STATE
HOT & COOL ART

PERFORMANCE
LILIANE
LIGHT LIJN
INSTALLATION
liquid art system

Liquid art system will be exhibiting at London Art Fair 2017
STAND

We request the pleasure of your company
Friday 20th January 2017 from 7pm to 10pm

41-43 oxford Street, Mayfair London W1K4HJ

liquidartsystem.com  R.S.V.P. to london@liquidartsystem.com
JAN/FEB | VALERIO ADAMI

FEB/MAR | SHINKICHI TAJIRI

TEFAF | 10 - 19 MAR

APR/MAY | PETER DREHER

ARTBASEL | 14 - 18 JUN

JUN/JUL | TADA AKI KUWAYAMA

THE MAYOR GALLERY
21 CORK STREET, FIRST FLOOR, LONDON W1S 3LZ
TEL: +44 (0) 20 7734 3558 FAX: +44 (0) 20 7494 1377
info@mayorgallery.com www.mayorgallery.com
DECEMBER HIGHLIGHTS

FRED INGRAMS

DITCH | PAINTING THE FENS
6 DECEMBER - 8 JANUARY

SUPPORTED BY
BREWIN DOLPHIN

DICK SCOTT-STEWART

(1948 - 2002)

THESE TIMES | ARCHIVE PHOTOGRAPHS
6 DECEMBER - 8 JANUARY

SUPPORTED BY
OLYMPUS STATE

ART BERMONDSEY
PROJECT SPACE

183-185 BERMONDSEY STREET
(adjacent to White Cube) LONDON SE1 3UW

A NOT-FOR-PROFIT PLATFORM SUPPORTING THE FUSION OF ART, PHOTOGRAPHY & CULTURE

telephone 0203 441 5152 abps@project-space.london www.project-space.london
RANSOM ART

“Mani”
Paolo Troilo
200 cm x 300 cm
Acrylic on canvas using fingertips

Ransom Art Gallery | 62-64 Pimlico Road, London SW1W 8LS
contact@markransom.co.uk | +44 (0)20 7259 0220 | @ransomartgallery
www.markransom.co.uk
FRIEZE FUTURES

THE FRIEZE art fair last October was another resounding triumph if media headlines and visitor numbers are the benchmark of success. There was the usual and overwhelming attendance by the world’s art artists and it was easy to imagine foreigners newly arrived at local’s in the queues to pay for a £24 day ticket. One often wonders where these ‘art-lovers’ are on a rainy afternoon in Deptford when artists’ studios are known open to meet that mysterious element: emerging talent. To top it all, we have been assured by a key insider that Deutsche Bank has signed up for another three years of Frieze sponsorship. This really is a mystery. As Frieze opened, the financial press was predicting that the crisis at Germany’s leading bank could well bring Chancellor Merkel down. At the end of September, DB shares had been in freefall, touching a new low of €0.7, down from €27 the year before (in 2007, they were over €200). In summer, the US Justice Department had threatened the bank with a $14 billion fine over sales of mortgage securities. And those with a longer-term memory will recollect even odder events surrounding Deutsche Bank, its executives and its commercial relationship to the ailing Italian banking system.

Back in March 2013, David Rossi – a 51-year-old communications director at the world’s oldest bank, Monte de Paesi di Siena – fell out of his office window and was found dead in an alleyway alongside the 14th-century palazzo that served as the Italian bank’s headquarters. At the time, Monte dei Paesi bank, a keepsake of collapse following a questionable $7.5 billion takeover of Banca Antonveneta – an acquisition financed by Deutsche Bank. Rossi was a close confidant of former Paesi president Joseph Mussano, the driving force behind the takeover. In 2014, Daniele and two Monte dei Paesi executives were convicted in Italy for obstructing regulators and misleading investigators over the Banca Antonveneta deal. In January 2014, William Brodsky, 58, a high-ranking Deutsche Bank executive, was found hanging in his London flat from a dog-leash tied to a door. First on the scene, following a telephone call, was Michele Fasiola, the wealth management director of DB. Media reports claimed that Brodsky’s clinical psychologist had revealed that the banker was very anxious about authorities investigating areas of the bank at which he worked. That same year, Calogero ‘Charles’ Gambino, 41, was found by his wife, Maria, hanging from an upstairs balcony at his Brooklyn home. 11 years as Deutsche Bank’s in-house lawyer, Gambino was working on defending the bank against Libor charges and other regulatory probes. Then in January 2016, the New York Post again reported Deutsche Bank bankers. Three executives were implicated in a civil action – including Fasiola – charged by Italian authorities with colluding with Monte dei Paesi bank in falsifying accounts, manipulating the market and obstructing justice. Fasiola denies this.

As queen of the curiostate, Angela Merkel refused to assist the Greek banks, and indicated dire for Italy, so government aid for Deutsche Bank looked sticky back in Frieze Week. Bar, against all odds, DB surprised investors by reporting a good third quarter, announcing profits of €169 million (in the same period in 2015, DB made a €686 loss). With a prediction bonuses are likely to be paid in shares not cash, impoverished shareholders are no doubt pleased to hear that Frieze 2017 will once again bank in DB large as VIP hospitality unchanged.

PRICE OF EVERYTHING

AND WHY all this bank comment in an art magazine? A simple answer. Wealth has almost destroyed the art ‘business’. What used to be based on scholarship and integrity and known as the art world has ceded to the entertaining industry and become more like Las Vegas – it’s spirit if not fact. This is a fine arrangement for that handful of artists who have percolated to the top echelons and entered into a pact with empires galleries and their menus of wealthy ‘collectors’. The problem is that 25 years of this mutual fawning has now totally corrupted the lower and middle ground of art dealing and virtually ruined the traditional ‘galleried system’. Even buyers of young artists embarking on a nascent career start talking about investment value, sales records and which other ‘collectors’ have a piece. Gallery finances have always been parlous – but today, it is a miracle that any gallery dealing in young, emerging contemporary talent can survive more than a year.

When trading becomes speculative, it introduces random factors that affect the value of items traded and adds volatility into the market. The recent bursaries over David Bowie’s art collection – sold over two days by Sotheby’s London – is a case in point. Bowie was a mercurial, brilliant and devious musician and performer, with a talent for spotting the way the cultural wind was blowing and setting his creative sails accordingly. The auction attracted hipocratic media coverage, following closely as it did the mania surrounding the Velasquez exhibition. His collection took up all eight rooms of Sotheby’s first floor, attracting a record 7,608 visitors over a 10-day viewing. On the first day, £24.3 million in sales outstripped the £611 million estimates. The final tally of this ‘white glove’ (sell-out) sale was some £333 million with a number of auction records broken. For example, Frank Auerbach’s painting Head of Gerda Boehm sold for £38.5 million, 10 times its estimate. Sotheby’s knows its stuff – so how did it get the valuation so wrong? It didn’t, but in an art theme park bubble populated by those who can afford £4 million for a painting, it’s the trophies that count and – as such – are no different from Diana’s dresses or Wallis Simpson’s pearls. To these people, the ‘right’ art collection is an integral part of the lifestyle of the very rich, alongside yachts, jets, homes and other supra-luxury goods. And therein lies the volatility and vulnerability of the market.

FAKE FORTUNE

WHO IN the art world does not love a good fake – aside from the dupe corner into buying one? The premise of fake paintings is satisfactory on a number of levels. It exposes the self-appointed ‘expert’, it ridicules the buyers of signatures as opposed to objects d’art, and it reveals the greed and avarice rife in the art trade. It also shows the merriment of some forgers over their medium. Following the Knoedler scandal involving AbEx art from the 50s, now the Old Master trade has its anonymous equivalent of Knoedler forger, Pi-San Chou.

A disputed Frans Hals, a Lucas Cranach – owned by the Prince of Liechtenstein and seized by authorities at an exhibition in the Sand of France – and a Gentileschi, David With The Head Of Goliah, recently on loan to the National Gallery; are all suspect. The confiscated in London by French and called Old Master’s for £6 million to the prince, is being appraised by the Louvre. All have been linked to an unknown French dealer Giacomo Ruffini, 71, who claims he has discovered a string of Old Masters. Ruffini now insists that he never presented any of the paintings as Old Masters, stating: ’I am a collector, not an expert’. The London connection is reported as dealer Mark Weiss. He bought and sold the £8.4 million Hals, An Unknown Man, to a US collector with Sotheby’s taking a commission on the ‘private treaty’ sale. Sotheby’s experts have now decided it is a fake and are allegedly threatening legal action against Weiss. He allegedly also handled the Gentileschi deal to a UK based American collector. The trade believes a ring of Italian forgers is behind the Old Masters scandal that could involve some 25 works worth £200 million. And so, once again, this issue’s diary piece is all about... money.

Mike von Joel Editor
RESTATE

"Creativity takes courage" Henri Matisse

MUSEUM PICASSO COLLECTION COMPLETE

WITH THE aid of an Art Fund grant, The British Museum has acquired 19 mid-century prints by Picasso to add to its exemplary holdings by the artist. Made between 1947 and 1967, they include depictions of Fanguises, the mother of Paloma and Claude, created in the south of France as their relationship flowered and then faded. The 13 works join a collection, which includes the Vollard Suite of 100 neo-classical etchings from the 1930s, and the immense 347 Series, all made in 1968 near his home in Mougins. "This is the most important gift to be added to the British Museum's representation of Picasso's print work," notes Stephen Cripps, curator in department of prints and drawings. "This set of seminal images will be on display from January 20.7.

(Sources: The Guardian)

MEANWHILE THE NATIONAL Portrait Gallery Picasso Portraits show runs until February 2017. It includes portraits of Golit and studies of his friends associates and lovers, many lent by the Museo Picasso in Barcelona, and some by the BM.

Robert Capa's famous snap of Picasso with Golit in Giefs Juan, 1948.

14-18 NOW CONTINUES WITH UK ART COMMISSIONS

IN NOVEMBER, a BBC Four documentary reported Jeremy Deller's live War memorial that took place on 1 July 2016 to mark the centenary of the Battle of the Somme (available on iPlayer). A collaboration with Rufus Norris, Director of the National Theatre, it saw hundreds of volunteers dressed as First World War soldiers appear unexpectedly in areas across the UK (see State #22). 14-18 NOW is a programme of extraordinary art experiences connecting people with the First World War as part of the UK's official centenary commemorations. 14-18 NOW has commissioned 146 artworks in 160 locations across the UK since 2014, with over 30 million people experiencing a commission to date.

Details of the full programme: 1418nownow.uk

KAPOOR PINK - NOT

ARTIST AND establishment darling Anish Kapoor famously acquired exclusive rights to use the world's blackest black for his work. Developed by Nanotubes, it is currently the blackest substance found -- so dark that it absorbs 99.96% of light. Now Stuart Semple has released his own brand of paint. PINK is said to be 'the world's pinkiest pigment', a highly reflective and rich powdered paint pigment, which reflects light to effect a powerful fluorescence. Semple intends to make his paint available to as many painters as possible -- to all but Anish Kapoor. Purchasers will be required to make a legal declaration during the online checkout process, confirming that: You are not Anish Kapoor, you are in no way affiliated to Anish Kapoor, you are not purchasing this item on behalf of Anish Kapoor or an associate of Anish Kapoor. To the best of your knowledge, information and belief this paint will not make its way into that hands of Anish Kapoor.

PINK is available at £15.00 from culturehustles.com

SUIT YOU SIR

'Given his previous bad behaviour, we were not surprised.' Mary Bacon's lawyer, Ted Pooley, on Alex Bawden's (allegedly) failing to pay £18,000 sales tax on a Ross Blochdon purchase.

WHAT ELSE COULD IT BE?

'I told Sacha it was a compliment to have his work stolen. It's a validation of my taste in art.'

Ivan Magor to painter Sacha Novery after three paintings worth £50,000 that mysteriously disappeared from crates delivered to his Sussex home.

ITALIAN JOB

A BEST KEPT secret is N1's Estorick Collection of modern Italian art. Currently being renovated, architect Nathaniel Gee has overseen major upgrades to improve the infrastructure of the building and to update visitor facilities. A new contemporary glass extension will enhance the cafe and connect directly to the walled garden. It will also add to a new entrance hall, enlarged shop with new cloakroom area, improved lighting, and air-conditioning in all galleries. The Estorick opens on 13 January 2017 with a rehang of the permanent collection and a new exhibition, War in the Sunrhein. The British in Italy 1917-1918. The Estorick Collection, opened 1998, comprises some 120 paintings, drawings, watercolours, prints and sculptures by many prominent Italian artists with an accent on the Futurist movement. There are six galleries, two of which are used for temporary exhibitions.

MEANWHILE THE CARACOMBS under Sir John Soane's Pantheon home are open to the public for the first time in almost 180 years. Soane, known for designing the Bank of England and Dulwich Picture Gallery, bought, demolished and rebuilt three houses in Lincoln's Inn Fields to house his ever-expanding collection of architectural gems. He started with No. 12 between 1792 and 1794; afterwards moving onto No. 13, which was re-built in two phases between 1806 and 1812; and concluded with No. 14, rebuilt in 1823 and 1824. Soane then managed to negotiate a Private Act of Parliament before his death to preserve the house and collections -- stipulating the museum should remain unchanged from the time of his death. The site of a broker's office, Soane used to become professor of architecture at the Royal Academy and an official architect to the Office of Works, he received a knighthood in 1831. After a £7 million renovation there are several new areas to see, including the lobby to the breakfast room, the basement anteroom, and the house's kitchens, featuring 'what is believed to be the oldest surviving patented kitchen range in the world'. Especially nice to the museum are the subterranean cisterns, which feature Soane's collection of rare Roman cinerary urns. (Source: AP)

STATE PAGE 9 - NEWS-X.indd 1

01/12/2015 10:39
Kids’ Stuff

A BRONZE AGE, 4,000-year-old child’s rattle, shaped like the head of a bear cub, has been unearthed in Siberia. One of the oldest toys in the world was found at an early Bronze Age settlement at the Vengerovo-2 archaeological complex, in modern-day Novosibirsk region. Made of clay, archaeologists will x-ray and scan it to discover what makes it still rattle after four millennia. Professor Vyacheslav Molodin, deputy head of Novosibirsk Institute of Archaeology and Ethnography, said: ‘This has a well-made handle for a child to hold [...] the ornament has a stamp, where an artist has made a drawing on not-completely-dried clay, most likely with a bone’. (Source: The Siberian Times)

THE REAL MESSAGE

ESTABLISHED in 859 by Fatima al-Fihri, who used an inheritance from her wealthy merchant father to create a centre of knowledge, the al-Qarawiyyin Library responded to the public after three years of heavy restoration directed by another woman, Canadian-Moroccan architect Aziza Chaouni. Seven years after Morocco gained independence in 1956, the University of al-Qarawiyyin moved outside of the medina and its old library gradually declined. The al-Qarawiyyin Library, located in the UNESCO World Heritage Medina of Fez, originally functioned in a way similar to medieval monastic schools in Europe. The university-mosque complex attracted an influx of foreign scholars from as far as Baghdad, who duly left their own writings behind – eminent scholars such as sociologist Ibn Khaldun and the philosopher Ibn Rushd (also known as Averroes) – to join rare, centuries-old copies in the Quran and extensive collection of unique MSS. The library first suffered renovations in the 1940s under French direction, and latterly in 2004. Now the newly revised reading rooms, stacks, rare manuscript rooms and administrative offices occupy two of the library’s three courtyard buildings; the third houses a café and an exhibition space (curator, Abdellatif Boughou). Only cardholders will be able to enter the stacks and, by request, visit the room of rare manuscripts, but everyone will have access to the exhibition room and café.

OF ISLAM

YOU CAN GET STATE BY POST
SIMPLY ADVANCE US YOUR P&P
[ THE MAGAZINE IS FREE ]
Log on to
www.state-media.com
select State and click on MAGAZINE option

Download all back issues free from www.state-media.com
AN ARTISTS’ COMMUNE THANKS TO THE INLAND REVENUE?

LAST OCTOBER, Somerset House launched a bold and exciting new experimental, open workspace in the heart of London – and it is not without strings. Somerset House Studios has transformed, somewhat ironically, former Inland Revenue offices into studio, rehearsal and project spaces for over 300 creatives. SHS aims to create a multi-disciplinary community and welcomes applications from ‘visual art, music and composition, performance, dance and live art, fiction and non-fiction writers, fashion, film and those working at the intersection of art and technology’. However, applicants must demonstrate that they make their primary living from their practices, are willing to share their practice with a community of peers as well as a range of audiences; can demonstrate that their practice will benefit from being part of a cross disciplinary creative community; are over 18 years of age (there is no age maximum); are UK based; The Somerset House location must always be their primary place of work. All the studios are subsidised with the cost reflecting the size of the individual space. Monthly rates (excluding tax) start from just £100 for desk space, £250 for a private booth, £325 for a small solo studio, £300-6400 for a shared roof floor right through to £750 for a large vault floor. Could London have its own version of Paris’ official artists’ commune, La Ruche, at last?

(source: Somerset House Trust)

CHINA SYNDROME

BIRMINGHAM City University’s Centre for Chinese Visual Arts (CCVA) has opened a new MA course to develop expertise in Chinese contemporary art. Based on practice-based research, theory and professional experience, it includes extended work placements with important partner organisations such as: AVA (Shanghai); Centre for Chinese Contemporary Art (Manchester); the Chônos Art Center (Shanghai); the Guangdong Museum of Art (Guangzhou); OCAD (Kan and Shanghai); and Ullen Center for Contemporary Art (Beijing). Students will examine complex issues and challenges within Chinese contemporary arts at a local, regional and global level. Jonathan Watkins, director, (Ikon Gallery) noted: “Its emphasis on cultural exchange, and practical experience […] expands the field of academic enquiry in art, for those based in China as well as the UK, whilst also making a valuable contribution to art education in the UK.” The MA Contemporary Arts China will begin taking students in January and September 2017 and is currently accepting applications. For more information about the course visit: ccva.ac.uk/courses/contemporary-arts-china

TURKISH BIENNIAL CANCELLED AFTER ‘THREATS’

THE FIFTH Çanakkale Biennial was summarily cancelled prior to its 24 September [2016] opening date. In an official announcement, organisations indicated that the decision was a result of the current repression in Turkey following the attempted military coup against President Tayyip Erdogan and his conservative AK Party (AKP). Beral Madra, the art director and co-curator of the Biennial, sees this news as a blow to the Biennial, a city of about 185,000 on the Dardanelles strait in western Turkey. Since 2008, the Biennial has tackled politically sensitive issues, including the theme of dissent in 2012, in the wake of the Arab Spring uprisings. The 2016 edition, under the title ‘Homeland’, was set to tackle themes related to the current migrant crisis. Participants were set to include the French street artist JR, the Chilean conceptualist Alfredo Jaar, and the Iraqi painter, Haider Jabbar.

(source: The Art Newspaper)

GALLERY IN FIRING LINE

EXETER dealership Castle Fine Art was pitched into an unenviable spotlight when the media reported it as being the source of the fire that totally destroyed the historic Royal Clarence Hotel next door - reputedly England’s oldest hotel dating from 1769. In fact, the fire is now alleged to have started in the floors above the gallery, all being converted into luxury flats. Last year a plan to turn the upper floors of the historic building at 18 Cathedral Yard into high spec residential accommodation was submitted to Exeter City Council. The proposals from Oxenham Consult were for the vacant space directly above Castle Fine Art, including an extension of the fourth floor and the installation of a roof terrace. The upper levels of the Grade II listed building were last occupied by Michelmore solicitors over 10 years ago. Castle Galleries, and its troubled history, is part of the controversial Halycon Group, which began in Birmingham in the mid 1980s, specialising in both original works and limited edition prints. Castle Galleries went into administration a month before a court case alleging they had ‘lost a work by Rolf Harris, which they had sold to and stored for a client called Dean Hardy. In 2005, Washington Green (art print publisher) acquired Castle Galleries, presumably from the

MUSEUM ‘OSCARS’ 2016

USUALLY NO surprises at The Leading Culture Destinations Awards (LCDA) 2016, who generally recognise money well spent. But where was the outstanding Crystal Bridges Museum? Nowhere. Perhaps Arkansas is a little too regional for LCDA taste. The international panel of judges for the so-called Museum Oscars chose the winners from a list of destinations and attractions compiled by over 80 ambassadors. The overall winner, Los Angeles’ “The Broad,” scored the Museum Architecture of the Year and the Best New Museum of the Year. Tate Modern’s Switch House was awarded the Best New Museum in Europe. The coveted Exhibition of the Year went to Proprisato at Palazzo Fortuny, Venice, curated by Axel Vervoordt and Daniela Ferretti. Museum Shop of the Year: Louisiana Museum, Copenhagen; and Digital Museum of the Year was given to the Rijksmuseum, Amsterdam. Other museums, all opened in the past 18 months, to receive a regional accolade, included: the Museu do Afamalha in Rio de Janeiro; Sthimh Cultural Centre (THRAO) in Senegal and Design Museum Dhaka in India. The Travellers Award section named Quebec as the best cultural city to visit; while the best hotel was Durlashe Farmhouse in England. (source: LCDA)
London’s first AirBnB Gallery

IT MIGHT be a blindingly obvious development, but Manhood Narula’s Queensbury Place Exhibitionist Hotel is the first to offer a gallery space based on the AirBnB concept. The South Kensington Gallery can be rented for short periods at student prices – with no frills – to complement the existing, curated, bimonthly art shows sited throughout the building. It is a white room fitted with professional spot-lighting and picture hanging systems, located in an art-themed boutique hotel complete with bar and lobby area for private views or receptions with 24-hour concierge. Vestalina Chilton, the resident curator, enthuses: “Not all styles suit the concept of the hotel lobby. With a new flexi-gallery we are able to provide a designated space for guest exhibitors independent of the main programme. Prices start at £115 per day with minimum bookings of 3 days inclusive of set up and take down. Exhibitors are not charged any commission on sales. With many commercial galleries doing a bit of business at art fairs, a permanent gallery is proving less essential – especially in the central London – not to mention regional galleries wanting to present their artist in London. For more information contact: Chilton via attollo@attolo-art.com or theexhibitionisthotel.com”

DON’T MISS

SCULPTOR REVISITED

Whitechapel Gallery presents the first major retrospective in 40 years of British artist Eduardo Paolozzi (1924-2005), a pioneering figure in the pop art movement. Spanning five decades and featuring more than 250 works, from his post-war bronzes to revolutionary screen-prints and bold textile designs, the exhibition is presented in four chronological sections displaying key works including rarely seen textiles, drawings and animated films.

Eduardo Paolozzi until 14 May 2017
Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX

MARKS ON A SURFACE

The Saatchi Gallery shows the work of nine present-day artists whose main concern is the art of painting. Ranging in age from their 30s to their 60s, it represents a small group of distinctive figures in the discipline of paint and who have been ‘understated by the gradual decline in interest in this perennial art form’. These are painters who the organisers feel are proving to be inspirational to a younger generation emerging from leading art schools. Painters’ Painting will feature work by Richard Aldrich, David Brian Smith, Dexter Dalwood, Ralf Kalenderian, Ansel Krut, Martin Maloney, Jiarne Melgaard, Ryan Mosley and David Salle, all of whom contribute to the ongoing development of painting today.

Painters’ Painters until 28 February 2017
Saatchi Gallery, Duke Of York’s HQ, King’s Rd, Chelsea, London SW3 4RY

GETTING AROUND

This exhibition of extraordinary maps looks at the important role they played during the 20th century and the modern digital age. It includes exhibits ranging from the first map of the Hundred Acre Wood to secret spy maps, battlefields, the seabed, outer space, and even the New York Subway. Also, the technological advances that can now map your every move.

Maps and the 20th Century until 1 Mar 2017
PARKCOUR Gallery, The British Library, 96 Euston Road, London NW1 2DB

JULES WRIGHT PRIZE 2016

Winner, Lucy Harris is a highly regarded editor who has an extensive knowledge of artists’ moving image work, both historical and contemporary, bringing an intellectual overview to her work. It was presented in partnership with Film London Artists’ Moving Image Network to coincide with the Jarman Award for artists working in moving image.
BEFORE DIGITAL GLAMOUR CREATING COLOUR WAS AN ART OF SORTS

OBsolete ART Pigments

BEFORE the convenience of pricking open a tube of pigment, artists' colours were handmade by specialists and some of the rarest exist only by rumour and reputation - and myth.

MAYA BLUE a sky-blue colour found in artefacts of the Maya and Aztec, it disappeared with them during colonial times in Central America. A mix of natural clay and a dye from the indigo plant, how it was so durable without fading or deterioration remains a mystery.

TYRIAN PURPLE a prized, prestigious pigment of the ancient world actually made from a predatory snail from marine shellfish found off the shore of Phoenicia's Tyre. A rich, slightly red-purple, it was said to get even more beautiful and brighter when exposed to the sun and the elements. Very expensive, it eventually disappeared.

WHITE LEAD promoted the luminosity of classical European oil paintings. A pigment of lead carbonate and sulphate, Vermeer used it to create a special kind of light that seemed to radiate from the canvas, its striking brightness was poisonous - toxicity was recognised, but accepted. Replaced today by Titanium White.

LAPIS LAZULI supposedly the most expensive pigment ever created, made from grinding up lapis lazuli semi-precious stones. Its use goes back to the 6th century in Afghanistan (where almost all of the lapis lazuli used in art was mined) and on into the Renaissance for the traditional vivid blue on the robes in religious paintings. Michelangelo used the Vatican coffers to order huge quantities of it for his 1530-41 Last Judgment fresco in the Sistine Chapel. The "ultramarine" colour disappeared due to excessive cost.

MEANWHILE

BLUE AND grey are the most commonly found colours on the web as analyzed by Paul Hebert (18 September 2016) using CSS and HTML colour codes. Followed by turquoise, white, yellow, red, then black. Digital colours are made by combining different amounts of red, green and blue light. The amount of each is represented by a number between 0 and 255. This is how to write the RGB colour format: rgb(186, 218, 83). The first number is red, the second is green and the third is blue. Frequently used on the web, RGBA adds an additional parameter, alpha. Alpha determines the transparency or opacity of the colour. 0 is completely transparent; 1 is completely opaque – thus RGBA(186, 218, 83, 0) to (186, 218, 83, 1). Hexadecimal: the most common colour format on the web is hexadecimal. Hexadecimal colours are another way to represent RGB. Hexadecimal numbers are base 16 instead of base 10, so each character represents a number between 0 and 15 instead of 0 and 9.

NOTE: alexa.com maintains a list of the most visited sites on the Internet. (source: Hyperlink(s))

DID YOU KNOW ...

Géricault: RAft of the Medusa

FOR 18 months, Théodore Géricault worked on The Raft of the Medusa, an epic painting about the 1816 tragedy in which all but 10 of 150 people died on a makeshift raft that drifted at sea for almost two weeks. To strike the right note, Géricault reputedly developed relationships with the area hospitals and morgues to acquire decaying body parts, he even "borrowed a severed head from the lunatic asylum and kept it on the roof of his studio for two weeks so that he could draw its features". When the picture debuted at the 1819 Salon, both critics and public took offence at the accurate depiction of a 'pile of corpses'. Today, it has pride of place in the Louvre in Paris. What's mostly forgotten are the vivid oil sketches Géricault kept to himself from this period – detailed studies of rotting human body parts in lurid, medically accurate colour. Entirely for the artist's own edification, these were never offered to his collectors and most remained in his studio when he died at the young age of 32 in 1824.

DEAD AHEAD

FOR 18 months, Théodore Géricault worked on The Raft of the Medusa, an epic painting about the 1816 tragedy in which all but 10 of 150 people died on a makeshift raft that drifted at sea for almost two weeks. To strike the right note, Géricault reputedly developed relationships with the area hospitals and morgues to acquire decaying body parts, he even "borrowed a severed head from the lunatic asylum and kept it on the roof of his studio for two weeks so that he could draw its features". When the picture debuted at the 1819 Salon, both critics and public took offence at the accurate depiction of a 'pile of corpses'. Today, it has pride of place in the Louvre in Paris. What’s mostly forgotten are the vivid oil sketches Géricault kept to himself from this period – detailed studies of rotting human body parts in lurid, medically accurate colour. Entirely for the artist’s own edification, these were never offered to his collectors and most remained in his studio when he died at the young age of 32 in 1824.
LIFE IN THE FACE OF DEATH

More than 480,000 people die each year in England. Dying Matters encourages people to talk about death, dying and bereavement, and to get their own end of life plans in place. This is a fundraising competition and it costs £15 for each photograph entered, with no limit on the number of entries. There will be a first prize for the best photograph, one runner-up prize for amateur photographers and another for professionals, and 10 highly commended photos. Prizes include £1,000 and attending a photography shoot with star snapper Rankin.

Deadline: 18 Dec 2016

HUGO BOSS

Anicka Yi has won the prestigious Hugo Boss Prize. Yi is the 11th artist and the fourth woman to win the annual, which honours artists for a significant achievement in contemporary art. The Seoul-born, New York-based artist will receive £100,000 and a solo exhibition in April 2017. Since the prize was established in 1996, winners have included Matthew Barney, Tacita Dean and Paul Chan, among others.

WHITECHAPEL GALLERY ART ICON

Peter Doig (b1959) is the fourth artist to receive the annual Art Icon award. The 2017 award will be presented at Whitechapel Gallery on 25 January 2017, during a gala dinner hosted by Ivona Blazesic OBE (director, Whitechapel Gallery) and Nadia Swarowski (member of the Swarowski Executive Board).

PRAEMIUM IMPERIALE AWARDS

The Japan Art Association announced the recipients of the 2016 Praemium Imperiale Awards on 26 October 2016: Painting: Cindy Sherman; Sculpture: Annette Messager; Architecture: Paulo Mendes da Rocha; Music: Gidon Kremer; Theatre/Film: Martin Scorsese. Since 1980, the Praemium Imperiale Awards have been given annually to cover fields of achievement not represented by the Nobel Prizes. Each Laureate receives an honorarium of £15 million Yen (ca £100,000).

2016 ING UNSEEN

Unseen and ING announced Thomas Albdorf (1982, Austria) as the winner of the 2016 ING Unseen Talent Award. The award and the £10,000 prize to fund a new project were accepted at the opening event of Unseen Photo Fair in Amsterdam. The Public Prize winner was determined by an online poll: Mirei Pistorius (1985, Spain), was awarded a commission to create new work for the ING Collection.

LONDON PHOTO FESTIVAL

The winners of the first landscape photography competition in 2016: Stian Nesoy is the winner as selected by the London Photo Festival: the first runner-up is George Digalalis and second runner-up is Angela Baschieri. Emma Mapp and Kit Shah created the London Photo Festival in 2011 to showcase up and coming talents.

TAPESTRY COMMISSION OPEN CALL 2016

Irish artist Eva Rothschild, sculptor, has been named winner of West Dean Tapestry Studio’s inaugural Tapestry Commission Open Call. West Dean Tapestry Studio, near Chichester, West Sussex, PO18 0QZ.

FIRST £30,000HEPWORTH SCULPTURE PRIZE

The Hepworth Prize for Sculpture goes to Helen Marten. It recognises a British or UK-based artist of any age, at any stage in their career, who has made a significant contribution to the development of contemporary sculpture. Shortlisted artists: Phyllida Barlow, Steven Claydon, Helen Marten and David Medalla. Exhibition at the Hepworth Wakefield until 19 February 2017.

20TH NATIONAL OPEN ART EXHIBITION

DIY, self-taught artists dominated the 20th National Open Art Competition. Juliet Robinson, a retired computer sales executive who began painting in her 40s, won the 20th National Open Art Prize. Software writer Chris King, who has no formal training in photography, won the 20th National Open Art Photography Prize. Self-taught Bristol-based artist Tom Hughes won the 20th National Open Art Emerging Artist Prize. The 20th National Open Art Best Young Artist Prize went to 20-year-old Lee Simmonds. More than £50,000 worth of prizes was awarded to 35 winning artists.

BALTIC AWARD

The Baltic Artists’ Award is the first worldwide biennial art prize to be judged solely by artists. It has been established to recognise four artists working in an international platform and offers a step change in their career. Four globally renowned artist judges will each select an emerging artist whose work they strongly believe in. The selected artists will each be awarded a 13-week exhibition at Baltic, opening on 30 June 2017; £25,000 to create new work; and a £5,000 artist fee.

Paul Hamlyn Foundation

Awards for Artists 2016. Eight recipients, this year aged 29-54, reflect the diversity of contemporary art and composition practice. Each will receive £50,000 over three years, with no strings attached. Since 1994, more than £5.5m has been awarded to over 140 recipients. Paul Hamlyn Foundation announced the recipients of the 22ndannual awards, 2016: Visual Arts Award: Lucy Bech and Edward Thomasson; Sonia Boyce; Rachel Reupke; Lucy Shaw; Cara Tolmie. Composers Award: Daniel Kidan; Heath Leigh; Ailsa Ni Riain.

TAYLOR WESSING

Claudio Rasano won the Taylor Wessing Photographic Portrait Prize. The £15,000 award was presented to the Swiss-Spanish photographer at an awards ceremony at the NPG. Second prize to Jon Sternbach’s large-format negatives, with first prize to Kovi Konowiecki. The John Kobal New Work Award, worth £5,000, was won by Josh Redman for his portrait, Francis Taylor Wessing exhibition at the NPG until 26 February 2017.

GRIFFIN ART PRIZE

Griffin Gallery director Rebecca Pelly-Fry announced Serbian artist Ana Malekovic as the winner, to receive a bespoke three-month studio residency at Griffin Gallery starting next year, and a supply of artist materials from Winsor & Newton, Liquitex and Conté à Paris. Wimbleden Art School graduate Malekovic works across assemblage, collage and photography, often creating chaotic and disturbing images in the process. The work of the winner and other shortlisted artists will be exhibited at the Griffin Gallery until 23rd December 2016.

VISURA PHOTO-JOURNALISM GRANT

Visura awarded Indian photographer Souvid Datta the 2016 Visura Photojournalism Grant. His long-term project Vanishing Girls of West Bengal explores the socio-economic contexts perpetuating child trafficking. The Visura Photojournalism Grant empowers photojournalists by supporting their work, mission and career. Visura awards one winner with a $5,000 cash prize. The winner was announced at the 2016 Lucie Awards in New York City.
WOMAN OF WAR

A survivor of the Beat Generation, who works with stardust, female archetypes and plays games with power and poetry alike. Liliane Lijn's time has come.

TEXT ANNA McNAY | PORTRAIT ED SYKES | IMAGES COURTESY OF THE ARTIST

L

LILIANE LIJN (b1939) is never one to be idle. She is almost impossible to pin down – to talk to or to photograph. She is so rarely in London, being caught between a slew of international residencies, exhibition openings and appointments of various kinds. It takes nearly three hours just to be filled in on her current projects – there is so much to say on the subject of Lijn that it’s difficult to know where to start.

Let’s begin at the beginning. Born in New York in 1939, Lijn entered into a Russian Jewish family of artists: musicians, painters and writers. From an early age, she was surrounded by culture. ‘When I was 12, I wanted to be a writer,’ she recalls. ‘Actually, a journalist, that was my idea. And if I was going to be an artist, it was fashion. These were very practical ideas.’

But then I changed language when I was 14 – I left the United States with my parents and went to Europe – and so writing became complicated. At 17, I decided that I definitely wanted to become an artist.

The move to Europe was to Lugano, Switzerland, where she began to paint, self-taught. From 1958-64, Lijn lived in Paris, where she studied archaeology at the Sorbonne and art history at the École du Louvre and worked on her painting and sculpture under the guidance of Takis (whom she married in 1961) and with whom she has one son, Athanasios.

Lijn worked with plastics, experimenting with reflection, motion and light, making pictures based on jigsaw puzzles and shadow paintings made by drawing on Perspex. In 1961, she began to inject drops of polymer into blocks of Perspex in order to catch the light. She also conducted her first research into invisibility at MIT and began working directly with manufacturers – a method she has upheld to this day. From 1964-6, Lijn lived in Athens with Takis, and, since their divorce in 1966, she has been primarily based in London, albeit as one of the most jet-setting artists around. Since 1969, she has been in a relationship with the photographer and industrialist Stephen Weiss, with whom she has two further children, Mikha (b1975) and Sheba (b1977).

Lijn showed her first kinetic light works, Echo-Lights, and her early Poem Machines – motor or hand-turned cones or drums printed with words, letters and signs – in a solo exhibition at La Librairie Anglaise, Paris, in November 1963. It started because I had been going to the Science Museum in Paris and I saw a beautiful experiment, which was an experiment in light interference, and I tried to do something similar. I managed to create interference using just lines on cylinders that rotated at a certain speed. What you’d see, although these lines were black and white, was colour. From that, I thought: ‘Well, words are made up of letters, and letters are made up of lines, so why not use words?’ I thought that might be more interesting. I started off just using the alphabet and then I was going to do cut-ups from newspapers and Lertseret texts and poems.

‘I had a really good friend in Paris, the English poet Marius Nour, and she asked me to work with her poems. It meant cutting them up because they were very long, but she didn’t mind. I started using words from her poems, and then other people asked me to do it with their poems. It was always a question of whose work would be right. I did find one person, an American poet I met in Greece, Leonard Marshall, whose poetry was just perfect because they were all very, very short poems. He died so young and the only
person who published him was me. A lot of the early pieces were his poems and Nezahualcoyotl's poems, first on drums and then on cones.'

The idea of cones came initially from reading Robert Graves' The Greek Myths, in which he references white conical mounds as the sacred emblem of the white goddess. From 1965, Lijn started to call them Koan because of her interest in Zen Buddhism, in which a koan is a type of riddle that you use to mediate. In Paris, Lijn was in the same circle as the Beat poets, including William Burroughs, whose words also appear in her work (and alongside whom she was featured in the exhibition Can you all hear me? at October Gallery, 4 December 2014 – 7 February 2015). She was simultaneously interested in the work of other kinetic artists working with light and movement in Paris, such as the Groupe de Recherches Visuelles.

In London, Lijn began receiving commissions for large-scale public works, including a 6m-high revolving cone, White Koan, with three neon elliptical rings that light up as it turns, commissioned by the Peter Stuyvesant Foundation and Arts Council England for the City Sculpture Project 1972. Lijn remembers: '14 artists were asked to make sculptures for eight towns across Britain. It was the first time that contemporary artists had put sculpture in public areas outside London and it was a very ambitious project.' At the end of the six-month exhibition period, each city had the option of buying the sculptures and having them on permanent display. None did and all the sculptures were relocated elsewhere – some were sold, others destroyed. 'My Koan was displayed in Plymouth for six months,' remembers Lijn. 'People kept asking me what it was in aid of, which is a real British English idiom. I realised it meant they thought it was for charity or something. They wanted to know the reason for the work. They didn't understand it was just art'.

Now, however, the work has become much loved. After Plymouth, it was shown for six months on the terrace outside the Hayward Gallery, then at the Globe Theatre, before finally being purchased by the University of Warwick. 'It's very popular now. I don't want to be immodest, but it's really captured the imagination of the students. They really own it. They have a Koan site on Facebook and on Twitter. It's been restored twice and, in 2005, Lijn had a retrospective in the university's Mead Art Gallery and was given an honorary doctorate.

From November, an exhibition at the Henry Moore Institute, Leeds, looks back at the groundbreaking 1972 project. Curator, Dr Jon Wood, says: 'Liliane Lijn has always been really interested in the role of the viewers of her work and over the last 50 years she has endeavoured, again and again, to bring them and their imaginations as fully as possible into the play of her work, whilst also asking them to think further about the ramifications of her work beyond art and the objects at hand. Her ambitious contribution to the City Sculpture Project 1972 highlights this well.'

Lijn is also known for her performance pieces and games. 'My first performance was Pour Compter L'Esprit Du Catastrophe with Jean-Jacques Lebel in 1963. It was really his performance and I was just a participant in it, but that made me think about performance as an art form. I realised what I did not want to do was a narcissistic body performance. I wasn't interested in that. Probably because, as a woman, I felt that I was exploiting myself. It was really important for me not to use my body but to use my mind.'

Lijn's performances, therefore, turned to become largely centred on her card games. 'I invented the game in 1970 – originally it was called Keys: Keys to Power, Keys to Theory, etc. Up to 1974, I just played it with friends. Basically, what I'd invented was a card game where each card had two words, one on each side. The words were what I call "personally random" – they're not mathematically random, they're
random in the sense that I had a pack of white cards and wrote down words very quickly without thinking or judging. Then I turned the pack over and wrote down more words, so the relationship of the words on the cards was unknown. I didn’t write down words that would be practical to write sentences with. Playing with them, we saw how they could be used. They had a kind of magic, these words – so much so that I even did a game called *The Oracle*, where people could shuffle the words and ask the cards their question and see what they said. Very often, it was quite accurate, so I was told, I did it myself and the cards always told me the same thing: I was too detached from my body. I realised that I was.

In 1974, David Medalla and John Dugger asked me if I would put on a performance for the Festival for Democracy in Chile at the Royal College of Art. Artists were protesting about Pinochet. I thought I’d use one of the games, what is now *Power Game*, which I’d been playing with two or three people, never more, and I wanted to do it in a way based on gambling. I thought of doing it as a face – a face about power. After we’d been playing for two hours, John came in, banged his fists on the table and shouted: “You bunch of elitists!” Why? Because I had asked people to dress for power. One participant came dressed as a four-star general. There was a gangster and also a priest. I didn’t let anyone in who wasn’t properly dressed. I was very strict. It meant the organisers couldn’t even get in and I think that’s why John was so angry.

The metaphor, Lijn explains, is very simple: ‘People who don’t participate actively in a democracy don’t have a say. They watch everything on TV. People like me. I think like most of us. Very few people manage to go and lobby and be active because it’s very hard to find the time’.

*Power Game* has been repeated many times since 1972, including famous participants such as Derek Jarman and Patrick Seale, and, more recently, Hayward Gallery director Ralph Rugoff and poet Inua Ellams. As Lijn explains: ‘You get given cards. You’re born with certain things – talent, situation, money – and you have to make the best of it. You can get more if you pay, but, in the end, you have to make do and you have to decide which direction you’re going to go in’. Each live performance is filmed and the footage is interwoven with footage from previous games, creating an increasingly complex video record. As Lijn says: ‘I work over long timescales’.

Another long-term, on-going project, *Moments*, involves the projection of the word ‘she’ on to the surface of the moon, an idea originating in 1991. In a real-time computer simulation, the image you see tracks the moon’s phase and updates every 26 hours and 13 minutes. ‘I wanted to make a definite statement about the feminine being a cosmic phenomenon,’ says Lijn. ‘I wanted to give importance to the feminine and traditionally the moon and the feminine have been linked in so many cultures. But then I realised that, as the moon waxes and wanes, the word “he” came out of it. I realised it was all about balance and that opposites are not opposites, they all come out of one whole. So the idea grew.’ It now incorporates 13 languages, all that Lijn could find in which the word for ‘she’ incorporates the word for ‘he’.

Lijn’s interest in space and cosmology is far-reaching. In 2005, she held an Arts Council International Fellowship comprising a residency at the Space Sciences Laboratory, University of California, Berkeley, in partnership with NASA and the Leonardo Network. Collaborating with the astronomer
John Vallerga. Lijn began developing Solar Hills. ‘We wanted to create a solar installation in the landscape that defines the horizon with points of light – each point is a fragment of the sun and we're sending these huge rainbows across the landscape, which are seen as points of light,’ Lijn explains. The project uses a specially invented instrument called a ‘spectrophotostar’ – ‘heliostar’ meaning ‘stop the sun’, ie, the fixing of a solar image. Lijn and Vallerga carried out numerous tests in San Francisco, from the Marin Headlands, across the Golden Gate Bridge. ‘We did a whole summer's project, called Solar Beacon, on the Golden Gate Bridge, for its 75th anniversary in 2012, just using white light. More than 2,000 people contacted the website – it was visible as far away as in San Jose [42 miles].’

Lijn hopes to bring the project to London as Solar City or Endless, the ancient Greek word for ‘light on light, brilliance, clarity’. The current proposal is to install a minimum of five spectrophotostars on the rooftops of five different buildings along the north side of the Thames. At different times of day, intensely coloured stars would be seen shining from the tops of these buildings by people gathering on the south side of the river, at venues including the London Eye, the Royal Festival Hall, the Hayward Gallery, Tate Modern and the former Design Museum.

Her latest work, Spinning Dolls – still kinetic in its essence – involves working with textile samples given to her by the Museo della Canapa [Museum of Hemp], in Spoleto, Umbria. Given a room and lots of material to play with, Lijn began layering and creating what, at first, seemed to be rather like doilies. ‘I had this idea of making these dollies that were literally just layered fabric, like skirts. I had them on a central rope pivot and started twisting them and playing with them and the doilies started to rise up, to levitate. I decided to try to do it with larger cloth, and it was immensely difficult, because the minute it started moving, everything began to wrap around itself – it needed specific inputs to make it lift. Each fabric was different. It’s very intriguing. When they lift, they make wave formations. If you look at them from above, they look like galactic forms.’ All of Lijn’s ‘physics’ is done by trial and error – there was no use of mathematical formulas. The resulting film is enthralling and beautiful.

‘Some of my most important works came out of visions,’ recalls Lijn. ‘But I see visions as the same as vision. When I was about 18, I was living with my father in Geneva and he travelled a lot. One evening I went to pick him up at Geneva airport. There was a huge plane glass window that looked out on to the airfield and the mountains beyond. It was night, so there were lights on the mountains and airfield and there were stars in the sky. I was in a room that was lit and my image was reflected on the window and so I saw everything else through that image of me. I saw myself as being transparent. That was a very important vision for me – but it was perfectly real. In a sense, it’s more about perception, maybe, than seeing. You could see that and it might mean nothing, but I saw it and it was very important for me, because I suddenly saw myself as immaterial. At that point, I started becoming really interested in the idea that matter is not solid – and that influenced much of my work.’

One of Lijn’s key works, Woman of War (1986), grew out of another of her visions as a young artist. ‘When I was in Paris and renting a flat, I had emptied the whole living room to paint in. There was a little balcony and I walked out to look at the sunset and saw this unbelievable shape in the sky, made up of clouds. It looked like a goddess figure. I started to paint it. The only thing that remains of the painting is a very poor transparency. In it, the figure looks geometric, which it wasn’t. Her
hands are on her hips and, within the shape, there's a triangle, which is magnified, and all the clouds that are behind the figure are magnified too.' The painting was made in 1959, but the image endured in Lijn's imagination. 'Much of my work was about trying to understand that vision. Trying to unconsciously deconstruct it and reconstruct it. I definitely don't believe in gods, or in goddesses, for that matter. For me, they're archetypes that reside in the unconscious, yet things that exist outside. The archetype I know exists, and the unconscious, because I've experienced it. I don't think there's any validity to the idea of God and creation, but I do think the imaginative side of it — the creation myths — are incredibly important.'

Looking back over her long career, there is nothing Lijn can think of that she wouldn't have done, or would have done differently. 'I obviously cannot do now what I did 20 years ago in the same way as I did 20 years ago — that would be silly. People hang on to the past and think that if they did something in 1965, it can only be good if it was done in 1965, and if they do something similar in 2016, it can't be any good. I think that's rubbish. It's just different — and it may or may not be better. Personally I feel that an artist's life and work is very fluid. You can revisit and go backwards and forwards.'

So, moving forwards, what would Lijn like to happen next? 'I think it's about time Tate Modern showed some of my work — a retrospective would be interesting. They own two of my works, but rarely show them.'

NOTES
1. Including a documentation-led show at the Henry Moore Institute, Leeds, revising City Sculpture Projects 1972 (in which Lijn was one of 14 artists); inclusion in the exhibition Spiritualise at IMMA, Dublin, next spring; the search for a suitable venue to show her new Spinning Dolly work, originally made at the Museo della Canapa (Museum of Hemp), Spoleto, Italy; on-going work on the Solar Hills Solar Cities project, a work involving an invented instrument known as a 'spectroholistan' and born out of a collaboration with an astrophysicist; and a pending residency with a cosmologist in Paris.
THE DAY THAT
Paolo Troilo (b:1972, Toranto, Italy) decided he wanted to start to paint, he went out and bought the acrylics but forgot the brushes.
Not to be deterred, he decided to use his fingers to spread the colour across the canvas. What was born out of an error has gone on to become the artist’s greatest feature and biggest selling point: ‘I think 60% of my success is the technique,’ he admits openly, ‘because everybody is always asking for something new’. And his success is not negligible. In 2011, Troilo’s work was selected for the 54th Venice Biennale, and following a successful solo exhibition at the Museum of Modern and Contemporary Art of Sicily last spring, he accompanied a show at Chelsea’s Ransom Art with a packed out, live finger painting performance.

Troilo drew from a young age as his mother taught him that expressing his thoughts and feelings visually was important. Nowadays he describes himself as feeling ‘forced’ to explain his feelings and ideas through visuals.

His paintings are concerned with fear and desire – the two building blocks of our existence. ‘We are nothing without our desires: the desire to reach something, the desire to escape from something. This is what I paint.’ And he paints solely in black and white. ‘I’m trying to find the formula of life. When I do it white on black, it’s like a blackboard in the schoolroom when I do it black on white, it’s like a notebook or sketchbook. But I’m not trying to be didactic. I am nothing without the impressions of people looking at my work.’

Troilo wasn’t trained as an artist, although he spent many years working in advertising, latterly as Artistic Creative Director of Saatchi & Saatchi in Milan, and describes himself as ‘a connoisseur of communication’. He learned how to generate people’s desires. ‘If you put an idea in somebody’s mind, it starts them thinking about whether they need that thing – you can build a desire.’ He deems it the responsibility of contemporary art to always be in the present, even if it is speaking about the past or the future and, accordingly, one of his works bears the title ‘We have the possibility to meet the moment only in the present – it’s happening now.’ Reflecting on his own life, he is happy that his artistic rebirth came later on. ‘I have an affection for the school of life. A Mozart can only be born once in a while. It’s important for a man to understand the real potential of the energy that he has inside. I found this energy after a life of work in other fields. I’m very happy that I waited for the big bang to come. My big bang is happening now. It was not just one moment. There was an epiphany, but my big bang is ongoing.’

Now, Troilo says, he is trying to understand whether science can give us an answer to our feelings. ‘Our body,’ he muses, ‘is essentially the starting point for every thought. Without the body, there is no mind. The body is the expression of the mind. I paint the body with the body. It’s a full circle of emotions and actions. My hands move automatically on the canvas. Sometimes I also feel a sexual feeling, when I touch the canvas. I’m happy when I look at my work and see exactly what I was trying to say. I don’t want to tell a story. It is an infinite story. You can see whatever you want to see: someone who is enjoying a sexual moment or someone who is struggling to escape. Desire of either kind.’

Particular parts of the body have special resonance for Troilo. ‘A man’s chest has always interested me because it is like a face – it has eyes and a mouth. Every part of the body has its own expression. Hands are very important in my paintings. They are the protagonists because they tell you about feelings.’

PAOLO TROILO

MARKS MAKETH THE MAN
Painting the body with the body, using fingers as brushes, Paolo Troilo channels paleolithic gestures to depict fear and desire on his dripping black-and-white canvases
TEXT ANNA MCNAY | IMAGES ED SYKES

‘Hands are very important in my paintings. They are the protagonists because they tell you about feelings’
With hands, you can indicate, you can speak, you can laugh.'

Trollo's model is always himself, but this is more from convenience than out of any principle, 'he adds. 'It does', however, he adds, 'give me the opportunity to talk about human beings in general, rather than portraying an old woman, a fat guy, a child, or someone else specific.' Using his fingers from the outset, Trollo divides his canvas into a grid following the figurative tradition. 'I choose figurative art because I believe that the surface of something is deeper than one thinks.'

'I paint the body with the body. It's a full circle of emotions and actions'

When people speak about the surface as being superficial, it is a mistake. I try to analyse the surface before going any deeper, because I think the surface is endless. Actually, I'm very happy to be superficial!' Trollo photographs himself in position and scales the resulting image up by sight. 'Since I was a kid, my main technical ability was to enlarge things. I don't use projection. I prefer to stand away from the picture on the screen and use my ability to give the painting an impressionist technique,' he says. 'When I need to paint shoulders, or any other detail, I find myself in an abstract section. I paint very close to the canvas. The dripping of the paint is a way to move the figures and to melt the body with what surrounds it. We are not alone. We are made by the same particles as everything else, including the air. I want to try to understand why we are here and this is what I'm trying to paint.'

Paolo Trollo paintings are available from

Rowney Art 62-64 Pimlico Rd, Chelsea, London SW1W 6LS
People

Above
Paula Teixeira – Bezo 2013
Acrylic on canvas painted with fingers

Left
Paula Teixeira – Flag NA 2011
Acrylic on canvas painted with fingers

Paula Teixeira – Parcours 2011
Acrylic on canvas painted with fingers

Paula Teixeira – Elephant 2013
Acrylic on canvas painted with fingers
TALES OF THE UNEXPECTED

"... An ugly, lovely town ... crawling, sprawling ... by the side of a long and splendid curving shore. This sea-town was my world." [Dylan Thomas]

ALES' SECOND largest city after Cardiff, Swansea – or Aberawe ('Mouth of the Tawe') as it is known in Welsh – might not be foremost on your radar for an arty long weekend away, but think again. With the long-awaited reopening of the Glynn Vivian Art Gallery, the recent discovery of a Jacob Jordens sketch in the Swansea Museum's store room, and a burgeoning contemporary art scene fuelled by the likes of elysiumgallery and its biannual Big B Wales International Painting Prize, there is more than enough to fill a good three days. Add to this the compulsory pit stops for the celebrated townswoman, Dylan Thomas, and the stunning scenery of the nearby Gower Peninsula, and you'll be wondering why you never thought of it before. The light itself is spectacular enough that you could almost sit there for a full day watching each subtle shift over the bay.

Swansea as a hub for art is not such a new thing, however, as the history of the Glynn Vivian Art Gallery testifies. Named after Richard Glynn Vivian (1835-1910), the museum is principally home to the eclectic but tasteful collection he built up while travelling the colonial world by steamboat and train. During the Industrial Revolution, Swansea made its name (it was nicknamed 'Copperopolis') and money as the centre of the copper industry – since it was deemed cheaper and easier to bring the ore to the coal than vice versa – and, as the fourth son of the Vivian family, owners of the most successful copper smelting plant in the world, Glynn Vivian had plenty of disposable income with which to acquire, bequeath and carry out other such philanthropic acts as setting up trusts for miners and women miniature portrait painters. The year after his death in 1911, Glynn Vivian's legacy was set and the new museum was opened. Over the past century, its collection has continued to grow, thanks to frequent donations, gifts from the museum's friends, help from the Arts Council of Wales and Contemporary Art Society for Wales, the Wakesin Purchase Award (an annual prize for a Wales-based contemporary artist, won last year by Alexander Duncan), and an annual budget of ca £2,000 for commissioning young, emerging artists. Closed in October 2011, the museum underwent a £6 million refurbishment, reopening with fabulous new spaces for touring exhibitions, an onsite conservation studio, a refurbished education space, a 100-seater lecture theatre, and a dedicated archive and library. To celebrate its relaunch, the gallery is hosting a touring exhibition of Leonardo da Vinci drawings, as well as having on loan masterpieces by Picasso, Duchamp and Turner, all from the Tate Collection, in a nod to its being part of the Plus Tate network, supporting the development of the visual arts across the UK. A contemporary artwork, responding to the history of voyaging, fills the atrium in the form of Lindsay Seers' 'Newly Les Nano', the hull of a massive ship, in which visitors can sit and watch a new incarnation of a continuously evolving film work, connecting stories of those sailing the seas in past, present and future times.

Even more eclectic in its contents is the collection, a little walk away, of the Swansea Museum – a museum described by Dylan Thomas as being worthy of being in a museum itself – which began life in 1841 as the Royal Institute of South Wales. Although primarily scientific, and the first museum in Wales to have exhibition rooms, a library and a laboratory, it opened its doors with an exhibition of art. Today, it still receives up to a couple of hundred donations a year, largely focusing on social history, and necessarily (following collections policy) with a link to Swansea. Alongside Egyptian mummies, medieval buttons, Viking pin brooches, and Bronze Age skulls, a space is still given over for a local contemporary artist to exhibit. Struggling against the odds with cuts, the museum’s fortune was nevertheless recently turned on its head, when the
art historian Bendor Grosvenor made it the first port of call for his new BBC4 series, Britain’s Lost Masterpieces, and, following a seemingly unlikely hunch, had a badly damaged, crudely overpainted, five-panel work he spotted on the Art UK website, restored – uncovering a sketch of Melanges & Audaces by the 17th-century Flemish painter, Jacob Jordaeus. Estimated to be worth £3 million. First shown in 1860, and kept in storage since, there are no records of how the work came to be in Swansea, but Grosvenor’s theory pays to long-held beliefs about the larger work in the Prado, strongly suggesting that it was not, as previously thought, painted in two parts with a 20-year hiatus.

‘The light itself is spectacular enough that you could almost sit there for a full day watching each subtle shift over the bay’

Of course, no trip to Swansea would be complete without paying homage to the city’s most famous son, Dylan Thomas. Up on a hill, looking out, on a good day, as far as Mumbles Lighthouse, is 5. Cowdonkin Drive, the poet’s birthplace, and a lovingly restored terraced cottage, bought by the Thomas family the year of Dylan’s birth, from where he wrote two thirds of his published work. The home, rescued from dilapidation by Geoff Haden, is, he says, most definitely not a museum, despite being firmed up, after dedicated research and conversations with the former maid, with furniture of the time, pictures and photographs of the Thomas family, Dylan’s favourite sweets, and typical foods in the kitchen. Instead,
it is a real home, which visitors can even rent as overnight accommodation, and there are no red ropes dictating who can go where. Well worth a visit.

In the centre of town, the two-year-old, completely different yet complementary Dylan Thomas Centre, designed by Real Studios, offers fully immersive and interactive insights into the poet’s work, life and times. It includes his friendships with various artists and sculptors, his time in London and at the Chelsea Arts Club, and documentation of the 1936 International Surrealist Exhibition, at which a 21-year-old Thomas read his work alongside the likes of Salvador Dalí, Max Ernst and Roland Penrose. Contemporary artistic nods come in the form of a Ceri Richards response to Thomas’ 1945 poem ‘The force that through the green fuse with Peter Blake’s centenary illustrated edition of Under Milkwood (Enitharmon Editions, 2014), which he spent a quarter of a century working on.

While nearby Mumbles is home to the Gower Gallery, showing more typically seaside contemporary art – albeit with some very good candidates thrown into the mix, who wouldn’t look out of place in more mainstream venues. In particular the watercolours of Moira Evans and the photography of Anthony Dyke. Swansea itself is home to both a well-reputed art college and a smattering of commercial art (and craft) galleries, including elysiumgallery, Mission Gallery (supporting professional and emerging artists since 1979), Artic Gallery and Jane Simpson Gallery (which can be thanked for bringing the likes of Peter Blake and Gavin Turk to Swansea), elysiumgallery was established in 2007 and is run by three directors, Jonathan Powell, Daniel Staveley and Sarah Williams. It is an artist-led, not-for-profit social enterprise, which has grown from a pop-up gallery to an establishment managing artist workspaces (including 63 studios) and a contemporary art gallery over three locations across the city centre, and offering residencies and the
Places

Sean Paleston: Red Ray 2015 installation, courtesy elysiumgallery

Joseph Mallord William Turner: Steam-Boat off a Harbour's Mouth 1842
opportunity for critical discussion. It also stands behind Deep Wales International Painting Prize, set up by Powell in 2012, which now takes place biennially, with two prizes in two categories, the main prize comprising £1,000 and a solo exhibition and the people’s prize winner receiving £200. 2016 saw the prize’s third iteration, judged by IKON’s Jonathan Watkins, and won by Tom Banks.

Powell describes one goal of the gallery as ‘making the arts more visible and accessible to the people of Swansea.’ Basically, he describes how, in the 90s and 2000s, the city centre, in particular the High Street, had entered into such a state of decline, populated by extreme poverty, drug and alcohol problems, social housing and derelict buildings, that, in 2007 (when elysiumgallery launched), when the annual Christmas lights were switched on, only one festive red bulb made up the display! In the ensuing 10 years, much has changed, and Powell now believes Swansea to have ‘one of the most vibrant and varied arts scene in Wales.’ ‘Artists, musicians and writers have really taken the bull by the horns in recent years,’ he says. ‘Now there are galleries, festivals and activities popping up all over the place. There is a feeling that Swansea is a place where you can make things happen and it is a city on the up. Culture is now seen as an important part of the revival of the city centre, with long term plans for sustainability within the arts and its continued growth always running alongside. Swansea has a growing creative community that the city is seen as an affordable, viable, exciting place to live and work and people want to be here.’ And does he think the rediscovery of a great work of art and the reopening of the Glynn Vivian will help the city on its artistic path? Absolutely! ‘What we are seeing now is just the beginnings of something truly special, I believe. I can’t wait!’

NOTES
With special thanks to Visit Swansea Bay (visitswanseabay.com), Swansea Marriott Hotel, Gorge & Olive, Café FunC Boise, Verdini and Café 360 for their hospitality.
FRIEZE-FRAMED
I HAVE A confession: I didn’t make it to Frieze London this year. Does this make me a very, very bad art journalist / critic / writer about contemporary art? I did fully intend to go, and had my press pass all lined up to collect, but then I got caught up at Frieze Masters – which truly was quite exceptional – and (a) ran out of time and (b) couldn’t face destroying the impressions made by the real art on show at Masters, by confronting the gimmicks and in-your-face declarations of its larger, brighter, louder London sister. Do I feel I missed out? To be honest: not really. No, I’ve seen the Instagram explosions, largely focusing on such monstrosities as Portia Munson’s Pink Project, Jesse Darling’s towering chairs at Arcadia Missa gallery and Anish Kapoor’s gnomorous pink mirror at Lisson Gallery – size, scale and colour were clearly the key draws. Admittedly there might have been some gems, such as Hauser & Wirth’s crazy art studio – but then, given their equally well thought out stand at Masters, was this such a great loss?

COMIC RELIEF
WHILE THOSE of us in the business of seeking out and enjoying good art struggle to find our fix at many a contemporary art fair, Art Basel director, Marc Spiegler, described at the Talking Galleries conference in Barcelona last year how collectors have grown accustomed to the ‘one-stop-shopping’ experience of the fair, in which gallerists have increasingly become travelling merchants, exhibiting and selling artworks in convention centres around the world. According to Spiegler, the increasing share of sales made at fairs is due to the simple fact that wealthy buyers entering the art market don’t have the time to dedicate to weekends of visiting galleries in Shoreditch or Mayfair. ‘They are really, really wealthy – but they are really, really busy,’ he said. Clearly too busy to consider anything beyond more comic relief.

IRREPLACEABLE?
PERHAPS THIS goes some way to explaining the mass onslaught of art as comic postime landing in and polluting my inbox of late. DesignCrowd.com being one particularly guilty culprit. First of all they tried to tempt me with their famous landmarks or tourist attractions, replaced with look-alike food – imagine photographs of the Sydney Opera House in the form of two croissants or the Pyramids built out of samosas (not even culturally appropriate foods!). And then came the classic paintings reimagined with modern celebrities wrecklessly replacing the protagonists - Kim and Kanye in Grant Wood’s American Gothic (1930), Beyoncé in Elisabeth Vigée Lebrun’s Portrait of a Young Woman (1797) and David Bowie as Caravaggio’s Young Bacchus (1576-77). What could show more disregard for the striving of the original artists and, moreover, more presumption of absolute ignorance on the part of the consumer of today? Certainly art should reflect the time in which it is made, but should it plagiarise and debase that which has gone before? This seems to me little less than iconoclasm.

#NOFACELIKEPHONE
ENTIRELY ROOTED in his time, one British artist recently set out to create a complete exhibition focusing on the modern day obsession with mobile phones. PINS – with the strapline ‘Push It Never Stop’ – had his first independent exhibition, #NoFaceLikePhone, in Fitzrovia this October. Apparently, the disgruntled artist was motivated to respond creatively when he experienced a friend relentlessly posting photos on social media while he was trying to hold a conversation with her. PINS claims that his paintings, limited edition prints, sculptures and interactive installation pieces, all focusing on nomophobia (the fear of being out of a mobile phone), have a more serious side to them as well: they seek to draw attention to a spreading addiction. Modern day Pop Art? Just what was it that made yesterday’s phones so different, so appealing?

JJ v GRAYSON
ONE CRITIC recently lashing out at a contemporary artist crossing that line between high art and low, or popular, culture, is The Guardian’s Jonathan Jones. In his public battle with celebrity potter, Grayson Perry. A long-term disser of Perry’s art, who, in 2001, suggested that his vases ought best to be smashed, Jones recently stated: ‘Grayson Perry is what happens when art becomes a pseudo-intellectual entertainment for a world that is too busy to look and too distracted to feel: an artist for people who can’t be bothered with art.’ While I’d certainly agree that there are plenty such pseudo-artists out there, Perry, to my mind, is not one, since he engages critically with this very concept and exposes such culture on his pots. In fact, one of Jones’ previous critiques is emblazoned across the side of a vase soon to be displayed at the Serpentine Gallery, albeit with the (intentionally?) misspelled attribution to ‘Johnathan’. Finishing his most recent tirade with: ‘Now put that on a pot,’ mightn’t one wonder whether Jones isn’t simply seeking immortality in a work of art? And why would he ask for this – up front at that – from an artist he truly deemed worthless and standing little chance of longevity?

A RATIONAL CRITIQUE?
Don’t get me wrong, it’s not that I’m not up for a good and fair bit of art criticism where it’s due. Monica Usherowicz discussed recently in Temporary Art Review the barrage of criticism she herself had received as a result of her not adequately criticising an exhibition by the Brazilian performance artist Laura Lima at the ICA, Miami, having taken the decision to ‘stick to an objective lens, as a journalist, not a critic’. By quoting the artist, with the intent of ‘letting her own hypocrisies make themselves visible’, Usherowicz was accused of ‘dithering’ and failing to expose the violence inflicted on the performers, the ‘bad form’, ‘injustice’ and ‘institutional irresponsibility’. Usherowicz defends her stance admitting she was fearful of speaking out against a powerful institution in a smallish community, which she would indubitably have to work with and write about again. Additionally, she doubted her own authority to critique. But her lesson has been learned. Citing an essay by Samuel Greene Wheeler Benjamin, published in The Art Journal in 1879, she adds that despite ‘the fact that art is more or less emotional’ and that, in the discipline of art criticism, ‘more than in any other branch of human knowledge the common sense so indispensable in the conduct of life is dispensed with [...]’ it still remains true that when we come to pass judgment upon works of art, above emotion, above a sympathetic imagination...reason should hold calm sway. And this might be taken heed of as much by those who over-criticise as by those who under-criticise. Are you listening, Mr Jones?

NOTES:
CLAPTON GOES OFF RICHTER SCALE
TOP SELLING UK ARTIST - WHO?

THE WELSH painter Andrew Vicari described himself as ‘the last oil painter in the line of Goya, Rubens, Velazquez and Raphael’. Although virtually unknown in the UK, he made his name – and a fortune – painting Arab royalty. In a 2013 list of the world’s richest artists he came third, behind Damien Hirst and Jasper Johns, but above Jeff Koons. There are three museums in Saudi Arabia devoted solely to his work. ‘As Toledo was to El Greco, as Artes was to Van Gogh, Riyadh is to me,’ he once bragged.

Vicari was born in 1938 at Port Talbot in South Wales, to Italian parents. At the age of 12, he won the painting gold medal at the National Eisteddfod before going on to the Slade in 1951. He joined in the Bacon/Freud Soho scene, painting subjects like Augustus John. For a while he lived and worked in Rome, where he was a friend and neighbour of Truman Capote. In 1974, by astonishing serendipity, he was appointed official painter to the King and government of Saudi Arabia. His principal patron was Prince Khaled bin Sultan bin Abdulaziz. Later, when the first Gulf War broke out in 1991, the prince also made him the Saudi official war artist. In 2004, Vicari’s wealth was estimated at £92 million! Latterly, he returned to Wales, allegedly with financial problems and a bankruptcy petition, and died there on 3 October 2016. (Source: Daily Telegraph)

FINE ART OF FINANCING

MONEY marketers, Borró, now actively advertise finance deals for fine art acquisitions by providing a percentage of the purchase price, with the new acquisition serving as the collateral. Clients can also borrow against existing fine art collections or other luxury assets to access capital for further acquisitions. Since January 2011, Borró claim to have funded loans worth over £170 million and be currently active in the UK and US with offices in London, New York City and Los Angeles. Borró can provide finance for a broad range of assets including property, fine art, jewellery, watches, cars, fine wine, and other valuables. borró.com

SOTHEBY’S UP BP%

TO RAISE revenue, Sotheby’s increased its buyer’s premium in time for November’s New York sales. In a statement, the auction house describes the changes as ‘modest’, affecting 5-10% of all lots. It last adjusted fees in February 2015. Sotheby’s now charges 25% on the first (£75,000) Christie’s, which hikes its buyer’s fees for the first £75,000, new charges less; 25% up to £100,000. Buyers at Sotheby’s will also have to pay half a percent more on lots above £2m or £3m. The changes will not affect any auction held in Beijing, or wine sales. Mike Goss, the chief financial officer of Sotheby’s, said in a statement: ‘We made this decision [... to continue to invest in improving our client experience in all aspects of our business.’

MEANWHILE IRISH ART MARKET BOOM: Sotheby’s reports an autumn Irish Art sale, which saw some paintings sell for four times the estimate, is a ‘promising indicator of the future of the market’. Some 65% of the lots sold with many artists achieving record prices: a Sir John Lavery painting sold for four times its estimate. The Céza Player exceeded its top estimate of £20,000–£30,000 and sold to a private collector for £112,500. The top price achieved was for Gerard Dillon’s painting Mending Nests, Aran, which went to an American buyer for £191,000 (£150,000 estimate). It had been sold for £80,000 at Adam’s in Dublin just six years ago. (Source: Irish World)

FREE MONEY TO BUY ART?

US START-UP, Art Money, launched during EXPO Chicago, offers interest-free loans that allow art buyers to pay off the price of a work in 10 monthly installments. A $10,000 work becomes an initial deposit of $1,000 and nine equal payments. Galleries get paid within two weeks and the Art Money loans allow the piece to be taken home on the day. Founder and CEO Paul Becker has so far signed up several prominent New York galleries, including James Fuentes, Cristin Tierney, and Galerie Lelong. Art Money doesn’t charge galleries to link up, but has a set fee within its agreement as a percentage discount on the total cost of any work sold via the service. The loaned amount can include shipping, framing, or any other service the buyer and gallery agree on. For buyers, simply visit Art Money’s website, put in some personal information, and wait 10 minutes for a credit check to run. In the US, the company currently offers loans from $1,000 to $10,000. The average amount of some 500 loans already granted has been around $5,000 and there have allegedly been zero defaults to date. Are they tapping the right sector? According to the 2016 TEFAF Report, some 73% of dealers said that growing their clientele is something they worry about. According to the same report, 77.4% of all transactions in 2015 by value (64.4% by value) were for works priced at less than $50,000, while 27.1% of sales, by volume, were for works priced between $1,000 and $5,000. (Source: Artly)

DAUGHTERS TO POCKET $20 MILLION PLUS

THE CHILDREN of the deceased real estate mogul, Robert Olinsky, consigned most of his and his wife’s art collection – 58 items – to Christie’s, New York. Olinsky, who founded his development company in 1944, collected modern art with his wife, Sylvia. After he died in 1996, she continued to bulk up their collection, increasingly turning to more contemporary artists like Barbara Kruger and Cindy Sherman. Sylvia died in early 2016, and their two daughters are liquidating the art. The leading lot is a geometric acrylic and graphic on canvas work by Agnes Martin, Untitled #6 from 1983, which is expected to make between $5 and $7 million.

MEANWHILE In September, property developer Michael Shvo was indicted on an $18 million charges related to his extensive art collection. Months earlier, real estate king Abby Rosen agreed to pay $7 million to settle claims he didn’t pay taxes on sales of art work. (Source: Bloomberg)
AMERICAN(S) IN PARIS

AN AMERICAN couple in their 80s, Marlene and Spencer Hays, handed over an initial 187 artworks (worth an estimated €173 million) to the Musée d’Orsay during a official ceremony with French President François Hollande at the Elysée Palace. Their whole collection, made up of around 600 works and worth an estimated €350 million, has been bequeathed to the Musée d’Orsay upon their death – the largest gift to a French museum by a foreign donor in over 70 years. It includes artists such as Édouard Vuillard, Pierre Bonnard and Edgar Degas, a perfect fit for the museum which features mostly French works of art from 1848 to 1914. The Francophile couple decided to repatriate their art to France on the condition that it is exhibited in a single space. A French law prohibiting museums from selling off pieces donated to their collections might also explain the couple’s decision. (Source: France 24)

HELSINKI GUGGENHEIM

AS THE state government rejected a scheme that would have cost €60 million of tax payers’ money to aid the museum’s construction, Helsinki city officials announced a new plan. This will see private donors pay €66 million to make up for the loss of state support. The plan calls for the city itself to pay €80 million. The Solomon R Guggenheim Foundation first proposed the Guggenheim Helsinki in 2012. Supporters of the project say the museum would boost both the city’s status as a major international cultural destination and its economy, citing the Guggenheim in Bilbao. Under a new and final plan for Helsinki, the Guggenheim has agreed to decrease the annual licensing fee it would charge the museum to carry its name, from $30 million to $20 million. (Source: Reuters)

GUNS AND ART

ACCORDING to La Stampa, illicit art is brought into Italy on Chinese-flagged cargo ships coming from Sirt to the Calabria dock of Gioia Tauro, easily the most dangerous port in the country. The Italian government is acutely aware of the illegal ring of art-for-arms funds jihadi terrorism in nearby Libya. Italian criminal gangs reportedly acquire the artefacts from jihadi tomb raiders in Libya in exchange for a wide range of weaponry, which the Mafia have in great supply from a long-standing arms-trafficking racket with Russia, Moldova and Ukraine. Once the exchange is made, the artefacts are sold on the black market to art collectors who don’t care about provenance – with the bulk of the Libyan loot going to private collections in Russia, China and Japan.

Last April, Vitaly Churkin, Russia’s UN ambassador warned: “The profit derived by the Islamists from the illicit trade in antiquities and archaeological treasures is estimated at US$150-200 million per year”. Those treasures were trafficked through Turkey and sold directly to private collectors. Italian gangs have been trying to make inroads into the lucrative terror-supply business for years and with reports La Stampa, special militias who have been pillaging all five of Libya’s UNESCO World Heritage sites. According to art historian and journalist Luca Nannipieri: “The [art] market finances a network of smugglers, profiteers, and tomb raiders linked to Islamist fundamentalism in Iraq, Syria, Libya, and Egypt”.

(Sources: The Daily Beast)

TOP CONTEMPORARY ARTISTS

SOURCE ARTPRICE October 2016

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Born</th>
<th>Auction turnover</th>
<th>Sold Lots</th>
<th>Highest Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BASQUIAT Jean-Michel (1960-1988)</td>
<td>US</td>
<td>$139,476,214</td>
<td>75</td>
<td>$57,285,000</td>
</tr>
<tr>
<td>2</td>
<td>WOOL Christopher (1955)</td>
<td>US</td>
<td>$84,024,644</td>
<td>42</td>
<td>$16,965,000</td>
</tr>
<tr>
<td>3</td>
<td>KOONS Jeff (1955)</td>
<td>US</td>
<td>$58,502,501</td>
<td>116</td>
<td>$15,285,000</td>
</tr>
<tr>
<td>4</td>
<td>PRINCE Richard (1949)</td>
<td>US</td>
<td>$55,880,910</td>
<td>69</td>
<td>$9,685,000</td>
</tr>
<tr>
<td>5</td>
<td>DONG Peter (1959)</td>
<td>GB</td>
<td>$44,659,183</td>
<td>63</td>
<td>$16,346,086</td>
</tr>
<tr>
<td>6</td>
<td>NARA Yoshitomo (1959)</td>
<td>JP</td>
<td>$3,713,367</td>
<td>219</td>
<td>$3,413,000</td>
</tr>
<tr>
<td>7</td>
<td>STINGEL Rudolf (1956)</td>
<td>IT</td>
<td>$42,485,055</td>
<td>26</td>
<td>$3,550,000</td>
</tr>
<tr>
<td>9</td>
<td>ZENG Fanzhi (1964)</td>
<td>CN</td>
<td>$2,613,000</td>
<td>32</td>
<td>$3,910,368</td>
</tr>
<tr>
<td>10</td>
<td>KIEFER Anselm (1945)</td>
<td>DE</td>
<td>$21,122,129</td>
<td>48</td>
<td>$3,279,408</td>
</tr>
<tr>
<td>11</td>
<td>CATTelan Maurizio (1960)</td>
<td>IT</td>
<td>$19,838,753</td>
<td>62</td>
<td>$17,189,000</td>
</tr>
</tbody>
</table>

www.state-media.com | STATE 23 | 33
MODERN BRITISH & CONTEMPORARY ART

18–22 JANUARY 2017
Business Design Centre
Islington London N1

PHOTOGRAPHY FOCUS DAY
18 January 2017
Photo50 curated by
Christiane Monarchi

BOOK TICKETS
londonartfair.co.uk
18th CENTURY
1. What was Canaletto’s real name?
2. Sir Joshua Reynolds died in London in 1792, but where was he born?
3. Which eccentric collector built Fonthill Abbey?
4. When was Dr. Johnson’s “A Dictionary of the English Language” published?
5. Who were the only two women amongst the 34 founding members of the Royal Academy in 1768?
6. What was the superior rival to Vauxhall Gardens - a Chelsea pleasure park famous for its Rotunda?
7. Which Palladian renaissance architect was responsible for both Stourhead and Burlington House?
8. Who illustrated “The Tour of Dr. Syntax in Search of the Picturesque”?
9. Which artist’s watercolour painting of “A View of the Archbishop’s Palace, Lambeth” was accepted for the RA summer exhibition in 1790, when aged only 15?
10. What French ‘school’ did Watteau, Chardin, Boucher and Fragonard belong to?
11. Who painted “The Death of Marat” in 1793?
12. The ‘greatest decorative painter of 18th-century Europe’, Giovanni Battista Tiepolo, was born in Venice. In which capital city did he die?
13. Who built and lived in Strawberry Hill (House)?
14. Who was garden designer William Kent’s celebrated pupil at Stowe?
15. Why was William Godwin’s daughter famous?
16. In the 1963 film Danton, directed by Andrezej Wajda, who starred as Danton?
17. Who was the author of “Fanny Hill” or “Memoirs of a Woman of Pleasure”?
18. How was François-Marie Arrouet better known?
19. Who wrote “The Beggar’s Opera” in 1728?
20. Who published six engravings depicting the fate of a country girl turned prostitute in “Harlot’s Progress”?

19th CENTURY
1. Taddeo Zorzi by Michelangelo was donated to the Royal Academy by whom?
2. When did the National Gallery open to the public?
3. Where exactly is “Constable Country”?
4. Which two celebrated ‘Romantic’ writers famously suffered with opium addiction?
5. Which three artists formed the Pre-Raphaelite Brotherhood (later there were seven) and when?
6. In 1861, James Abbott McNeill Whistler painted his first famous work, a portrait of Joanna Hiffernan, now known as?
7. What year was the notorious Salon des Refusés featuring Édouard Manet’s “Déjeuner sur l’Herbe”?
8. Which French writer won the first AND second Nobel Prize for Literature 1901/1902?
9. Who co-designed the “Arts & Crafts” masterpiece, “The Red House” - and when?
10. Who made the first earliest surviving camera photograph?
11. Where is the first version of Antonio Canova’s marble statue “The Three Graces”?
12. Whose masterpiece was the “Death of Nelson, painted in 1807”?
13. What is the Metropolitan Museum’s star attraction by Emanuel Gottlieb Leutze called?
14. Who was the first president of the Viennese Secession?
15. Who was the first director of the V&A?
16. How was Dickens’ illustrator Hablot Knight Browne better known?
17. Which private London gallery was designed by Sir John Soane in 1817?
18. Which romantic Romantic poet had a deformed foot?
19. Who was Queen Victoria’s other favourite painter (excluding Landseer)?
20. Who designed and began the grand commission watch known as “The Marie Antoinette, not completed until 1827, the most unique and priceless watch in the world?”

20th CENTURY
1. When was the first photograph published on the web and by whom?
2. Who founded the photographic conglomerate Kodak?
3. Which unexpectedly Swiss artist, once regarded as a leading surrealist sculptor, had a noted animalier artist brother?
4. Where is the Venus de Milo 1300-100 BCE and believed to depict Aphrodite?
5. Who had his first public exhibition at the Municipal Theatre in Figures in 1919?
6. How was the French poet Émile Paul Grinda better known?
7. When was Picasso’s “Rose Period”?
8. Who actually said: “Rose is a rose is a rose is a rose”?
9. What habitat links James Rosnoquist, Robert Indiana, Jack Youngerman, Ellsworth Kelly and Agnes Martin?
10. What organisation did Arne Glommer found in 1960?
11. Who directed “The Diving Bell and the Butterfly” nominated for four Academy Awards?
12. Which eminent critic had the middle names, Studley Forrest?
13. Which famous art historian’s father was reputedly the man who broke the bank at Monte Carlo?
14. Which family founded art publishers “Thames & Hudson”?
15. What was the pioneering 1950s NYC gallery founded by Eleanor Ward called?
16. Who had a famous collaboration with Merce Cunningham at the Judson Memorial Church in the 1960s?
17. Who was Beatrix Potter’s celebrated art dealer husband?
18. Painter Eric Fischl is married to another artist, who?
19. Whose “Ah! Painted a renowned series of women’ in the 1950s?
20. How did billionaire collector David Geffen make his fortune?
FINDING ITS OWN LEVEL

Franco Senesi joins the Italian arts community already making London a strategic business option

TEXT: MICHAEL BARNETT | PORTRAIT: ED SYKES

BEHIND THE stucco facade of the former HQ of Barclays Wealth in Mayfair, an art gallery is doing a brisk trade in filling the walls of offices newly moved into the neighbourhood and globetrotters staying at Claridge’s a few doors along. But you wouldn’t know it from a glimpse through the tall windows of Liquid Art System’s London base – it looks more like a distractingly decorated suite of offices waiting for the furniture to arrive. That is the idea. The gallery is part of the trend for art spaces in unexpected places, such as car showrooms, tailor’s shops and cemeteries, but with a couple of differences.

LAS London, which opened in May 2016, is no pop-up, but a permanent fixture, and, far from advertising its presence, entry to the two-floor gallery is by appointment only. So, how do buyers know about this London outlet for mostly Italian, contemporary art? Many are already regular customers of owner Franco Senesi, whose four scroll-in galleries in glitzy holiday hotspot Capri and not quite so ostentatiously expensive Positano on the Amalfi Coast are magnets for rich Russians and Italians in the summer months. And art curators and interior decorators are becoming increasingly aware of LAS through its presence at art fairs in Miami, New York, Istanbul (location of a sixth LAS gallery) and, next, London Art Fair 2017.

Senesi opened his first gallery on his native Capri in 2000 and his second in Positano the following year. He says: "As a child, I was always fascinated by artists and my first approach to art was the desire to become an artist. However, as is often the case for people like me who grew up on a small island, it was not easy to find the ways or means for an artistic education. Instead, I became the manager of galleries."

LAS was created in 2013 forming links between the four different galleries in Italy and has been expanded to take advantage of the fact that 80% of its customers are foreigners. It was time, Senesi decided, to expand our model to foreign contexts.

London seemed like the right place where we could begin to export our idea of a "liquid" artistic proposal – one that adapts itself to the contexts in which it is involved – because the city has great cultural diversity and there is no prevalent artistic trend. The target of LAS is to form an international system of galleries with a 'local' approach – the common goal of selling art but adapted to the local economy and culture.

LAS keeps a keen eye on the rapidly changing times, mindful of the enormous changes in the world economy and the internet drawing developing countries into the art system. A network of relationships with partner galleries worldwide further sharpens the company’s ability to respond to the new global market. To this end, LAS focuses on showcasing artists that are internationally recognised, but it blends innovation with tradition. So, still lifes by Dori En Positano and portraits by Marco Grassi rub shoulders with Umberto Ciceri’s op art and tactile watercolours by Antonio Sandino in LAS London.

The core LAS gallery spaces in three countries operate independently, with their own managers, but work together to promote contemporary art, offering exposure not only to established, but also emerging artists. And LAS has a curator, Marco Imboli, with whom Senesi collaborates on strategy. We have periodic discussions and he gives suggestions and ideas for the future. A dual point of view is essential if you want to make balanced choices," Senesi says.

Senesi is looking forward to his first London Art Fair as an exhibitor but admits: "The most stimulating environment for me remains Miami. It is a particular conjunction of artists, professionals and enthusiasts from North America, Latin America and Europe that makes it one of a kind. And his favourite artists? ‘It will always be the ones that are going to shock me with their works.’

www.state-media.com
THE MAYOR GALLERY
21 COKE STREET, FIRST FLOOR, LONDON W1S 3LZ
TEL: +44 (0) 20 7734 3558 FAX: +44 (0) 20 7494 1377
info@mayorgallery.com www.mayorgallery.com

11 JAN - 10 FEB 2017
VALERIO ADAMI
THE NARRATIVE LINE
RECENT PAINTINGS & SKETCHES

GEMMA MILLIGAN [03.11-20.11.2016]
JUHEON CHO [01.12-18.12.2016]
JONNY TANNA [20.12.2016-08.01.2017]
I remember applications where artists from Ireland were included – and they used to teach me and give me crits.

I know every time we issue our list it is scrutinised by the trade and, of course, visitors do expect to see familiar faces. It’s a balance. I do want my core of leading galleries to ground the fair, to set the tone. One of my first initiatives was the museum partnership – now in its fourth year and a great success. As you walk in, a modernist pavilion on the left showcases museum standard art. We have had the Hepworth, Pallant House, the Jerwood, and in 2017 it is The Lightbox – presenting highlights from the Ingram Collection. It introduces a conversation between the museum and the commercial. Opposite this feature, on the right, we site new galleries with more challenging works to create a dynamic.

LAF is slowly returning to the concept of an ‘international’ fair, something that failed to germinate in times past. There are some 29 dealers from outside the UK, mostly in the Art Projects feature, but this is part of a subsidised programme that has always been part of the LAF philosophy.

‘It’s our most international fair to date. We are at capacity now,’ says Monk. ‘We run innovative subsidised programmes to bring into the dealers and generate institutional interest and the floor plan is a business model that works. We have VIP packages and educational seminars. These events are a stimulus for regular visitors and attract a lot of dealers, but there is a reason for that – market forces. However, it is very challenging for a gallery to maintain a programme and also attend fairs, often back to back. We nurture both ends of the spectrum from the novice collector to an adviser looking to purchase for an institution.’

LAF 18-22 January 2017
Business Design Centre, Islington, N1
londonartfair.co.uk

NOTES
1. Miguel Amado is Senior Curator at Middlebrough Institute of Modern Art (mima). He was the curator of the Portuguese Pavilion at the 2013 Venice Biennale. He has been a curator at Tate St Ives, among other institutions, and is a critic for Artforum and a lecturer at the Intituto Europeo di Design in Venice.
2. Christiane Monarchi is the founding editor of the online magazine Photographie. She has an MA in Contemporary Art History from Sotheby’s Institute and an MBA from Columbia University. www.photographie.co.uk
3. Since 2002, Chris Ingram has built a significant collection of Modern British art with a particular emphasis on the post-war period. It is displayed and rotated at The Lightbox, a public art gallery in Woking.
IAN ANDREWS

Ian Andrews’ installations seek to make sense of the world, exploring the intimate connection between culture and location, identity and place. Referencing his mother’s mental decline through dementia and his own medical conditions of epilepsy and ME/CFS, his work offers a psychological exploration of how the mind works, interprets and remembers the experiences that make us who we are. His work involves found objects, drawings and paintings slipping from abstraction to figuration and back again, dislodged from their familiar positions. His site-specific installations respond to unusual and non-art spaces, including shop-fronts, unrented office spaces, disused warehouses and a coffin factory.

Ian Andrews (b1959 Tilbury)
MA Painting, Royal College of Art, 1984
Lives and works in Birmingham and Essex
ianandrewsfineart.tumblr.com

THOMAS DOWDESWELL

From his simple geometric arrangements to his highly detailed modern epics, Thomas Dowdeswell purveys the dynamism of modern life. Picking up his parent’s oil paints only in his early 20s, he has developed a unique style critiquing everything from the war on terror and abuse of power to the importance of unity between people from all walks of life. Working from his studio in Bristol he has exhibited extensively in the UK, Europe and the US, with his work appearing in private collections. Rolls Royce show rooms and boutique hotels. His installations and paintings have also raised thousands of pounds for charities in Bristol and London.

Thomas Dowdeswell (b1979 Kettering)
BA American Studies, University of Wales / CSU, Fullerton, USA, 2001
Lives and works in Bristol
thomasdowdeswell.com

MANDEEP DILLON

Mandeep Dillon’s sculptures and paintings might appear elegant, decorative or even humorous, but look closer and there is a narrative that aims to provoke a response of disquiet and unease. Using jaunty colours, she paints cartoonish figures in compositions reminiscent of the late Middle Ages, a period defined by its religiosity, ignorance and disease - themes that resonate for her today. Made with sequins, glass beads, mirrored discs and photomontage, her sculptures interact with thermal currents, making the fragile materials kinetic to lightly reveal the layers beneath. In Mother and Child, the enduring theme of Madonna and child is re-packaged in the form of a notorious child abuse case.

Mandeep Dillon (b1965 Sedgley)
BA (Hons) Interior Architecture, Nottingham Trent University, 1987
Lives and works in London
mandeepdillon.co.uk

AISLING DRENNAN

Building a conversation between the materiality of paint and how it can be structured, while exploring its limitless mark-making possibilities, are the focal concerns of Aisling Drennan’s work. Her practice is an exploration into how a painting is created. Constant empirical dialogues, where disruptively painted elements debate with each other; offer a displaced, ever-evolving visual impulse. Using a system of painted layers, alongside processes such as masking, the paintings demonstrate the perspective, as well as the consequence, of each mark, concluding in a constant state of flux. Motivated by non-pre-emptive outcomes, Drennan’s method is intuitive, guided by activities of analytical scrutiny and relying on a developed observational instinct.

Aisling Drennan (b1982 Ireland)
MA Fine Art, Central Saint Martins, 2014
Lives and works in London and Co Clare, Ireland
AislingDrennan.com
**Xhibit 2017**

twenty years of championing future creatives

21st April - 13th May 2017

Founded in 1997, Xhibit showcases the best emerging creatives from University of the Arts London.

Run by Arts SU, Xhibit is open to all current UAL students and is selected by a panel of creative industry professionals.

There are no themes or constraints and students studying at any level in any discipline can enter.

arts-su.com/xhibit

---

**ARTROOMS2016**

International Contemporary Art Fair for Independent Artists

21 - 23 January 2017

Mekô White House Hotel
Albany ST, Regent’s Park
London NW1 3UP

www.artrooms.org

Image: Donna Crimingle by Ulla Korttunen

---

6 December – 29 January 2016

show open to the public

Olivia Hodder

Is Architecture ART?

We host a series of bimonthly talks, to register please write to our curator e: info@atrio-art.com
w: www.theexhibitionhotel.com

The Exhibitionist Hotel
8-10 Queensberry Place
South Kensington
London, SW7 2EA