

AFTER NYNE

ISSUE 9

10 Years in the Making

"To be honest, I'm surprised to still be here I'm very proud of the gallery. Proud that we did it our way."

STEVE LAZARIDES

TYLER SHIELDS ITTAH YODA
JOHN HOYLAND STEVE MCCURRY
JUSTIN BOWER JOHN AKOMFRAH
FRANCESCA WOODMAN

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'Hollywood's favourite photographer' skips glamorous and heads straight for 'Decadence.' Tyler Shields' newest body of work unveils a defiant world of indulgence, scandal and exuberance hidden within the walls of the court of Marie Antoinette.

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10 YEARS IN THE MAKING: STEVE LAZARIDES

Over the last decade, Steve Lazarides has assumed a pivotal role promoting a number of artists thriving outside the conventional contemporary art market, including bringing the likes of Banksy and Antony Micallef to monumental career heights. Since the conception of Lazarides in 2006, the gallery has spanned international territories and undergone myriad transformations that echo its artists' constantly evolving and progressing practice.

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Renowned for his intuitive manipulation of colour, form, line and space, John Hoyland emerged at the forefront of the abstract movement in Britain in the early 1960s, and remained an energetic and innovative force within the field, until his death in 2011.

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A Tribute from the Editor
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In a season of firsts, Annka Kultys Gallery launch their first ever exhibition with contemporary art duo Ittah Yoda, who, also working for the first time as a collective, present *I Think Salmon, You Say Mango*.

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STEVE MCCURRY: A STORY WITHIN A STORY

A pioneering photographer of his time, as the first to reveal images of the conflict in Afghanistan when he emerged with rolls of film sewn into his clothes, Steve McCurry will now showcase a cross-section of works including 'Afghan Girl' and the dramatic photographs of fishermen using stilts to catch fish in Weligama, Sri Lanka with Beetles+Huxley.

Interview

By Luciana Garbarni

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EDITORS LETTER

Welcome to my first letter of 2016 - and for the After Nyne devotees, my first letter as Editor in Chief. In stepping into the role at the end of 2015, I did not anticipate the lull of the art-world ahead of the New Year. Nor did I anticipate the uncontrollable roar when the work week resurrected-from London Art Fair as the first major art event of the seasonal calendar, to celebrating the 10th anniversary of Urban Art's *Zeus*, Steve Lazarides, since opening Lazarides gallery in 2006.

The latter, for me, held a particular significance. The excellence of all art lies in its intensity. Bold in gesture and fervent in intent, my admiration for Steve Lazarides stemmed from my interning days - we sourced art working from a mini cubicle in hopes of achieving 3 yearly pop-up exhibitions across spaces in London. As a young aspiring curator, Lazarides Rathbone was one of my first encounters with an environment that rejected the white-cube space, unbolting the iron gate imposed on art as exclusive to the elite. I often observed the on-goings at Lazarides, slowly grasping the importance of the curator as a creative ally to the artist. I also observed how Steve imparted a strong sense of the artists' pleasure in the process of art's production, dispelling all modesty of art as spectacle. Frankly, his 'unconventional' methods of display were a welcome relief from the stiff and sterile spaces in central London's surrounding galleries.

Five years later, ahead of **JR's Crossing** my S/O would comment:
"You, Laz and I have had some great moments."

At the time of this issue's conception, I had also just returned from a week in Morocco. I recall having left selfishness in the air on the flight into Marrakech, and quickly learned that peace was a relative thing there: this was what it meant to be CHARGED. People were not going to stop asking you questions, but you soon realise that if they weren't questioning you, it meant you weren't welcome. Issue 9 focuses on this fuelled desire to find truth, emphasising intense emotion as an authentic source of aesthetic experience. Whether you flip forward to our *Tyler Shields* exclusive or reminisce in our *Francesca Woodman* retrospective, you can bet drama in artistic virtuosity will take centre stage.

Luciana
x



'Luciana' By Carne Griffiths

THE POETRY OF POLITICS

JOHN AKOMFRAH'S VERTIGO SEA

By Olivia Topley

*Filmmaker and artist John Akomfrah's debut exhibition with Lisson
Gallery fuses together poetic and political imagery in his
interrogation of migration, identity and the
African diaspora.*



Large prints from his films hang around the gallery, depicting a spaceman standing abandoned on the ruins of an old house. Another sees an unfamiliar bearded fellow in a black suit sitting in an office chair on a deserted airport. Already Akomfrah has us asking questions, 'who are these characters?' and 'what narrative are they apart of?' Akomfrah is clearly a storyteller; even the still images appear to be bigger than the surface of a simple sketch or an oil painting.

All of these details, such as that of the woman who stands bathing in the yellow sunlight coming through a broken window are cinematic, detailed and highly constructed. They are clearly put together with creative flair.

His exhibition celebrates his work primarily as a filmmaker, showcasing three films in different rooms called 'Vertigo Sea.' One of which is entitled 'The Airport', a fifty-two minute film showing on three screens

simultaneously. As viewers are led away from the white sterile light of the gallery into a blacked-out cinema room, the front of the space bears three large screens next to each other. The large, engulfing visuals plummet you into his work and you are totally captivated by each image. The spaceman walks through an abandoned airport, a shot of him on each screen; one wide, one medium and one close up. However the shots are often very long and can at times fail to keep the viewer interested.

This plays homage to his love of fellow filmmaker Stanley Kubrik and his similar long takes from *The Shining*. Where he is strong in style and cinematic technique, he also runs the risk of what he is portraying becoming dull: a 40-second shot of a spaceman can be limiting. The mysterious man in a gorilla costume that appears occasionally doesn't only fail to make sense but begins to feel like a private joke we are not invited in on.

© John Akomfrah / Tropikos 2016 / Courtesy Lisson Gallery



Nonetheless, Akomfrah's strongest element in his filmmaking technique is his 180-degree perception, helping to unfold every unfamiliar location with an unexpected freshness. As one character walks across a Spanish wasteland or another across the concrete expanse of an airport, they are captured from every angle. His choice of combining surrealist cinematography with naturalistic characters acts, perhaps, as a nod to his own feelings of isolation and his relationship with the slave trade.

Each character comes from a specific time. A young woman is dressed in 1920's black mourning clothes. She carries a suitcase, looking for a suspected lost lover in the derelict airport. All his characters are carrying luggage, perhaps as a reference to Akomfrah's migrant struggles and his personal growing sense of belonging. The camera slides slowly across the location absorbing all the movement on offer. The lack of cuts between the shots reflects Akomfrah's poetry of motion. Through this effect, the characters, location and stylistic camera techniques intermarry and become one. He was not 'motivated by a desire to present linear narratives'; rather, his characters become part of a bigger, unending story.

Akomfrah's work can be seen as biographically metaphorical. His characters wander independently, for example a Spanish woman dances on one screen and sits silently on another. It is as though each person has his or her own narrative that is never revealed. All of these characters seem lost, a possible reflection of Akomfrah's own experience of being a second generation child from a post migrant family. He is constantly wandering, never to truly belong. What is frustrating is that his intentions as a creative are strong and clearly constructed, easily evoking empathy from his viewers but he decides to blur his meaning with confusing imagery.

Although this triggers our interest to find out his motivations and the backstories, we are not shown enough information. Close ups of dry debris blowing artistically in the wind does not add to our understanding. Slider shots that skim past a grammar phone may make a lot of sense to the artist but not to us - he holds all the meaning behind his imagery and hasn't revealed it. Perhaps he wants a sense of ambiguity to his art?





© John Akomfrah / The Airport 2016 / Courtesy Lisson Gallery





© John Akomfrah / Man In Room 2016 / Courtesy Lisson Gallery





© John Akomfrah / Auto Da Fe 2016 / Courtesy Lisson Gallery

Other films showcased at the 'Vertigo Sea' include *Tropikos*, a thirty six minute experimental film in which an attempt is made to re-imagine the first meetings between the British and Africans. Akomfrah outlines the history of the British Empire and the beginning of the new world, drawing inspiration from classic pieces of literature such as *Paradise Lost* and *The Tempest*. These combine together to create a multifaceted piece of archived and real life film footage. The subtext of *Tropikos* is the representation of the outsider and more specifically the immigrant. Other works include 'Auto Da Fe' - literally translated as 'Acts of Faith' and looks at the theme of migration under a religious guise.

It is clear Akomfrah is an intelligent and creative filmmaker but his well thought out collection of moving images can be stilted and confusing. Shot after shot of a spaceman initially sparks interest but this slowly fizzles when burning questions about who he is are never answered. His work becomes a montage of similar images. It is only through further investigation that anything more can be extracted. This is the biggest shame when he has so much more to offer to us at face value.

John Akomfrah has been shortlisted for the Artes Mundi 7th prize.

Vertigo Sea runs until March 12th, 2016 at Lisson Gallery.

TYLER SHIELDS DECADENCE

By Olivia Finn

With a proclivity to polarise opinion, Tyler Shields isn't one to hold back in his creative pursuits; his blood-stained photographic series featuring Lindsay Lohan and images of the 'fire-starting, bag-sawing' saga of a \$100,00 Hermes Birkin Bag are just a few examples which generated uncontrollable intrigue and controversy. Arguably, much of Shields' work explores notions of wealth and luxury yet he has reserved the name 'Decadence' for his latest series.

Fittingly opening in London's Mayfair, one of the luxury capitals of the world, 'Decadence' sees Shields re-create the court of France's iconic and infamous Queen, Marie Antoinette. Working with a group of young Hollywood actors and models on a production of this substantial scale, Shields depict a world of wild exuberance, indulgence and scandal.

I caught up with Tyler to talk about the new exhibition which is showing at the Maddox Gallery in collaboration with Imitate Modern.

What sparked curiosity in this era was Shields' initial encounter with a painting of Marie Antoinette in a gallery in Jacksonville, Florida [Shields' hometown.] The Marie Antoinette theme is a bold, extravagant one and the series captures the excessive indulgences. The Dauphine enclosed herself in, while being playful with her notoriety.

"Let them eat cake" is the traditional translation of the French phrase "Qu'ils mangent de la brioche." The quotation is widely attributed to Marie Antoinette. During the famine that occurred in France at the reign of her husband, Louis XVI, she was alerted of the plight of the people due to widespread bread shortages.

Marie Antoinette is said to have flippantly replied, "Then let them eat cake."

This anecdote gained symbolic importance when pro-revolutionary historians sought to highlight the apathy and selfishness of the French upper classes. The Queen's disregard for the people, detachment from society and disconnection from reality has been captured in those words and Shields plays with the phrase. He has selected titles in this series to mirror this ironic response; 'Let them dance,' 'Let them drink champagne,' and 'Let them eat cake.'

Fiction is built around facts in the most sensual ways - this huge production saw regal sets being built, wigs being made and the most exquisite food and drink being lavishly consumed. Backstage footage shows a creatively charged Shields handing out macaroons to his models on sets, "I want to see everybody eating!" he shouts from behind the custom made 8 by 10 camera.

Tyler Shields: Let Them Have Dessert





Did your cast of models share your interest in this world you've recreated? Surely to be in a Marie Antoinette themed shoot is every girl's dream?

“ Exactly! One of the things that I found really exciting about doing the Decadence series was, pretty much every girl I know is obsessed with Marie Antoinette; they're obsessed with Versailles. I would assume that it's the dresses, the wigs, the cakes, the champagne, just the whole scale of it. I have some videos of people behind the scenes being like, 'this is my lifelong childhood dream.' Maybe five of the girls had birthday parties when they were kids, all Marie Antoinette themed, so it was not only something I had been thinking about forever but also something they had been thinking about forever.”

This is your version of what you imagine it was like inside court of Marie Antoinette. How did you choose which scenes you wanted to show?

“ The big idea about that was how people get trapped inside, even though they were rich, even though they were affluent, it maybe wasn't so comfortable for them

to go outside. I love the idea of confining them inside these palaces and inside this world they've built but now they can't leave. ”

On the cusp of the French Revolution, it certainly would have been uncomfortable for rich, ostentatious aristocrats to venture outside amongst the growing unrests of the people. This idea of being secluded within palatial prisons and 'turning inwards' allows Shields to imagine how far boundaries could be pushed for the entertainment and satisfaction of the court. As well as devouring the “pomp and splendour” of Versailles.

Shields' idea of confinement breeds scenes of debauchery. In their own jurisdiction, whether out of boredom, curiosity or both, the 'show' begins - 'Let them drink champagne' is one of the most stark examples of this: a girl lies naked on the floor while champagne spills over her body, overflowing from the glasses it's being decadently poured into. Two girls look on from the sidelines, enjoying the site in front of their eyes.

‘Let them kiss’ is a very thought provoking.

[Two men seemingly being asked to kiss while the court sits back to watch] Is this love as it is; shocking, amazing, extraordinary? What sort of stories did you want to explore behind these images?

“ The big question for me about that was, was that something that was more acceptable back then? More acceptable now? What would that have been like if you had seen that back then? Would it have been a big scandal? ”

The whole series was shot on a 55 year old 8 by 10 camera - your technique is incredible. These photographs look like renaissance style paintings, how difficult was it to achieve that look and feel? Where did the idea to use the 8 by 10 come from?

“ I was out in a swamp, shooting some film on an old camera and the focus was just to slide off, maybe a little tiny millimetre off on one of the frames. When I got the film back I looked at it and it I was like, ‘Wow I wonder what this would look like big?’- because it looks like a painting. I did a test print, and kept it in my mind. When the Marie Antoinette thing came up, I was like, ‘you know what, let’s try that - let’s try some frames that are very soft in focus to see if we can get that look,’ and we did.”

You’ve commented that ‘The Queen’s Grand Chateau’ is one of your favourites from the series. Can you expand on this?

“ What was interesting was, it was almost a decoy scenario. We had other cameras set up, and you know people love to play to the camera, but it was taking so long between shots with the 8 by 10. My assistant had gone upstairs to reload the film but there was one slide left in the camera. No one knew that. So I was just waiting and waiting and they were all [the models] actually eating the desserts and no one knew that I was going to take a picture, and then I got that picture.”

This is a series of images which unapologetically showcases decadent lives in a divergent era. Captured on the biggest highest quality negatives that Shields could get his hands on, scenes entice as well as provoke as we explore the court of Versailles. Beautifully compose, balanced images of the court are visually enchanting and Shields’ majestic colour pallet of blue, green, copper and ivory coats his models in untouchable, regal splendour as they swoon and seduce within the walls of Versailles.

For more information on the ‘Decadence’ series, visit www.maddoxgallery.com













Photography: Lucy Feng (Frame Perfect)
Creative Direction: Luciana Garbarni

Photography Assistant: Otto Django Masters
Make-Up & Grooming: Jess Whitbread
Hair: Jade Farmiloe

Clothing: Kelly Simpkin SS16 styled by Samantha Simmonds

Models: Synnove (Sapphires Models) / Misty (Frame Perfect) / Kate, Laura (BODYLondon)

Cameras courtesy of MW Classic Cameras







Tyler Shields: Let Them Dance





Tyler Shields: Let Them Eat Cake

STEVE LAZARIDES

Ten Years in the Making

by Rida Khan

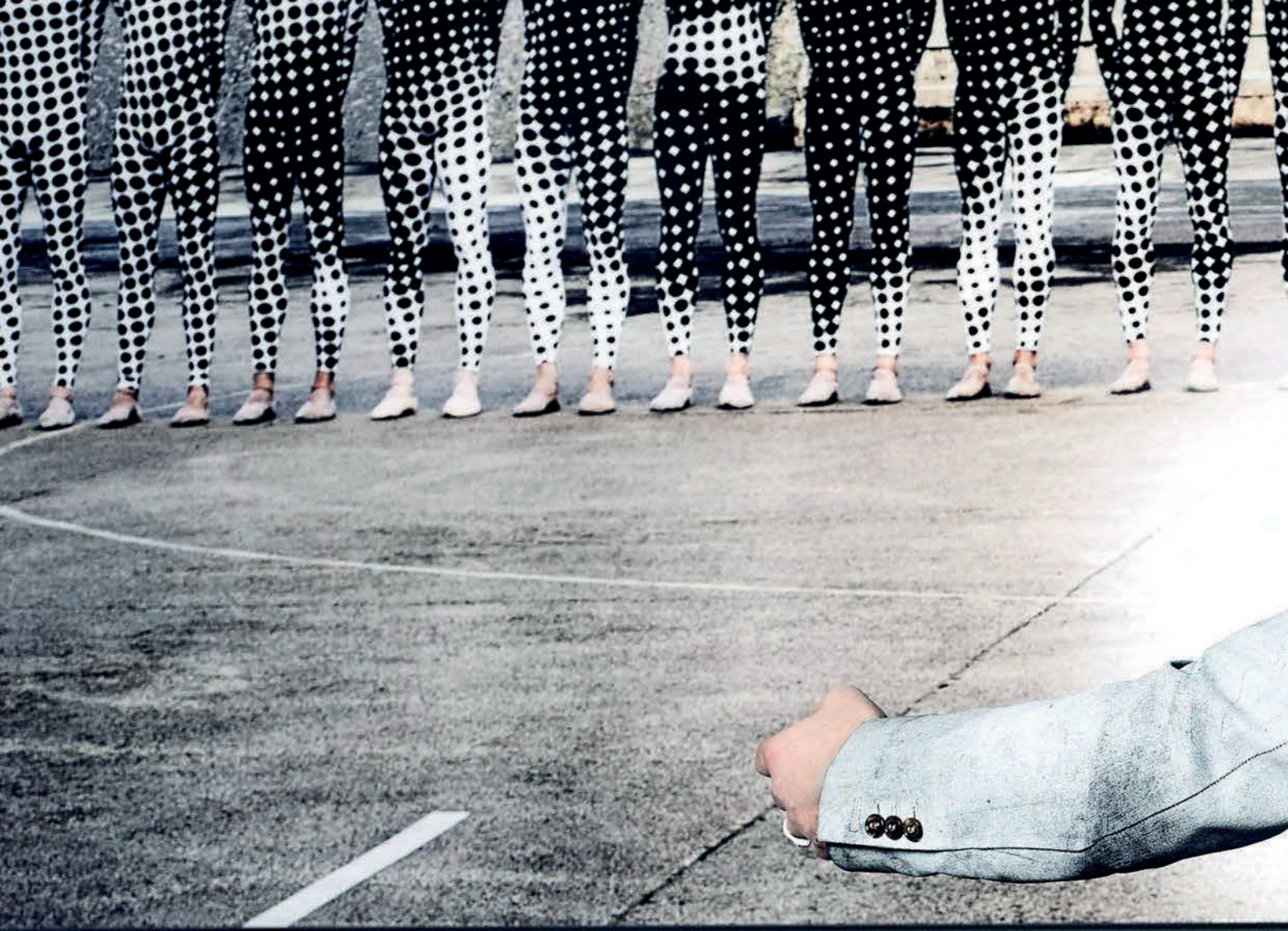
The phone line crackles as a distinctly Bristol-ian voice bursts down the line, “Hi this is Steve, do you mind if I give you a call back? The connection is really shit.” The charged air of two strangers meeting for the first time is broken. We try again, and this time the line is clear. He jokingly (at least, I think) tells me that he is sitting in his “budgie smugglers” at the gallery “taking care of business” - and one must confess, he certainly knows how to do that. Over the past few years, Steve Lazarides is a name that has become synonymous with the urban art movement. “Street art has always been vastly popular. Even when I first began the gallery, we had a massive market of collectors. It’s accessible and often challenging either politically, socially....” He concludes flippantly, “...although 95% of the work out there is unbelievably shite and commercial. ”

Steve Lazarides has propelled himself into a position that can only be described as a pioneer for the underground art form by transforming the way art is made, and perhaps more importantly, the way art is represented. Since 2006, the internationally acclaimed Lazarides Gallery has become the driving force behind artists whose works defy categorisation. Consistently bringing to light a new breed of maverick artists such as JR, Mode 2, Vhils and Todd James alongside

influential British portrait artists Jonathan Yeo and Antony Micallef.

This February, Lazarides Gallery will celebrate its 10-year anniversary by showcasing some of its most prolific artists. With a guest list already exceeding a thousand, original pieces by Banksy, 3D and Conor Harrington will be curated across three floors at Lazarides Rathbone. In fact, over 30 artists, both past and present have been invited to pay homage to the legacy of the gallery, “ There is no particular theme, I have these guys, because I like what they do. It’s almost like buying tickets to a gig, you don’t quite know what the band is going to play but you know you like their work, so you will enjoy it either way. In a sense it’s more exciting to not know.” He ends on a half laugh and declares, “It’s fucking pointless to set a brief, they’d never listen to me anyway!” However, as we continue to chat I get a distinct impression that he essentially admires a rebellious streak. He states in the succinct way he phrases most things, “I like working with mavericks and innovators.” urban art is no longer synonymous with its position in ‘the street’.





Photography: Peter Yip
Creative Direction: Luciana Garbarni

Jacket: Ada + Nik
Shoes: Number 288





For there is a commonality Indeed, one such artist that Lazarides has come to represent is JR, the prize winning French photographer/artist who fly posts large photographic images in public locations, in a practice akin to graffiti. Lazarides recounts one of his stand out moments from the past few years was his involvement in the take over of the buildings in Charing Cross. The multi-storey facades were covered in JR's signature black and white graphics. He recounts with a hint of pride, "I'm a shit-talking bastard sometimes and I convinced them to let us exhibit JR on the buildings just off Charing Cross. That was before JR became a well known artist. "

I note that it's not the first time he's made a self-deprecating remark. Perhaps it's simply the typical British humour revealing itself, but I slowly begin to realize that my preconceived notions of Steve as a quintessential 'high roller' (as cliché as that may sound!) was inherently mistaken. He reveals, "I come from a working class background, so to me it doesn't matter how rich you are. One of my tenants is that everyone gets treated equally in my gallery, and with respect. My mum used to say 'there's an asshole in every class of society'

When asked about the unexpected hurdles he has come up against, he responds in a surprisingly empathetic manner, "Shear resistance from the traditional art world- I feel bad for the artist. Mavericks like Jonathan Yeo have gone on to do well, despite the doubts and it is only in the recent past that they have begun treating the kind of work that we represent as an art form."

Having recently returned from some of his abroad exhibitions, I'm curious as to what direction he sees urban art taking. " I don't think its heading in one specific direction." He says pensively. "It would be nice to see some new kids on the block - I've recently been to Sao Paolo & Istanbul where I've seen a lot of talent" Certainly, now more than ever the direction of urban art is hazy. Our notion of street art is slowly evolving and I might even be so bold as to even say- urban art is no longer synonymous with its position in 'the streets'.

Chloe Early: Long Haul Lullaby





Faile: This One's Just Right, 2014



Ian Francis: Revolving Cage

For there is a commonality in themes amongst urban artists; they are often selling more than just an aesthetically pleasing image. They are selling an experience, a story and a statement. It is this questioning, this notion of revealing, of subtle anarchy that has come to embody urban art. It's location, whether on a grimy façade or on a white gallery wall is of decreasing importance because now it's the message that has become the focus.

Steve, being the savvy individual that he is has clearly picked up this shift. Subsequently his internationally acclaimed gallery has steadily operated in altering public opinion on urban art typologies. Indeed, the gallery functions as a platform enabling the work to gain the respect that it deserves from the traditional art industry as well as the greater public community. As I discovered, Lazarides is ultimately, for the artists making a living and getting their just due recognition. In an industry that is unforgivable at times, Steve Lazarides has not only survived but thrived, in establishing a gallery unbounded by traditional art industry structures. His final words on how much he has achieved? "To be honest, I'm surprised to still be here. I'm very proud of the gallery, proud that we did it our way."

“
I’M
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9 ARTISTS TO LOOK OUT FOR

EDITOR'S PICKS

By Luciana Garbarni

On the heels of the turning point into the core of a New Year as major art fairs, exhibitions and biennales are set to launch, we prefer to look forward in anticipation. New talent is continually springing up before our eyes in unexpected ways. With multi-million dollar forgery scandals shifting the art-market, (yes, the Knoedler & Co Gallery lawsuit over the purchase of a fake Rothko) there is, without a question, a stifling air of suspense around the question of authenticity.

We have an entire year ahead of us. Thousands of emerging artists will be producing works in every conceivable scale, media, and subject matter - some will be good, some will be bad, and some we will have forgotten before the decade is over. Pulling from a year's worth of insight, we predict these hand-selected artists are destined for big things this year.

CHARLIE ANDERSON

Painter

Often mistaken for collage, Anderson's visually generous acrylic paintings source references from vintage adverts and magazine models to political campaigns - these influences, however, do not overshadow a clearly individual practice. The artist has created a body of breakthrough works, each image is intricately layered and sourced to be reproduced manually. Charlie's technique marks a novelty in the practice of modern painting and a new direction to reading art.

Durable labour, perfecting a craft, and the investment of time and energy in one's creative pursuit marks Charlie as an undisputed talent to succeed. Charlie Anderson is currently developing a new series of paintings for an exhibition in Edinburgh, Scotland, during the festival this year in August as well as planning a development of number of new murals around Edinburgh. The Artist Residence hotel in Brighton will also be home to one of Charlie's bespoke pieces. The artist will be releasing a limited edition clothing range at the end of April through his website:

www.charlie-anderson.co.uk



MARKUS RICO

Design and Multi-media

Rico cites Oscar Wilde's 'Art for art's sake' as a driving force in his artistic ventures over the past few years. It's difficult to pin-point exactly which medium Rico bears a favourite for, as his craft extends to a handful of media including photography, painting, and digital. Art, for art's sake, in this case, proclaims self-expression has no boundaries.

'Technique is just a means of arriving at a statement,' the artist states. Having widely exhibited across Madrid, we anticipate Markus making his mark on the ever-growing London scene very soon, particularly as he prepares for a solo exhibition in the capital curated by 'Spain Now' for the summer. 2016 will also see the young artist expand into Art Direction on a collaborative music project with artist and singer Hugowho.





DANIEL SACHON

Photographer

For a photographer well-versed in digital techniques and the meanings they convey, 20-year old Sachon often speaks about bodily sensation. Daniel has grown enormously since his onset with photography in his ability to think through the activity of relating the female body to sensuality - the angle of a gaze, the impact of a single strand of hair, the difference between one crease in a sheet held tight against the body or two. Though Sachon predominantly photographs in black and white, his debut solo show *Disruptive Innovation* saw some of his colour photographs go public for the first time.

The colours depicted are often clean enough that the works could be used as paint charts – green light, cobalt violet deep hue, quinacridone red, an impressive step in nurturing his craft. As an exclusive to *After Nyne*, Daniel has revealed he will begin taking his photographs to the streets, where he hopes to venture into more artistic collaborations allowing him to produce large scale murals across London. The New Year will see Daniel's work reach an international audience with plans to exhibit across Europe, including Paris, Milan and Amsterdam. He is also currently working on his first screen print edition which he hope to release before the summer.

DAY-Z

Pencil and Modern Print



With a fine grasp on the allure of popular culture, Day-Z's perfectly pencilled pieces place emphasis on the playful without the expectation of the all-too-common. Perhaps widely recognised for her Charlie Chaplin, Chanel series, Day-Z injects depth into otherwise quotidian themes, reminding us just how extraordinary the impact of a creative mind can be.

Following her debut solo show "Branded" in November last year at Ashurst LLP, the upcoming artist continues to work on on-going commissions. She is currently working on a series of more provocative pieces for a second solo show, (details yet to be announced) as well as looking to take part in more group exhibitions this year. "I'm also introducing more of my gallery style pieces to the streets of London, playing with placing prints in specific locations and going back the next day to peek at how people are taking it in (or not noticing in the slightest)" - she tells us.

Having recently been signed to SAMHART Gallery in Switzerland, we look forward to seeing Day-Z grow internationally.

JONNNY GREEN

Painter

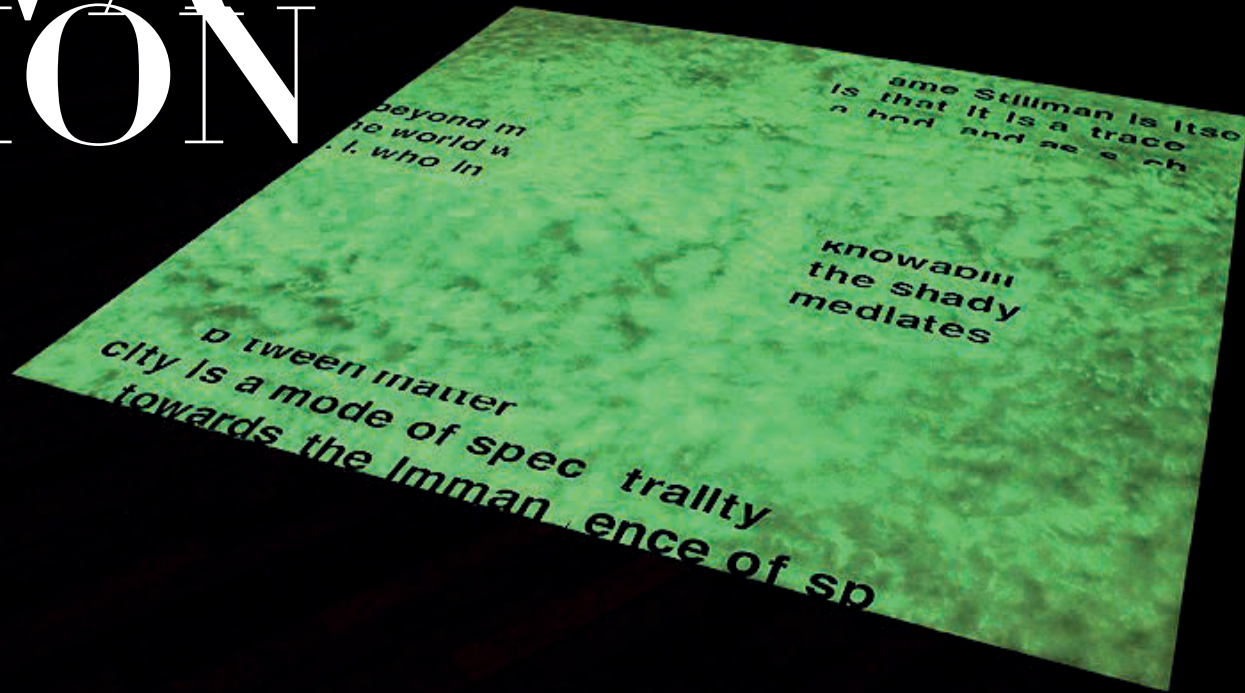


This painter, turned musician, re-turned painter deftly wields his brush to turn the mysterious into the marvellous. Following a successful two years including having exhibited at the Royal Academy Summer Show in 2014 and a range of group and solo shows in 2015, Green continues to return to the canvas with great vigour. Green paints from sculptures, “mad-men rendered crudely in plasticine and electrical tape or abject-looking re-animated brains adorned with filthy paper flowers and grubby

clockwork parts.” Tortured pictures of a tortured process. These items are reproduced with such accuracy that it feels like an exercise of physical force to squeeze their robust three dimensionality onto a two dimensional plane. There is no trickery to Green’s work, he does not present us with façades, but rather with a way of looking at the overlooked. Still-life-portraits which invite us to question how they came to be, and what exactly they are.

KYUANG HWA SHON

Multi-media

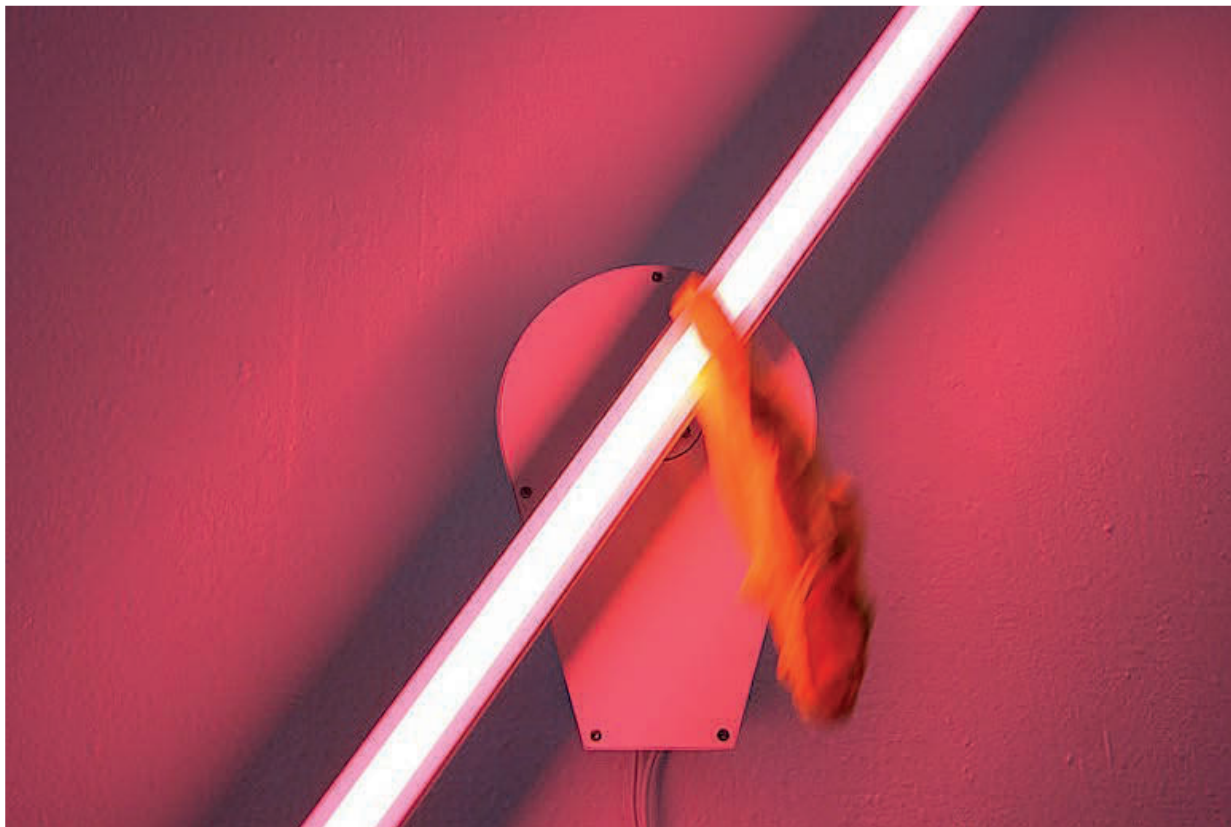


Exposing herself to different cultures and languages, and inhabiting new architectural spaces, Shon has explored networks of physical interactions, adaptation strategies, and psychological connections that arise in the spaces we inhabit. Kyuang Hwa has had a successful past 5 years as an emerging artist from her 2012 Artist in Residency at the Royal Academy of Arts to being shortlisted in the Painting category of the open competition UK/raine at the Saatchi Gallery late last year. Earlier this year, the Korean artist exhibited a small section of the large scale installation 'The City of Fragments' (inspired by Paul Auster's novel 'City of Glass') at the London Art Fair's Art Projects, for which she won the 2015 SOLO award. She has been invited to participate in several solo and group exhibitions for 2016 in Seoul and London, also on the cards is a solo exhibition titled 'The Surface of the City and the Depth of the Psyche' at Alternative Space Loop in Seoul.

MARK DAVEY

Multi-media

Winner of the Saatchi New Sensations 2009 award, Davey is an artist that very successfully challenges the interaction between work and viewer. “Master and Slave” exhibited last year by William Bennington Gallery at Art15 conveyed this perfectly: a heavy metal bar is swung at a hanging bulb, stopping with precision just as it gently taps the glass, and at this moment, the light glows brightest only to fade as the bar falls back away. This captures the fragility of a moment suspended, and though we anticipate a violent or even aggressive resolution, we even long it to smash to the floor. Instead, it is tender - as delicate as a kiss. This is the essence of art. Mark Davey recently closed Blend - a solo exhibition that continued to explore his signature style into the performativity and sensuality of his machines. He is currently represented by Backlit Gallery, Nottingham and William Bennington Gallery, London.



NICOLAS LABORIE

Photographer

Nicolas Laborie's photographic practice is always informed by a thoughtful, deep-rooted and often poignant narrative. His wet plate collodion polyptychs demand presence and call on a meditative state causing time to slow down.

The wet plate process is equally as demanding of time and strips photography to its most primitive in the most beautiful of ways. Invented in 1851, the wet collodion photographic process produces a glass negative and an exquisitely detailed print.

Each wet plate is born from highly toxic chemicals, that often leaves the artist subject to a trace of pain or struggle in the process, just like the inspired stories of pain, longing, obsession and crisis behind his photographs. The lack of physical interaction with photography can cause many artists to disassociate themselves with the process of making images. Laborie stands out in his choice of medium, subject matter and unrelenting obsession to interact with every step of the image-making process. He is currently represented by GX Gallery in London.



SIMON SHEPHERD

Sculpture



We've interviewed Simon once before when he clarified that he preferred to work in 'blissful isolation' to the on-goings in current art movements. Perhaps this stands as a testament to his undeniable growing role as a pioneer in contemporary sculpture. Simon's pieces are equally as playful as they are paradoxical. Having never been known to shy away from using materials other artists may consider stubborn or difficult, Shepherd is able to explore a range of themes from satire to abstract explorations of space and form. As an exclusive to After Nyne, Simon has revealed 'Red Converse' - a brand new piece created this year. The life-sized deconstructed red Converse shoe is spread across a custom built wood plinth mimicking a gymnasium floor. The distance of the disassembled parts reveal to the viewer an unexpected aluminium steel interior. Following London shows with Black Rat Projects in Soho and Lilford Gallery in Kent; 2016 will see Simon move further afield internationally. Simon continues to develop his interest in objects of popular culture, but plans also to unveil a brand new body of work which will explore darker, more provocative artistic interests and concepts.





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A MOMENT OF INTIMACY WITH LITA CABELLUT

by Olivia Topley

Her poignantly moving sculptures and paintings depict different areas of religion, identity and the human form using large paintings on canvas to engulf her viewers through their three-dimensional quality.

Lita Cabellut's work is poetic and at times abstract, drawing on cultural inspirations such as David Bowie as well as images of nude women entitled 'trilogy of truth'. Cabellut is a passionate and personal artist allowing us to see a slice of her most intimate work. She is now touring her solo installations across the world.

Lita, tell me a little about your creative process when coming up with a new body of work for exhibition?

It is really hard to answer this question because my creative process and my life are one synergy.

Which artists do you admire and how has their aesthetic influenced your own work?

There are so many of them but I will choose the most relevant. Holbein, Goya, Zurbaran, Francis Bacon, Lucien Freud, the big illusionist Kiefer as well as the spirit and incredible energy of Street Art. For me there is no big difference between Goya and Banksy. Both are speaking about the same matter with the same passion and involvement.

Your work spans across both painting and sculpture, what do these allow you to express that other mediums cannot?

Every medium would suffice and be useful to express what I want. Paint and sculpture is what I have practiced for so many years that I have become a master of them.

Your large canvases are always engrossing. What effect do you expect painting on this scale will have on viewers?

The size of the canvas is a means for me to bring the viewer into the midst of the canvas and the matter itself.

Why does white play such a prominent role in your imagery such as 'Silence of the White'?

The white is the nude of the determination of the lines. When the white appears in the canvas, all shadows, curves and depths get an Identity.

Tell us a little about the inspiration behind your collection entitled 'Memories Wrapped in Gold Paper'?

Tradition, values; all nations have their way to wrap, protect and be proud of their identity. I believe that we need our values wrapped in as much a beautiful matter possible.

What is the significance of using people and faces in your work?

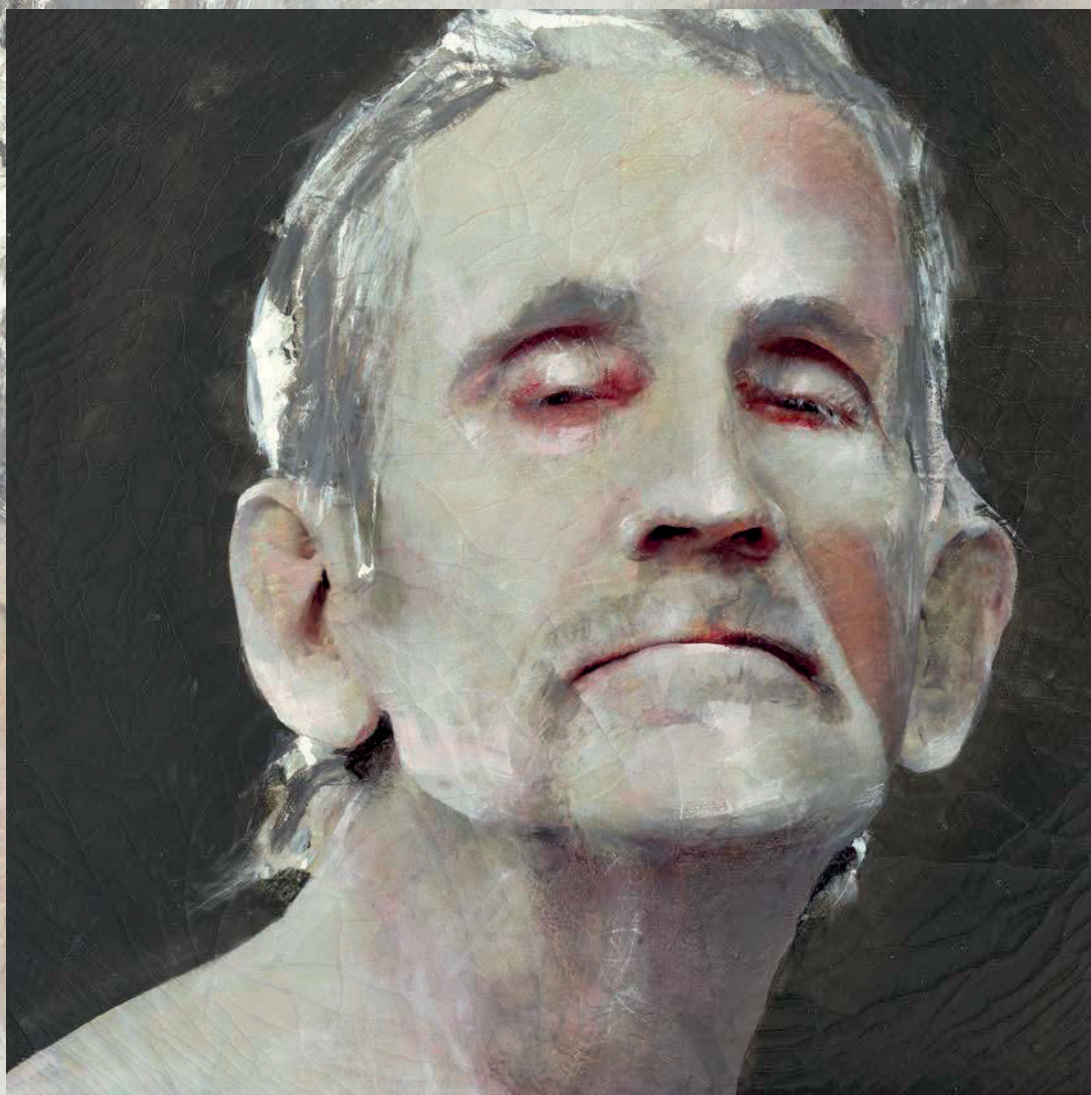
It is the heart of my work, it is the centre of the hurricane, it is the reason of my pain and happiness, it is me, it is you and it is us, the most important matter in the world.

Is it important to you to represent the essence of being a woman in your art?

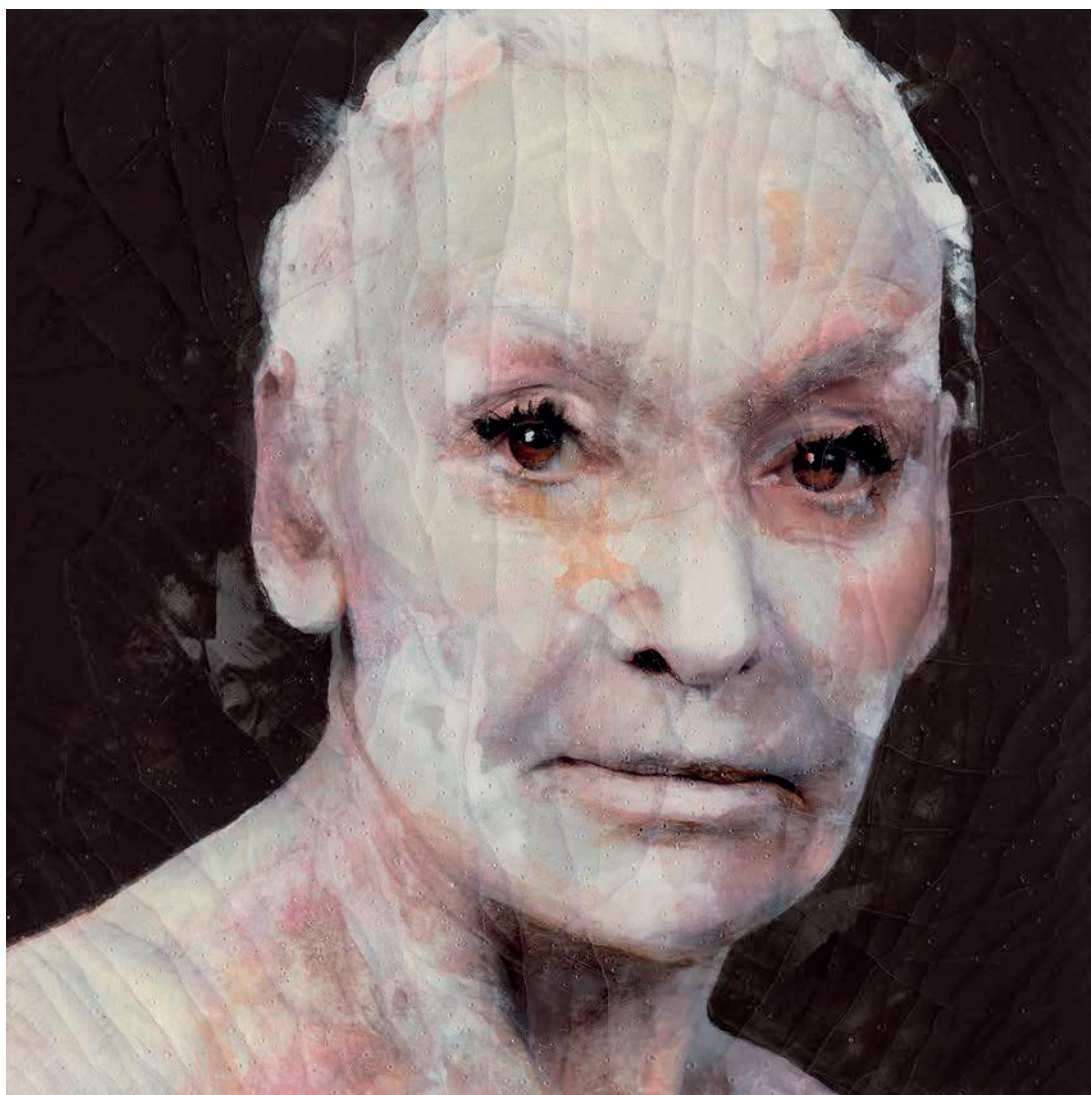
Yes, I am very aware that in any discipline it is special to be a woman. And most when you get a name.



Lita Cabellut, Photograph by Eddy Wenting



Lita Cabellut, Disturbance, 25 150x150 H30cm



Lita Cabellut, Disturbance Special02, 80x80 H30cm



Lita Cabellut, Color of Dew, 01 200x200 H30cm

Are there religious themes and undertones running throughout your work and if so why have you chosen to use them?

That is a good question. The Blind Mirror series talks about this matter. Religion is what moves three quarters of the souls in the world. Is religion not the perfect space to give back the most essential elements to mankind? Is religion not another name for desire, compassion, love and poetry?

How do you know when a piece of work is completed?

You never know, you have to stop and after a while and then the doubts come again: shouldn't I have continued? This is the issue of the artist. The purpose of art is not to finish something, it is the continuation of a process.

Do you have a personal favourite piece in all of your collections?

Yes and no. What today I think is extraordinary will betray me when I see pieces of the past that I was not prepared to think of as beautiful.

What one thing do you want people to take away from looking at your art?

Empathy, compromise and love.

What piece of advice has helped you creatively?

The most important advice for me was that things are not what they seem to be. The understanding to die and be reborn on the same day.

Where do you see the future of portrait art going?

Well, there will always be portrait art. Sometimes in the attics or cellars and sometimes in the main room, because the portrait is about us, so we will always be surrounded by it.



Lita Cabellut, *Color of Dew*, 01 260x200 H30cm



Lila Cabellut, Girl with tattoo, 230x200 30cm



John Hoyland / Advance Town / 29.3.80 © The John Hoyland Estate / Photo: Prudence Cuming Associates

ESCAPE INTO THE IMAGINATION

JOHN HOYLAND'S 'POWER STATIONS'

'The only sanctuary left for the artist, or anyone else for that matter, is to escape into the imagination.'
- From a talk first given to the Tate in 1994, *Invisible 'Bear or Performing Bear'* By John Hoyland

by Jaz Allen-Sutton

The BBC has recently re-released an Arena documentary, shot over six days in the artist's studio in 1978, which records John Hoyland at work on a painting. In the film, a muscular paint strewn figure appears on a deckchair, dressed in cowboy boots, jeans and an unbuttoned shirt. Radio 1 plays in the background, to 'empty [his] mind', Hoyland explains in a Yorkshire accent; 'it acts as a filter so that I don't get too conscious of what I'm doing.' The camera cuts to buckets of paint littered about the floor. Then, with the ease of an off duty removals worker, the artist manoeuvres his enormous canvas into place.

The film offers some clues as to how Hoyland painted. In the midst of an opening stain of red, he talks of feeling 'on top' or 'dominating' a picture, as if he were a boxer in the ring, but though the painting is sometimes shaken (to encourage dripping), he doesn't approach his work aggressively. We watch him paint instinctually with brushes, knives, newspaper and his hand. Now and then he squats down to get to another tub of paint. 'Colour's not an intellectual choice,' he states, 'it's more something that comes over one.'

Hoyland paints without a definite plan. We glimpse the faint outlines of tens of alternate pictures. Red is applied with a butter knife one day, then covered with a handful of yellow the next. Much of the time, he appears to reveal a line or some texture in order to abandon it. Progress is made through a series of revisions.

Hoyland likes painting spontaneously, but he is also conscious of the danger of capitulating completely to an intuitive style. 'You always have to walk that tightrope,' he suggests, 'between, on one hand, fussing with a painting, and on the other hand, just leaving it so that it's not really come together... you've got to exercise some control, but if you have too much control nothing's going to happen.' As we will see, the development of Hoyland's style has been conditioned by an interplay between his love of imaginative flourishes and his sense of the need for order. In the film, when some of his friends come over to look at the painting he has been working on, Hoyland voices disappointment at the wild chunks of colour. 'Terrible, isn't it?' he says. 'I shall have a good think when everybody's gone home.' By the time the cameras came back, half the picture is covered in light blue.



John Hoyland / 28.2.71 / ©The John Hoyland Estate, / Photo: Prudence Cumming Associates

The Arena documentary allows us to form a picture of the subject of the current exhibition at the Newport Street Gallery, the first show at the venue designed by the architects Caruso St. John and run by Damien Hirst. Power Stations is a selection of formative Hoyland paintings, from 1964 to 1982, taken from Hirst's private collection.

In the gallery, the first thing that strikes the viewer is the painting's size. They are huge: the majority around three by two metres. Then, as if we were being invited into a particularly hip nightclub, in 17.5.64 and 20.6.64 a crimson background frames a series of circular or semi-circular luminous stepping-stones. In 11.9.65 and 28.10.65 the red theme is developed in a wash of hazy vermillion while the slumped forms of dripping quadrangles are conjoined or disconnected. In 10.4.66, 12.6.66 and 14.9.66 the columns and rectangles gain in intensity and the backdrop is transformed into a cascading selection of multi-coloured greens. A feeling of receding power is elicited in the illustrations of straight lined slate grey blocks in 29.12.66 and 29.4.67. The canvases, lit by another piercing red, have the feel of a disused warehouse at sunrise. This is John Hoyland wired in to the fervour of the 1960s New York modern art scene.

There is a sense of being brought back down to ground, in the selection from the seventies and eighties. The pieces from 1970 and 1971 use earthier colours in an impasto style. Rather than the central shapes appearing in front of a wash of background colour, it's as if the viewer's position has been swivelled 180 degrees; now the forms open out of a wall of foreground. In 23.2.71 and 25.1.71 the paintings resemble a hole in a sheet of plasterboard that has been filled with a pot of colourful filler by a novice plasterer. Hoyland's arrangement of shape has become freer and less clinical.

In the final period of exhibited work, an obvious development is the addition of words to the dates of the pictures' titles. One title, Alluvium 10.11.78, from the Latin 'to wash against' (meaning the nutritious deposits of clay, silt and sand left behind on the banks of a flooded river), perhaps alludes to Hoyland's transition in aesthetic. The sharp edges and square towers are gone: rounder, more organic, shapes replace them. In Cobalt Glide, there is even the murmur of a cliff and blue sky.

John Hoyland: Power Stations
An exhibition at the Newport Street Gallery,
London, October 8 2015 – 3 April 2016,
Free entry.

Many viewers will probably see something different however in each of the paintings for one of the strengths of the work is its ambiguity. Some people might choose to just enjoy looking at the pictures and not attempt to think about anything at all. With the artist's death in 2011, the combination of the exhibition in south London and the BBC documentary offers the opportunity to re-visit the career of one of the most forceful figures in recent British art history. John Hoyland has left behind a rich, varied and thought-provoking collection of paintings, which attests to the fecundity of his imagination and skill as a painter.



John Hoyland / 18.4.79 / Longpeak / © The John Hoyland Estate / Photo: Prudence Cuning Associates

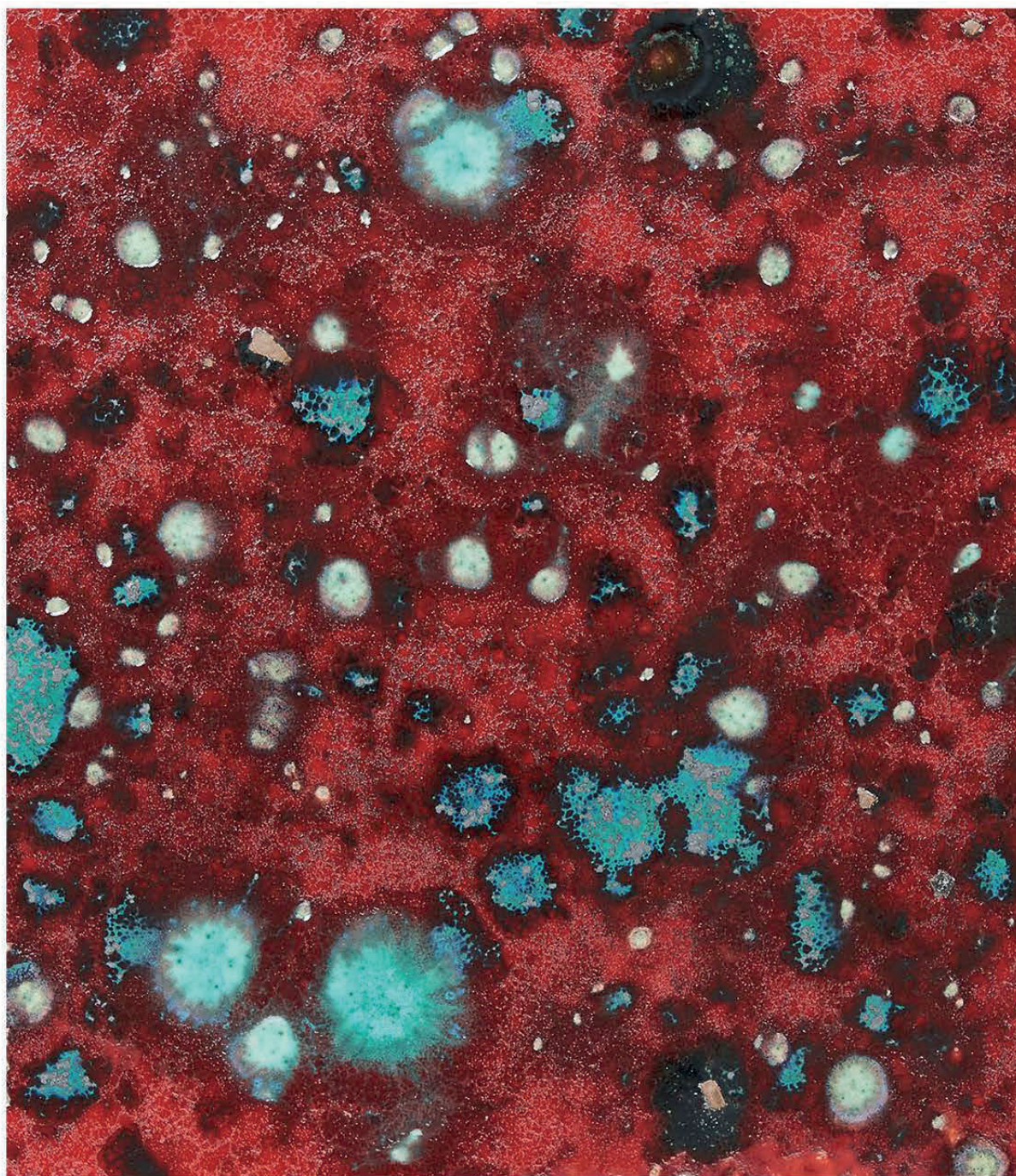


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A TRIBUTE TO LEILA ALAOUÏ

By Luciana Garbarni

The novelty of experiencing a city like Marrakech for the first time is that everything and everywhere stands out like a token - not of discomfort or that of a sore thumb, but rather a catalyst to reinvention: of all that you are and of all that you are destined to find. A great photograph will too. A great photograph, can explode the totality of our world, such that we never see it quite the same again.

We often overlook the risks an artist will take for their art. Jack Lang, a former French minister of culture who is now president of the Institut du Monde Arabe, hailed Leila as a champion of the downtrodden and the dispossessed. In a *France 24* interview he said “she was fighting to give life to those forgotten by society, to homeless people, to migrants, deploying one weapon: photography.”

Leila was born in Paris and grew up in Marrakech. With prosperous dreams of becoming a photojournalist, her personal history worked its way loyally into her practice. Her art explored conflicts of cultural identity and displacement through diaspora, such as the stories told in her multimedia piece “*Crossings*.”

Morocco’s location on the Mediterranean Sea had made it a retrial point for undocumented sub-Saharan migrants hoping to cross to a European shore. For those who failed or chose not to cross, Morocco was also a settling ground. Though the politics of a fragile community in a new habitat is not a subject of environmental exclusivity, *Crossings* sought to encourage a universal dialogue through highlighting the concept of Europe as a problematic utopia in the African imagination.

I first came across Leila Alaoui’s work in Morocco late last year. Having recently exhibited at the Maison Européenne de la Photographie, she was described as one of the most promising photographers of her generation by Jean-Luc Monterosso, director of the Maison, who spoke of “an internal light that illuminated both her and her work.” This light was sourced from a balance in her ability to maintain the intimacy of a native insider, and the vista of a documentarian observer.

The notion of honesty is not often synonymous with beauty - Leila’s ability to transport the viewer on a journey of both, unsparingly without detouring from either, was the highlight of her series “The Moroccans.” These hauntingly beautiful photographs were the product of target-driven months spent road-tripping across Morocco, where she would pick a region and spend a week in a chosen village with a mobile studio. Allowing each portrait the time to run its course by capturing her subjects during their daily lives, Leila revisited the classical portrait practice with an unburdened liberty.

The portrait of the Snake Charmer, is one from Jemaa el Fna, the great sprawling square that forms the heart of Marrakech. Most visitors will have met these snake charmers, who now make a living by posing for the cameras. They are a ubiquitous presence, just like the traditional ‘guerrab’ or Water Seller (also photographed) in other Moroccan cities.

What stood out to me about this series was Leila’s choice to remove each subject from context, therefore reclaiming a culture that is far too often victim to the Oriental gaze.

I am immediately spellbound. I am back again in the height of the afternoon heat, surrounded by the shrill sound of the flutes and their hypnotic melody.

It is now very much impossible to comprehend that the violence of her death can coexist with the beauty of her essence, or to believe we’ll never see the growth of her mind’s eye through her photographs.

Rest in peace.





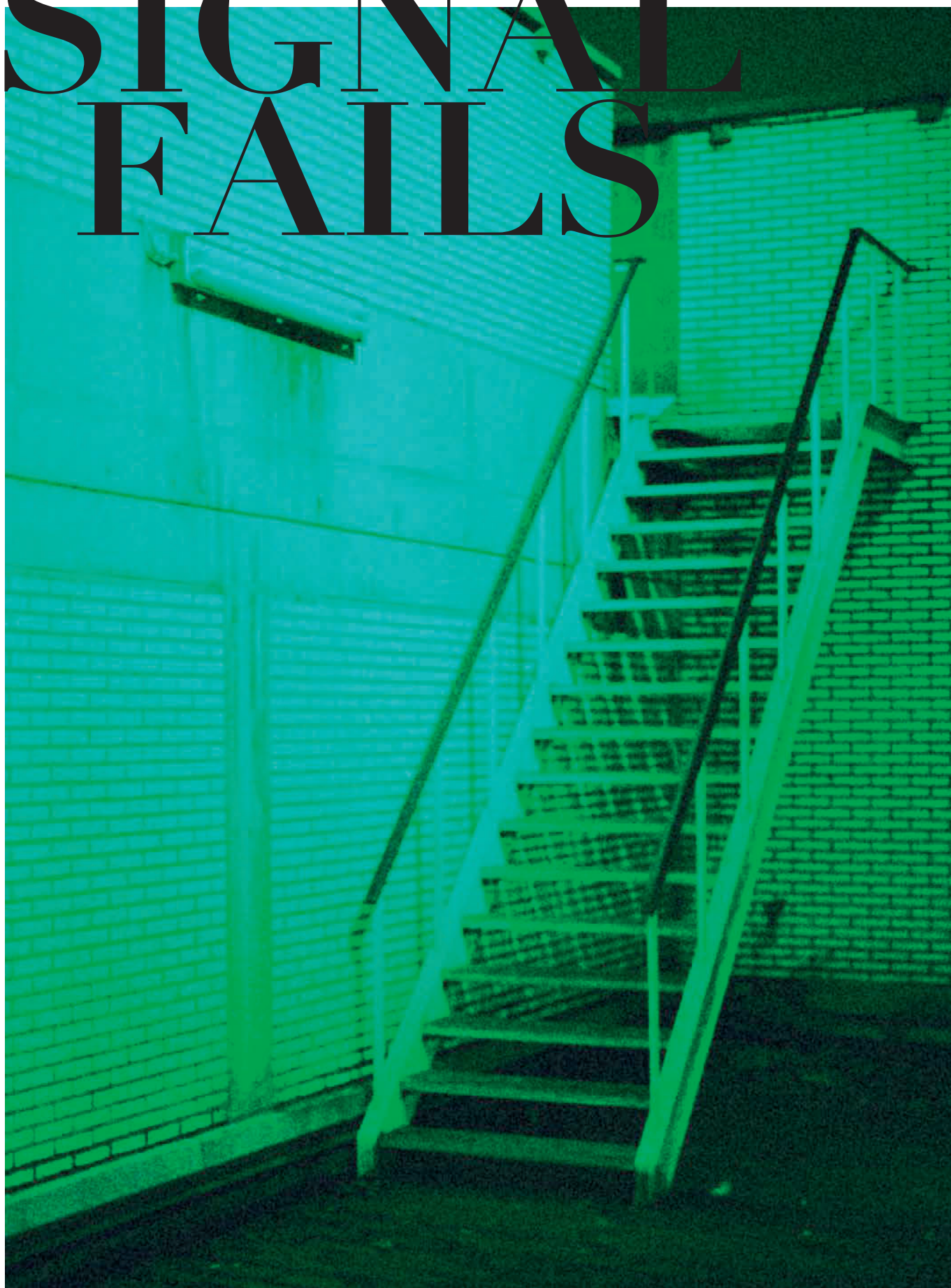


The Moroccan / Merzouga, Sud du Maroc #3, (2014) / 150x100cm -ed.3 + a.p./ Digital print on heavy paper

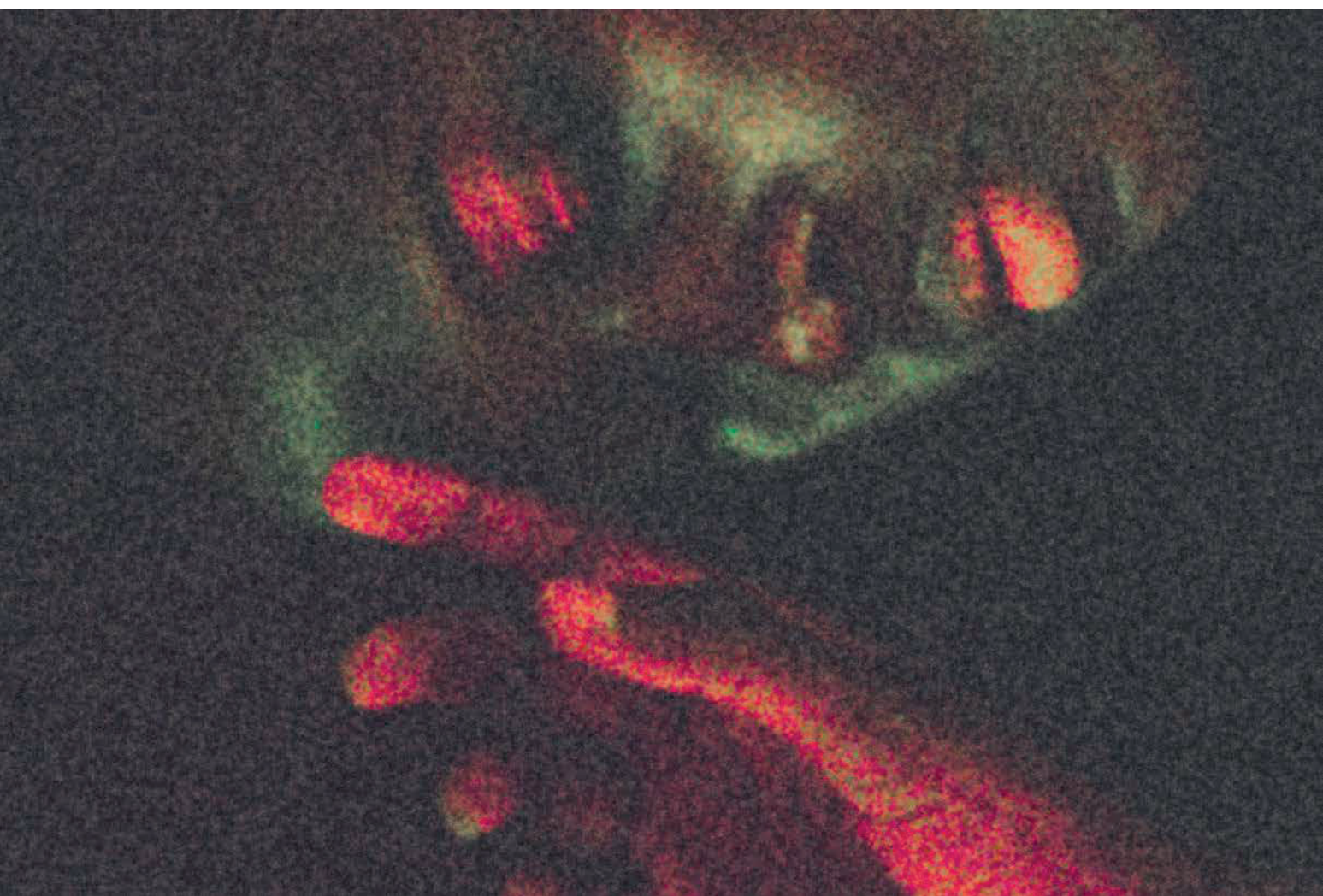


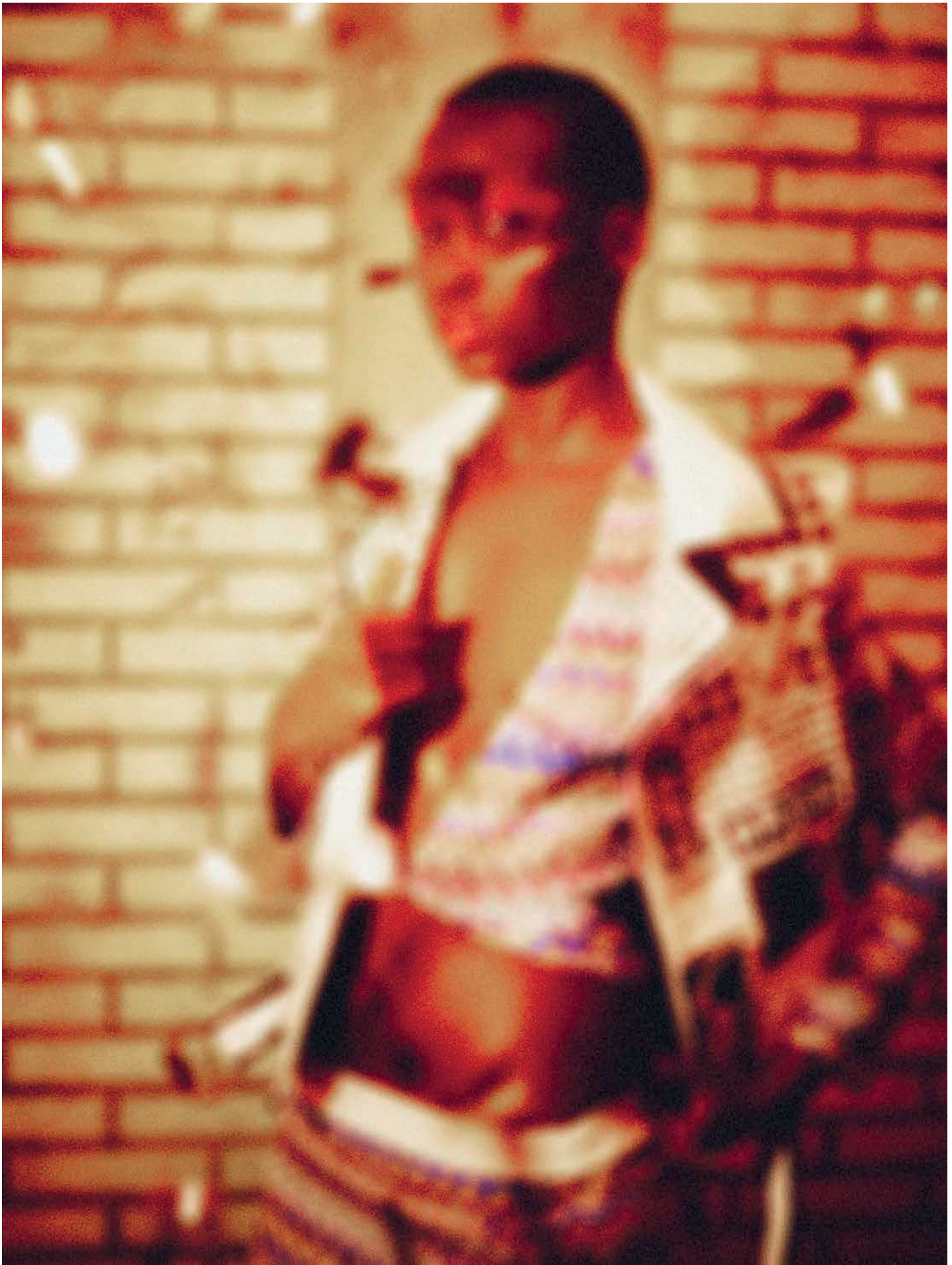
YOUR SIGNAL FAILS

BY KRIS DE SMEDT



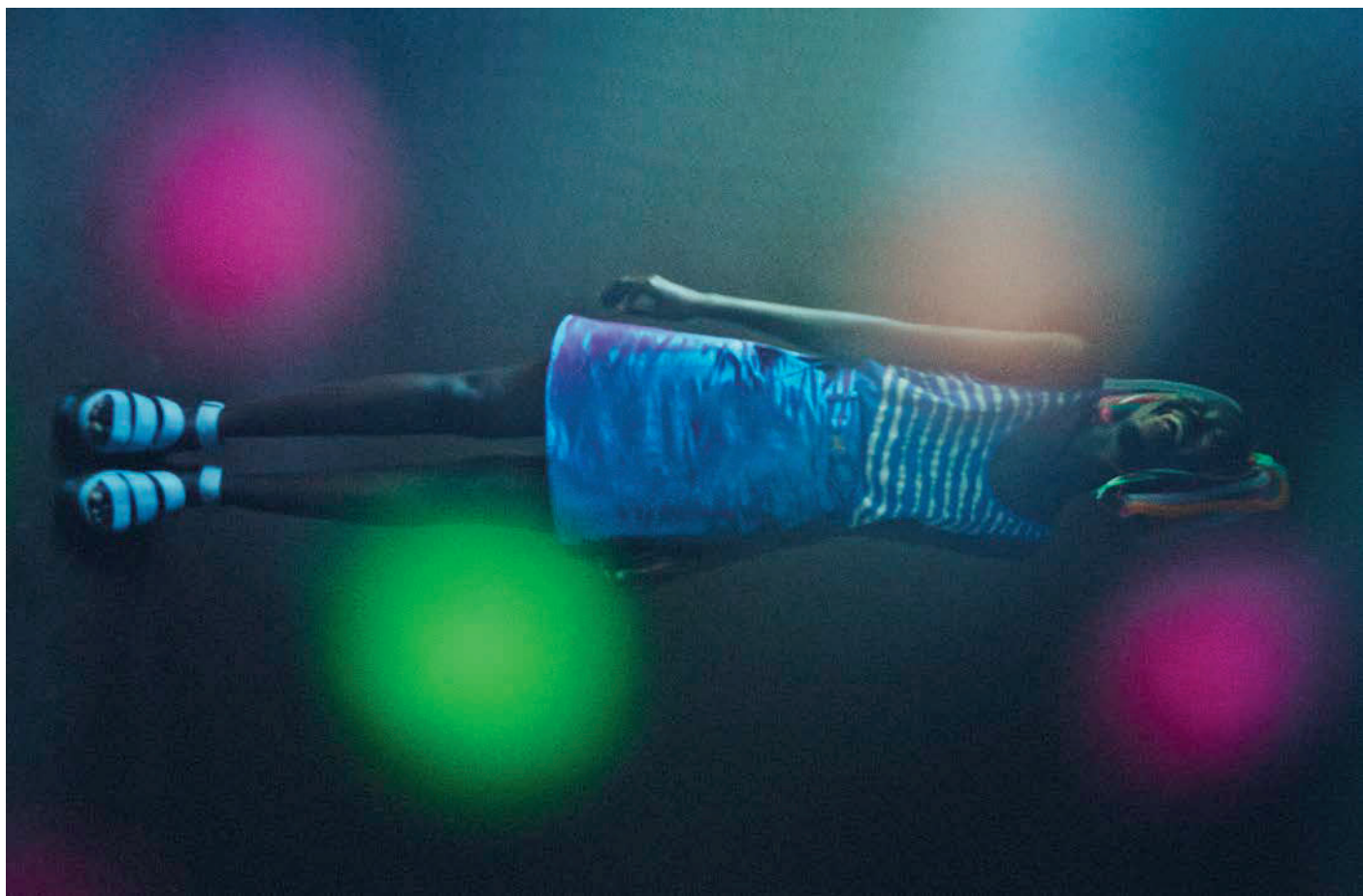






Crepe cotton jacket and pants: Riani
Latex studded jacket: Philipp Plein





Cotton tank top : Akaso
Silk and polyester skirt: Léo Paris
Leather sandals: Dr. Martens
Headband: Claire's



Viscose suit: Giovane
Glittery pumps: Sam Edelman
Woven plastic bag embellished with Swarovski Crystals; Stylist's own



Nailpolish, Mavala

Model: Anouchka Rugambarara at IMM Brussels

Photographer : Kris De Smedt

Styling :Adrien Gras

Make-up :Saima Rashid Bargfrede

Art Direction: Kris De Smedt & Adrien Gras

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9 EXHIBITONS TO LOOK OUT FOR

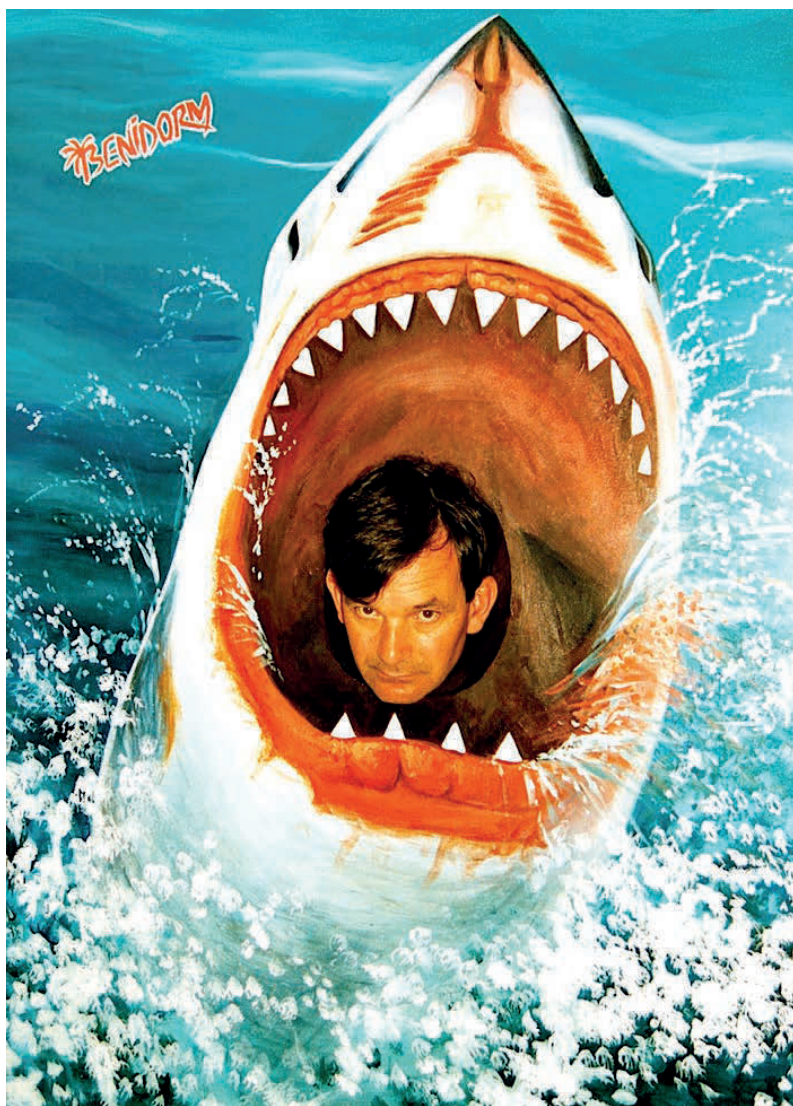
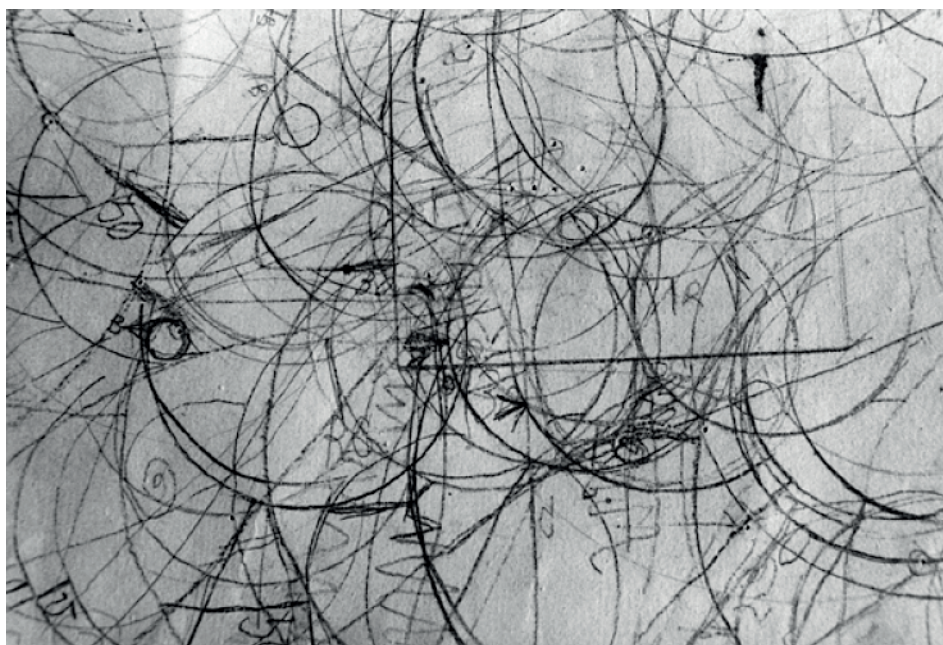
FEATURES EDITOR'S PICKS

As 2016 gathers momentum London prepares to welcome spring alongside a wealth of sensational exhibitions. Ranging from group shows, featuring more than fifty participants, to intimate reconfigurations of an individual oeuvre, the following exhibitions present innovative interpretations of artistic practice and curation, and cannot afford to be missed.

By Laura Francis Green

One

Showcasing work from six contemporary artists, including Tacita Dean, Double Take (14 April- 5 June) will be staged at the Drawing Room and The Photographers Gallery as a two part exhibition. With the intention of cultivating a dialogue between drawing and photography, Double Take engages with the procedures and principle roles of each medium, resulting in tactile works which both challenge and extend these practices into the contemporary realm.

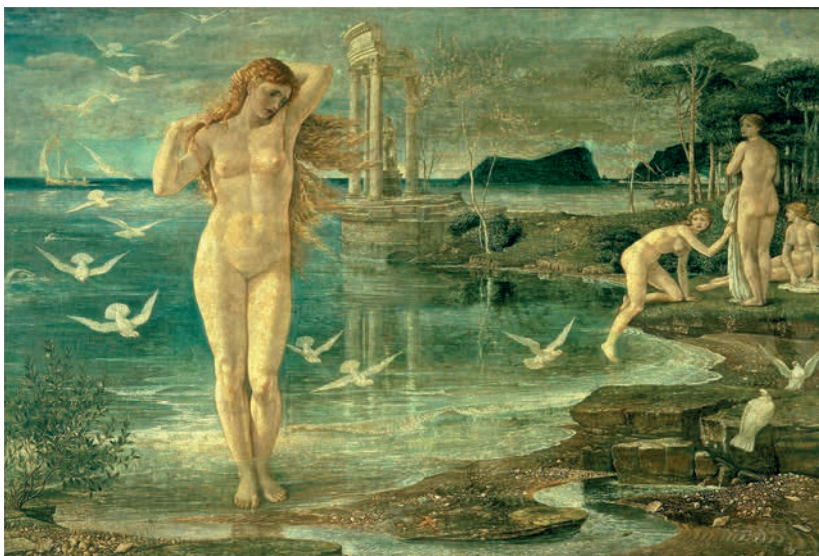


Two

Performing for the Camera (18 February-12 June) at Tate Modern invites a discourse between photography and performance art, questioning what it means to perform for the camera and how these changing enactments have been documented. Boasting over 500 images with over fifty seminal artists, counting Erwin Wurm and Marcel Duchamp, the camera is presented as a stage for performance and a means by which to investigate identity.

Three

This grand scale is continued in Botticelli Reimagined (5 March- 3rd July) at the V&A, presenting a collection of over fifty of Botticelli's works alongside reinterpretations by designers and artists such as Dante Gabriel Rossetti, David LaChapelle, and Elsa Schiaparelli in a spectacular exposition of Botticelli's influence on collective perception and memory.



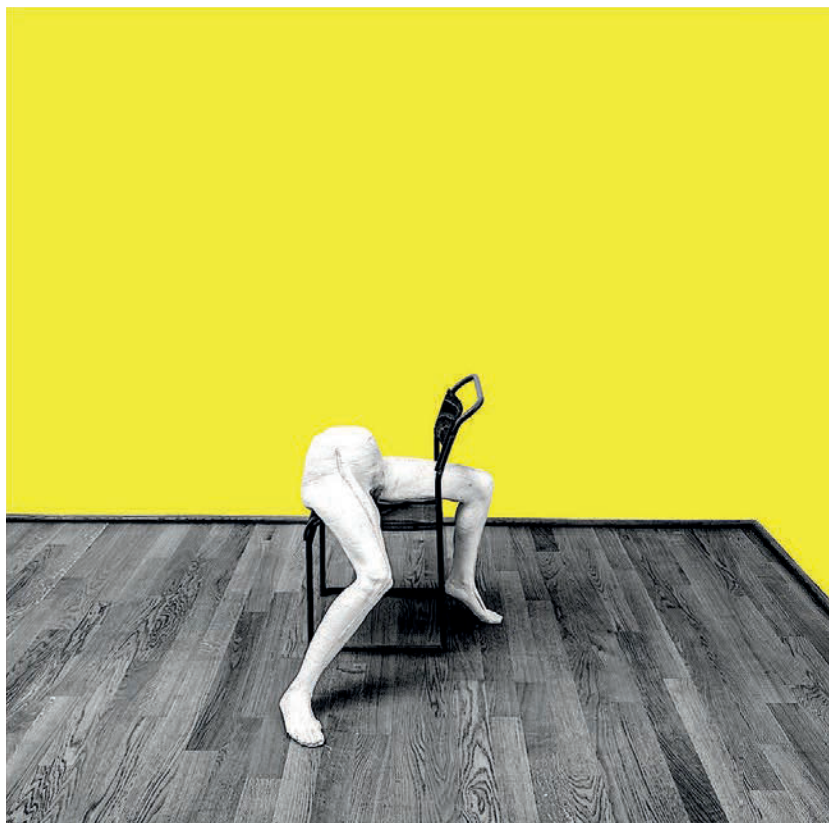
Four



Scottish painter Alison Watt will build upon the idea of collective consciousness in her upcoming exhibition at Parafin, *The Sun Never Knew How Wonderful It Was* (17 March – 07 May); the loci of her work being an engagement with *Venus Frigida* (1614) by Peter Paul Rubens. In a series of paintings which present fleshy subtle abstractions reminiscent of the body, inspiration has provided the means to reinvent the past within the present.

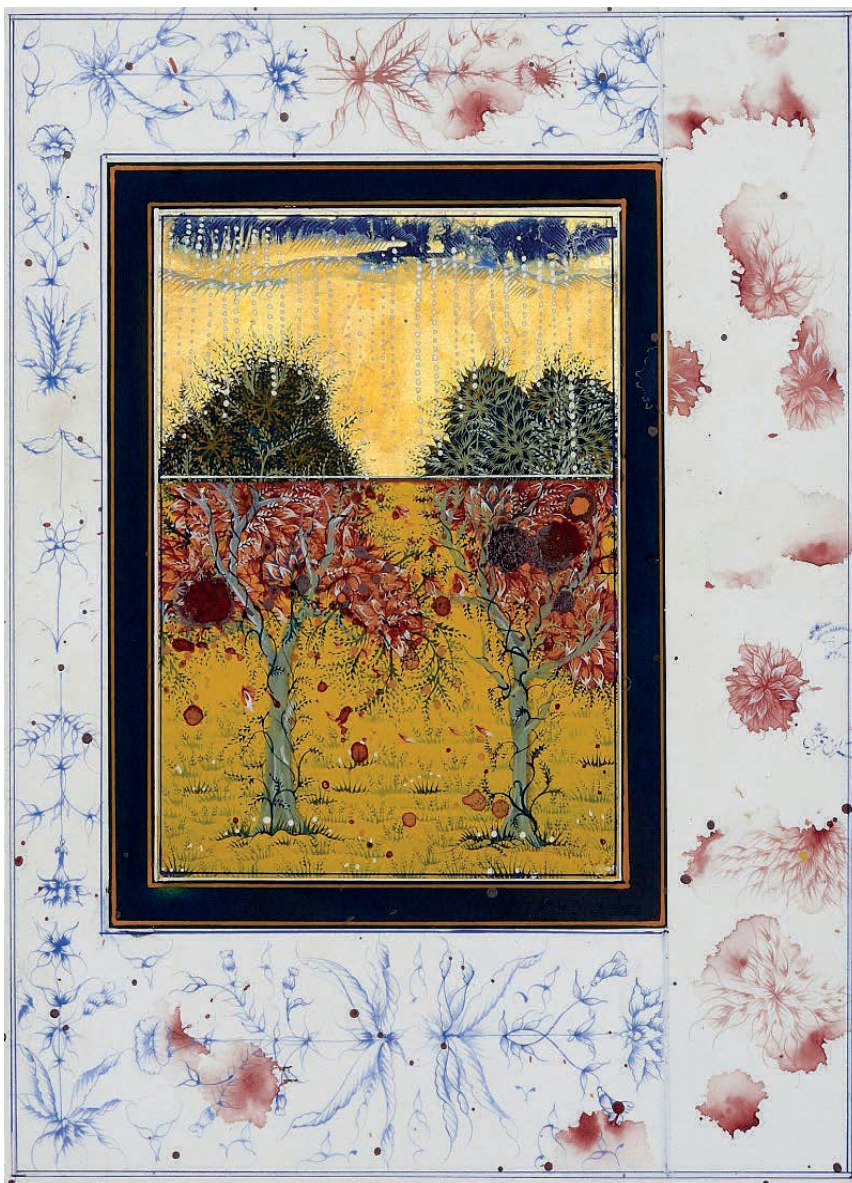
Five

In a rare and exciting intervention, **POWER IN WOMAN** (10 March- 21 May) will see British artist Sarah Lucas exhibit three of her sculptures from the Venice Biennale for the first time in the UK. Set within the North Drawing Room of the Sir John Soane's Museum, Lucas's works will immediately be juxtaposed with Soane's collections, in part emulating his antique collection of plaster casts, opening up original relationships between form and the human body in space.



Six

In response to a commission for the Barbican, Pakistani artist Iman Qureshi has produced a remarkable series of highly detailed miniature paintings titled *Where the Shadows are so Deep* (18 Feb- 10 July). In the darkened space the intricacy of the images lure the visitor closer, gradually revealing ominous undertones and inventing an air of insecurity.



Seven

In a similarly immersive vein, **THIS IS A VOICE** (14 April- 31 July) at the Wellcome Collection seeks to understand and make palpable the resonances of the voices we hear all around us. Works by Imogen Stidworthy and Marcus Coates, among others, explore the complexities of the voice's emotional and physical origins.



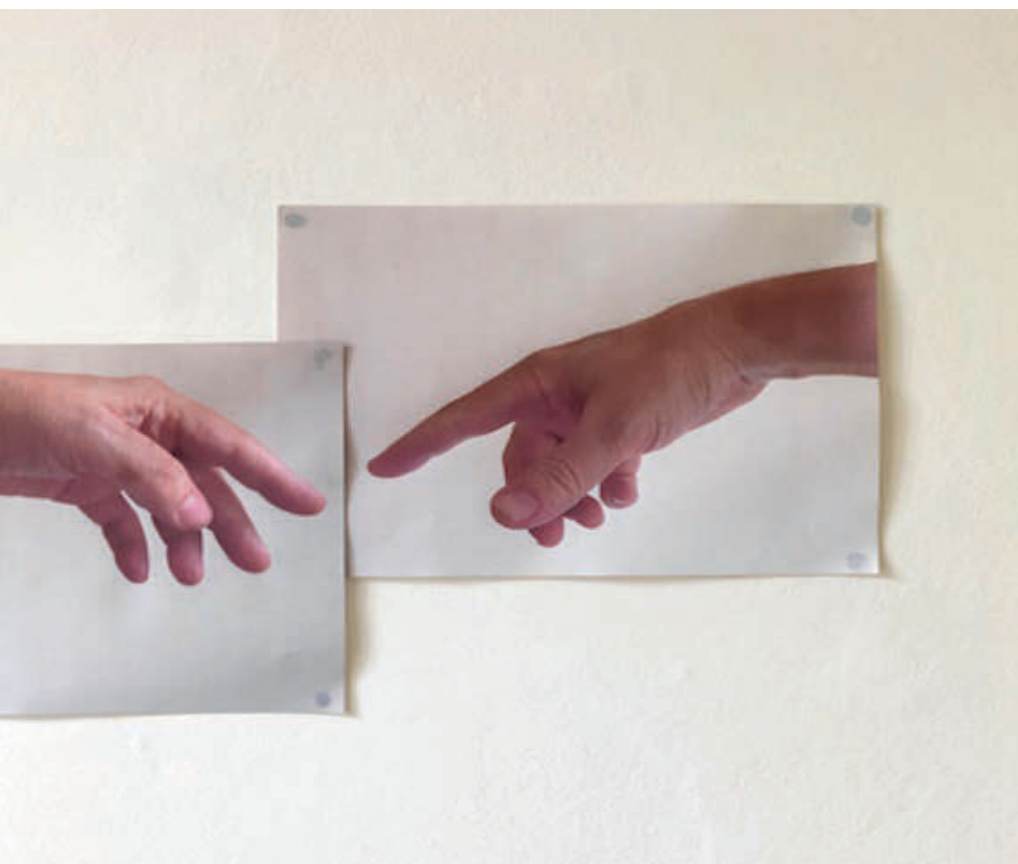
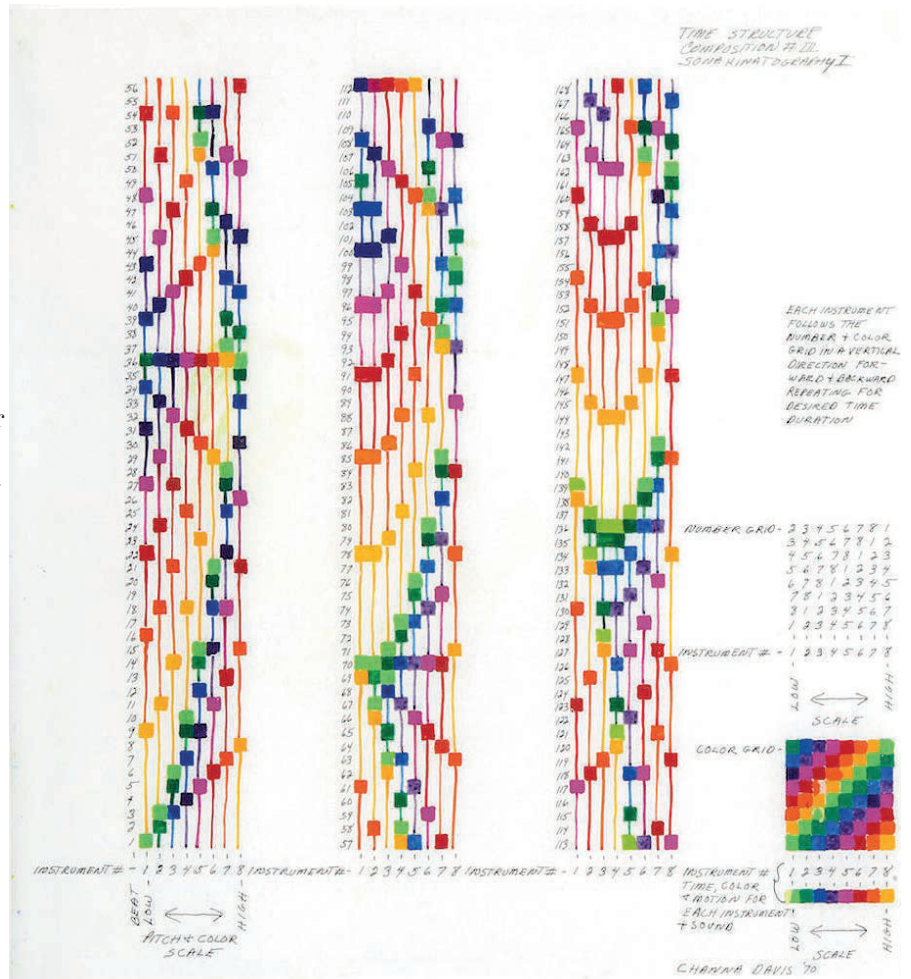
Eight

In his debut solo exhibition at Hauser and Wirth, Mark Wallanger ID (26 Feb – 7 May), English artist Mark Wallanger will use photography, painting and projection to present an exploration into the origins of the self and how this can be retained, or even located, within contemporary society.



Nine

Finally Raven Row will present a stunning reconfiguration of American artist Channa Horwitz's (1932- 2013) survey at the KW Institute for Contemporary Art, Berlin in 2015 in Channa Horwitz (10 March- 1 May). Horwitz's steadfast style of minimalist drawing with ink, based upon colour coding and numerical values, is entirely individual and aesthetically tantalising.



THE SOLITUDE OF RAVENS

MASAHISA FUKASE GATHERS RAVENS
AND HAZE TO MAKE HIS DESOLATION FADE AWAY.

By Tamara Akcay

A swarm of ravens leaves black traces in the sky. The landscapes described by Masahisa Fukase are as imprinted in his photographs as they are in his mind.

In a series of black and white photographs taken between 1976 and 1982, the Japanese photographer depicts ravens soaring into the haze. This is the most substantial post-war collection of photographs achieved in Japan: *Karasu* (Ravens) enables many interpretations, including a tragic representation of Japan's defeat during World War II and a dark and melancholic vision of a man ravaged by sadness and mourning the love of his wife.

The repetitive presence of the ravens announces the obsession Masahisa Fukase has for his subject matter. He photographs them dead or alive, soaring or staying still. The feeling of loneliness penetrates the photograph to invade the soul of the reader. The monochrome tones range from black to gray, tiring the pupil and blurring the mind. The texture of the prints is tangible, slick and shiny mimicking the plumage of the animals. The fast rhythm with which we imagine the

shots are taken gives the series a cinematic tone. The multitude of birds gives the images an oppressive character. The ravens are so present, that we can almost hear their cawing and their screams. We lose track of time, not knowing whether it is day or night. Regardless, we are drawn into the author's mourning.

The ravens are photographed sometimes facing a naked woman, a masseuse or a cat. But whether they have a blurry or a grainy appearance, the photographer's ravens constantly reflect the same monotonous tone. By repeating the same scenario, the photographer will even confess that at the end of the project, "he had himself become a crow".

Masahisa Fukase renders his admiration for his subject like a desire to become a raven himself, powerful, present and eternal. In Japanese mythology, ravens are the harbinger of bad omen. Five years after the publication of his *Ravens* series, the photographer fell into a coma after he fell down steep stairs. He remained asleep for 14 years, safe from everything he ever felt.



Seikan Ferryboat, 1976 © Masahisa Fukase Archives



Erimo Cape, 1976 © Masahisa Fukase Archives



Kanazawa, 1977 © Masahisa Fukase Archives

His wife Yoko testifies the obsessive-compulsive personality of her husband despite the happy shots he used to take of her. Shortly after their separation, the photographer experienced depressed symptoms while he started drinking. “I work and photograph while hoping to stop everything,” he once said. “In that sense, my work may be some kind of revenge drama about living now. ”

The first time the photography series was published was in Japan in 1986. It was published a second time after that in the US in 1991 under the English title *The Solitude of Ravens*.

The book recollecting the series only exists in limited editions. Images that are displayed at the Michael Hoppen Gallery in London from February 24th to April 23rd 2016 all come from Masashi Fukase's private collection.

Masahisa Fukase was born in the town of Bifuka, Hokkaido, Japan in 1934. After graduating from the Nihon University College of Art's Photography Department, Fukase became a freelance photographer. In the mid 1970s he set up a photographic school, *The Workshop*, with Daido Moriyama and Shomei Tomatsu ; two major influencers in Japanese photography.

Masahisa Fukase's work has been exhibited widely at institutions such as MoMA, New York, USA; Fondation Cartier pour l'Art Contemporain, Paris, France and the Victoria and Albert Museum, London, UK.



Nayoro, 1977 © Masahisa Fukase Archives

JOY, LOVE AND YOUTHFULNESS

REMEMBERING FRANCESCA WOODMAN'S DEEPER MESSAGE ON BEING AN ANGEL


By Patrick MacPherson

Francesca Woodman, 'Untitled', MacDowell Colony, Peterborough, New Hampshire, 1980, © George and Betty Woodman.





ON BEING AN ANGEL



Francesca Woodman is the master of her own style and shines her rare light upon the world of photography. Francesca has the unique ability to express a vast array of complimenting feelings, emotions and meanings through just one photograph, let alone the things that she has portrayed throughout her whole body of work consisting of over 10,000 photographs, yet only 120 have ever been published.

Her story is one of much sadness having become recognised after her suicide at the young age of 22. Francesca had suffered from depression. It is said that this was partly due to her being rejected by the art world although, of course the true depth of the reasons are unknown. Francesca's main body of works were created mainly in her teens between 1972 and 1981.

Although there is has been much discussion over Francesca's depression and struggles but little is said about the many other aspects of her being. What if she was attempting to reveal much more to us through her work, something deeper, something possibly even more true? And was it something just about her or was it something about all of us?

Upon initial glance Francesca's photographs may appear somewhat disturbing or even macabre, they actually possess a deeply profound sense of joy. This joy becomes more and more vivid the more that we gaze at Francesca's works. It is exploding from the dynamism of her postures and playful experimentation of the human figure in space. We can clearly see this In Francesca's piece Self Portrait Talking To Vince Providence (below). Her expression is unsettling, but when we look closer we see her mischievous inner child, the part of everyone that just likes to have fun. Our inner child does not often agree with seriousness or any kind of confined rules or regimes, and Francesca may have been a close companion to hers. It is difficult to see what is actually happening here. There appears to be a thread from the towel hovering eerily in mid-air into Francesca's open mouth. Her expression is unsettling. It can symbolise many things depending upon our perspective. Pain, fun, anger, sexuality, playfulness, rebelliousness, apathy to name but a few. She does not give much away here but intelligently leaves us questioning what is meant and why.

Francesca purposefully chooses scenes that appear to be decrepit such run-down apartments or studio spaces. They offer a feeling of death and decay, a crumbling away of some illusory box that surrounds the body, or the soul. Within these boxes we can see human figures that in comparison are erupting with life and freedom, impossible to replicate, impossible to cage. One of Francesca's many messages is quite clear, that regardless of societal constraints and social norms, the individual will never truly nor completely be encased in any kind of box.

While Francesca's photographs suggest feelings of loneliness, sadness, desolation and hints of masochistic tendencies of man, their expression of a deeper inner peace and joy provide a perfect contrast. In this way Francesca is a master of expressing emotional balance. She also deeply understands the visual compositional balance of a photo, particularly in her captivatingly harmonious use of dark and light in monochrome. A yin and yang of expressive photography.

Upon seeing her captivating series of imagery it becomes evident that Francesca has created masterpieces in optical illusory juxtaposition. In her piece titled *From Space*, Francesca stands in front of a wall holding two pieces of wallpaper over her chest, head, pelvis and thighs. This extremely stylish work appears to be using a long exposure. The contrast between Francesca's living body and the inanimate room and wallpaper works as a fantastic compositional balance. Francesca gives the impression that she may be both shy yet desiring to be seen and to share her joy with others. She has ingeniously created the illusion here that her body is merging with the wall while being physically separate from it at the same time. Calling it a treat for the eyes would not do justice for this artwork.

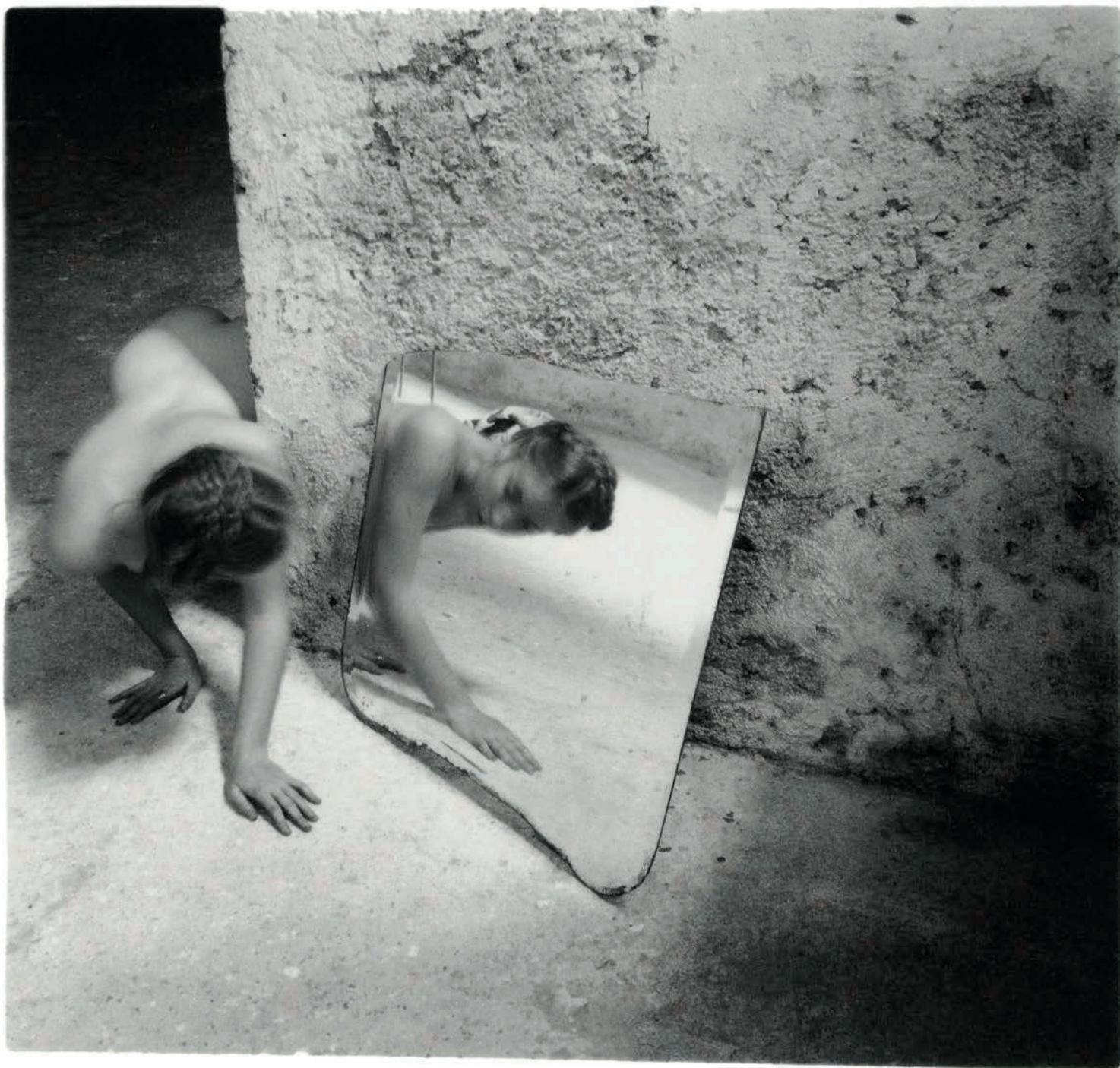
Despite her depression, there is something unmistakeably happy about much of Francesca's artwork. In her untitled piece (below) we see her hanging from a door architrave. Light floods the right side of the photo. Amongst so many of hers, this piece is exploding with a playful childlike quality.

Her pictures describe our inner child, a most important part of us that, although it may often be described as "damaged" through life experiences, we can choose to nurture all the way through adult life for a more joyful wholesome experience. Francesca's inner child sees how unimportant the boxes, labels and formalities of society are. The simple reality that people just want to have fun echoes eternally from this piece. This sense of joy becomes a running theme throughout much of Francesca's work. She clearly loved photography with a deep passion. And she certainly loved her playful side. Almost to the extent that she seems to be screaming to us to give up doing anything that we don't love, that life is about joy, that this is what we deserve and owe to ourselves, and that if we are not loving what we are doing then we are not really living. Francesca nudges us to get on that path quickly and to do the things that we really love. She is a perfect example to encourage humanity to follow our passions.

Francesca places the human figure in extraordinarily dynamic postures, even some that appear quite static on the surface are humming with such emotion that their dynamism becomes unquestionable. They welcome in youthful and energising atmosphere to Francesca's photographs. Each one expresses a pure innocence, even when portraying the nude female. Francesca has not brutally sexualised the feminine like so many of today's media forms. This is refreshing. Francesca is in fact helping to give back the innocence and purity to the female body and the sacredness to sexuality. She may even be reminding us that regardless of what we experience in life, our innocence and purity can never truly be lost, that only the mind can create a false idea of it being lost, but in truth it always remains.



Francesca Woodman, 'From Space 2', Providence, Rhode Island, 1977, © George and Betty Woodman.



Francesca Woodman, 'Self-deciet #1', Rome, Italy, 1978, © George and Betty Woodman.

In her experimentation with mirrors, Francesca creates an instant double-world or parallel reality to explore. Perhaps this is intended just for interesting compositional and visual appeal, or perhaps Francesca is expressing the theorised view of the mirrored nature of reality: that everything that we experience and see outside of the self is a reflection of some part of our inner self. As Francesca's pieces speak so loudly of her relationship with herself, the mirrors may be reminding us to look at how all of our experiences are reflecting to us some part of our own relationship to ourselves, as explained by the 7 mirrors of the ancient Essenes. One of these mirrors is that which reflects something that we imagine we have once lost or given away. Sometimes in life we may feel we have lost touch with our fun and innocent nature. Francesca's photography is a perfect mirror for this side of ourselves, but more accurately she shows us that we can never lose this side of ourselves, but in any moment we can rekindle ourselves with it, by a simple matter of choice.

On Being An angel, the iconic photograph. We see Francesca tilting her head backward and upward facing the camera above while pushing her chest forward in a way that could be provocative, however Francesca has managed to maintain a manifestation of innocence, purity and beauty for herself. Although she may be expressing her sexual nature to some degree, it appears to be combined with a powerful and calming loving warmth about her. She has not objectified the feminine form but rather given back our eyes to see its natural beauty and divinity, which it has possessed all along since the beginning of our creation. Through these images, Francesca shows us that the feminine is to be embraced compassionately and respected in all of her forms, and in doing so she may even be helping the masculine to come in closer connection with his emotions and divinity. Her photos ask us joyously to be grateful for our bodies in their natural form.

Again Francesca has produced a graphic and mesmerising sense of balance between light and dark here that compliment each other exquisitely, not only in tone but also in the way that the image expresses both light and dark aspects of the human being. The peaceful air that Francesca radiates here may also be singing of how the light and dark aspects of life and the self can assist us harmoniously when they are brought into balance. In other words Francesca may be singing to us that when we love and accept and express all of our sides, light, dark, up, down, happy, sad, loving, fearful, without judgement, then we can dance through life with greater and greater ease.

Why did Francesca title her work On Being An Angel? Perhaps Francesca Woodman knew innately the secrets about the true angelic nature of the human. In hermetic philosophy, which is possibly the most ancient known documented philosophies and writings of earthly and cosmic knowledge, the Sun is said to give the gift of joy to humanity while also being a visible representation of God (all creation / all things), the cosmos and the soul that exists in the core of all people. Was Francesca really showing us her innermost nature, her soul, the sun of joy and love that burns within all people? Or rather this soul is not merely within us, but it is what we are, our bodies being vessels for its physical experience. The angel. The perfect divine being made as a miracle, being birthed unto the physical world, housed in a human body, and suddenly having to confront the duality of light and dark, up and down, fear and love and everything in between.

The mind bound by desires, attachments, space, and time, while the soul or true self shines through ablaze with a light that screams out to dance, play, and to love and be loved. Francesca's photographs express all of this. Her death itself speaks of her human struggles, which may have felt ever more intense for the woman who knew her true inner divinity, being an angel, a thing made of love. We live in a time where we are only beginning to remember how to heal our deepest emotional trauma, which can sometimes feel as if it masks our angelic inner nature. Was Francesca calling out to the world to be recognised for what she really was, and in doing so to help us all see what we all really are, goodness, limitless, alive, loving, pure, beautiful, talented beings with an array of emotions that may be felt, loved and expressed to help us to experience ourselves, each other, and the world.

Through her photography Francesca reminds us of precisely this. That we can take a step back from the initial deceptive façades of what we can see in people and in the world, and to look deeper to the true reasons of why everything is, as it is. The divine nature of the human is something of love, which deserves to be loved. Did Francesca understand that nature itself is a vision of love in physical form, and so too is the human being? Were Francesca's photographs an expression of Francesca's joy and passion, and thus a perfect way to show the world what we really are?



Francesca Woodman, 'Untitled', New York, 1979, © George and Betty Woodman



Francesca Woodman, 'Untitled', Rome, Italy, 1977-78, © George and Betty Woodman

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KH

Kristin Hjellegjerde

REVELATIONS

A TESTAMENT TO FEMALE DESIRE

By Jessica Rayner

Aidan Salakhova redefines femininity in the provocative series Revelations at Saatchi Gallery.

Femininity is a narrative that has been marked by the ever-shifting nature of society, rendered in different forms throughout literature, art and religion. The female body has become a symbolic force in the challenge towards oppression of desire and submission to patriarchal order. This recreation of femininity is a narrative that forms the basis of Aidan Salakhova's new body of work displayed as part of the exhibition Revelations at Saatchi Gallery.

The enigmatic series seeks to deconstruct perceptions of feminine intimacy through referencing and subverting religious symbols. There is a clear influence of classic artistic traditions in Aidan's work seen in the looming sculptures of the female and male naked body. Aidan renders the human form skilfully in marble and granite, working to both question patriarchal order and celebrate female hegemony.

Aidan, born in Moscow in 1964 to the family of the prominent Azeri and Russian artist Tair Salakhov, has become one of the most influential artists in the development of contemporary art in post-Soviet Russia. Revelations curated by Jenny Christensson, brings together new work alongside pieces exhibited at the Moscow Museum of Modern Art in 2012, presenting a display that showcases Aidan's traditional art training, at the Moscow State Surikov Institute of Fine Arts, alongside the impact of her exposure to Western contemporary art.

The low lit exhibition rooms and use of spotlights cast shadows on the stark white walls, distorting the religious connotations that condemn desire whilst unveiling the fantasy of female domination. Cloaked black figures, part of Aidan's earlier series, placed centrally in the room create an imposing opening impression that is swiftly undermined by the white folds spilling out from behind each piece. The monochrome palette represents the rigidly defined notions of gender that are questioned and redefined by the non-figurative, fluid shapes.



The mix of figurative and non-figurative sculptures are part of Aidan's exploration of the erotic potential of the veil; a grey marble sculpture of a man sits in front of an ambiguous form completely covered by a thick veil. The craftsmanship of each sculpture featuring intricate detailing injects a sense of fragility into the pieces resulting in an eerily stillness. The veiled, oppressive figure is later challenged by the final sculpture of a female in black marble standing tall over a crouched, submissive male. One wall is taken over by a video installation in black and white featuring alluring veiled women. Aidan is not afraid to depict fantasies of female domination and desire.

The simplicity of contrasting white and black with tradition and modernity works with powerful effect, creating beautifully clean lines that are juxtaposed with references to the dominatrix and male submission. Aidan's approach demonstrates an understanding of artistic tradition that she subverts in order to reinterpret femininity, resulting in a provocative and progressive series of work.





Aidan Salakhova Bas-relief #9 from Persian miniatures Series 2014-2015 Black Belgian marble, white statuary marble 90 x 70 x 40 cm Aidan Salakhova





Aidan Salakhova / Intercession 2013 / Digital video 4'45"



Aidan Salakhova / Love 2015 / White statuary marble 210 x 155 x 42 cm



Aidan Salakhova / Veil 1 2014-2015 / White statuary marble 215 x 102 x 83 cm

PICASSO IN A CARAVAN

By Rosalyn Veal

THE PHENOMENON THAT IS *SAX BERLIN*

As a gallery, White Court Art constantly searches for the very best in contemporary British art and artists. In a small provincial auction several years ago we discovered a fascinating painting the like of which we had never encountered and knew we had to have! After some research we finally found the artist who had painted this remarkable piece - Sax Berlin. Thus began a journey of discovery and delight for us all.

Living in Manhattan, Sax was a contemporary of Andy Warhol but developed his art in isolation. He had no backing or a real studio, instead creating his pieces in the hallway of his apartment and supporting his family by working as a bicycle courier on the busy streets of New York City. He still works while listening to cassette recordings he made during those years; colourful backdrops of China Town, Little Italy or just his journey through the city.

As he says he “found established techniques and values pedestrian & outmoded. Unable to express the fluidity of my vision”. Thus over a 3 decade period he has invented several techniques to suit his temperament. Sax has developed 11 unique styles and 6 techniques, 5 of which are innovations seen nowhere else. Nothing prepares one for the impact of his paintings, the current Flowers for Athena series is a case in point and created from an encounter many years ago at an ancient Greek temple. Each technique used creates a different form of his art; whether it's his spiritual Buddha series, the jazz inspired Manhattan project, the coquettish Zizi of his School of Paris works, Neo-Nouveau or Pearl series all are imbued with his mastery.

Berlin is the antitheses of modern art perception today; he individually creates every piece from the outset to the finished work, seeking to put the integrity back into art and counter the current trend of “dead art”. Skulls and dead animals have no place in his pantheon; his nuanced handling of materials and oft forgotten techniques return art to a place of integrity. His philosophy is simple, “the canvas, the texture, the brush, the pigment and the hand all know what they are doing and all I can do is step aside, officiate and marvel at the phenomena”.

Art now being created is improved by on-line galleries like White Court Art; artists no longer feel impelled to “sell out” in order to get exhibitions. Berlin is in the vanguard of this movement, enabling us to employ our visual vocabulary to translate our visual impressions. As he states “these are my explorations in the metaphysical pigment of space”. This new meter enables Berlin to concentrate on his own pieces as he needs to create them, without the dictat of convention or what he sees as the tyranny of galleries & the art establishment in general. The chord of freedom and lack of constraint that Berlin imbues his art with is becoming ever more resonant with art collectors. He has many dedicated collectors in the United States, some of whom are important national figures in art & museum circles.





A highly spiritual man, Berlin feels that his astronomical chart has much to do with his prodigious creativity. At his birth the stars aligned with all but 1 in the House of Creativity, a most rare phenomenon. Nowhere is his creativity & spirituality showcased better than in the “Flowers for Athena” project. Here he pays his tribute to ancient Greece. Many years ago Berlin was at the Temple in Delphi when a message came to him saying that this was a sacred place & he shouldn’t be there. Now, decades later, he has created these large and beautiful paintings as his homage and apology.

In Georgia O’Keeffe’s words “to create ones own world takes courage” ; an epithet that could be written directly for Berlin. He lives a life in tune with his surroundings; spending time in the studio but living close to the earth in a small caravan in touch with the elements and forces of nature. He has no car, travelling only on his idiosyncratic bicycle between the places that inspire him. Sometimes a Japanese tea house, or a mountain top in Nepal, or an ancient site in Greece, or a busy Manhattan street; all have played their part in making Berlin the unique artist he is today.



Berlin firmly believes that “Pablo Picasso came and showed us how to work, but nobody listened - until now”. Comparisons have been made with Picasso and these two artists are similar in their ethos, Picasso stating that “to draw you must close your eyes and sing” and Berlin believing that he’s the instrument through which his stunning paintings are created. In this there’s also a similarity with that much troubled genius Vincent van Gogh whose “emotions were so strong that I work without knowing it”.

As with all geniuses the juice of creativity flows strong and deep in Berlin. There is no-one painting with his integrity and techniques; a true Master Artist, he is a Revivalist and outlet for classic modern painting. He is teaching us via his extraordinary paintings the meaning of artistry. The Chemistry of Colour typifies Berlins approach to his work; all his pigments are hand ground, incorporating the shades used by the Master Artists of old; cadmium, vermillion, cobalt, Caput Mortem. These supersaturated colours are blended with crushed marble or volcanic glass, or earth from Mount Vesuvius in an evolution of traditional colour

paths. We are all familiar with these tints, they form part of our collective visual memory and deserve their place. Berlin firmly believes that there is a connection between Picasso & his place in 20th century art and the place that he is carving in 21st century art.

Creativity takes courage and self-belief, art is not what you see, but what you make others see and Berlins works are resonant with this ethos of classical grace and geometric order. Particularly with his current series of “Flowers for Athena”, a deeply moving series of works allowing Berlin to freely express his vision and to make his art available to a worldwide audience.

The highest technical skills become an unconscious act as Sax Berlin surges through his chosen medium, disturbing and delighting our senses and demonstrating what is possible in Modern Art. Given the freedom to work his magic we know that there’s so much more to come from this phenomenal and prodigious talent. An exciting prospect indeed!





innersanctum / Sax Berlin



A GREAT COCKTAIL AT HOME



THE HARD WAY

Search Google for a cocktail recipe.
There are bloody thousands.
Pick one at random.

Go to the supermarket.

Wince as you shell out a wad of cash on some big bottles of booze you've never tasted.

Track down the one ingredient that wasn't in the supermarket.

Lug it all home.

Read the recipe again. Pretend you know what a 'Mexican Elbow' is.

Mix everything together in a mug.

And drink!

Realise you don't like it much.

Add a bit of something to try and fix it.

Yeah, that's not really helped.

Pour it down the sink.

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THE GALLERY

An After Nyne Magazine Exclusive

PHILIP HEARSEY

The Making of a Bronze Sculpture

I am intrigued by the surface and the alchemy of patination. Not because of any obsession with technique, which is difficult to master, but because of the challenging possibilities and the unpredictability of the outcome.

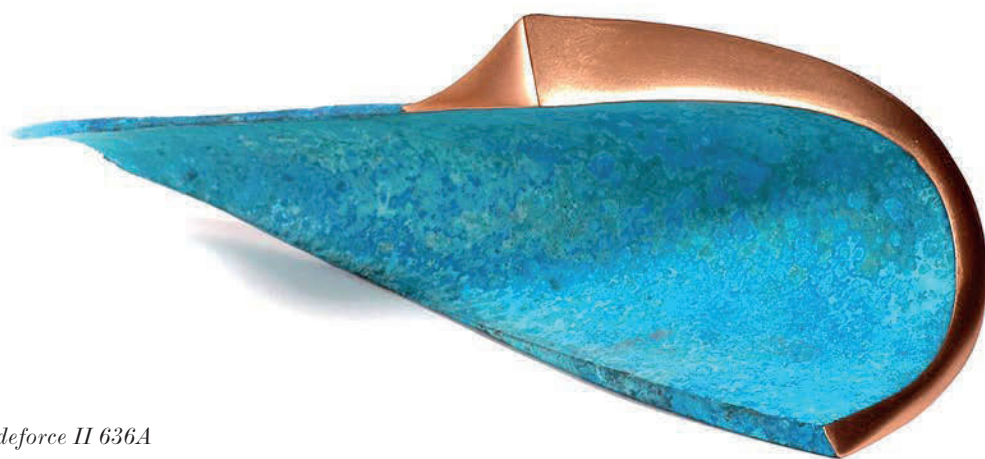
Making a pattern is an extremely creative part of my early work process but can be very time consuming. The majority of my patterns are made. The linear discipline engrained by an architectural background inevitably informs my sculpture but I am most powerfully driven and inspired by the natural forms and landscape and, most notably, the immensely strong sense of place where I live and work in Herefordshire, on the edge of England where it is interwoven and blurred with the Welsh borders. Whilst the landscape of the border country seems very quiet and slow-changing the wind and clouds are never still. And equally important to me is the sea and the land it touches that changes with the rise and fall of every tide. It is a natural rhythm that flows through almost every important and constant strand of our life.

Paradoxically the sea, so far away, its rhythms and its influence on the land it touches is finding an increasing place in my work. This is the same natural rhythm that flows through almost every strand of our life. Whilst the landscape of the border country seems quiet and slow-moving the sea is forever moving and never still.

The names of the artworks are very important for me - it is not meant to restrict the spectators, but to direct or open their thinking. All of my pieces have their own meanings and content, but I enjoy leaving space for the spectator's own interpretation - it completes, enriches and expands my work. There is always a back story. What is in my head when I create the work it is deeply personal but it does matter that the work engages the imagination of the onlooker to connect with a deep-rooted and instinctive appreciation of simple, universal forms.



Deep Waters VIII



Tideforce II 636A

WALTER KOCH

Walter Koch was born and raised in Lourenço Marques, Mozambique with his early adult life being in Johannesburg, South Africa but now resides in Windsor UK. Art and colour have always given Walter a great deal of pleasure and one of his earliest memories is colouring in the block squares in a ledger at his father's office at the age of six. His private education with a tutor gave him a foundation of free thinking which is reflected in the abstract expression that can be seen in all his work.

Walter's works have a vibrant, lively and often playful quality and are always very colourful. He is never afraid to use bold shapes, lines and hues and is equally happy working on small intricate watercolours, larger than life acrylic works and digital images on his iMac. He constantly quotes from his education, his background and his experience. The Oxford Dictionary describes a "QUOTATION" as:

"A group of words taken from a text or speech and repeated by someone other than the original author or speaker. A short musical passage or visual image taken from one piece of music or work of art and used in another."

Walter does not use text or words but he "collects visual Quotes". His African roots can be seen in the way he represents urban graffiti and tagging. So in essence, his quotes are from indigenous

African artists from hundreds of years ago, painting on the walls of their caves, pop artist from the last decades and modern day urban graffiti artists painting on walls in London combined with some of his own "quotes" from previous works.

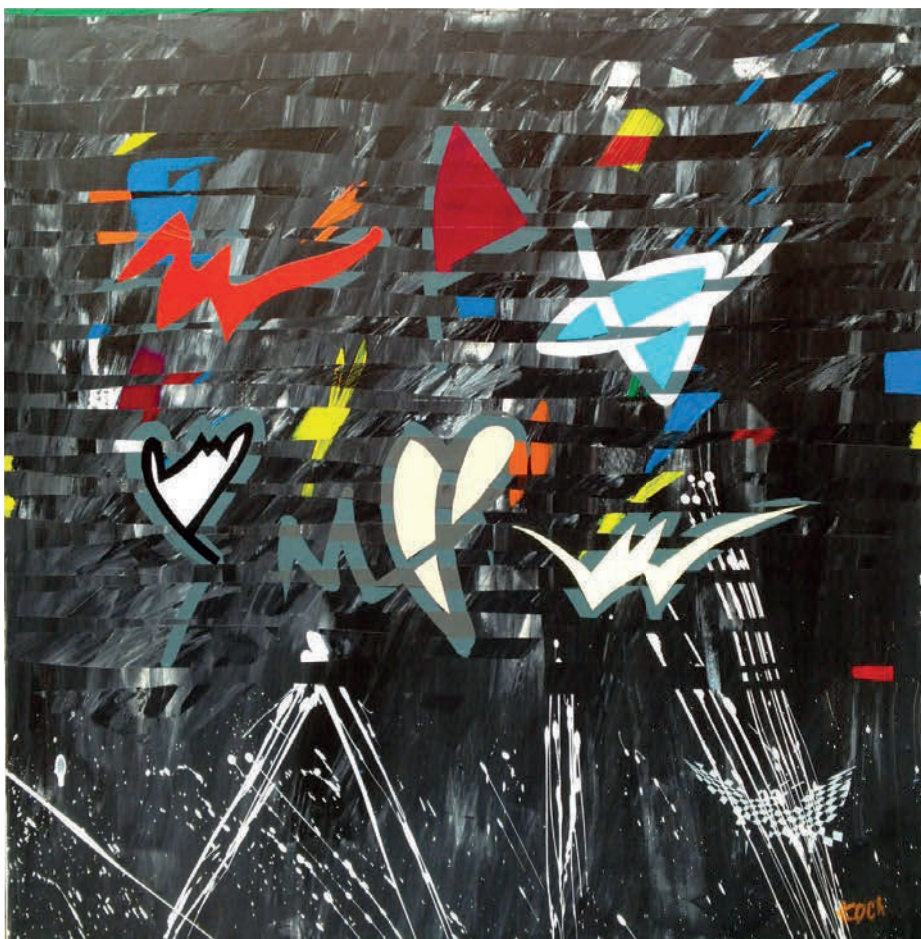
As he searches through his collection of "quotes", one will spark an idea for a new work. He repeats the process and the work becomes a dialogue between the stored images, the fresh images from his imagination and work on the canvas or boards and ultimately the dialogue continues with those viewing his images in galleries, at art fairs, in the homes of those who have bought his work and online.

Walter believes that every idea can be expressed in several languages and that there isn't a right one or a wrong one. Sometimes he chooses from his abstract language and at other times he chooses something more figurative, and it is this choice of language that he finds very exciting. He believes that if people can derive joy from viewing his art then he has achieved his goal.

Walter Koch
walterkoch.co.uk



Walter Koch | herding cats | acrylic on canvas 34X34cm



Walter Koch | Wave | Acrylic on Canvas 80X80cm

SEQUIN KAY

Sequin Kay is an artist who uses sequins to create meticulously ornate and decorative works on canvas and objects. Kay draws inspiration from ancient cultures and their connection to light and spirituality, intending to communicate a subconscious meaning concerning aesthetics and the viewer experience.

Sequin's believes that we are truly intertwined in a web of life in which everything is connected, as above so below. We are conscious beings on a journey of re-self discovery.

Part of the magic of creating is being able to craft a physical piece of work from the intangible; reaching into a void and harnessing creative energy.

Abstraction is open to a subjective freedom of expression, in an emotional state or sequence. These pieces burst with the contradiction of disciplined and undisciplined energy, capturing an amorphous feeling. The elaborate Mandala's carry conscious overtones, reincarnating personal experience into a visible form, communicating emotional upheaval and penetrate deeply into the fundamental aspects of human existence.

Kay combines the complexities and layers of emotional reflections with the use of an unconventional material such as sequins, as a means to explore and analyse the transience of the human experience. A majority of Kay's work comes from an obsession with repetitive action: monotony is the easiest way to tap into the self. Something about an obsessive process and the occupation of body and mind allows for freer introspection.

Her works have been exhibited across London, including on the London Underground, through public art agency Art Below, Sequin has

exhibited internationally showcasing works and collaborations in Miami, Canada, Berlin, Ireland and Malta. She has recently completed commissions for Rainbow City in Portugal and a conscious music festival in Malta. Sequin is currently facilitating Sequin Empowerment workshops throughout London and Europe.

Tell me a little about how your personal history has worked its way into your craft?

I am mixed-race (half Irish and half moroccan) growing up in London, I always felt that there was more to understand in regards to my ancestry and heritage. I have always felt like a 'Londoner' but culturally very connected to another land.

I grew up in London, a multicultural hub where I spent a lot of my youth in Brixton and where my love of sequins and all that shines was cultivated through browsing through various haberdashery shops gazing at the array of patterns. Dance culture has influenced my work, the euphoric state you achieve whilst on a gritty dance floor in South London is a beautiful duality of the sublime and urban. I believe that creativity is a window into a deeper realm of spirit, so to create was a gateway into exploring where I am from originally.



Much of your newer work explores themes of what is invisible/visible and what is personal / political; do you aim to challenge your viewer with your medium?

I aim to challenge viewers with my medium by using symbols and objects, which are concerned with the nature of consciousness. I wish for viewers to question the nature of consciousness, is what we see really a reality or is there something more to understand, learn and ascend to. I use ancient symbols or conceptual materials such as mirrors to encourage a deeper understanding of what our eyes present before us.

Some of my work is concerned with illusion and the playfulness of duality through the use of various surfaces.

What are you presently inspired by, are there particular things you are reading, listening to or looking at to fuel your work?

I am inspired by sacred geometry, quantum physics and the nature of reality. What is it we perceiving and which senses are we using to tap into our greater intelligence, how can creativity and the power of art accelerate our learning and understanding of our greater purpose here on earth. I am currently reading DNA the secret of life, by James Watson a brilliant and inspiring read on the nature of our inner dynamics. Paul Lowe is one of my greatest spiritual teachers of late, his teachings guide my understandings of the Satori process (lifting of the veils of existence)

What risks have you taken in your work, and what has been at stake?

‘ In order to rise from it’s own ashes a phoenix first must burn’ A quote which greatly inspires me.

This promoted me to start burning my work to see how the process changes the outcome. Burning sequins is a transformative experience as you are turning the light into dark they are no longer reflective disks of light. This changes the frequency of the material and therefore its audience. This is a risk as the work could really be destroyed totally as I am giving the creative power over to the element of fire. I could potentially lose hours and hours of work in one flame, this is something I am willing to experiment with.

Is there something you are currently working on, or are excited about starting that you can tell us about?

I am currently working on my mirror collection where I am using found and broken mirrors as surfaces to embellish sacred geometry onto, viewers will still be able to view themselves in the mirror alongside the patterning of the cosmos, reminding us that we are one and we are a part of everything. I am working towards a Solo Show in London and looking forward to presenting my work at London Design Week May 2016.



DAWIT ABEBE

Working in his signature acrylic and collage technique, Ethiopian artist Dawit Abebe creates striking, vibrant, larger-than-life portraits that raise questions about the often difficult relationship between history and technology, and the ways in which the two coexist today. With an interest in the realm of technology and its impact on human behaviour, Abebe has long examined the role that belief systems, as well as mankind's propensity to search for knowledge, have played on society – particularly in the fields of privacy, alienation and materiality. As technologies advance and develop to bigger and better levels of sophistication, Abebe's interest has lain in the impact these technologies have on social interaction and human behaviour and – significantly – how they are perceived as signifiers of wealth.

Ethiopia, like many developing countries, has struggled with the impact of technology and modernisation and its place within a long and rich local heritage and culture; it is at the demarcation at which the two meet where Abebe paints.

“I think the history of a country as well as that of a particular individual follow similar paths,” he muses. “One can reflect the other, as microcosm and macrocosm – what affects an individual is often played out on a larger scale when it comes to a national issue.” During a trip to a local market, Abebe found old school books and newspapers, prompting him to question the evolution of historical fact: it is an ever-changing entity rather than a fixed truth. Using these archival pages, Abebe's figures revisit their personal and cultural histories, facing their backgrounds both literally and figuratively.

Using small details as clues prompting the viewer to put the pieces together and complete the portrait – such as license plates as status symbols, varying age groups to emphasise the importance of learning from older generations – Abebe ultimately gives an intimate and private glimpse into one person's life, and thus a portrait of a culture in flux.

*Abebe's work will be exhibited at VOLTA
New York by Kristin Hjellegjerde Gallery.Y*



David Abohe No. 2 | Background 5 2014 | Mixed media painting | 150 x 130 cm

ANASTASYA MARTYNOVA

Anastasya Martynova's artistic practice spans across illustration, sculpture, gilding and wood carving. Currently, her work sets out to explore the boundaries of verre églomise, as a series of contemporary illustrated portraits on glass. With a long background in Art Direction, set design as well as the working of graphics for the BBC, Anastasya has now taken suit in pursuing her own artistic practice with special interest in traditional techniques and craftsmanship.

She has worked on an array of diverse projects, including a special commission of carved mannequin arms for "Utopian Bodies, Fashion Looks Forward" exhibition at Liljevalchs, Stockholm, exhibited at the Olympia Fine Art & Antiques Fair, London, The Drapers' Company 650th Anniversary at the Draper's Hall, London and The Lord Mayor's Tree Party at Mansion House, London, and was part of a small team gilding the Royal Barge for the Queen's Diamond Jubilee. She has also taken an array of private art commissions in Mayfair and Belgravia and has had her work exhibited at Clive Christian in Harrods, London. Presently she is working towards her first solo exhibition, which will focus on gilded glass portraits and wood-carved bodies.

Tell me a little about how your personal history has worked its way into your craft?

I was very fortunate to grow up in an artistic family, my grandfather, Yuri Soloviev was a particularly great inspiration. He was one of Russia's leading figures in design in the second half of the 20th century as well as a founding member and the first president of the Society of Soviet Designers, amongst other things. His vision of creating aesthetic design - not just functionally, but also beautifully, taught me to appreciate good design and craftsmanship. As a child, we would often design together - be it accessories, buildings or a comfortable chair. Really, my own interpretation of his teaching was to create an environment around yourself that makes you feel good, depending on the space - whether to feel calm, energised, desired... This feeling has certainly filtered into my work. My aim is to create artworks, sculptures and objects that create positive emotions.

My childhood was also full of Russian fairytales and Pushkin poetry that I had on loop on the record player. Russia during the Perestroika was

full of uncertainty, and I was aware the difficulty my parents faced while I was growing up. Despite this, I had a very romanticised view of the world and submerged myself in Russian literature and it's illustrations by the old masters. I still feel a great connection to Russian fairytales and this is a theme that often comes up in my work.

You have a very varied art practice in which you employ a vast array of materials and mediums, how do you think this benefits your body of work overall? What are the pitfalls?

I feel that the materials and mediums I use are not what defines my work, it is the end result or the aim, which has always been the same - that is to create beautifully crafted artworks that evoke positive emotion. In my own way, I want to contribute to re-establishing the balance in how people see the world, in a more positive and optimistic light. The materials are what help me to communicate the idea. I am drawn to traditional techniques such as Verre églomisé and wood carving - I love the idea of using raw materials and giving them a new life, working with my hands, feeling connected to the material I am using. These techniques require a lot of concentration and patience. Of course that can be frustrating at times, but mostly it is very relaxing and meditative. I also find that by having two or more projects on the go that use different techniques or skills, helps me to keep my eyes fresh and create a more honest response. I do not feel that there are pitfalls of being versatile, I am very grateful for having the knowledge that I have. One of my aims this year is to do a few glass gilding workshops because I want to share what I have discovered so far with others. To inspire others into art has always been a passion.



Utopian Bodies / Fashion Looks Forward Liljevalchs, Craft and Form Schiaparelli Haute Couture Special commissioned wood carved mannequin arms by Anastasya Martynova / Photo Serge Martynov

What are you presently inspired by— are there particular things you are reading, listening to or looking at to fuel your work?

Previously I was mostly inspired by nature and this is still the case, nature is an eternal source of ideas, I travel quite a lot - being able to pick up ideas from other cultures is a gift. Recently I made a trip to Mexico - I was blown away by the richness of the culture - their textiles and folk art in particular.

For a new project, I have been inspired by strong women, their ability to command a space, to hold attention. I am trying to capture this in my most recent series of 2D work. A technique that I have been slowly evolving. I use real models that I have got to know, women that I find have some sort of enigma about them. The techniques is Verre églomisé, with my own twist. The gold leaf gives them a sacred feel, it is a celebration of what it is to be female.

My go-to artists for inspiration have always been Gustav Klimt, Alphonse Mucha, Mikhail Vrubel and Hieronymus Bosch. I am also inspired by the duality of things. I love unexpected surprises. Recently I have been looking at a lot of Medieval illuminated manuscripts, to be precise not the calligraphic text, but the curious illustrations that accompany them. They are incredibly detailed but also very humorous and quite often rude. That and a lot of Earl Grey tea. If I got a Kusmi tea or Fortnum and Mason to sponsor me, that would be great!

What risks have you taken in your work, and what has been at stake?

My sanity, mainly because of my perfectionist nature. It's a blessing and a curse. The 'normal' route would have been for me to join a workshop probably doing historic restoration or working with a joiner for interior details/decoration as a wood carver. Taking my skills to the art world instead as an artist has been a risk, but one that has been well received and rewarding. Apart from my own work, I enjoy taking on commissions and the challenges that brings. I find that increasingly private clients are asking for me to "go bigger" with my artwork, which is great but can be daunting at first. I have a lot of ideas and often use materials in new ways which of course involves risks. Luckily I am very patient. That is why I also usually make a small model of the bigger piece. Making samples is vital to my practice. Recently, I have been taking on less commissions and focusing more on creating a body of work to have my first solo exhibition - that is a risk, but very much a calculated and exciting one.

Is there something you are currently working on, or are excited about starting that you can tell us about?

I am currently developing a project titled "The Adorned Body and The Body as Adornment". The central theme of the project is the female body and is made up of two main elements: "The Adorned Body" and "The Body as Adornment." It's inspired by the symbols and superstitions of past centuries as well as our current fascination with permanent body adornment. I want to create a fictional scenario and ask the question - what would the average person tattoo if they had access to modern tattooing tools? In, for example, Ancient Egypt, focusing on women and their working role in society. These "tattoos" will be displayed on wooden mannequin limbs and torsos, which will be carved into the wood, and the public will be encouraged to piece together the possible story of who that "tattoo" belonged to based on the symbols and illustrations carved on them.

"The Body as Adornment" will be the second part of the project. It will be illustrated as a series of framed, gilded glass etchings that will depict portraits of strong women and explore the idea of the female body as art.

I am excited to be collaborating with Proportion London, a company that has been making artisanal bust forms and display figures for over 90 years on this project.

Aside from this, I am also working on a commission of a stained-glass effect, gilded window for a private residence, inspired by intricate Palekh illustrations that you see on Russian lacquer boxes. I am also developing a large chandelier sculpture and wood-carved figures for The House of St Barnabas and have recently exhibited some of my glass artworks in Harrods.

In the autumn, I have been invited to make a special commission and contribute to a fashion exhibition that will be held in Shanghai, based on "A Queen Within" exhibition that was previously exhibited at Christie's, New York. Looking further ahead, I plan to develop a project based on Sacred Geometry after an incredible experience with a shaman. That one I'm not going to reveal just yet, you'll just have to wait and see!

www.anastasya-martynova.com

marignone terre / explore the sacred feminine / unfarmed



UNDRESSED

A Brief History of Underwear

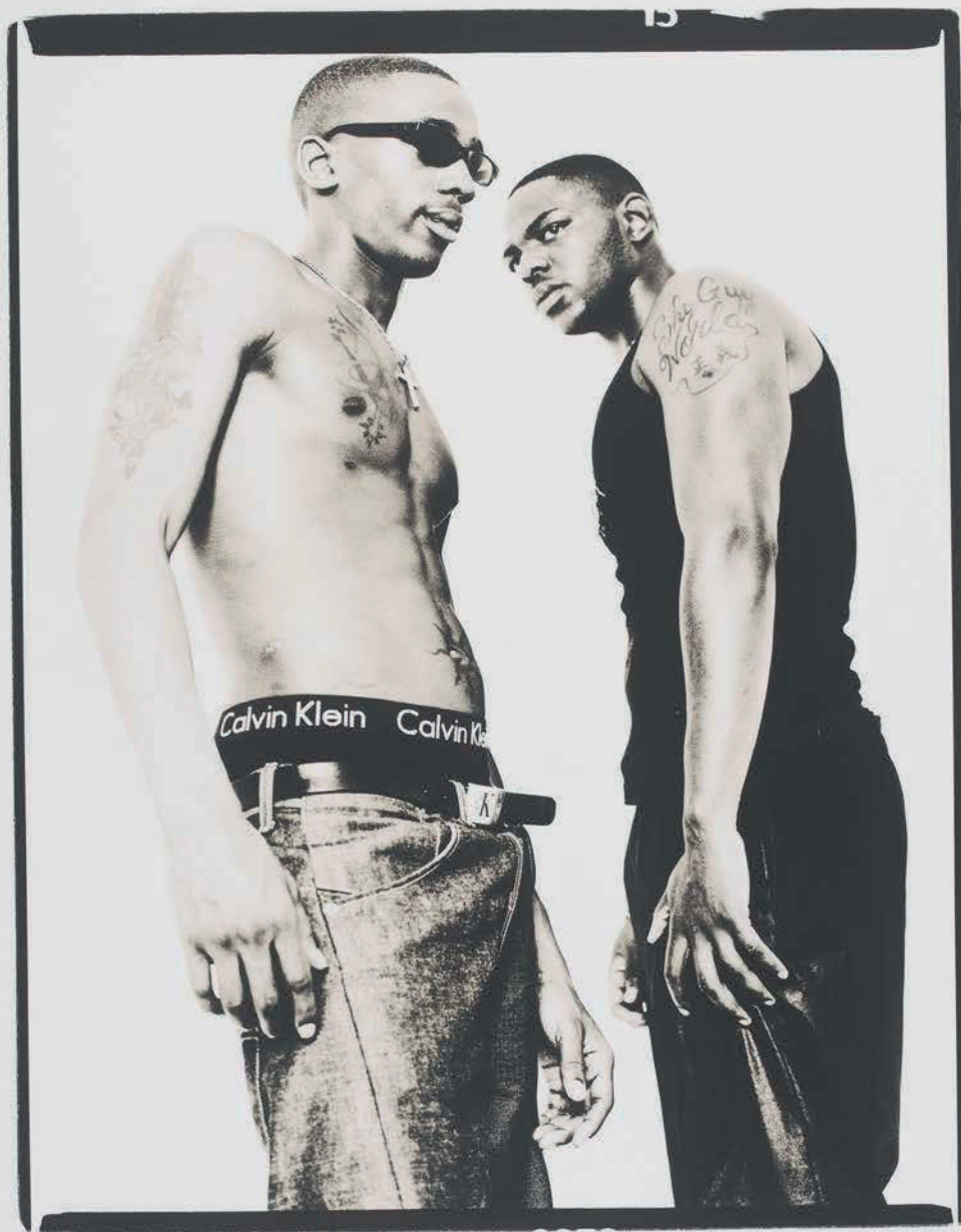
By Samantha Simmonds

What do Queen Victoria's mother's drawers and a pink Juicy Couture tracksuit have in common?

They're both about to go on display at the V&A. As the museum prepares to unveil *Undressed: A Brief History of Underwear*, our Fashion Director explores the changing role of our under garb in discussion with the exhibition's curator, Edwina Ehrman.

From those David Beckham for H&M ads to Instagram's mysterious disappearing nipples over the past few years, underwear has unarguably become more visible (or notable by its absence) than ever before. But that's certainly not to say that it hasn't been - more or less covertly - moulding both bodies and mindsets for far, far longer. Spanx may prove more forgiving on the vital organs than whalebone, but does the brand's success smack any less of an unrelenting pressure to conform to an 'ideal' silhouette at all costs (an imperative curiously absent from the story of the evolution of the boxer short)? Perhaps, though, we should simply thank our lucky stars for the freedoms made possible by lingerie's post-WWI 'liberation' from lung-squeezing previous form - and its associated leap from boudoir fare to loungewear (then again, perhaps not - yes, you can blame the flappers for that Juicy knock-off faux pas c.2004).

I ask Edwina - who asserts that the 1920s embroidered silk lounge pyjamas chosen for the show represent "a look that anyone can wear" - whether she herself sees the history of underwear as a tale more redolent of restriction or liberation. "In my view, it's a tale of innovation," she tells me. "There are countless examples of underwear created at home to suit a particular purpose, and of new patents and designs (often by women) to make underwear more comfortable and functional, while remaining in tune with fashion. For example, in the exhibition we include early examples of the bra, and adapted pieces for nursing mothers".



Brixton Boys / Artist: © Jennie Baptise, Supported by the National Lottery through the Heritage Lottery Fund / lith print, 2001

Title: *Cage crinoline, the Princess Louise Japon Patent* | Date: c. 1871 | Credit line: Victoria and Albert Museum, London



Indeed, she is at pains to convey her gratitude for the “wonderful response” of the donors upon whom the expansion of the exhibition has been reliant. Conceived in its original form by Ehrman’s former colleague, Eleri Lynn, following her publication of *Underwear: Fashion in Detail* in 2010, the show, which toured to three venues in Australia in 2014-15, is currently undergoing extensive modification in advance of its London relocation. And, though Edwina may have spent the past two years working on its redevelopment - and admit to relishing the visual challenge of re-curating for a new space - she still can’t help but exclaim that “time is always a challenge!”.

Aside from those ‘20s pyjamas (which would doubtless slot seamlessly into many an AW16 collection), what is the curator’s own favourite piece? She owns a soft spot for the “subtle, sexy and feminine” nuances of a sheer Givenchy dress designed by John Galliano,

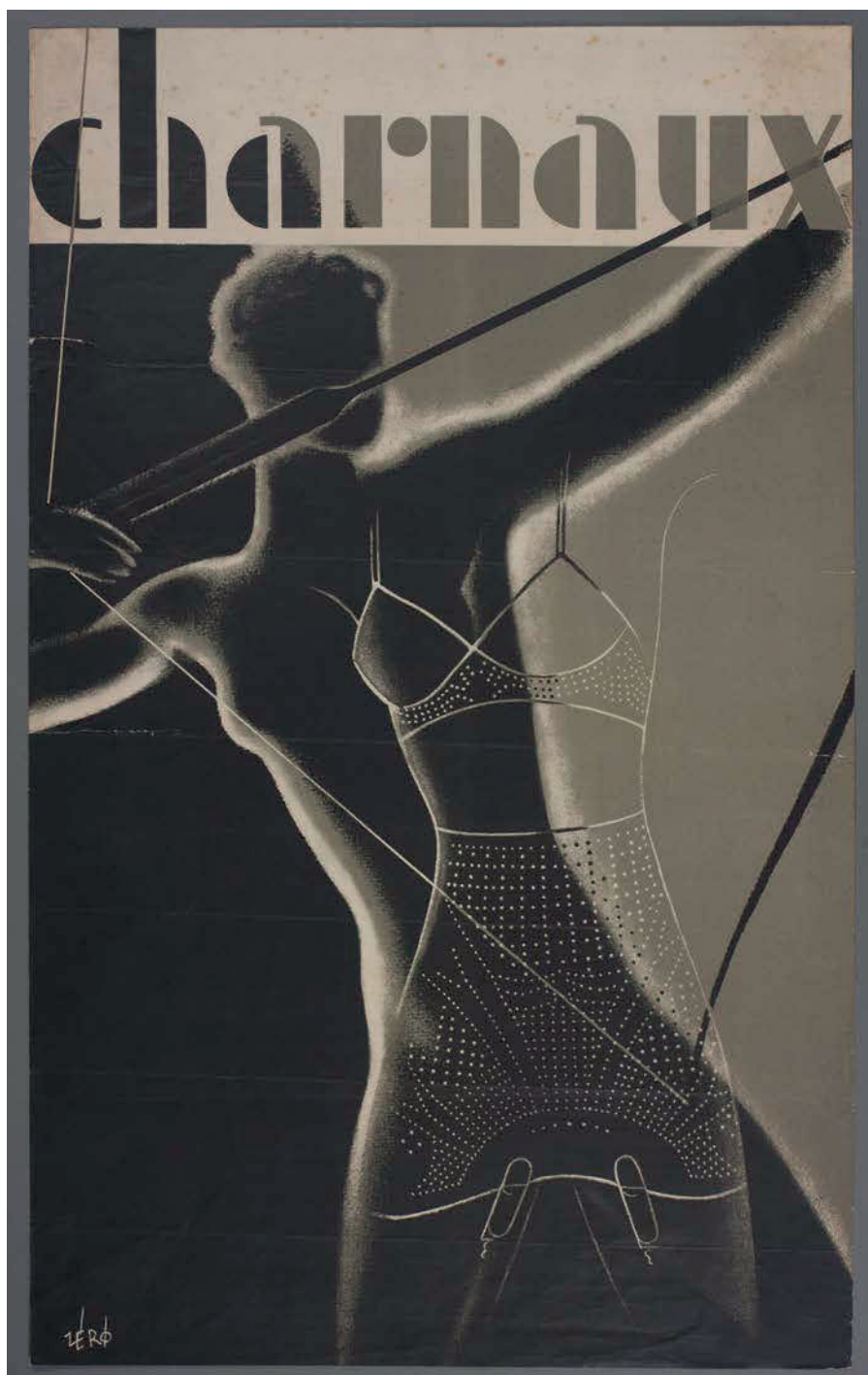
displayed to reveal lace briefs beneath. Of course, sexuality and gender are as inextricably entwined with concepts of concealment and display as form is with function. Whilst Ehrman herself believes that underwear’s greatest contribution to human history, “which is applicable across all cultures and societies, is to provide appropriate, comfortable garments to cover and protect the intimate parts of the body,” she thinks that the piece which will have most impact on visitors “will probably be a corset: perhaps the most eye catching is a shocking pink satin corset from the 1890s. Coloured corsets were available since at least the 1850s but this colour is dazzling. In 1885, the gentleman’s magazine *La Vie Parisienne* wrote in lascivious tones about coloured corsets, ‘Very elegant and extremely becoming. Evidently destined to be seen and... looked at’.

130 years on, we still can't look away. In fact, as the line between public and private grows ever hazier, and concepts of gender continue to broaden and blur, we're more fascinated than ever, with Edwina noting that the opening of the exhibition "happily coincides with a global resurgence of interest in lingerie and underwear".

So where do we go from here? She concludes that "underwear can reflect issues of gender, sex and morality, as well as current advances in design and technology. It shapes the body to the fashionable silhouette of the day, but is intrinsically personal. As changes take place in all of these areas, so too will our underwear change."

Undressed: A Brief History of Underwear,
sponsored by Agent Provocateur and Revlon,
From 16 April 2016 – 12 March 2017.

vam.ac.uk/undressed



*Title: Advertising poster
Designed by Hans Schleger for
Charnaux Patent Corset Co. Ltd
Date: c.1936
Credit line: Courtesy of the Hans Schleger Estate*

PINK BY CAROLINA MIZRAHI

From fashion stylist to artistic director and photographer, Brazilian born turned London expat, Carolina Mizrahi is industrious and audacious. Mizrahi's signature intense colour-blocking is used to ask questions about the representation of women in advertising and to challenge gender stereotypes. Her bold, modish work has been featured in magazines such as Vogue Italy and Old Tat Magazine. We talked to Carolina about her first solo exhibition, PINK opening at BAY GALLERY.

By Olivia Finn

What lead you to art direction and photography? How did your interest begin?

I was working as a fashion designer in Brazil for a very commercial company when I decided to invest my time on something more creative. Suddenly, Photography became a second job. At this point I decided to dedicate more time to it and moved to London to study Fashion Photography and Styling at LCF.

PINK is your first solo exhibition, what has it been like in the build up to this occasion? How do you feel now the exhibition has opened?

CM: It was a pleasure to bring the Exhibition to a bigger space. I couldn't wait to see it all pink and full of fur. Now that the exhibition is on, it's great to see people's response to the artworks and installation.

Why did you want to make this exhibition interactive?

I like the idea of transporting the viewer to another dimension. It's great to see people engaging with each image, the installation brings it to a physical level. Also, the installation is a major part of my work which I really enjoy, I like to source for props, paintings and narrow everything to a very controlled colour palette. It feels like I am painting in 3D and bringing it to 2D. I think it's important to share this side of it.

Your work pivots on the representation of women in advertising, beauty ideals and gender stereotypes. What aspects to do you focus on in PINK? What message(s) in particular are you trying to communicate with this exhibition?

On Pink, I was particularly interested in creating a really imposing colour scheme which would induce viewers to question the artwork. We don't really realise how many things are socially imposed to us on an hourly basis. Why pink is a colour associated to the female gender?

We have to talk about your use of colour, you use colour in such a dominate way in your work. How do you go about selecting your colour schemes? What do they expose? Do they attach certain meanings and emotions?

It really depends on the theme. Recently I shot a story for Vogue Italy where I used red to symbolize passion and evil. For the Pink Exhibition, the imposing use of the pink was related to gender stereotypes. Colours can be really meaningful and I like to play with it.







You've quoted the words on Marshall McLuhan as a form inspiration. Who else do you look to for inspiration in your work?

On the theoretical side of it I like to read Roland Barthes, Henri Lefebvre, Michel Foucault, John Berger and Susan Sontag to name a few. In terms of aesthetic references, I can draw inspiration from many different sources, but mainly contemporary art and illustration.

In your work, you create a kind of virtual world. How have you developed your aesthetic to so creatively and convincingly produce this impression?

I think that comes with time. I can see that I have kept and left things along my creative journey. The aspects I like, I try to keep and develop on my next projects. I like to live a lot of space for sensitive choices and experimentation.

Tell us a bit about your editorial collaborations?

I have had the pleasure to work for publications that I admire such as Vogue Italy, Vogue Portugal, Vogue Brazil. Recently I started collaborating with millenarians, sculptors and designers based in London and abroad. The idea is to create exclusive pieces for each photoshoot which will be part of future installations and exhibitions.

Your work has been featured in fashion magazines such as Vogue Italy, Old Tat Magazine and Pigeons and Peacocks. Yet, fashion magazines are the very platforms portraying the female ideals that you want us to question. Your work has multiple layers to it and some commentators have referred to your 'double-edged creations.'

How does it feel to be featured in these magazines? Do you think a different interpretation is added to your work through these features? Is this a 'break-through' in the industry acknowledging and preparing to showcase work on the portrayal of women in the media?

It feels great to be true to my work and realise that renowned publications such as Vogue are opening space to it as well. I think context is key to the way viewers perceive your work, although it's out of my control which kind of interpretation will be made by others. There are a lot of factors such as socio and cultural background which makes people relate to artworks in different ways. It's nice to see people more conscious about the representation of women in media and the issues that it might cause.

*For more information, please visit:
baygalleryhome.com*

ARTISTS AT PLAY IN THE STUDIO WITH ITTAH YODA

By Laura Frances Green

Brilliant white light deluges into the lofty south-east London studio, illuminating sculptural works in liminal stages which occupy the space around us. This is the studio of Ittah Yoda.

Containing works forming the culmination of an artistic journey towards Paris-born Virgile Ittah and Tokyo-born Kai Yoda's first wholly collaborative solo exhibition, *I Think Mango You Say Salmon* at Annka Kultys Gallery. In preparation for this milestone, *After Nyne* has been welcomed into Ittah Yoda's creative space to explore the nature of their collaboration.





Described as a ritual process akin to ‘birth’ by Ittah Yoda, the contemporary art duo are in the final trimester of preparation for a radical show which will see, as Virgile Ittah states, the ‘blurring of identity layers and gender layers’ through an entirely collaborative exhibition. Described as a ‘natural’ and ‘slow process’ by Kai Yoda, the duo’s decision to stage a collaborative exhibition follows shows at Nicodim Gallery, Bucharest and Hus Gallery, London, where they encountered

‘confusion’ between their individual work and their collaborative pieces. Working as a collective enables the artists to fuse with one another, eradicating pre-existing notions of authorship and dissolving boundaries of the singular; during the artistic process Virgile explains ‘there is a confusion between my being and his being’, whilst Kai humorously relates that the duo are consistently ‘exchanging characters’ in the studio.

From the beginning it is apparent that the nature of Virgile and Kai’s diverse upbringings and identities as migrant nationals, factors endorsed by themes of identity and nostalgia within their previous individual works, counterpart each other and propel them together. Virgile maintains dynamically, ‘although we come from very different backgrounds we felt there was common ground where we could discuss and exchange’. Gesturing to Kai, who is hospitably making coffee and laying out pastries from a local bakery, Virgile continues playfully, ‘from his Japanese culture background he’s very light and floating and me, with my French-ness, I’m very heavy and rooted to the ground our personalities are very opposite. We felt that on a daily basis and also professionally we are not complete just by ourselves; together we can be complete and make much more interesting work’

‘We don’t know where it came from... did we want to be together because we naturally wanted to work together, or was it the contrary, we love each other so we want to work together?’ *Virgile Ittah.*



Ittah Yoda | Photos by Josh Faux

Fragments of the artist's complimentary personalities are palpable in the dynamic and resolute energies emitted respectively by Virgile and Kai, made manifest in Virgile's retention of works from a previous exhibition, two wax busts precariously balanced atop a shelf, as opposed to Kai's opinion to omit preceding work from their studio. Their divergent personalities and early processes of confrontation, as Kai affirms, 'drive the work', 'we always disagree at the beginning but never disagree with the finished work'. Virgile appends by emphasising the importance of compromise; 'it's a lot about being open minded and listening to the thought of the other person, even if they are the contrary of what you are thinking, as a possible truth. This idea of having a different opinion and being able to be true in the same time is something very interesting for us, very contemporary'.

As we talk it's obvious that Ittah Yoda's open minded partnership has encouraged an appetite for risk taking and playfulness; the studio, as Kai points out, is a place for 'experimentation', with both artists 'working on top of each other constantly'. Virgile says there is a confidence that comes from working as a duo; 'we feel more stable together because when things come that we need

to change or we need to adapt, if you are alone it's much more difficult because you feel much more threatened but as a duo we feel much stronger', 'we can allow ourselves to be more free and playful'.

The notions of light-heartedness and serendipity which foster the works around us are in part inspired by the Romanian art scene the duo encountered while exhibiting in the group show *What is a bird?* We simply don't know at the Nicodim Gallery, Bucharest. Virgile enlightens us '...our work befell as the places we go so we came back with all this inspiration.' Kai continues, 'I think we felt our work was a bit too heavy and serious when we had the group show, everyone's work was quite playful, everything was very bright and floating. That's why our new work is more colourful and playful; the minute it starts to look too serious we decide it needs to be more fun!'

The duo are also inspired by the paradox of 'isolation and constant communication and exchange' which goes hand in hand with a younger generation raised by the internet, as Virgile elaborates, 'we are the last generation to grow up until we were teenagers without any internet, so we are very interested and curious about this generation who have only known the world through the digital'. Encouraging sharing, Ittah Yoda are dispelling the myth of the male master painter, and drawing inspiration from younger artists, 'we feel inspired by the generation of early 20s in the US, artists like Alex Ito'. 'Younger artists are not egocentric like master painters; they don't mind sharing what they're working on so it's very collaborative'.

On collaborating with others, Kai describes the process as akin to 'playing a game and choosing the players to make a team'. With the inclusion of their curator Domenico de Chirico, Kai relays this exhibition will be 'the first time we're not making site specific installation' and that 'it's interesting the third person coming in, taking control of our work, we kind of let go of this full control'.

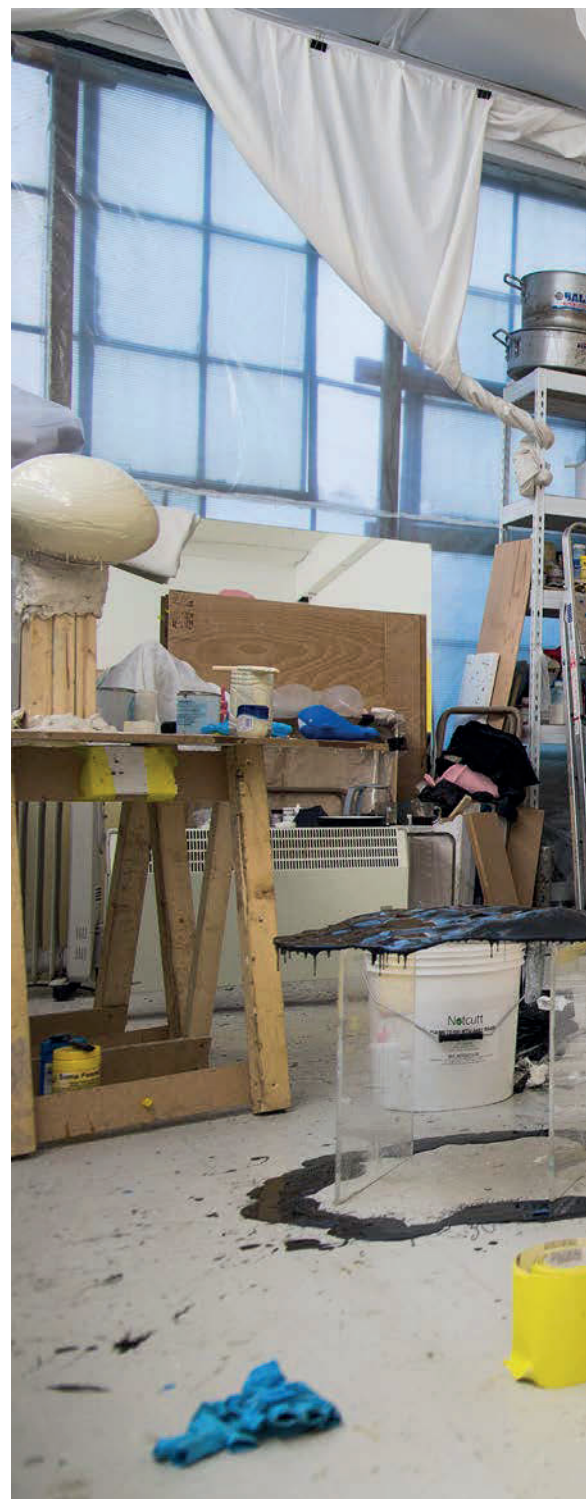


Ittah Yoda | Photos by Josh Faux

Ittah Yoda are releasing this control to the viewer in their upcoming exhibition; ‘we feel it’s more interesting to give something blurry and abstract where everybody can reflect their own emotion’. For instance, visitors will be able to sit in zero-gravity loungers, drawing upon themes of sustained contemplation encouraged within Japanese gardens, as Virgile clarifies; ‘there is this idea of floating, the notion of letting go and to experience the space in a totally different way’. We are treated to an amusing video about the Mimic Octopus whose patterning will inspire the design to be printed onto these loungers; a creature whose ability to camouflage itself to its surroundings resonates with how Virgile and Kai have experienced migration and acclimatisation.

Channelling themes of playfulness and suspension whilst challenging conventional methods of display, the series ‘I think mango you say salmon’ comprises of five works Ittah Yoda referred to as ‘wall pieces’, ‘...a mix between a sculpture and a painting’. The works, comprising of mixtures of powder coated aluminium, silicone, gel transfer medium, acrylic, silk, sport mesh fabric and polyester, present vivid images veiled by layers of translucent fabric. Innovatively, by using metal frames and magnets to hold the fabric in place and balancing the works upon silicone sticks to mount, these wall pieces present as suspended and autonomous, as Kai says ‘we are not penetrating the fabric, it’s just like a touch’.

On their chosen medium, Virgile muses, ‘sculpture has to deal constantly with reality; in relation to the space and the environment in which the sculpture is going to be the identity of the sculpture is going to change; we feel it’s a reflection of how we adapt constantly as an identity’. Naturally evolving from individual work, which summoned nostalgia for a non-existent homeland, Virgile and Kai have formed a durable collaboration and home within Ittah Yoda, welcoming serendipity, play, and exciting prospects for the future.



“ PLAYING
A GAME AND
CHOOSING THE
PLAYERS
TO MAKE
A TEAM ”



Ittiah Yoda | Photos by Josh Faux

JUSTIN BOWER

By Megan Fatharly

Justin Bower's paintings are trying to establish 'a new way of seeing a human being', though the exploration of fragmentation. By looking at the idea of glitches and found imagery, the artist is conveying technology, memory and identity. Through the interplay of contrast the artist has a sense of realism which grounds the work, with the introduction of bright acid colours, Bower sends the viewer into a frenzy which is representative of contemporary chaos and our fast paced society.

I really resonated with your work because of the idea of fragmentation and de-stabilization and in today's society I think this is something a lot of people will relate to. How do you create these feelings in your work with media?

I use many tropes to develop my work. I use "loose and expressive" strokes because it enables the painting to look as if the subject is in a paused state of "becoming" new and reborn. I also contrast the mechanical/digital with what might be seen as the more authentic individual human mark (Ab-Ex). I also see the glitch as a happy failure, to which I mean this glitch or fallibility in the system breaks open a rainbow of acid color, it's quite beautiful. This fallibility in technology will ultimately manifest itself in the human form with each encroaching technological breakthrough.

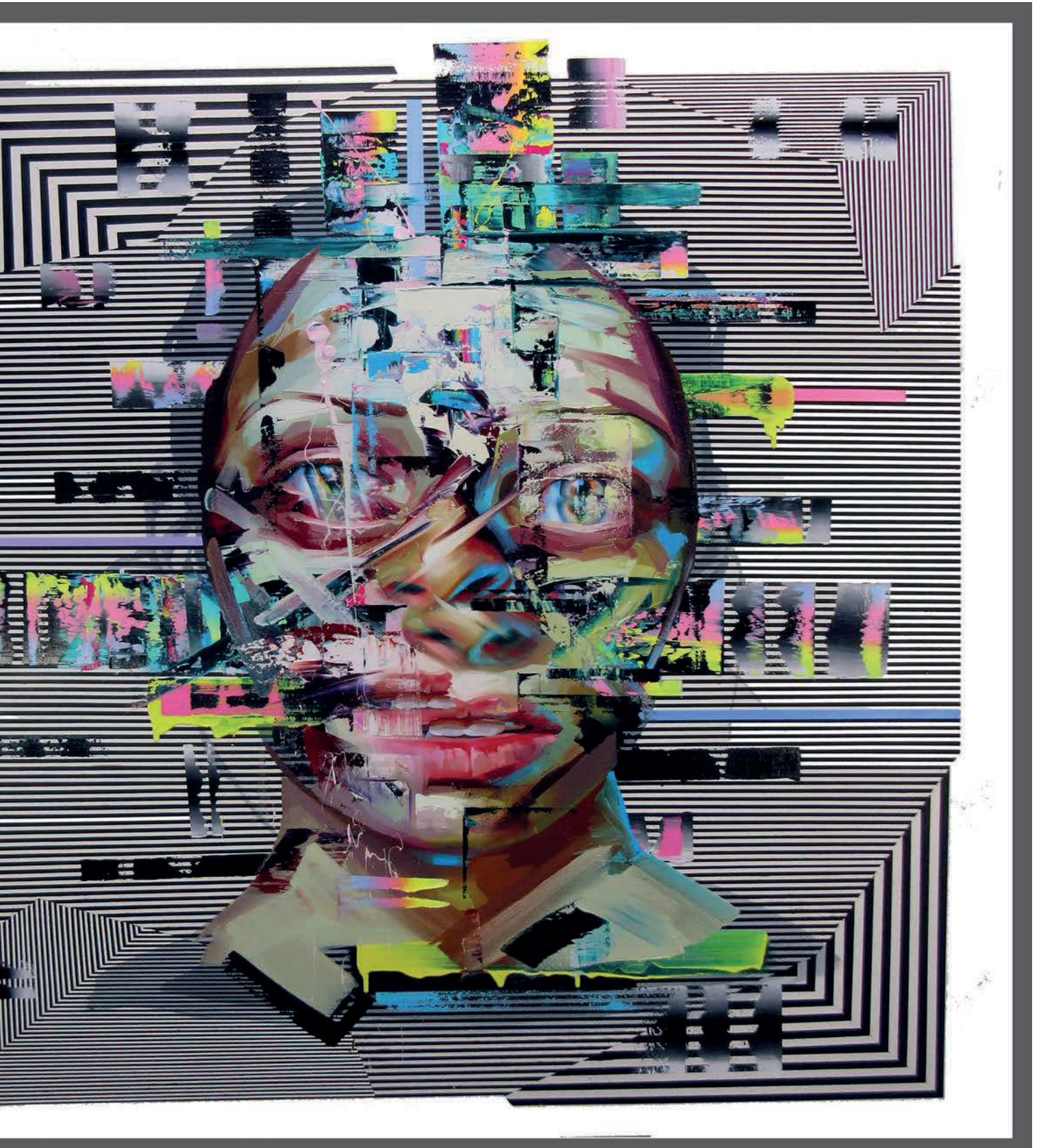
What artists have an influence on your practice? Do you use these influences within the narrative of your work?

My inspirations are first and foremost from Leonardo, his muscle tissue work and cadaver inspections are something that changed my life. My serious ideas all came from comic books though. This is when I understood the complexity of life, but from then on my Holden Caulfield was a "mutant in the mix finding its way out of fakers".

From that breeds the irreverent pictures of Rembrandt and the ultra-baroque style of Bernini to the awkward stylings of Piccabia... To the obvious big boys of Picasso, Bacon and more recently Glen Brown, Gerhard Richter, Adrian Ghenie, and Daniel Richter, and many Korean artists.

In terms of movie influences, I am a sucker for the Twilight Zone series and the Hitchcock Presents series as an influence understandably (my favorite movie cinematically speaking is "The Good, The Bad The Ugly"). I am always influenced by the work of David Fincher and his color pallet and sense of the baroque. I truly want to establish an idea of a new way of seeing a human being. That means moving over and above Bacon, stealing from Picasso and creating some sort of miracle.







How do you plan the work you create, do you plan much before you create a piece?

I use Photoshop as a conceptual sketchbook. In the beginning I used only random subjects found on the web. Now I use anything that sparks an interest in me. For instance, in one series of works, I wanted a genuflecting subject looking to the skies to God. Based off of the Renaissance paintings of Mary looking upwards, and El Greco did many of these types of paintings also. I wanted to introduce a redemptive quality to the paintings, asking if science is the new religion, if so what are we looking upwards towards...is there a different kind of redemption/salvation today? In that case I had to use a model.

Why do you use paint within your practice and not other mediums? What does paint do for you as an artist and how does his influence your work when you make it?

Paint has historically been able to critique the ever evolving culture, social constructs, history, narrative etc. The medium not only has the ability to critique itself, but it is so malleable as to be able to comment on things outside of itself. I find paint has the ability to do things that no other medium can.

How has your style evolved throughout the years? Has this changed dramatically due to a changing interest in society?

The style developed when I wanted to put these subjects in a digital environment. The majority of the subjects in my paintings are intentionally plucked from the obscure and anonymous digital realm and are indeed real people. I find it easier to do the 'trauma' I do upon these subjects if they are anonymous. This trauma evolved through mechanical means. I like a certain "realism" in my paintings, to only to distort and in some way destroy, build up, and break down again. My brush work is quite measured in contrast to its look. It's usually a thoroughly thought out painting from beginning to end. That is to say, when I plot out a painting I contrast the fleshy pigments with a more process-oriented pallet knife with a mechanistic outcome. So you could say I try and cleave in between dualities to create something new. Which is yet just another reason why I multiply features in my work.



Justin Bower | Dilation 7x6 2013



Justin Bower | Interpolated State

CHIARA FUMAI

By Emily Bland

At the epicentre is Eusapia Palladino; the illiterate 9th century psychic followed by Nicholas II of Russia and Nobel prize winners Pierre and Marie Curie. A long-standing muse of the artist.

Palladino guides Fumai in the bringing together a number of characters whom have previously possessed the artist in her performances to date.

Fumai describes the expanded video installation as: 'A work about performativity.' By presenting séance as a surrealist performance, the dialectics of authenticity - 'fake' vs 'real' - are transposed in order to create a space for the unconscious to adopt the role of rationality.

This is a complex, multilayered work with Fumai channelling her previous characters for the purpose of using them as conduits for what she describes as a 'rediscussion' of history. Characters dating centuries apart interact, relate and repudiate one another throughout the piece.

Observing the artist's performance is the French scientist Camille Flammarion, Palladino's contemporary and a scholar of mediumship, who takes turns with himself to narrate events - at first affirming and then contradicting what he sees.

This place of misunderstanding is at the crux of Fumai's production: presented with the sitting are various paraphernalia relating to the ghosts and the medium herself - a spirit board, collages of automatic writing, an anonymous message of warning spelt out in International Sign alphabet: ABCDEFGHIJLMNOPQRSTUVWXYZ Arrivederci. As a feminist 'always, forever', Fumai gives prominence to historical female figures who, from marginal positions, gained recognition for voicing their dissent.

'In this exhibition, the characters, the texts that I use belong to women such as Ulrika Meinhof, Carla Lonzi, [and] an anonymous terrorist announcing that a tragedy is going to happen. So they are very, very cruel topics', asserts Fumai.

However, simultaneously she celebrates these 'cruel' texts as a feast and in her own words, 'a party'. In this balance between the party and the fear the artist finds joy in amplifying the space of the unconscious that is indeed the space of the séance.

Of her feminist approach she says, 'I try to represent what is usually considered evil... The Marquis de Sade for example is a classical study in the human culture. We consider madness as something nearly classical. But we haven't studied enough other women geniuses. And most of the women I work on; they are indeed these kind of geniuses.'

The Book invites the viewer to reconsider rationality as a veil between the real and the unconscious. In this latest expression of a piece which Fumai says is never finished, the artist confronts femininity, evil, dissent, fear, joy and finally, parody which functions as a perfect coda to the work. For the artist presenting as psychic guide, it would seem she has truly become her medium.

THE BOOK OF EVIL SPIRITS

Chiara Piumi / *The Book of Evil Spirits* | outside contemporary, 2016

AFTER NYNE







KATECHEUNGWINGKI
TEXTILES DESIGNER

instagram_kateflyingkite
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KATECHEUNGWINGKI
TEXTILES DESIGNER

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STEVE MCCURRY

A STORY WITHIN A STORY

By Luciana Garbarni

Steve McCurry, who are you? Philosopher? Journalist? Truth Teller? It is simple to write that your images record the stories of others unselfconsciously, navigating the narratives of the unseen. It is another matter to contemplate the power of an artistic peripheral vision, used to broaden perception and bring attention to issues relegated to the margins of our everyday. At the hallmark of your career, you risked your life to cross the Pakistan border into rebel-controlled areas of Afghanistan just before the Soviet invasion, disguising yourself as a local. It was George Orwell put it best, 'In a time of universal deceit - telling the truth is a revolutionary act.'

You've achieved a great deal for street photography and the art of story telling. Tell me a little about how your personal history has worked its way into your practice?

At first I just wanted to travel, and photography was a way to allow me to do that. I was drawing and painting since I was ten years old, so I've always been interested in art. My father loved photography, and I became interested in it too when I was nineteen.

Curiosity plays a large part in your practice, I'm very curious about the creative process between an initial idea, (when you first see an image or your subject) and the physical manifestation of that image. How do you develop this?

Curiosity is key. Being curious about life and things around you is essential to any photographer. When I make images I respond to a situation, action or sight that inspires me, and I hope that other people will be as moved by these scenes as I was and that my pictures will stand the test of time. Sometimes it is quick, such as the picture of the Rajasthani women in the storm. I was passing by and saw them huddling under a tree and just jumped out of the car and took the picture without them even noticing me. But sometimes you have to wait for the right moment, like I did with the Afghan girl.

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How important is a certain level of detachment when faced with some of the situations you find yourself in?

I work on autopilot, relying on instinct. The emotions surface when I look at the images afterwards.

On 9/11, I remember how I tried to detach myself so that I could literally just function because otherwise it would have been hard to focus. I knew this was something that had to be documented so I didn't want to drop the ball. I think you have to compartmentalise. It's a little bit like a surgeon who loses their patient on the operating table but at the end of the day has to go home, live life and go back the next morning and continue to work.

How many of your images are instinctual versus planned? Do you ever set-out into the streets with an aim?

It's more like an instinctive process. When you recognise a picture you want to take, you recognise something you want to remember, and the next step is to get it. You decide how you are going to frame, then press the shutter, without hesitation, without overthinking. It comes from your gut, it hits you, and you take the picture, you do not intellectualise. You see it, you immediately recognise it, and you go after it. It happens very quickly. It is like a reflex.

What's the biggest risk you've taken for a photograph or story?

There have been several instances where I had very close brushes with disaster. Once I was in an ultralight plane, taking photos over a lake in Yugoslavia, when the plane nose dived into the lake. Another time I was the solitary guest in a hotel in Afghanistan, when a bomb landed not 30 feet from my room, blowing out the windows and door frames. Though I'm not one to go looking for trouble or danger, this is an undeniable aspect of the world we live in. There is a certain satisfaction that comes from making it through another day of close calls and knowing that you have made images that will help people across the world to understand what some people endure everyday of their lives.

Tell me a little about your subjects and how you photograph them. What is usually their response to your eagerness to be so close to them?

If you can convey a general interest in people and establish trust, humour, people will come to a point where they are happy that someone is interested. You also have to have your own self confidence and believe in what you are doing; that this person you are talking to is going to be a great portrait. It's going to go great for them and for you; that's the space you want to get into. You want to involve the person, bring them into the process, and have them participate and maybe see their picture on the back of your digital camera. Once they see themselves, they get involved.

Both you and your photographs have traveled in and around extensive parts of the globe, though Africa and Asia, reaching an impressively diverse number of audiences. How do the many cultures of the cities you've visited influence your art?

Different things inspire us all, but I think you have to follow your instincts. I feel fortunate to work as a photographer and cover topics that I'm interested in. I want to see and experience the world we live in, to document different cultures, countries and people. It is a privilege for me to photograph all these extraordinary parts of our life. Every time I travel to different parts of this world, I get inspiration for my work.






Steve Meunier | Flower Seller, Dal Lake, Srinagar, Kashmir | 1996



Steve Meurreij | Mujahideen Stand Atop A Mountain in the Hindu Kush, 1984



It's often noted that your most intimate experience with photography and the world unfolded in Afghanistan. Though the politics of the anti-Communist Muslim guerrillas and the Afghan communist government were and are specific to that time, your work encourages a universal dialogue through the highlighting of social alienation. Do you feel at all any pressure to unveil an unspoken truth?

When I was in Pakistan in 1979, I met some Afghan refugees in a small village in the north of the country. They told me their villages back home were being destroyed and wanted me to help get the word out, so they smuggled me into Afghanistan with the hopes that my pictures would be able to tell their story to the world. It was an amazing experience to be being continually under fire and documenting

Mujahideen fighters and the streams of people fleeing from their villages. The human drama in such areas can be difficult to comprehend. I think documenting these dire situations and giving a voice to the people who aren't able to tell their stories is what photography does best. Although I often work in areas rife with conflict, the images I make are about the people themselves. For me, the goal is to find some sort of universality among peoples.

How important for you is the cultural crossover between politics and art?

A photograph can have artistic elements and still be documentary. There aren't such clear lines between the two. Documentary photography is becoming more and more accepted in the fine art market. There are certain

documentary photographs in the world that just hit on something that we all respond to; there is a universal chord that speaks to us. They become important. Photography - art - has a way of bringing many people into the same moment and making you feel for a fleeting second or two that you are part of something bigger.

Can you recall a particular collection of

photographs or series that stand out to you as a favourite or has given you the most satisfaction personally and creatively?

One of my favourite pictures was when I was India in this very old quarter in the city of Rajasthan. The whole city is painted in this wonderful colour blue. I came across this one corner and noticed these hands on the wall, which had been placed by children in one of the festivals. I thought what a great picture this would be if I could get either people walking in the frame or out of the frame. I stood there for about two hours and eventually one little boy dashed through the frame and I caught him in mid stride, so I am very happy with that picture.

Beetles+Huxley Gallery will be showcasing a cross-section of works from McCurry's career until March 19th, 2016. The exhibition will be an opportunity to view McCurry's most iconic images.

Visit www.beetlesandhuxley.com for information.

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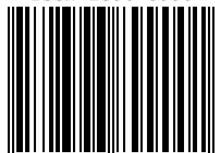
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