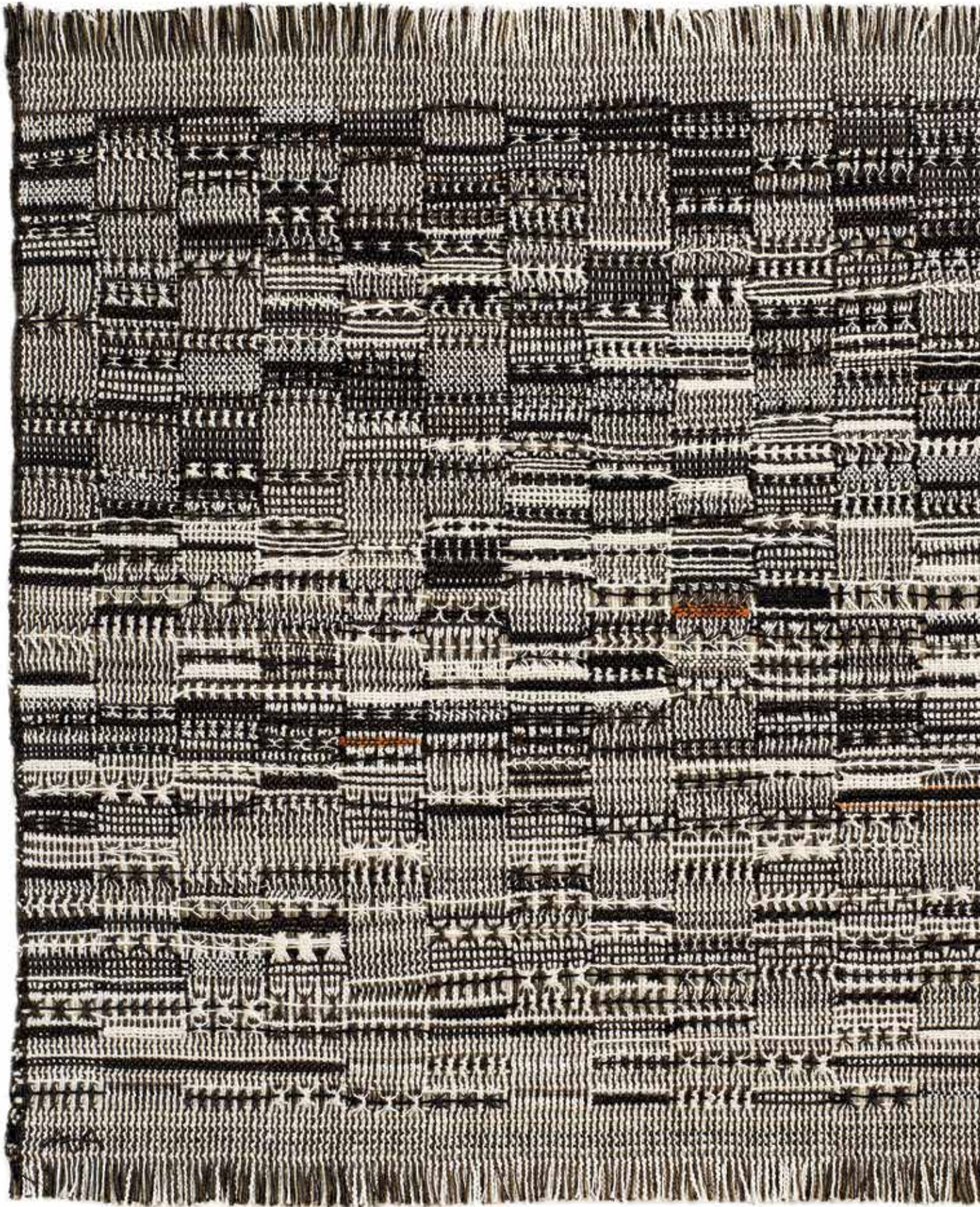
Bauhaus workshop then available to her. She channeled her creativity into experimenting with inventive materials, and blending lines, colours and patterns into abstraction. Albers' bold and vivid art work eschewed formal European convention by merging disparate elements - loom and hand weaving, geometric and instinctive patterns, and unique natural and synthetic materials. "Utilising teachings from the preliminary course taught by painter Paul Klee on colour theory and form, they used the elemental warp and weft structure of a woven cloth to experiment with colour and the formation of the grid as seen in many of Albers's early wall hangings," said Priyesh Mistry, Assistant Curator of the Anni Albers exhibition. Albers' modernist revision expanded the technical principles and understandings of the medium into new arenas of design. Textiles became the central form of Albers' art throughout her career and through this practice, she found her ultimate personal expression.

In 1925, Anni and Josef Albers married, devoting themselves to their work and mutually encouraging each other's artistry. Together they left Germany in 1933 for the progressive Black Mountain College in North Carolina, where Josef designed a core visual arts curriculum and Anni taught at the school for more than 15 years. She also continued her extensive research into the history of textiles, grounding her approach within the discipline. The Albers frequently traveled to artisan hubs Mexico, Chile and Peru to collect artefacts and for Anni to gain better understanding of ancient cultures' fabric weaving. She incorporated these influences into her practice through visual symbols, pictographs and Andean weaving methods. Anni was especially taken with the approach of Peruvian weavers, describing their work as "infinite fantasy within the world of threads, conveying strength or playfulness, mystery or the reality of their surroundings, endlessly varied in presentation and construction, even though bound to a code of basic concepts."

OPPOSITE PAGE
INTERSECTING, 1962
Anni Albers









OPPOSITE PAGE
OPEN LETTER, 1958,
Anni Albers,
Albers Foundation

[2] Albers echoed this creative, anthropological tact in her own work, combining worldly inspiration with early and innovative techniques.

Albers' vision of weaving as a higher art form, alongside other modern arts was evident in her personal development as an artist. With a strong foundation in weaving's practical and utilitarian origins, Albers aimed to create a future for textiles as a beautiful, meaningful art form. "From the early 1930s at the Black Mountain College, Albers started to produce works that she called 'Pictorial Weavings', woven pieces that were to be displayed within a frame on the wall. Her aim was to distinguish these art works from functional textiles that she also designed; to 'let threads be articulate again and find a form themselves to no other end than their own orchestration, not to be sat on, walked on, only to be looked at,'" said Priyesh Mistry. "These works and later commissions, such as the celebrated 'Six Prayers' for the Jewish Museum in 1966-67, allowed her to establish weaving as an art form in itself." [Albers 'Pictorial Weaves', in *Anni Albers: Pictorial Weavings*, exhibition catalogue, Cambridge, MA 1959.]

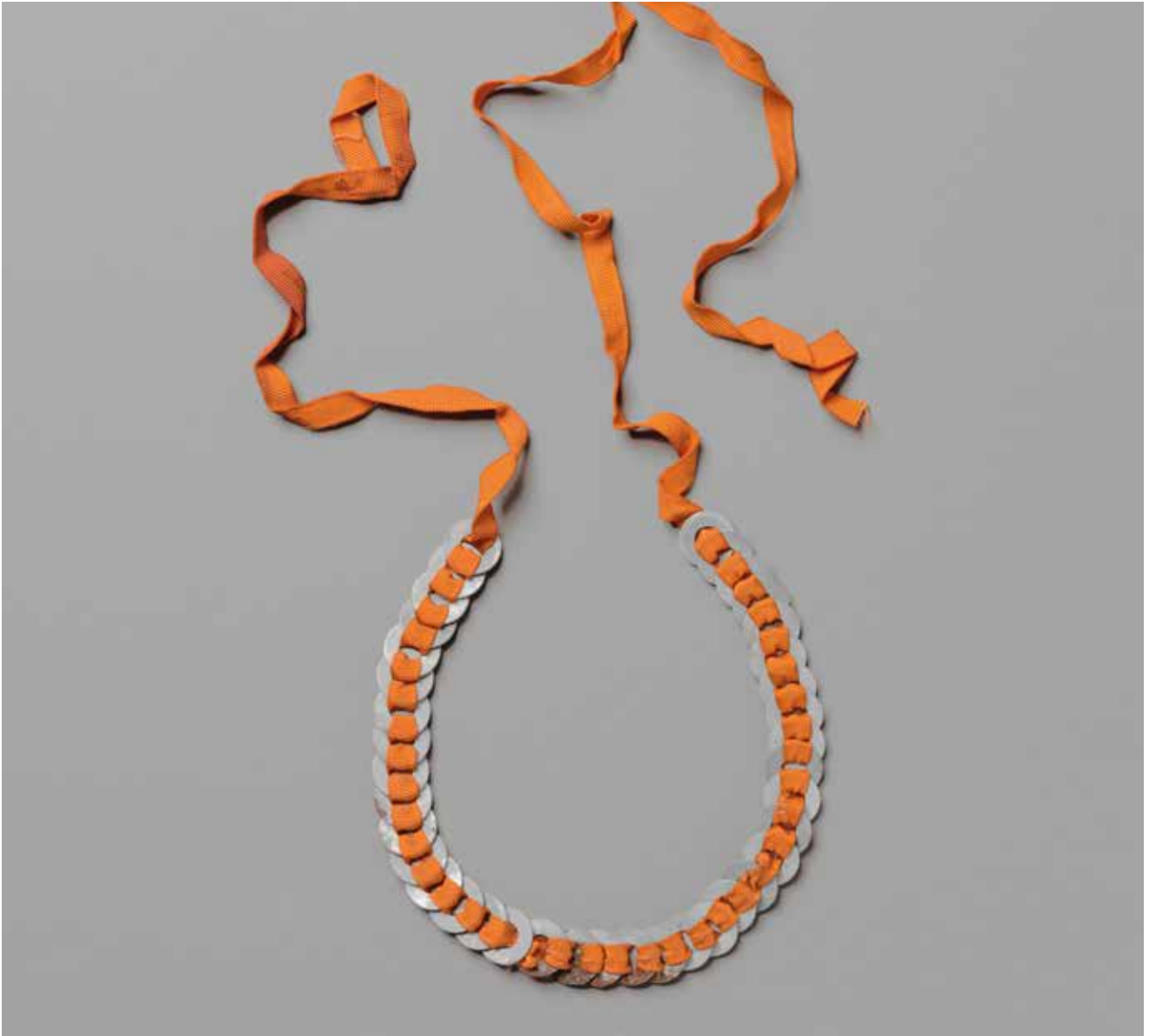
Albers' dedication to textiles began to receive well-deserved recognition. In 1949, Anni Albers Textiles was exhibited at the Museum of Modern Art in New York, notably the first time a textile artist had a solo exhibit at MoMA. The show traveled to 26 museums throughout the U.S. and Canada, solidifying Albers' reputation as a boundary-breaking artist and firmly elevating the textile art form into the canon of 20th century art. The following year, the Albers moved to New Haven, Connecticut for Josef's appointment as Yale University's Chairman of the Department of Design. During this period, Anni wrote two definitive, acclaimed texts on the international history of fabric arts - *On Designing* in 1959 and *On Weaving* in 1965. "Published at the same time as this emergent interest in textile as an art form, 'On Weaving' would have



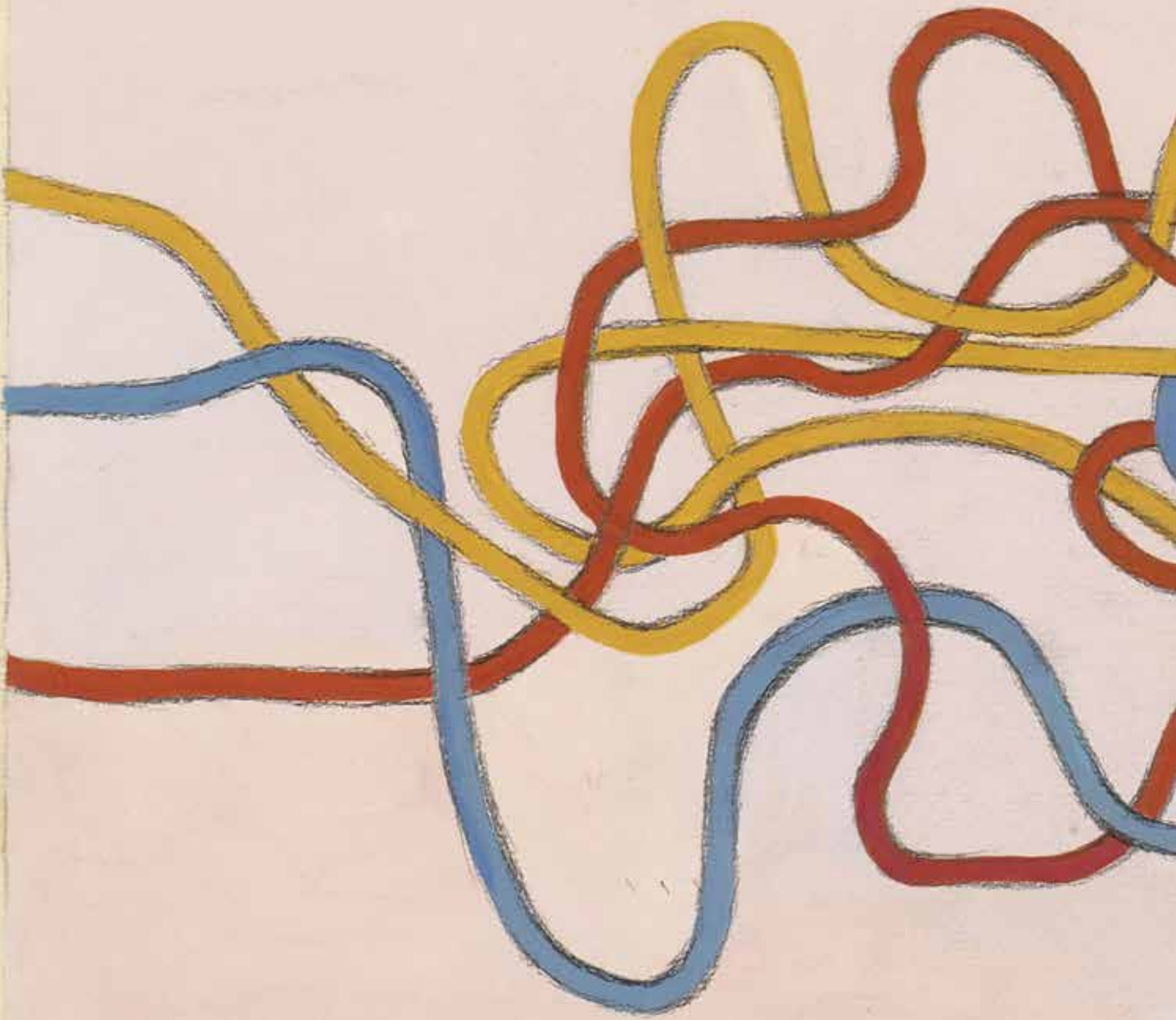
been seen by a new generation of artists working with textile media. More recently, artists such as Sarah Sze and Leonor Antunes have paid tribute to Albers and the legacy of textile production in relation to modernist architecture, revisiting the spirit of the Bauhaus and in particular the Weaving Workshop that was almost entirely made up of women," said Priyesh Mistry. "There is no doubt that the weavers of the Bauhaus - Albers and her peers - did much to establish weaving as a valid form of art-making. Perhaps we are only now - nearly 100 years later - catching up with their ideas."

In the years that followed, Anni Albers continued her interests in weaving and writing. She also furthered her skills in other arts practices. Her additional projects included a jewelry collaboration based on everyday materials, and partnerships with manufacturing and textile companies Knoll and Sunar. In her latter career, she extended her design work to printmaking, modernising the medium towards abstraction. Albers' vastly creative vision was always the hallmark of her artistry. She adopted an interested, playful approach, expanding the horizons of every art form she touched. The influence of her imagination and deep commitment to textiles serves as inspiration to the artists who have succeeded her. Anni Albers is remembered for her clever, skilful ability to blend the breadth and history of textiles into her unique and exceptional art.

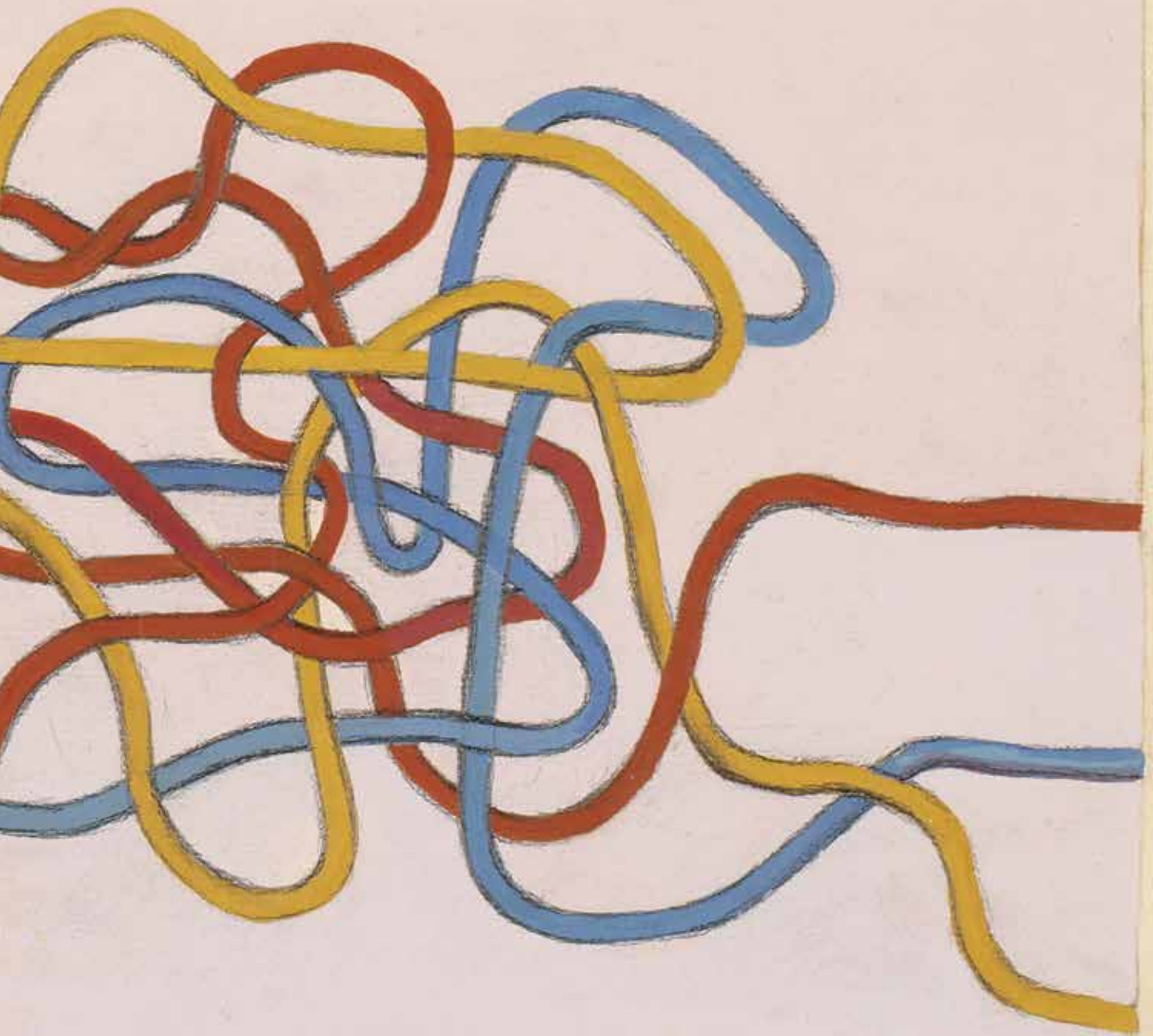
Anni Albers will be shown at The Tate Modern in London from October 11, 2018 - January 27, 2019.



NECKLACE, c.1940,
Anni Albers,



a



WAVE MAKERS

*Meeting Philly Adams &
Florence Hutchings*

WORDS - BENJAMIN MURPHY

— **The** Saatchi Gallery has been at the forefront of the emerging art scene ever since its genesis in 1985. Since then, it has brought some of the biggest names in contemporary art onto the global stage, and even now, it continues to do so.

Senior Director, Philly Adams is the person to talk to regarding the most exciting emerging artists that are starting to make waves. One of these being contemporary painter Florence Hutchings, who is already beginning to enjoy immense success despite still being a student. I was fortunate enough to cocurate her first ever solo show with Delphian Gallery in September 2018, and was blown away by her work ethic and approach to painting. There is something incredibly playful and freeing in her works, that makes us view the uninteresting objects she paints in a new way. Following hot on the heels of our show, she is soon to be exhibiting as part of Kaleidoscope: A Decade Of New Painting at The Saatchi Gallery.

Philly Adams

Senior Director, Saatchi Gallery

Benjamin Murphy: Championing emerging artists has been the ethos of the Saatchi Gallery since the beginning; how do you continue to discover such great, largely-unknown talent?

As we have been collecting emerging artists for so many years, we are fortunate to have a wide outreach and network. Artists, curators, dealers and galleries have long been sending material to us to view, and we often discover emerging artistic talent by word of mouth, visiting studios, degree shows, smaller galleries and group shows.

A real shift for me as a research and discovery tool (as I'm sure it has been for a lot of people) has been Instagram. It's such an important



OPPOSITE PAGE
PHILLY ADAMS

platform, especially for artists and curators, to discover exciting new art and in particular to see artist's work at the start of their careers.

Since the dawn of social media, do you think it has become easier for artists to get their work noticed, or has the sheer number of artists trying to get noticed made it harder for everyone to do so?

Following on from my previous answer, these digital platforms are undoubtedly important as they give an "access all areas" insight. The old channels are still there, but with Instagram, blogs and online magazines there is a more instantaneous way to get noticed, and everyone using these platforms are thirsty for creative content.

Things turn around fast in contemporary society - content comes and goes. I find Instagram an easy tool to use, delving through layers of profiles/followers led purely on the power of the image.

You still have to be savvy to get the space, however; artists still work in tribes, supporting each other, helping each other get noticed, introducing one another to curators/galleries. The only difference now is they have also become professional social media figures/bloggers.

Commercial galleries are increasingly using freelance curators, which is a really positive shift.

Galleries are more open to trying out new artists, which in turn makes their programming more dynamic - it's a win-win.

Digital Art/Tech is another natural development that is receiving more and more visibility -much more than film ever has. Institutions like The Serpentine are championing the intersection of art and technology, and I would like Saatchi Gallery to open up more to this development.

When envisioning a show, do you select artists to go with a theme, or does the theme of the show come from the artists you'd like to include?

More often than not our shows are built around artists we would like to include, that we feel are relevant to be seen now. But equally if we are planning an exhibition with a focus on a particular area of the world, then it's the latter and the theme will guide our selection.

In what way does being a private collection effect how you curate shows, are there any particular freedoms or constrictions upon what you are able to do that you wouldn't have to consider if curating for a publicly-owned gallery, or one that works on consignment?

The nature of our collection gives us enormous levels of freedom and the ability to work on a





few shows at any given time, meaning we can choose which exhibition is right for a particular moment. Without the need to wait for a committee to make decisions, we are readily available to buy and commission works, making the collection very fresh, reflective and current.

The collection has so much scope to play with different ideas, but sometimes you are restricted when you are commissioning works. It takes time to build on a collection, and when one becomes impatient, we look to other galleries for works that complement the room or look to dealers selling works by the artist in the hope we find works we like, to speed up the process.

How do you cope with being the 'worlds number 1 museum on social media', and how do you draw the balance between what the general public likes, and the shocking, less easily-digestible work the gallery is known for?

We continually mix things up on social media. We feel it's important that posts are playful and informative and not too heavy with content from the collection, which is unlike many other art institutions. Our channels are effectively a playground and act as an extension of our ethos, which is to create a platform for emerging art, wherever and whenever it's happening.

Painting seems to have made a real comeback recently, and more specifically representational painting - why do you think this is, and do you see The Saatchi Gallery as having driven that change?

The Saatchi Gallery's influence on painting has been evident over the years, most directly after the survey shows in 2005 titled 'Triumph of Painting', featuring, Luc Tuymans, Jorg Immendorff, Peter Doig, Martin Kippenberger, Marlene Dumas, Hernan Nitsch and Daniel Richter. Painters' Painters was a more recent painting survey with David Salle, Dexter Dalwood, Raffi Kalendarian, David Brian Smith, Ansel Krut, Martin Maloney, Richard Aldrich, Bjarne Melgaard, and Ryan Mosley. We have always championed painting, which is continually reflected throughout our exhibitions and our collecting practice.

If you had to list a few artists for us to watch out for in the future, who would they be?

I would go to our website - even better, the Gallery itself - and consider the shows in more depth. We do our best to give a strong overview of the best emerging talent in contemporary practice working today, so there is no better place to look.





OPPOSITE PAGE,
Florence Hutchings' Studio

Florence Hutchings

Artist

What is your obsession with the everyday and the domestic, and how do you imbue such banal subject matter with such character?

I love painting the everyday - I suppose that stems from drawing from life as most of my paintings reference lots of drawings. I tend to draw in my flat and rarely in the studio which I suppose is why the interior comes into it so often. I do really enjoy taking something so mundane and giving it character and life. It's a subject matter that has appealed to me since my first year at Slade and I enjoy seeing how far I can explore it and open it up. Although I work in a variety of sizes I also enjoy taking something seen as domestic, and painting it on a massive scale - giving it much more presence than it normally has. As an example I've painted a fruit and veg market on a 3x4.5 metre scale and a vase of flowers on a 2.5x2 metre scale, doing that is something that amuses me.

How important is drawing in your practice, and how closely do you translate a drawing into a painting?

Drawing is massively important in my work, it's something I try and do every day. I draw from life and use these drawings to reference in my

paintings. When I feel stuck and frustrated with my paintings I find that if I spend a day drawing I can come back to the studio and begin to solve the problems I was having. My love for drawing stemmed from Pierre Bonnard's drawings that I discovered when I was around 13 years old. I would spend hours copying his drawings and learning from his mark making. I believe drawing to be at the heart of painting and one cannot be done without the other.

Your composition, scale, and perspective are often quite awkward, where do these come from and what is their purpose?

I often get told my work has a wonky or awkward feel, which I like. It's something I don't even realise I'm doing, I suppose it's just my natural line and mark. I try and constantly free up my process and make sure my work doesn't tighten up - trial and error is important in this as the mistakes are usually more interesting than when something goes 'right'. I've also always enjoyed working from a particular subject matter but trying to make it ambiguous at the same time. I like it when people don't realise what's on the canvas and they make up their own narrative for the piece. For instance, I once made a series of paintings called Clothes on a Chair and quite a few people thought a jacket I had painted was a mermaid's tail. I enjoy it when people see the

paintings with such fresh eyes that they have no idea what it is.

Do you always work in series, or do some of your works stand alone, apart from others completed around the same time?

I usually work on a variation on a theme, I try to explore and push a subject matter as far as possible. It wouldn't appeal to me to just paint or draw something once. If I found the subject matter fun I would want to try painting it at least 5 times and draw it probably over 50 times - it's not doing the same thing it's creating something new every time using a similar theme. I try and push it as far as possible using different scales from really small to massive, different materials from oil paint, collage, spray paint, and oil bar. I also tend to work on different surfaces. Keeping the process fresh doesn't make it feel like I'm repeating a subject matter it makes it a new thing each time.

Do you think it is important for artists today to have a thorough knowledge of art history, and how do the artists you're interested in influence your work?

I think it's massively important to be aware of art history. For me, looking at art, whether it be in books or real life, is just as important as draw-

ing. That's another thing I do when I'm stuck with my work - spend the day in the library looking at people like Tal R, Phillip Guston, Gillian Ayres, Mary Feden, Eddie Martinez, Matisse, and Picasso. These are all massive inspirations for me right now. I find it weird how at art school people find it insulting when you reference an artist to their work. It's something people should embrace, if I see someone's work and can tell they've been looking at Richard Diebenkorn or Rose Wiley I think it's a great thing! It's nothing to be embarrassed by.

How important is it for artists to critique their own work, and to seek out critique from others?

I'm definitely a big fan of critique, I find the main process of painting frustrating and 9 out of 10 times it doesn't go how I want it to go. But solving these issues is what pushes me forward, I wouldn't solve a lot of things without the amazing artists around me. I'm lucky enough that my dad (Mick Hutchings) is also an artist and I always ring him up when I feel stuck with a piece and he gives me great advice. I have a similar situation with my boyfriend who's also an artist (Danny Romeril), we both create work in London and regularly go to each other's studio and critique and advise each others works. This is something I find so important and would be very stuck without the people around me.







(WO)MAN, MYTH, LEGEND

An Artistic Exploration
via the Catholic Imagination

WORDS - **CONSTANCE VICTORY**



— **Upon** hearing the term, “women in art”, one may swiftly conjure notions of feminist art movements in history, the artistic contributions of female artist, or, conversely, the underrepresentation of women in a male centered art world. While these are all relevant concepts within a historical and contemporary context, my immediate thoughts did not traverse any of these themes. Contrarily, an unbridled introspection was given to exploring where and how the female form, feminine virtues and female sensibility have been and continue to be celebrated and venerated in varying artistic mediums.

While the feminine sensibility remains among the most broad and complex of muses, capturing this painterly spectrum of complexity is an exercise in poetic excellence; to translate this concept into an visual metanarrative requires an emotional melange of intelligence, intrigue and radical reverence. Such a singular thread of qualities are beautifully articulated in “Illuminados (Santos Negros)”, the recent exhibition of photographer Barron Claiborne. The series, which consists of 33 photographs shot in 8” x 10” Polaroid format, illuminates the divinity and myth-like grace of his female subjects, whilst punctuating their unrestrained poise and strength.

Claiborne is widely celebrated for emphasizing the external uniqueness and internal majesty of his subjects— his most famed portrait is that of the crowned NOTORIOUS B.I.G. as the king of New York, a photograph that has become the most replicated

image in hip hop culture. It is “Illuminados (Santos Negros)”, however, that radiates the most provocative coalescence of contrasting elements— mythology, allegory, history and symbolism— in a way that is urban, contemporary, relatable and aspirational. Rather than portraying the Divine Feminine in a docile, removed stance—akin to a doll— this Spirit is venerated as a contemporary gun wielding, cross bearing heroine that one might pass along the high street.

Transfixed by the images, and seeking further explanation behind their majesty, I spoke with Claiborne and curator Rebecca Pietri about the subtext within the mythological context.

CV: These images are quite the dynamic interpretation. Let’s discuss “Assassin No. 33: Those Who Kill For Christ”. She’s got the gun slung in the front, with a halo in the back. What inspired this?



BC: It's about the Catholic Church and the Jesuits; those who killed for Christ. The Inquisition of the Catholic Church, and the Crusades.

CV: It's quite a provocative stance, or context, that she's been placed in. How crucial do you perceive women to have been in the rise and fall of the Catholic Church?

BC: I don't think the Catholic Church has fallen. Women are just as important as men. We are equal, just not the same. We don't have the same brain, or body chemistry, or bodies, or thoughts. We've always been different.

CV: Is there a particular medium of art that most inspired you in conjuring this series of images?

BC: Books, literature, be it mythology or biblical

accounts. Basic human mythology, and the opposite within that: sainthood, good versus evil, up versus down, left versus right.

CV: Timing certainly is everything. And it is an interesting time to showcase such a profound and provocative interpretation of women and spirituality, especially given the pervasive socio political narrative of #MeToo, where women have been victimized. Is there a distinct reason behind the timing of the exhibition?

This has nothing to do with #MeToo. My photography is has nothing to do with politics, it is inspired by history.

Rebecca Pietri: Let's be clear: I approached him about this. This has nothing to do with that [#metoo]. Let's expand our consciousness. I did

“It’s about the Catholic Church and the Jesuits; those who killed for Christ. The Inquisition of the Catholic Church, and the Crusades”.

- BARRON CLAIBOURNE

this exhibition in response to a show that The Metropolitan Museum, because I wanted an alternative. The show at the Met is called “Heavenly Bodies: A Look at the Catholic Imagination”. And because I’m Catholic, and because I have a broad spiritual perspective, I thought it would be great to work with Barron and create a body of work with the divinity as something that someone could actually look at, not look up towards at. All of these images are digestible and approachable, versus the Catholic imagination, where everything is behind glass, and up here [pointing toward the ceiling].

CV: This elevates the imagination, while still being approachable.

R.P: There is a universal Divinity in here that is relatable, regardless of what race you are, right?

CV: Agreed. Would you expand on this aspect of the theme, please?

RP: These are universal themes. Take this image here [pointing to a nude], as you know that currently a lot of news of women are exploitative. This image celebrates the female form as the vessel of life. So it’s a divine interpretation, but it’s also celebratory.

Ideas of women and fertility are not exploitative, their representative. What’s important about this image is that it’s a distinctly male point of you but it’s not exploiting. It shows that it’s a vessel of life in a way that I think is profound and has great depth to it.

BC: I don’t think that this is a distinctly male point of you. I am a male, but all males are not the same –

RP.: We are talking about you as a male, and how you see it. But the language you tapped into is a universal language. A lot of the images come from icons inside the Catholic imagination. You see the circle as the Saint figure: the halo is called the Nimbus as well, dating back to Egyptology and early Russian iconography up until now.

Saints are martyred, and the halo behind these women sort of designates their sainthood, but it also could be a target they become targets for persecution. A lot of the hand movements correspond with the classic mudras.

CV: So Barron, when you placed these halo like symbols behind the saints, were they intended to mark them as figurative targets?

BC: They can be targets, and interpreted really in any way. It's actually indicative of the sun, because they are solar deities. Because that's what a saint is, a solar deity. Like Jesus Christ is the S-U-N, not S-O-N, Light of the world.

CV: Is there anything that you would like the viewer to take away from this exhibition?

R.P.: This show was purely done to incite further conversation on the religious imagination.

Illuminados (Santos Negros) displayed at Plus 81 Gallery in New York City, from August 24 - September 9, 2018. For further information about future exhibitions of the series, visit plus81.us





**T H E
S C E N E**

Bird Photographer of the Year

Launch of

Kensington & Chelsea Art Weekend





BIRD PHOTOGRAPHER OF THE YEAR

*After Nyne Gallery
23 August*



— **Bird** Photographer of the Year is a competition that celebrates the artistry of bird photography and promotes conservation by contributing directly to the British Trust for Ornithology to support their conservation research.

This year's winners were on display at After Nyne Gallery.













Sloane Square
26 July



LAUNCH OF
KENSINGTON & CHELSEA
ART WEEKEND



— **The** launch of the inaugural Kensington & Chelsea Art Weekend took place in Sloane Square on the 26th July.

Members of the management committee and board were in attendance as legendary photographer Terry O'Neill unveiled giant hoardings featuring his best works.

The weekend brought attention to the outstanding contribution of the borough to London's cultural landscape.











ISSUE 22
THE SENSORY ISSUE

ON SALE
JANUARY 2019



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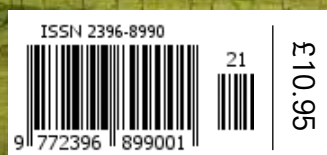
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Above: Drawing by Ronan Bouroullec. Below: Rogier van der Weyden, *The Magdalen Reading* (detail), before 1438, The National Gallery, London. Photography: John Bodkin.

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