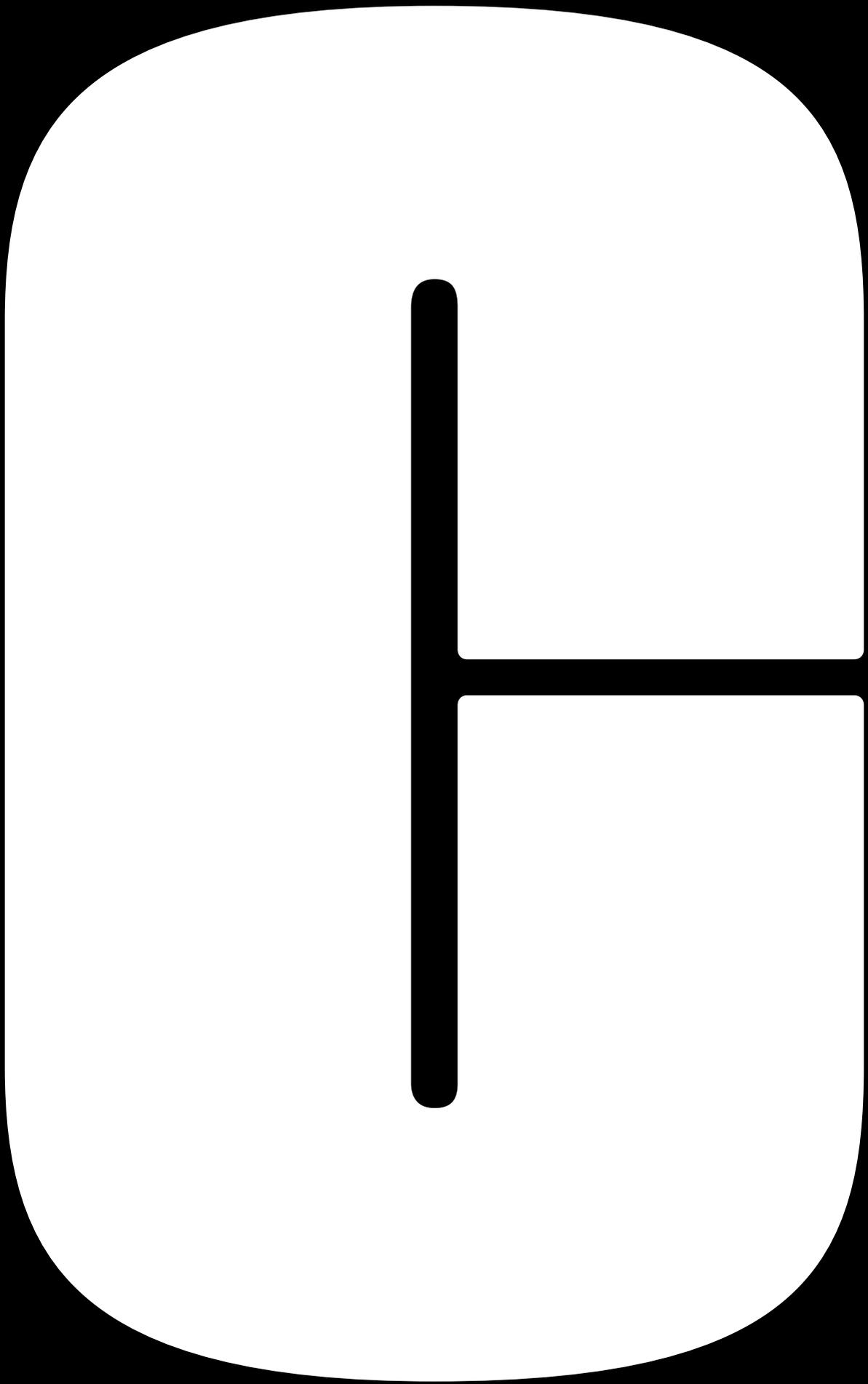


CHRISTIE'S

EDUCATION





#10

The Christie's Education

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Editorial

In an epoch marked by international political turmoil, environmental distress, and sweeping anxiety about the future, we look to the art world and how it has responded to some of the most contentious issues of our age. We could say that art imitates life by reacting to these issues of global concern, yet life also imitates art as we acknowledge artistic responses to these issues and develop our sense of understanding, challenging our own preconceptions and beliefs.

In this edition of C# magazine, Christie's Education Master's students have sought to do just that. Throughout our time with Christie's Education, we have travelled to new places, immersed ourselves in varied artistic cultures, and learned the power of individual thought. We have used C# as our platform to respond to artistic experiences and to broaden our perspectives through reflection and conversation. The articles included in this edition encompass a range of topics, equally diverse and distinct as the viewpoints they derive from. Students have chosen a variety of formats to communicate their experiences and reflections on art world issues, some of which include: a photo essay, a debate, discussions with important art world figures, and reviews of both exhibitions and national pavilions at the Venice Biennale. Students were also interested in responding to specific environments formed and defined by art. Throughout this edition you will find playlists carefully curated to accompany some of London's top museum exhibitions and collections. Readers can even access these to listen to on our Spotify account C# Magazine, which can be accessed via the C# Instagram page ([@chashtagmagazine](#)).

Christie's Education students approached this publication in a creative, bold, candid, and unapologetic manner, for which the two of us are extremely thankful. Our team would also like to thank Ben Street for his support and encouragement to present such an honest publication. Without his help, this edition of C# would not be as realised as it is.

MEGAN CLOTHIER &
EMORY CONETTA

SPIRITUAL AMERICA

A debate

Richard Prince's *Spiritual America* (1983) is a photograph of a photograph originally taken in 1976 by Gary Gross for the adult publication *Little Women*. The photograph shows a young Brooke Shields, aged 10, nude, greased up and posed provocatively in front of a bathtub. The appropriated image was first exhibited at a gallery on the Lower East Side of Manhattan. The photograph was the only one on display, and visitors were only admitted by invitation. When the work was brought to the UK and exhibited in Tate Modern's *Pop Life: Art in a Material World* exhibition in 2009, the police were called, and the photograph was taken down on their recommendation. It was replaced with Prince's *Spiritual America IV* (2005) which showed an adult Brooke Shields posing in a swimsuit in front of a motorcycle, with her consent.

This discussion surrounds the implications of exhibiting *Spiritual America* in the United Kingdom and the United States. Rachel believes that the removal of the piece from Tate Modern was the correct response to a potentially difficult situation, whilst Emory argues against the censorship of Richard Prince's work.

Rachel: The reason that the photo should never have been exhibited at Tate is that Brooke Shields was ten when the original photo was taken. Although her mother did give permission, Shields was vastly under the age of consent and whatever permission was given should have never been accepted.

Emory: But this is not the original photograph. This is an appropriated version of the original photograph, so we need to consider the context of this new photograph.

Rachel: But I think regardless of whether or not it's a photograph of a photograph, the context of the original photo still exists and this still happened to a little girl back then, even if she's not a little girl anymore.

Emory: We should consider what new meaning the photograph acquired between when it was originally taken, when Prince appropriated it to make his work, and when it was put in the exhibition in 2009. What do you think that Tate as an institution wanted to say by including a work such as this? Is it an institution's role to only exhibit works that are palatable, or should they be able to step on a line of controversy to provoke deeper thought about an artwork?

Rachel: I think Tate as an institution doesn't shy away from controversy and shouldn't necessarily. But the issue with this particular work is that it crosses the line between controversial and breaking the laws of obscenity due to the sexual exploitation of Brooke Shields at such a young age. I'm all for institutions creating discussions around pieces of art and politics, as I'm sure *Spiritual America* aims to do, but for me it's not an appropriate work to show to the public.

Emory: Although I'm not sure what Tate's intentions were by exhibiting this photograph, you have to take into account the intentions of Prince within a postmodernist discourse. Prince uses appropriation to question the original work that he has appropriated. He found the photograph in the adult publication, so he was aware of the context it was originally situated in. By photographing this image and producing it as an art object, he criticises the original work. Do you think this piece would've been received differently at Tate if it were a painting rather than a photograph?

Rachel: Regardless of Prince's intentions, by re-photographing this image of Brooke Shields and disseminating it more widely to a public audience, particularly one as big as Tate's audience, is very damaging. Brooke Shields wanted control over the original photograph and took Gary Gross to court in the US citing invasion of privacy. Although she lost, her right to agency shouldn't just be dismissed. I don't think it would have made that much of a difference whether or not Prince had painted the work.

Emory: Would it be different if she were anonymous? When the photograph was originally taken she wasn't a famous supermodel. So many of the paintings that hang in museums internationally have nude women whose ages and identities are not disclosed, which justifies their objectification for so many people. This is what I think Richard Prince was critiquing by bringing up this work ten years later, when Brooke Shields was a famous supermodel.



Rachel: I actually don't think it matters. The original photograph of Shields was taken in 1976, only seven years before Prince appropriated it for *Spiritual America*. She was seventeen in 1983 and fresh out of her lawsuit with Gary Gross. This feels like further insult to injury and manipulation over something she didn't have the agency to agree with in the first place. I think that anyone who was taken advantage of in a similar way should have the ability to come forward and take control of their image, not just people that happen to become famous later in their lives.

Emory: I would say that by photographing this image the same year Brooke Shields brought Gary Gross to court, Richard Prince was very much aware that it would create controversy. He originally produced this image for a specific audience, which was a private group of individuals in a gallery setting. I assume he expected the photograph would be received by those individuals as he intended. This of course completely changes when you put a photograph like this, as you said, in a public institution where you can't expect people to have the art historical knowledge to fully understand the meaning behind the artwork. With regards to Brooke Shields having control over this photograph, I'm playing Devil's Advocate, because of course Brooke Shields should have the right to her own body and how she presents it. At the same time though, I wish Prince had presented this in a way where his criticism of the original work came across in a more straightforward manner, because I do think that it's an appropriate criticism.

Rachel: I agree that maybe had Richard Prince exhibited it slightly differently and with greater context, it may not have caused the controversy that it did, and I agree with you that it's an important criticism to make. However, I do think that Tate made the right decision in taking it down, particularly as I find it highly unlikely that Brooke Shields would have consented to its display. #

EMORY CONETTA & RACHEL FELLMAN

The screenshot shows a mobile interface for a Spotify playlist titled "Design Museum". At the top, there are status icons for signal strength, Wi-Fi, and battery level (100%), along with the time 12:34. The playlist cover image is a circular photograph of a modern building with a blue, angular facade. Below the cover, the title "Design Museum" is displayed in a large, bold font, followed by a blue "FOLLOW" button. The playlist details show "10 songs • 1 hour 5 mins" and a large blue play button icon. A section titled "POPULAR" lists ten tracks with their respective artists and album names. Each track entry includes a number, the track name, the artist(s), and a vertical ellipsis menu icon on the right.

Number	Track Name	Artist(s)
1	Gymnopédie No. 1	Erik Satie, Philip Entremont
2	Ceiling Gazing	Mark Kozelek & Jimmy LaValle
3	Tree of Life Suite: Oceano	Roberto Cacciapaglia
4	Azure	Paul Kalkbrenner
5	Notte senza fine – Kiasmos Remix	Tale of Us, Kiasmos
6	Der Traum von Fliegen	Dominik Eulberg
7	Eye Nyam Nam'A'Mensuro – Henrik Schwarz Blend	Ebo Taylor, Pat Thomas, Henrik Schwarz
8	Can't Do Without You – Tale of Us & Mano Le Tough Remix	Caribou, Tale of Us, Mano Le Tough
9	Das Gezabel	Paul Kalkbrenner
10	Heads Above – Maceo Plex Remix	WhoMadeWho

BRAZIL



Swinguerra
film still

-
Commissioner:
José Olympio da
Veiga Pereira,
Fundação Bienal
de São Paulo.

-
Curator:
Gabriel Pérez-
Barreiro.

-
Exhibitors:
Bárbara Wagner &
Benjamin de Burca.

The Brazilian pavilion at the Biennale consisted of a two-channel video installation showing the world of *Swingueira*, a popular dance movement in the north-east of Brazil. The three words that describe my immediate reactions to the video are: (1) energetic; (2) forceful; and (3) affecting.

Bárbara Wagner &
Benjamin de Burca
Swinguerra, 2019
Video 2K, color, sound
21'00"
Edition of 5 + 2 AP
© Bárbara Wagner &
Benjamin de Burca.
Courtesy Fortes
D'Aloia & Gabriel, São
Paulo/Rio de Janeiro.

ENERGETIC PERFORMANCES

The video captures predominantly black and non-binary dancers as they practice this dance and challenge each other. *Swingueira* is a mixture of hip hop, samba and a hint of twerking. It's coordinated, powerful, provocative, combative, and arduous, both physically and emotionally, as the performers challenge each other with their gazes, irreverently pushing each other's moves beyond the screen and into the Giardini.

FORCEFUL

Most people respond to the video in a positive way, as it is indeed difficult not to feel the energetic and positive atmosphere of the dance and the music playing in the background. However, it is also quite a forceful dance: this is a declaration of war. The artists changed the spelling of *Swingueira* to *Swinguerra* as "guerra" means war in Portuguese. The piece challenges the current offscreen political situation in Brazil, where cases of violence against LGBT+ communities, especially trans women, have spiked.

AFFECTING

The video manages to combine playfulness with strong political statements, cultural references with a hint of globalisation. In a country, and a world, that is becoming more divided and less inclusive, *Swinguerra* sheds light on a dance movement that is about community building, discipline, respect and self-determination. #

VENICE BIENNALE
National Pavilion
Review #01

by Victoria Narancio

INTERVIEW

with Jasper Sharp

by Ambar Quijano

**Christie's Education
alumnus Jasper Sharp
is the Adjunct Curator
for Modern and
Contemporary Art at
the Kunsthistorisches
Museum, Vienna.**

Alongside this, and together with Stefanie Reisinger, Bianca Boscu and Moritz Stipsicz, Jasper runs *Phileas*, an independent philanthropic organisation based in Vienna that raises private funding to support and co-produce ambitious projects within the field of contemporary art. *Phileas* works with artists, museums, and Biennials and enables the production, exhibition and acquisition of art for public institutions.

When I met with Jasper I had been working as an intern with *Phileas* for three weeks, mainly doing research about the Venice Biennale 2019 and going with the team to visit artists in their studios to learn about their upcoming projects and proposals. Jasper had kindly accepted to have a chat after I had mentioned that I wanted to ask him “a couple” of questions. The questions clearly (and inevitably) ended up being more than two. During our conversation Jasper shares why he thinks of his mother when he is planning an exhibition, what is the first question he asks himself when he visits an artist's studio, why he enjoys asking for support, what is the most important bit of advice he has received in the last ten years, and so much more.



A: I read an interview you recently did, and I thought it was really interesting that you cited the Latin origin of the word 'curate' as *curare*, which means "to care for". Could you tell us a bit more about how you relate to that?

J: Yes, it's funny: every so often I get offered a job to work in a kunsthalle, and of course it's very tempting, but I actually really enjoy the obligations of working with, and caring for, a collection. I could never imagine art without the background of a collection. I find exhibitions that relate to the permanent collection just the most fascinating thing.

A: Do you think is because you mostly like to reimagine the collection?

J: No, I just like the fact that you can work with a permanent collection of objects, which for the public are almost like extended family members. I think Neil MacGregor [former Director of the British Museum] said that...

J: I studied International Law and French at the University of Edinburgh. During my third year abroad I lived in Paris, and the university gave us the option to either going to university there or getting a job. The only person I knew at the time in Paris worked at Christie's, so I spent a year interning there, and I thought: this is what I want to do for the rest of my life. So, I came back, I finished university, and then I studied at Christie's Education for a year. Then I went to Venice to do the Peggy Guggenheim Collection internship and stayed for six years. After that, I went to New York to start my PhD, which I never really finished, and then moved here [Vienna].

A: What was your PhD on?

An American surrealist photographer and sculptor called David Hare. However, I moved here because of someone I was running after - who is now my wife - and then I worked with a contemporary art foundation called TBA21 for my first year. I worked freelance for a year or two and then I started working at the Kunsthistorisches Museum.

...his challenge was to always make this public collection every single visitor's individual private collection.

> I think this idea is really interesting. What I also find fascinating is the challenge of taking a work in a collection and constantly re-contextualizing it: one minute an exhibition about that artist, the next an exhibition about that period of time, the next thematic, so you are just extracting meanings from it, over many years, just trying to suck out every bit of meaning that it has, rather than this short-term thing of just doing one-off exhibitions.

A: As an event.

J: Yeah, I think I'm a bit allergic to art as this kind of event culture of museums. I like a more slow burning approach.

A: I'm very excited to have this chat with you, but before I ask any other questions, I wanted to ask you what was the last thing you watched on television?

J: A football match last night, which was one of the most extraordinary football matches of my entire life. I experienced every single emotion in ninety minutes yesterday and I couldn't sleep for hours. Sorry - maybe that was not the answer you expected: "Yeah, I watched a documentary about Rembrandt".

A: No, that was exactly what I wanted! So, I would like to give a particular focus in our conversation to Phileas, as well as some of your views on the 2019 Venice Biennale. However, before diving into these aspects, could you tell me a bit about how you got to where you are today?

A: I would have never imagined that's how it happened. It's great to see, because a lot of the factors were not planned at all. You took yourself somewhere and then had a moment of "Aha!" and then moved somewhere else from there.

J: It was a lot of that! There was a huge amount of chance involved, which also makes you relax about the future.

A: So what were some of the preoccupations or things you wanted to address upon creating Phileas?

When I was the commissioner of the Austrian Pavilion at the Venice Biennale in 2013, I needed to raise a lot of money. We got €400,000 from the government and then I needed another €800,000, so I raised it through a private circle of people. At the end of the Biennale we also bought one of the editions of the film that the artist [Mathias Poledna, *Imitation of Life*] produced, and we gave it to the Whitney Museum of American Art. When it was over, the group of funders said to me, we would really like you to keep going, we have really liked this experience. I made sure that they didn't just give money and drink champagne at the opening, but that they accompanied the whole project, every step. And it was really hard work, but worth every moment.

A: That they are learning?

J: Yeah. I had to convince the artist to let them into the process as well. Afterwards, I thought that maybe we could do this on a more permanent basis, and so I

Phileas team:
Jasper Sharp,
Bianca Boscu,
Stefanie Reisinger
and Moritz Stipsicz

launched Phileas with Moritz Stipsicz. We began with this focus of helping Austrian artists get more international exposure. We did a study of all the biennials around the world and discovered that Austrian artists were very underrepresented. We also decided that we wanted to help the flow in both directions, so decided to bring international artists into Austria. So that was the guiding principle from the beginning. We wanted also to have a younger membership group, so we try to get as many members under the age of 40 as we can, to try to create the next generation of philanthropists. So yeah, we were trying to generate a culture of philanthropy in the art world. It doesn't really exist: it is not incentivizing tax-wise as yet.

A: After spending three weeks with the team, Phileas does feel like quite a refreshing model. Which do you think are examples of other structures or projects which have significantly re-considered ways in which art could be supported, presented or dealt with? And how important do you think it is to be re-assessing the way in which art is dealt with?

J: There are organizations like Outset and the Contemporary Art Society in the UK, which have been around for many years, who are all doing things to try to help, support and commission contemporary art. Obviously we have witnessed over the last ten years a growth of private institutions and private museums, which I think is good and bad. They are often able to do things that public museums can't, such as to support projects which are not always on a very stable footing. So, yes, there are lots of models that we looked at closely for Phileas, but we also realized we couldn't just import something which works in London or New York and bring it to Vienna, because everything is different, the psychology is different, the culture is different. So we needed to do something which was specific to Vienna and that we thought could work here.

A: That's so interesting. Here the importance of context really stands out.

J: It's so important.



Kahlil Joseph,
BLKNWS, 2 channel
broadcast 2018
© the artist

Antony Gormley
FIELD FOR THE BRITISH ISLES, 1993
Terracotta, Variable size: approx. 40,000
elements, each 8-26 cm tall, Arts Council
Collection, Southbank Centre, London,
Installation Barrington Court, Somerset,
England, 2012. Photographer Anna Arca.
© the artist

A: Here's a long question related to the idea of context. Ralph Rugoff [artistic director of the 2019 Venice Biennale] mentioned in an interview one project in the Biennale, a found footage video piece by Kahlil Joseph called *BLKNWS*, is "not about information in the sense of CNN soundbites, but is very much about the texture of facts and histories." Rugoff recognizes that Joseph would eventually like to see this on HBO or another television channel, and it would be great if it eventually gets there. But at this point in time, the place where it can exist is within the "art world". I chose this particular statement because I wanted to ask you about how you feel in relation to art which could exist outside of an institution/gallery space/biennale? Most importantly could you tell me what are your thoughts around works which sit between categories?

J: That's a huge question and an important one. I think art that we discover almost by accident, just in the course of our lives, is probably the most thrilling of all. For example, I remember when I was very young visiting a cathedral and seeing an installation by Antony Gormley, thousands of little terracotta figures [*Field for the British Isles*, 1993], which really struck me. Art in public space, or art on the London Underground, or art in a newspaper, or even art a kind of guerilla intervention on a television channel, I think is really fascinating and we should do much more of it. I think the moment we put our hat on and we say 'I'm going to look at art today', we are automatically programmed to receive things in a certain way. I think that art that sits in non-traditional contexts is often the most powerful of all. We do this project every year in the Theseus Temple in Vienna where we show one work of art. The temple is in the middle of a public park, so 95% of the people who visit do so quite by accident, and it's great.

Art that slips between categories is fascinating; it's bothersome for an art historian because we always need a little box to put everything in, and when something slips out of the box we panic, but after the panic comes a wonderful sense of relief that something has slipped out of the box. A lot of the great artists in history are artists who are not assimilated to a single movement. Giacometti, for instance: he was little bit with the surrealists, he was a little bit not, but he just crafted his own territory.

A: Yeah it's fascinating. Rauschenberg as well, I feel.

J: Rauschenberg as well, yeah, and these are some of the artists that I have always most enjoyed, because they didn't sign a manifesto, they weren't part of an ensemble of artists, you know?

A: Cool, yes. I personally always feel drawn towards artistic approaches which deal with embracing situations or elements already existing in the world, and using them as a vehicle to comment or to counter-act, re-animate or propose alternative situations. The other day talking at Ashley Hans Scheirl and Jakob Lena Knebl's studio, it appeared to me strange to think of an artist being associated with other disciplines. I think we were talking about how some artists may be afraid to be associated with fashion. What would actually be frightening to me would be a scenario in which artists resisted the idea of being open to discuss multiple things from multiple perspectives, using different disciplines, industries or categories. This leads me to ask you how do you think the commercial aspect of the art should come into play? What do you think the balance between the commercial and critical aspects might be?

J: In an ideal world as an artist, you reach a level of commercial success which does not oblige you to betray your core principles. It's not even one percent of artists who actually achieve that, but that's the dream, and we all have to have this kind of idealistic vision. I know a lot





of artists in history who were actually very controlling of how their work should be seen and written about, for example Mark Rothko and Donald Judd. And there are still people today that are still exactly the same, who insist on certain readings of their works, and it's to the detriment of the work, actually. I know young artists who are very controlling about their work and it's very problematic. If I go to an exhibition and I need a wall text which is two hundred lines long, in order to understand the work or the meaning of the work, for me it has completely failed. If the work relies on and needs that level of interpretation for it to be understood, for me it's fundamentally missing something.

A: Yeah. That's a great answer, especially because one of my aims with this interview is not to reach any conclusions.

J: But also there is a stigma about the commercial art world that is for me completely wrong. For me, some of the best authorities of art are not museum curators, they are dealers: they have unbelievable eyes, unbelievable knowledge. They are every bit as important to this ecosystem as curators are, or critics or academics, but there is a stigma against the commercial side. But none of us can do anything without some financial underpinning, you know?

A: Totally agree, it's a balance.

J: But I've never shared this dislike. The good ones are really good.

A: Totally. The commercial side I think can have an incredible potential, especially if more artists, gallerists and curators are able to see this as another vehicle to have a say in and own it in more critical and creative ways. Rugoff also shared that "There is too much academic work that has very little meaning for our culture... It's like displaying the remains of a decaying body on a wall." I wanted to ask you what do you think about this?

J: I completely agree with Rugoff. I think there is far too much art that is just about the art world; artists very often exist quite happily in an echo chamber. When I try to do an exhibition, when I write a wall text, when I write a speech, I think of my own mother. I want to do something that she can fully understand. I feel there is often a deep insecurity with artists that they have to wrap their work in layer upon layer of meaning, which makes it impenetrable for people who are perhaps not particularly articulate in the languages they are using. For an example of a work that deals with very essential underpinnings, I would say the film called *Grosse Fatigue* by Camille Henrot that showed at the Venice Biennale a few years ago.

A: Yes! I just wrote an essay partly discussing that work.

J: I'd love to read that! It's such a good work that deals with the Wunderkammer and the notion of the encyclopedic, the notion of sampling, mixing, that goes way beyond fine art but does it in a very rigorous kind of way. Yeah, that's a work that for me has stuck out in the last years, having addressed certain key principles and issues but done it in a very refreshing way.

A: Perhaps it is not about whether there is "the remains of a decaying body on a wall", but if one is able to enliven or re-animate that which is being encountered. In the Camille Henrot piece, she was able to take something which relates to the tradition of the Wunderkammer amongst other aspects, and address and embrace more relevant circumstances and issues.

J: There is a wonderful long essay by T. S. Eliot about tradition ['Tradition and the Individual Talent', 1919]. I work in a museum of imperial collections where there 5000 years of artistic traditions are represented. We often use the word 'traditional' almost as a kind of criticism of things, but I find the criticism really interesting. Because...

Camille Henrot
Grosse Fatigue (video stills), 2013
Video (color, sound), 13 min
Courtesy of the artist; Silex Films; Metro Pictures, New York; kamel mennour, Paris/London; and König Galerie, Berlin



Cecily Brown,
*Shipwreck (After
Géricault)*, 2017
© Cecily Brown.
Courtesy of the
Drawing Center, and
Paula Cooper Gallery,
New York

...for me when I go to an artist's studio, one of the first questions I ask to myself is "have they looked back?" Have they understood what has come before them?

Because most people are working within a recognizable tradition, and I think some of the most fascinating artists are the people who understand that are working in a tradition but they identify where the perimeter of that tradition is and they push it out a bit further. They expand the terrain of the tradition. You know Lucian Freud, he painted naked people lying in beds, we've been doing that for hundreds of years – but he did it in a way that has never been done before, with a certain brutality and a certain honesty. So, he worked within a very recognizable tradition. He considered himself too traditional for a contemporary

art museum and too contemporary for a traditional art museum, so he kind of fell between the two.

A: Yeah and you don't know where to place him.

J: Exactly. I find these people really interesting. Rothko, for instance, considered himself an academic painter, even when he breaks with a tradition later on life when he moves into abstraction. He felt like to paint like Titian in New York in 1950 didn't really make any sense; Titian developed a form of painting for his time that was modern, so Rothko did the same thing. In Eliot's essay,

what he argues is that the introduction of the new can completely change the existing hierarchy of value. So, when you juxtapose something new with something old, it's not just about giving the new thing a new meaning by virtue of its proximity to the old, but is equally about giving new meaning to the old.

A: Or the other way around as well: it could be that something grabs our attention because it might seem partly familiar and we have a reaction of "it looks like something I know."

J: Absolutely, so actually the most interesting works are kind of Trojan Horses where you think you are getting one thing and actually you are getting something else. I think that artists who use frameworks that we recognize to transport new ideas, like Cecily Brown, who is working through Gericault in order to talk about the refugee crisis, for instance, are particularly interesting.

A: Through my own research I've found exciting artistic practices which have dealt with so-called institutional critique, in a way subverting ideas around categorization, hierarchies, single narratives and linearity, for example in the work of Marcel Broodthaers or later Andrea Fraser and Fred Wilson. I was curious to know what you, as someone working with contemporary art in an historic collection, think about these particular observations or criticisms?

J: I find that institutional critique can be a very interesting strategy when it's deployed for the right reasons...



Spitzmaus Mummy in a Coffin, 2019, exhibition view

... I think museums need their feet to be held to the fire every day.

The people who run museums have a responsibility to the public, and that means a very diverse public, not just the public that they choose or they want, or the ones with money, or the ones that don't cause them any problems, but to everybody. I think therefore the idea of questioning an institution's working methods is absolutely essential. For example, we have a show on now by Wes Anderson and Juman Malouf ['Spitzmaus Mummy in a Coffin']. They reorganized the collection into much more intuitive categories: size, age, colour...They aren't interested in Egyptian, Greek, Roman, when you were born, where you were born, just about what you are doing, and it caused a huge number of problems in the museum because it undermines the whole history of art. The curators were just freaking out for two years.

(Laughing)

But it has led to some really interesting discussions, and it has made people look at objects in a way they have never looked at before. I think it's a reality now for museum curators, any museum curators that just want to bury their head in their books and research, good luck. We've gone beyond that now. I think museum curators have an obligation to help the fundraising teams, share their knowledge, to share their exhibitions, to share their expertise. For me fundraising which is what Phileas

essentially is, and the channeling of those funds into interesting projects has always been directly directed to education.

So I have no problem going out and asking someone to give us €15,000 for Phileas, because I know that during that year we will give them as a team eight or ten experiences that would completely open their mind, and hopefully stay with them for their rest of their lives.

A: Yes, they might not have had the opportunity to experience something similar...

J: ...and might not have had conversations and confronted certain issues, and met different types of people and see what people do with their lives every day, all these different things. Even with Rothko [for the exhibition 'Mark Rothko' at the Kunsthistorisches Museum, March-June 2019], I said to people, "we need support with the exhibition, and you can come when we are unpacking the paintings, how they are condition checked by the restorer, you can be part of all the decisions about how we hang them." It's very emotional for people, and this has given them things that their money can't normally buy them. So I have no problem ever asking for money as long as we deliver a form of experience or educational content.

In my experience, people don't want dinners or cocktail parties - they have this all the time - they want

content. Yes, let's have a party at the end and dress up and have dinner, but it's about what helps shape their lives. I enjoy it, because I see little lights going on in people's heads and you can see it happening. I was raised in the American museum system, where I had to spend 50% of my time doing curatorial things and 50% of my time working with funders, patrons, and sponsors. Some curators find it a kind of dirty thing to do but I've always loved it.

A: The other day when I heard you were planning to have an Andy Warhol exhibition, I found quite interesting that it would be under the assumption that a big name would then may in a way "help win people's trust". How do you think this happens? Why do you feel people would be less inclined to visit an exhibition of a less known artist? Do you think we are still at a point where people still feel intimidated to approach an exhibition with which they are not familiar? How is it different to perhaps going to the cinema and see a film you were not familiar with before?

J: It's exactly the same thing – whether you go and see an independent art house movie or you go and see the next Ridley Scott film: it's a brand. Artists are brands today, unfortunately: Monet, Picasso, Matisse and Rothko are brands. I have no problem doing exhibitions of big names as long as there is a reason and balance.

A: My next question was, how do you balance it? How do you present things to an audience that you think would make them visit but without at the same time compromising on the exhibition's relevance?

J: Well, when you come to our museum now, you would see Rothko, but then you go downstairs and you see an exhibition of eight beautiful paintings from the early fourteenth century, extraordinary gothic paintings made for monasteries. So that is benefiting from the Rothko crowd and vice versa. I think as long as you are using the profits you make from doing a more commercially successful show to then show an artist who is not so well known, and do some real scholarship and research to help bring attention to an artist that people don't know. For instance, I did a show of Joseph Cornell here. No one in Austria had ever heard of Joseph Cornell; he'd never been shown here, but we just trusted our public. If the work is strong enough, and you invest some money in doing an advertising campaign and doing some talks, your public will identify when something is good. They will tell you when something is good. You need to build trust, and it's really difficult, because you can break trust really quickly.

If you only do blockbusters it's like feeding a monster. If you start feeding a monster T-bone steaks for every meal, it needs a T-bone steak for every meal, and you need to keep feeding it T-bone steaks, meaning if you are doing in one year Picasso, and then Munch and then Van Gogh, the next year you've got to keep going, which is ridiculous. You end up with your program being purely driven by visitor numbers, and then you've got a real problem. I like the idea of trying to generate visitor numbers in different ways.

A: One last question, about ambition. How important is ambition when starting out in a career in the arts? What are some pitfalls? I'm quite sure I have some very ambitious friends and colleagues and I include myself. But I don't think this is always a good thing. What I've noticed is an underlying anxiety amongst my peers in the arts. I'm not sure how to describe it, but it is a sensation similar to wanting to eat everything in one go, and reach a certain level of so-called success: a kind of resistance to uncertainty and a fixation on seeking validation. I was wondering if you have any advice in regards to this? Or also curious to know if you've ever felt something similar?

Firstly, I think there is nothing wrong with ambition. I think naked ambition is very unattractive, but I think someone without any ambition is equally unattractive or uninteresting. I think we need to be always questioning what we are doing. I think we need to be able to recognize opportunities when we see them. At an early stage of my life, I remember I went to Africa for a year, between school and university. And my grandmother gave me a piece of advice before I left, which was to do everything that you are offered to do. If they say 'we are going out to see the elephants today', if they say 'we are going to build this school': do it. Do everything. In the early part of my life that was my motto. I came to a point where I couldn't do that anymore; you develop a filter, and an understanding of what you want, and I realized that I needed to thin that out.

I got given another bit of advice, probably the most important bit of advice I've got in the last ten years, from someone that I sat to next at a dinner when we opened the Lucian Freud exhibition ['Lucian Freud', Kunsthistorisches Museum, October 2013 – January 2014]. He said to me "you are going to get lots of offers after this because you've done a great job. So you have to decide what are the 'shoulds' and what are the 'musts'. The 'shoulds' you just leave behind, you don't even touch them; you learn to say "no" and you learn to decline things. And the 'musts' you do with every single bit of energy you have. You'll think some things are 'musts' but when you really look at them you realize that they are actually 'shoulds.'" Great advice. The older I get, I try to do a bit less and do it better. At the beginning it was just "do everything" and I think that's the right way to go, but at a certain point that doesn't work.

I would say ambition is fine as long as it is respectful of other people's ambitions. When our own ambition begins to trample on other people's we have a problem. I've also learned the importance of stopping and reflecting: I didn't do that for a long time. Also to have positive distractions in our life that are nothing connected to our work or our ambitions is critical. I think I've become better in what I do since I have a family, because you have an outlet.

A: Life!

J: Yes you have a life, it gives you a context. It puts stupid shit into context.

A: I couldn't agree more. Thank you.

J: Do the 'musts' and don't do the 'shoulds'.

A: Thank you so much not only for this, but for the opportunity of working at Phileas, it's been really refreshing. I just wanted to express how I think you and the team have built this really cool project but at the same time you are constantly looking for how can it get better, and I find that contagious.

J: Oh yes, we want it to be twice the size. We want more initiatives and need more people, we need a bigger office, we want an exhibition space, we want to bring some of the projects back internationally that we support and show them in Vienna. So yes: there is lots to do.

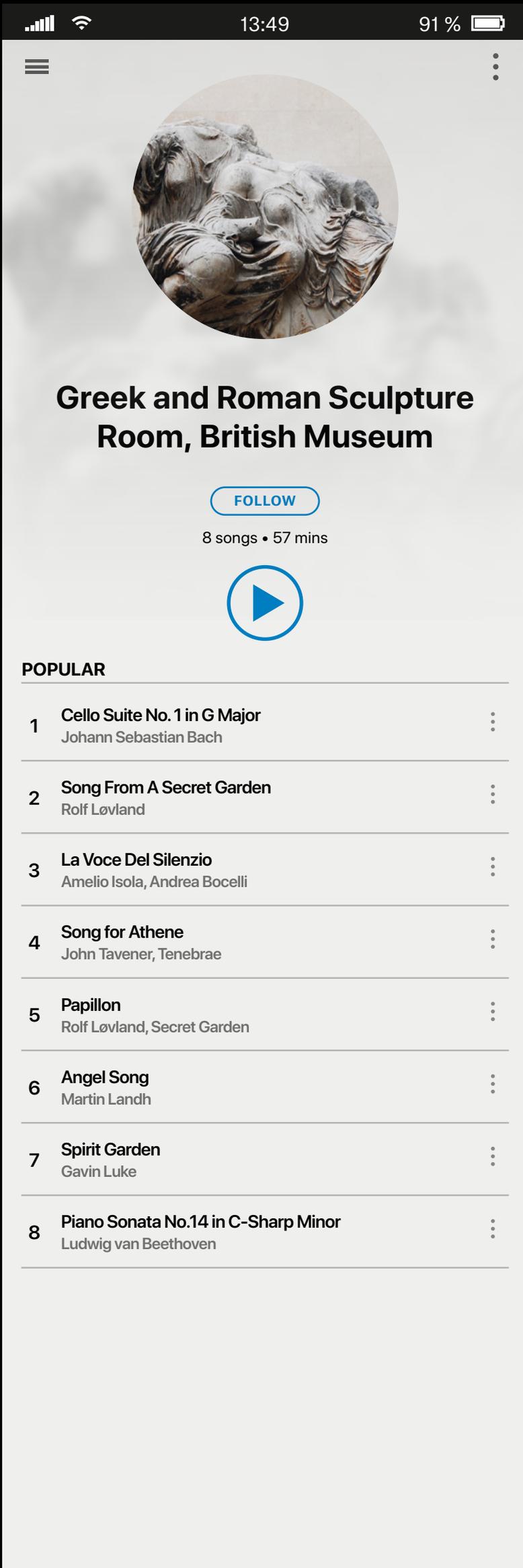
A: I find that very motivating, being around passionate people who are genuinely interested in creating and supporting artists. With Phileas I feel the outcome is very rewarding.

J: Yes, it's important for us. It's a very a very idealistic organization, but I will never apologize for that. We have an ideal that we are trying to achieve, and I've never had a problem with being called idealistic. I'll take that all day long. We are practical when we need to be but we are going for something. We are getting there already, we are seeing things happening. If someone had offered me this situation four years ago when we started, I would have accepted it in one second. #

Wetwang Slack was the title of Francis Upritchard's exhibition in the Curve Gallery at the Barbican Centre (27th September 2018 – 6th January 2019). The title was derived from the archaeological site with the same name. The site contains remains of the Arras culture and the chariot burial tradition, located in East Yorkshire. Upritchard's exhibition was inspired by seeing a "creaking figurative diorama of pre-Roman life in Britain, *Wetwang Slack*".



Melodrama Diorama



Melodrama Diorama

by
Nicole Yinki Wong

Upon entering the gallery, the visitor was immediately faced with polymer figures of slightly smaller than life-size height standing on irregular, rectangular, violet plinths. These figures were painted in different shades of blue, yellow, and white. Some were covered in stripes, but all were dressed in different attire. One of the figures had its arms stretched out and looked as if it were wearing a hazmat suit. One figure had donned bright blue glasses and had coiffed hair in messy ponytails, while wearing a kimono-like garment. One figure was painted in light blue, wore a dhoti, and had gold jewellery clipped under his nose and onto his ears. Almost all of these figures had slits for eyes. According to the Barbican's press release, Upritchard set out to "create a new series of sculptural interventions in the Curve that will transform the space of materials and figures." Whilst Upritchard was successful in trying to break down the hierarchies amongst art, craft, jewellery, and design, the sculptures she created were nothing short of tone deaf.

In an interview with *The Art Newspaper*, Upritchard was asked about her process of drawing on actual people for sculptural inspiration, to which she responded, while pointing "[...]to an Indian miniature she has referenced in one of her sculptures]...It's like this Indian painting is from somebody else's interpretation of a person, an Indian mystic painter, and my drawings from that are a translation process." This is a problematic process of appropriation. A white artist can take elements of POC culture, but people of colour are constantly criticized for practicing these very parts of their culture. Whether it be bringing their own food to school and being ostracized because it "has a weird odour", or being able to naturally grow an Afro out without being penalized for being unprofessional in the workplace, or being asked by a complete stranger: "What race are you, you look so exotic", or having people gesture the



Installation view from: Francis Upritchard, *Wetwang Slack, The Curve*, Barbican Centre, London, September 2018 – January 2019

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¹ Ben Luke, "Francis Upritchard: The Confessions of a Magpie Kiwi," *The Art Newspaper*, October 04, 2018, accessed June 02, 2019, <https://www.theartnewspaper.com/interview/material-matters>.

² Robert Leonard, "Francis Upritchard: Adrift in Otherness," Robert Leonard - CONTEMPORARY-ART WRITER AND CURATOR, 2019, accessed June 02, 2019, <https://robertleonard.org/adrift-in-otherness/>.

³ Isabella Smith, "Francis Upritchard: Wetwang Slack," *Apollo Magazine*, October 09, 2018, accessed June 02, 2019, <https://www.apollo-magazine.com/the-colourful-craft-of-francis-upritchard/>.

⁴ Barbican, "Francis Upritchard: Wetwang Slack," *What's On*, 2018, accessed June 02, 2019, <https://www.barbican.org.uk/whats-on/2018/event/francis-upritchard-wetwang-slack>.

"slant-eye" at them, it is difficult for POC to embrace their own identities without discrimination. There are so many misconceptions about people of colour and their ethnicities, and depictions like those by Upritchard add fuel to the fire. People of colour are often made to feel less than human for being true to their culture, and are not given a platform to articulate their voices. Upritchard's "translation process"¹ ambiguously asserted what she believed to be Indian culture, and even alienating it even further by excluding some important aspects but exaggerating others.

Upritchard remarks that the figures she created are called 'husks' and refers to them as "it". She thinks of them in the way that "people's clothing signifies so much about them...", approaching her sculptures "more like outfits." In this day and age where people of colour are still harassed and even massacred because of their skin tones and self-expression of their cultures, it's not enough to look at this show through the lens of play and as a subversion of decorative craft and art. By creating these 'husks', blurring their culture of origin, and utilizing POC's cultural and ethnic elements, Upritchard is appropriating cultures that do not belong to her. Her representations make the figures look deformed and resemble non-human forms.

Another issue associated with the reception of Upritchard's exhibition is the authorities that promote this show. This points to a lack of diversity in roles of power that speak on behalf of the art world. Art critic Robert Leonard writes "Upritchard's work exemplifies 'no dominant culture' and that we are cast adrift in Otherness, with no way home"². He failed to take into account white privilege, and consider that the "we" cast adrift in Otherness is granted to the privileged only. The privileged "we" can walk into this exhibit, gain a glimpse of what Otherness feels like, leave the exhibit and this space of Otherness – POC cannot. In Isabella Smith's review of

Upritchard's show, she writes, "It's like visiting the British Museum on acid: both hallucinatory and museological."³ She's not wrong – it is like visiting the British Museum, whose collection houses objects, artworks and artefacts looted from and belonging to different cultures. Most looted objects were taken during colonial conquests and should be returned to their places or origin, especially when these items are considered sacred to indigenous and aboriginal cultures.

Privilege is invisible to those who have it. All of the critics rave about Upritchard's show, and praise its "playfulness". The Barbican validates that this exhibition "gently mocks institutional value systems" and proposes the audience to see past it and align together in otherness.⁴ Ultimately, the institution, curators, art critics, and artist do not understand what it feels like to receive micro-aggressive or blatantly racist reactions based on inaccurate assumptions about their race or ethnicity. They fail to recognize that representation matters. They fail to realize that Otherness is a reality and a trap for people of colour. We can't just leave a space and shed our skin – it follows us wherever we go.

Being colour blind is no longer an excuse. It is not enough to be knowingly offensive. Upritchard is not bettering the issue, but is benefitting from her privilege. Her endorsement by an institution like the Barbican is an affirmation that hierarchies of privilege exist. Giving artists like Upritchard a platform to comment on these issues continually enforces the cycle of systemic racism. This enables institutions to keep people of colour and their voices out. If the Barbican truly wanted to create "inspiring arts experiences for all", they should commission an artist of colour who is reflecting on his or her own culture, not a non-Māori New Zealander who creates works that appropriate other cultures because she "felt like (her) own culture wasn't particularly exciting or interesting". #



NAOSHIMA



The imaginary island



On the island of Naoshima, there is a guardian of memories. It is an old woman keeping a special store in a hidden little road. *In here, says the sign outside, you can't buy anything, but you can take whatever you like, leaving something else.*

This is exactly what the visitor to the island is asked to do.

Naoshima is a little island in the Seto Inland Sea, Japan, that from the 1980s onwards started to become a community of art houses, installations and museums. Arriving by ferry in the fisherman's village on the island, you see numerous little roads like tree roots climbing the width of the town, and scattering away into the mountains. The art houses are situated all around the village, acting as islands inside the island, mixing traditional buildings with contemporary artworks contained within.







The Benesse House, designed by Tadao Ando in 1992, hosts both people and artworks, letting them interact together: the human being walking through the minimal corridors of the building participates in the greatness of the grey space. This minimal, almost brutalist architecture is a *tabula rasa* in which artworks emerge silently, resounding with the passage of the visitor that is finding their way, and resonating in tune with them. Naoshima is an island in which time is no longer your own, but the island's own time: it will somehow synchronise its clock with yours, slowing you down. It's like being a little grain in a photograph made by Hiroshi Sugimoto with the longest of exposures. In the display of his photographs at the Benesse House Museum, the sea depicted could potentially be any sea, but here, hung on Ando's concrete walls without a roof, looking onto the bay beyond, the synchronicity of art and placement is remarkable. It is a dance between concrete and nature.

In Naoshima sky and earth always look at each other, in an extremely graceful conversation with the buildings and what they contain. And a sea that can be any sea is the witness of a dialogue that could carry on forever. Even Monet's *Waterlilies* paintings, well known and even overlooked by European eyes, here become a meditative experience. Displayed in the Chichu Art Museum, again designed by Ando, the paintings are illuminated in a ceremony of lights from the interaction between the little white Carrara marble cubes that form the floor and the natural light from above. In this museum, spaces are conceived not to separate an area from another, but to guide visitors' experiences of intimate and silent exchange of feelings with works of art. And a room without a roof by James Turrell becomes the greatest of the artworks and the most obvious illusion: it is not a screen, it is the sky for real. And the human body, so fragile, is invited to slow its walk and rest, breathing an air that for that one moment is exchanged between indoor and outdoor, in this surreal and somehow imaginary island. #

GIULIA ANSELMO



All the pictures are taken by the author with an
Ilford film HP5 PLUS 400 ISO disposable camera
©2019 Giulia Anselmo

Artissima



Sound 2018

For decades, artists have been using sound in a strategic way.

They use sound as a medium, instead of representing it in visual form on canvas. After all, sound is intangible, but carries a lot more information than we think. It is also one of the fastest senses to be recognized, compared to any other sensory stimulation. Compared to sound, in particular, visual information through the eyeballs takes four times longer to arrive at the brain. Last November in Turin (2018), Artissima Sound staged an immersive exhibition of 15 objects, a tribute to the expanding use of sound in contemporary art. As a subsection of Artissima 2018, Artissima Sound curated by Yann Chateigné Tytelman and Nicola Ricciardi turned *Officine Grandi Riparazioni* (OGR), a former repair workshop for trains into a place of contemporary sonic research.

YOOJIN LEE

Celebrating the 25th anniversary of Artissima and the re-opening of this venue historically filled with the sound of hammers and presses, it was a timely and revolutionary choice to offer a new platform for artists to explore the aural senses. Despite the medium's relative age, its independence as an art form is only recently being explored with projects such as Artissima Sound.

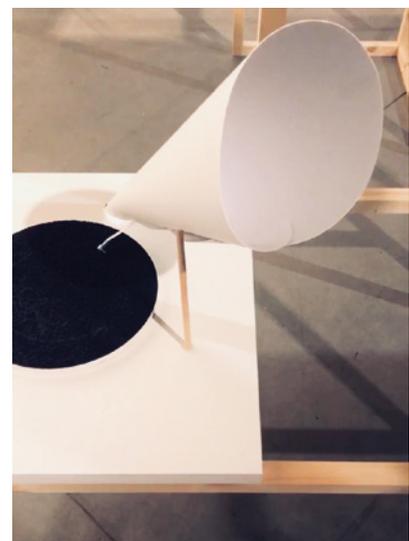
A lot of ear-catching projects were chosen for the fair. Ugo La Pietra of Studio Dabbeni uses a translucent helmet through which to broadcast sound pieces, giving the user the opportunity to think about psychic control. Roberto Pugliese uses glass jars containing colorful liquids to show a scientific approach of vibration and Lili Reynaud-Dewar turned beds into speakers. Marzio Zorio also introduced *Biblioteca* (2018), a self-exploring work where audiences touch magnetic tape with metal rods, which generates the sound of recorded speech.

Susan Philipsz' was one of the strongest installations, exhibiting *War Damaged Musical Instruments* (2015). Its soundtrack is made from the sound of war-damaged instruments, amplified through megaphones hung from the ceiling. These symbols of propaganda were perfectly matched together with trembling tunes from the instruments – trumpets, horns, tubas and alto saxophones.

All of artists clearly showed that they had thought considerably about the implications of sound. Rather than simply a noise, sound was considered to be a performative manifestation to change the narrative of the industrial setting, and to suggest the revelation of memory.

Despite this, Artissima Sound also showed the limits of exhibiting sound art. The space, which was not sectioned or enclosed, could not avoid aural interference. Limited availability of audible devices also led to long queues and ruined the flow of human traffic.

However, Artissima Sound was a remarkable trial to establish sound as a major subject of art to the general public. It also gave audiences an immersive experience. One day in the future it might also be possible to embrace other senses or stimulation, such as taste, to make unprecedented art experiences. So far, the visual arts and sound could likely continue to influence one another, expanding the realm of art and exploring new ways of engaging with works of art and their many meanings. #



FRIDA KAHLO: MAKING HERSELF UP



CONTEXT: The exhibition is a personal history of Frida Kahlo, focused on 2024 in a series of photographs, clothing and self-portraits. It is a tribute to Frida's painful, physical and medical history. The most important question to ask regarding this exhibit is: How can clothing function as an escape and to make pain?

Admit One, Complimentary Valid for all fee paying exhibitions until 30 September 2018. Not valid for resale.

CONCORDS FOR THE OTHERS (X mensa - Garden) Quetzacoatl's The Other the spirit of the feminine enigmatic, feminine, Butzse Savari's Domo Genua

SCOPE OF SHOW: Photographs, Frida's clothing, self-portraits, paintings from the Mexican Revolution (1910-20), clothing (frazeros (Mexican shirt) and huipil (petticoat of wool)) and highlights, retablos (native painting often on metal panels), and medication and body casts.

THEMES:

Domestic Space

The exhibition is a record to reflect a home with behind-closed-doors, narrow hallways, small photographs scattered on the walls, colored walls, white tiled floors, and bed frames enclosed in glass cases of medicine and body casts.

SIGNIFICANCE: The viewer is made to experience a restricted life of Frida.



Costanza Cocuzza
Emory Conetta
Selene Lee
Zara Makhdoom

MANIFESTA

Manifesta's theme: 'The Planetary Garden: Cultivating Co-existence' spanned the city of Palermo, where contemporary works were exhibited in spaces that reflected the mission of the artwork. My favorite space we visited was the Botanical Gardens. Botanical gardens are places we often visit when in a new city, or in our own, but it wasn't until I visited that I considered the role of the garden and museum. Gardens can convey through their presence. A botanical garden represents a manifestation of seasonal and cultural demarcation, whereby plants, tall trees, etc. are brought from different parts to be cultivated and maintained. Botanical gardens speak to the cultural reach of a city, the city's relationship with other cities, but we rarely consider the botanical in terms of presence, other culture's natural life in a way where they're planted



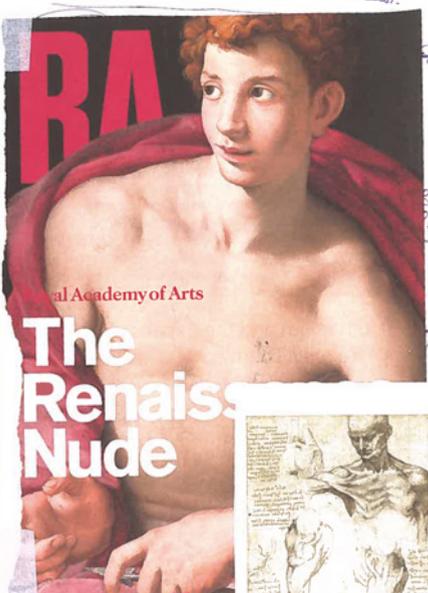
WITH AN O-TWO INSTALLATION BY MARIO BIZZI, curated by Francesco Marz

a project by
Valentina Biondi, Ignazio Mariani, Vittoria Rizzo and Enrica Walsby

new soil and different weather conditions and are expected to grow and flourish. In many instances, the plants are also expected to bear fruit. This is metaphorical for the refugee in Palermo. Because of Palermo's geographical location, the city, a port city, is a convenient location for refugees from North Africa. In many cases, the refugees are forced to flee and come in cities, like Palermo, looking to plant themselves in new soil and begin new lives. But unlike the plants in the Botanical Garden, many citizens in the city don't view refugees as beautiful additions to their human garden - rather, they view them as nuisances that must be culled for. Is this because they haven't been dominated by Italian culture? Are other cultures only interesting or relevant when they can be used for their resources and function as a display of tamed, cultivated diversity in the Botanical Garden?

The series of works at Palermo's Botanical Gardens revealed these ideas to me, awakening me to the underlying message of these gardens, which in the end, just seem to be beautiful places to wander through. Like Manifesta, port to be vital - not only exposing the public to the arts, but also making citizens aware of the political and social issues that exist in their cities and the hidden histories that are never truly considered.

How Holbein → St. Sebastian 1st or last.



The Renaissance Nude



Leonardo da Vinci, The Anatomy of the Shoulder and Neck, c.1530-35. Each chalk on paper, 29.2 x 19.8 cm. Royal Collection Trust/© Her Majesty

... → the Original Lady Post Fair

- 34 eggs. Mod. Catchup. → multiple editions.
- print dealers / old masters collectors.
- artist studios. sell own works.
- Holbein = wife → prostitute
- China / Japan / New York / Cuba / Finland → living art.
- Old Masters prints! → engraving → the printings → popular.
- 20°C = age of photography. we photograph!
- Bridget Riley → the f making things abstract.
- 1960s early: printed on pigments.
- Bridget Riley backwards because of print.
- Joseph Holbein: f of Art.
- Dora, constant.
- Condition is incredibly important for prints.
- Etchings are stretching / Engraving is used as a method.
- 2 same Dora's. Huge price difference.
- Whistle Prints: → Dora's (friends with Casati).
- By print, ability, kept his own butterfly.
- "M.P." Impressed. By artist himself.
- Dora's risk to create a recording device.
- Goya: → Rambert → mixed etching, engraving. → Bygone.
- Roughly Carving. Genua. → Engraving.
- fine grain = hand-drawn.
- Lithograph = crumbly chalk → dropped left!
- Red Day etching ??? → W left to hand name.
- Apparent → long effect.
- Moral - Veg. Randa Post

Hellenistic sculpture fragment of a male nude in the Vatican museum. The work is signed by Athenian sculptor Apollonius the son of Nestor and was long thought to be a 1st century original. It is now believed that Apollonius copied a 2nd century original.



The Belvedere Torso 1st B.C.
The dynamic pose of the torso influenced the development of the energetic figure style of Michelangelo and was independently reinvented by the artists of the Mannerist or the late Renaissance and Baroque periods.



The Dinner Party

**An Evening Curated
by Colin Wiggins**

Colin Wiggins has been a curator for nearly 20 years. Until recently, he was the Special Projects Curator at the National Gallery, and worked in the Gallery's Education Department where he had special responsibility for the Associate Artist scheme, working with artists such as Paula Rego, Peter Blake, Ana Maria Pacheco and Michael Landy. He has lectured widely in the United States and Europe and is a practising printmaker, with work in various collections including the Los Angeles County Museum of Art and the Fitzwilliam Museum, Cambridge. He was the curator of 'Sea Star', an exhibition of abstract painter Sean Scully at the National Gallery (13th April – 11th August 2019).

Curating comes from the Latin word, *curare*, which means "to take care". Curators, it might be said, are responsible for taking care of the visitors so they have an extraordinary experience, focused on appreciating and engaging with the art works, and seeking to create dialogues which open up the works to interpretation and discussion. As explained by Hans-Ulrich Obrist, curating is "about connecting cultures, bringing their elements into proximity with each other – the task of curating is to make junctions, to allow different elements to touch. You might describe it as the attempted pollination of culture, or a form of map-making that opens new routes through a city, a people or a world."¹ At its most basic level, curating is not dissimilar to hosting a dinner party.

A curator must ensure that everything is taken care of, that different guests are connected, through the seating arrangement and introductions, bringing the best of each guest in proximity with each other; allowing different elements of their background and experience to connect. And of course, there are all those elements which the viewer of an exhibition or guest at a dinner party is not even aware of because everything flows so naturally: the setting, background, decoration, lighting, music and entertainment.

Curator extraordinaire Colin Wiggins was asked to host a dinner party with his favourite works or artists, choosing the best placement for each work in the most idyllic location. Colin didn't overlook a single detail for this special exhibition/dinner. His focus on each and every artist, their background, personalities, strengths and weaknesses, and above all on the importance of storytelling through art, allows us a glimpse of how the best curators successfully put together an exhibition and how they create meaningful dialogues between the works. We also learn about Colin, his background, musical taste, and his passion for Japanese culture and arts.

Could you tell us a little bit about your background and when you became interested in art?

I've always been interested in art, even in primary school. I was always asked by my teachers to do drawings to put on the wall. At secondary school I did an Art A Level, which was mostly practical art. I had the choice of entering art college, or doing an academic history of art degree. This was the mid 1970s, when the subject of art history wasn't really taught everywhere. In the United Kingdom, there were only four places you could consider, and I wanted a college away from London (where my family lived), so I decided to do an art degree in Manchester. When I graduated, my first job was at the British Museum as a research assistant and I fell in love with museums from that moment on. It has been onwards and upwards ever since.

Turning now to the event of the evening, who would you invite to your dinner party and why?

At the top of my list is Thomas Gainsborough (1727 – 88), mostly because he was fun. Many accounts from friends and people who knew him mention he was also a brilliant

amateur musician – he would infamously host musical nights, from which people had hangovers lasting three days – so he could also provide ample entertainment for the evening. He created devastatingly beautiful paintings. It is difficult to find someone who wouldn't like Gainsborough. He's the artist I would most have loved to meet.

What painting of his would you bring to the dinner party?

No doubt: *Mrs Mary Robinson (Perdita)* (c.1781), at the Wallace Collection in London. This Rococo painting is, in my view, the sexiest picture in Western European Art. Mrs Robinson was an ex-lover of the Prince of Wales, the future George IV, who commissioned the painting in 1781. You get the feeling that Gainsborough realised she was out of reach for him, but you also feel that she is *making* him feel that. With portrait painting, particularly when the artist is working with a model, there is always a trade-off between the artist's gaze and the sitter allowing to be looked at. It's all about giving back, and Mrs. Robinson gives back. We know it couldn't have been taken any further, despite the intimacy portrayed.

Back to the other guests at your dinner, who would come next in your list and why?

Paula Rego (b. 1935), because I worked with Paula in 1990 and I fell in love with her and her work, so much so that we did a collaborative print together. Paula is a Portuguese-born visual artist who is particularly known for her paintings and prints based on storybooks. I curated her recent exhibition, *The Boy Who Loved the Sea and Other Stories*, in Hastings [Jerwood Gallery, Hastings, 21st October 2017 – 7th January 2018]. I think she's one of the most important artists working in the world at the moment. Tate Britain just announced a retrospective (in 2021), but she has been largely unrecognised.

Paula is the ultimate feminist artist. She really has a female view of the world, having grown up in privileged environment, to Roman Catholic parents in Portugal – then struggling with a fascist dictatorship. When her family and she moved to London, having all the experiences one would have as a Catholic arriving in London during



Thomas Gainsborough, *Mrs Mary Robinson (Perdita)* (c.1781), oil on canvas, Wallace Collection, London

It is difficult to find someone who wouldn't like Gainsborough. He's the artist I would most have loved to meet.

1. H-U Obrist, *Ways of Curating*, Penguin Random House, London: 2014, p. 1.

1960s, she got pregnant. Her works carry across these experiences. Her works still haven't given up all of their secrets. She's a talented artist, painter, and a brilliant storyteller. And you need storytellers in art.

Next up on my guest list is Edouard Manet (1832 – 1883), on the strength of one painting, which is a painting that stops me every time I look at it: the portrait of Victorine Meurent (c1862) at the Museum of Fine Arts in Boston.

As you know, Victorine Meurent was Manet's favorite model, she posed for him in *Olympia* and *Le Déjeuner sur l'Herbe* (both now in the Musée d'Orsay in Paris). This is just a portrait of her, but there is also a story here, except that we don't know what the story is. What we do know is that Victorine herself was a painter, she had her works accepted by the Salon, including in one occasion in the same year in which Manet's work was rejected (1876), but she has been forgotten in the history of art because she's *Olympia* and *Le Déjeuner*. Thankfully, as we've now had an entire generation of female art historians, her story is being researched, as are many other hidden stories of talented female artists.

Another artist I really love and would like to invite to the dinner party is Yves Klein (1928 – 1962), and I would choose a work from his *Anthropometry* series because it reflects an interest in women. I love this series of pictures; they are so intelligent and they without question end the tradition of the female nude. Art is often taken so seriously, but Klein is the greatest joker, because he makes his jokes deeply serious. There are some wonderful archive photographs of the performances Klein made for this series, with three or four naked women rolling on square canvases where he had invited an audience. They were all all glammed up because they were invited for an art event and the photographs are hilarious because they show the audience did not know how to respond.

Do you think the same response would take place today, if you would choose to do a similar performance, without the guests knowing what will happen?

Well, I actually did a show based on Titian's painting *Diana and Actaeon* (1556-1559) at the National Gallery which involved an artist modelling in a bath and the men were too embarrassed to look [*Metamorphosis: Titian 2012*, 11th July – 23rd September 2012]. For the show, we invited contemporary artists to make works in response to the Titian, and Mark Wallinger [*Diana*, 2012] installed a fully functioning bathroom, with running water and a bath, and there was an artist's model who would have a bath in there. The windows of the bathroom were frosted so you couldn't actually see through, but there were small cracks in the glass where you could get a glimpse. And the reason we did this is because the entire story of this Titian painting was that he peeped at Diana while she was bathing. Everyone arrived at the show all glammed up, I explained what was in the room and why it was connected with Titian's painting, and like I said – the men

Thankfully, as we've now had an entire generation of female art historians, her story is being researched, as are many other hidden stories of talented female artists.





Edouard Manet,
Portrait of Victorine Meurent, 1862, oil on canvas, Museum of Fine Arts in Boston

Yves Klein, *Untitled Anthropometry (ANT 100)*, 1960, Dry pigment and synthetic resin on paper mounted on canvas, 57 x 117 1/2 inch, Hirshhorn Museum and Sculpture Garden, Washington, D.C



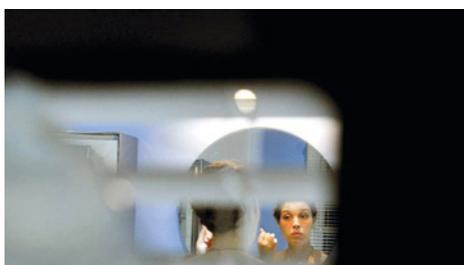
I also spent some time in China last year. Going into museums was like having your head cleared of concrete.



Tiziano Vecelli,
Diana and Actaeon, 1556-59, oil on canvas, 185 x 202 cm, National Gallery of Scotland, Edinburgh

were too embarrassed to look through the cracks. Everyone was very reluctant to look through the cracks. But art is about looking, that's what you do at an art gallery. These type of exhibitions are meant to challenge the complacency of visiting art galleries.

I also spent some time in China last year. Going into museums was like having your head cleared of concrete. Everything in the National Gallery is so heavy, the Rembrandts, and Rubens. They are no doubt masterpieces, but Asian art brings something fresher. Looking at the spare, minimalist brush paintings that are 600 years old, it really looks as if they had been done yesterday. I am fascinated with Japan, I love their kimonos, and traditions; the apparent lack of complexity which is actually very complex.



Any other artists you would like to invite?
I've limited myself to European artists, and I want to keep a gender balance, so let me choose an Asian female artist: Katsushika Ōi (1760—1849), also known as Ei. She was Hokusai's daughter. I had no idea she existed until I visited an exhibition on Hokusai at the British Museum, which included a selection of her drawings. A novel has been written about her, and it's kind of an imagined life of her.

One last guest?
I would invite a musician, John Cale, to assist with the entertainment. When I was at school, the music people were listening to was interminable nonsense, and that's why I got into the Velvet Underground. John Cale is a founding member of the Velvet Underground, and he was actually invited to exhibit in the Welsh pavilion at the 2009 Venice Biennale. I then decided to invite him to discuss his practice as an artist at the National Gallery. It was advertised on social

Paula Rego / *The Boy Who Loved the Sea and Other Stories*, 2017. Image permission granted for the Rego with the use of the full credit: ©Pete Jones

Mark Wallinger / *Diana*, 2012, National Gallery, London Image permission granted with the use of the full credit: © Mark Wallinger Courtesy the artist and Hauser & Wirth

Are you particularly interested in Chinese and Japanese art?
Yes! You cannot be interested in prints and print making without taking onboard Japan, and what Japanese woodblock painters achieved in the 18th, 19th and even the 20th century.

Andy Warhol would also have been a great guest.... Maybe if Gainsborough has a hangover, we can bring Andy.



media and the theatre was packed with kids wearing black! It was a very different crowd to the usual National Gallery audience. Meeting him was one of my highlights of my curatorial career.

Andy Warhol would also have been a great guest.... Maybe if Gainsborough has a hangover, we can bring Andy.

We have our guest list sorted, so where would you host the dinner party?

My favourite place would be Durham Cathedral. It's the most fabulous 12th century building. Art always looks better in a sacred environment instead of a purpose-built gallery.

Which works would you display, and how would you display them?

I'd include one of Klein's *Anthropometries* on the high altar, because it's blue, and female, and it could suddenly become the Virgin Mary. It would also be interesting to include them as altarpieces in the side chapels. There is already one Paula Rego in Durham Cathedral (*St Margaret*, 2002), but it's a Scottish St Margaret. I would perhaps choose a different Paula, maybe *The Family* (1988).

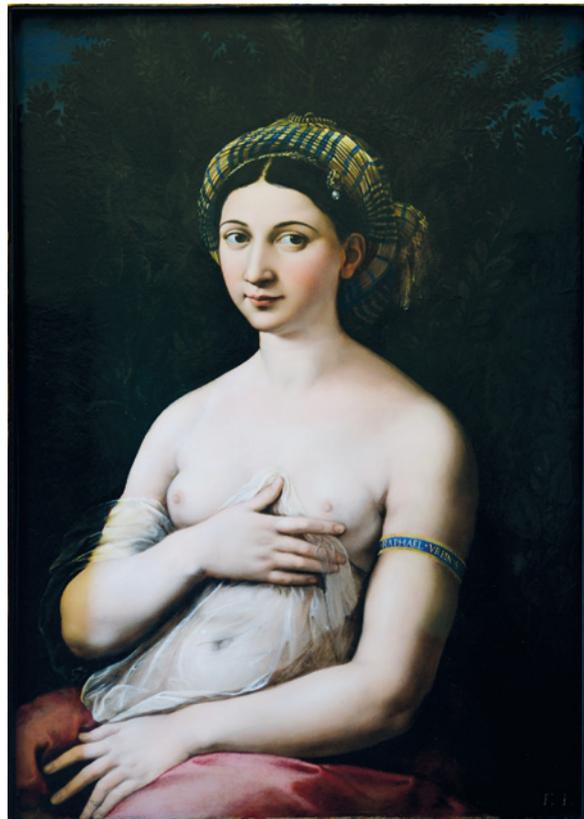
I would add Manet's portrait of Victorine on the easel, away from any elements of being put in a sacred place. It's a small painting, so this is something that must be taken into account.

Durham Cathedral
(1093 A.D- 1133)
Durham, UK

Durham Cathedral
(1093 A.D- 1133)
Durham, UK

Paula Rego,
The Family, 1988,
acrylic on canvas
©Pete Jones

Jacopo da Pontorno,
Deposition, 1525
- 1528, Capponi
Chapel, Santa Felicita,
Florence



Raphael, *La fornarina* oil on wood, 1518–1519, Galleria Nazionale d'Arte Antica in Palazzo Barberini, Rome

I think they would work well under the theme of “Art and Love” because they are the very same thing, in my mind.



Gainsborough's *Mrs Robinson* I would include on a bigger easel because she is so gorgeous.

I would then add a few more paintings by other artists. For example, Raphael's *La Fornarina* (c1518 - 19), which is a nude, and could work well with the other paintings. I love Raphael and that painting, but more specifically I think it would be interesting to create a dialogue with Klein's nude, thinking about the issue of male artists and female models. This would also work well with the Manet. I would place it on an easel: the legs of the easel make the portrait more human.

There are three paintings that deal with relationships: *Victorine*, *La Fornarina* and *Mrs Robinson*. They are in essence painted by someone they have some kind of relationship with, or wished to have had a relationship

with, so there is a complex dynamic taking place. With *Victorine* it is evident that Manet is in charge, but with *Mrs Robinson*, you can tell that she's in charge. Even though she was just seen as a mistress, she is controlling Gainsborough. She blinks; he moves.

I would also include a painting titled *Deposition* by an Italian artist called Jacopo Carucci, also known as Pontormo (1494 -1557). It shocks me every time I see it; it's shocking in terms of colour, and despite having been painted in 1518 it still staggers you when you see it. It would create a sacred and profane conversation.

Finally, I would include *Mother and Child* (2001), a sculpture by Ron Mueck (b. 1958), who is an Australian artist but he is primarily based in UK. His sculptures deal with reality and illusion; it's hyperreal. I would place it in front of the Klein on the altar, because it's a mother and child.

The scale of art works is important, as are the figures: they need to have continuous space. When you're selecting art works, you must think about being able to move from one to another and ensure they get along even if there is an awkward dynamic taking place. I didn't choose these paintings to join in with one another, but they do, and I think they would work well under the theme of "Art and Love" because they are the very same thing, in my mind.

Dramatic lighting or soft lighting?
Dramatic lighting.

What music would you choose for the background?
The Velvet Underground.

Do you have a specific dress code for the evening?
I never really bother with that, so maybe just have everyone wear black.... Except for Yuka, my friend, she must come in her kimono!

How about the food?
I'd choose a big buffet or a Chinese / Japanese finger buffet.

What would the signature cocktail be, or would it be only wine?
I would say no alcohol, but Gainsborough might not come. I'm not a wine snob, I only drink once or twice a week anyways, but I'd drink some wine at the dinner party, just to keep Gainsborough company.

Any specific seating arrangement?
I'd definitely want Cale and Gainsborough to be sat next to each other because Gainsborough was apparently brilliant at the cello, and Cale would bring his viola: that would be fun! #

POLAND

VENICE BIENNALE
National Pavilion
Review #02

by Sirma Yoveva



The exhibition is a unique experience of seeing an inside-out small aircraft, with the effect of an unexpected 'reversal of the world'. The procedure of turning an object inside out has a spiritual dimension as "preparation for death", passage to the other side, creation through destruction and simultaneously, the act of reaching the essence of things. It is also a commentary on the effects of political and economic transformations that manifest both in material culture and in society. The entire display consists of a private aircraft turned inside out, processed according to Stańczak's artistic strategy of deconstructing the material order of things, depriving them of their usual function and aesthetic value and offering a new form and meaning.

Three words to describe the Polish Pavilion:
Impressive, theatrical, technical. #

Title:
"Flight"

-
Curators:
Łukasz Mojsak and
Łukasz Ronduda

-
Commissioned by:
Hanna Wróblewska

-
Artists:
Roman Stańczak
(b. 1969)



CONTEMPORARY ART

AND

CLIMATE CHANGE

by Megan Clothier

Climate change is one of the defining issues of our age. In its 2018 report, the most authoritative voice on the issue, the UN Intergovernmental Panel on Climate Change (IPCC), announced that there were only 12 years remaining to curb global warming until climate catastrophe was inevitable, whilst the UK has declared a state of climate emergency. Already the effects can be seen, with rising sea levels, food and water shortages, volatile weather and climate-driven migration. Although this is of no news to anybody, it is interesting to consider how contemporary artists are responding to these changes, and indeed what role they can play in the fight against climate change.



DISCOUNTING
THE FUTURE

David Buckland
/ *Discounting
The Future*, 2018,
video projection
Image permission
granted - credit
line below:
Credit: David
Buckland/Cape
Farewell

The threat of climate change has generally been considered undeniable in scientific circles since the 1980s, yet it is only recently that major political action has been taken. Since this point, however, a number of artists have used art to shed light on the issue, to the extent that 'climate change art' is now discussed by some as a genre in its own right. Of particular significance was the foundation of the Cape Farewell project by David Buckland in 2001, who believes in a cultural solution to climate change, and so gathered together a number of creatives and scientists, including artists like Anthony Gormley, Gary Hume and Rachel Whiteread, to champion ecological causes and come up with creative solutions,

engaging the public to think about the urgency of the global climate crisis.

At the 2019 Venice Biennale alone, a number of contemporary artists took the opportunity to address ecological issues. Lithuania's Pavilion, the winner of the Golden Lion, *Sun & Sea (Marina)* by Rugilė Barzdžiukaitė, Vaiva Grainytė, and Lina Lapelytė, was a performance piece including singing that warned of impending ecological disaster, whilst American artist Melissa McGill choreographed *Red Regatta*, an independent public art project in which participants in red-sailed boats travel through Venice in organised regattas to highlight the threat of climate change and mass tourism on the survival of this

Sun & Sea (Marina),
2019, Rugilė
Barzdžiukaitė,
Vaiva Grainytė,
and Lina Lapelytė,
Lithuanian Pavilion,
Venice Biennale
2019-11-07



Melissa McGill,
Red Regatta, 2019



watery city. In London there have been a number of public installations too; in honour of Earth Day 2019, Somerset House commissioned American Artist Justin Brice Guariglia's project *Reduce Speed Now!*, when he displayed quotes from ecologists and activists, from 16-year-old activist Greta Thunberg, to renowned eco-theorist Timothy Morton, in order to encourage action. Later in July, British artists Ackroyd and Harvey took over Bloomberg's EU headquarters once again with the installation *Beuys' Acorns*, which highlighted the connection between man and nature, using 52 saplings grown from acorns from Joseph Beuys' seminal 1982 work, *7000 Oak Trees*.

As demonstrated by the connection to Beuys above, climate change art has not developed out of a vacuum. Depictions of the landscape and explorations of man's place within nature have held a special place in Western art for centuries. Of even greater relevance to contemporary artists are perhaps the environmental art movements of 1960s and 70s, most predominantly Land Art, with artists like Robert Smithson and Richard Long, whose art engaged much more closely with the earth. Over these periods alone, there have been some profound changes to the human relationship with the environment. The planet itself has changed more over its recent history than ever in its life span, and as climate change becomes increasingly urgent, artists look at ways to renegotiate their own relationships with the environment, to reflect ecological issues, and in some cases to drive action.

In grappling with an increasingly damaged environment, one far from the pastoral idyll of art historical pasts, the word 'Anthropocene' has become somewhat of a buzzword, not only in scientific and anthropological circles, but in the arts too. First used by ecologist Eugene F. Stoermer and popularised by Chemist Paul J. Crutzen, it proposes a new geological epoch in which the planet's ecosystem has been irrevocably altered by human action, resulting in climate change and also what is said to be the coming 'Sixth Mass Extinction'. The term has not been universally accepted and has a number of criticisms. Some argue that it falsely places humans at the centre of all life, arguably the very thinking that lead to human exploitation of the earth, whilst others note that it suggests the whole species to be accountable for such damage, when in reality climate change disproportionately affects those least responsible. These complexities and questions are however ones that artists have the scope to grapple with and untangle in their own practice.

Perhaps the greatest benefit to discussions of the Anthropocene is that it is a concept bridging the gap between science and the arts. Traditionally these sectors are viewed as disparate fields. Science is objective; art is subjective. Science is about rationality; art about creativity. However, the problems of the Anthropocene, if we use this word, are too broad to be limited to one sector. Discourse around the concept alone has sparked greater understanding about the interconnectivity of these disciplines, and already there has been a coming together of scientific and artistic minds to produce creative solutions. The influence of science can be seen in a number of recent artistic developments. One of the latest projects of Quo Artis, an international non-profit organisation, was *Glaciator*, an art installation in Antarctica in which solar robots re-compact and freeze ice, to help glaciers regain melted mass. Cuban artist Wilfredo Prieto announced at the Havana Biennale 2019 his new public project: a 1km section of road named *Viaje Infinito* which will not only act as an art

installation, but will use LC3, a new cement which reduces CO2 emissions. Similarly, in Mexico City this year, three large murals have been commissioned from Spanish art group Boa Mistura, and Mexican street artists Seher One and Revost, which will use specially formulated Airlite paint to purify polluted air. Here, we see art engaging in very practical ways with the fight against climate change.

Of course, the impact need not be this direct, and much can be said about the ability of art to simply inform and move others to change. No longer are people indifferent to climate change, and with mass protests worldwide this is no longer a marginal issue. However, it is one that is still far from being resolved. When science cannot tell a compelling story, art has the power to frame the narrative, to articulate it in a new way. Climate change can become an endless stream of numbers; 'atmospheric CO2 concentrations predicted to maintain 411 ppm,' 'must keep global temperatures at 1.5 degrees Celsius,' '1,000,000 species potentially facing extinction'. Although emotive, the poignancy and impact can be lost. Art can make these issues tangible, visible. Moreover, keeping something relevant and impactful is no easy task. Speaking about photography in *Regarding the Pain of Others*,



Olafur Eliasson / *The presence of absence pavilion*, 2019). Image permission granted – credit line below. Credit: *The presence of absence pavilion*, 2019. Tate Modern, London Photo: Anders Sune Berg

Wilfredo Prieto, scale model for *Viaje Infinito* 2019

Susan Sontag noted ‘Shock can become familiar. Shock can wear off.’ Perhaps no longer are photographs of melting ice caps enough to mobilise people. Contemporary artists, though, continue to find different ways to articulate these problems. For example, in 2018, conceptual artist Mel Chin launched *Unmoored*, an augmented reality piece designed to show you through an app what Times Square would look like when climate change eventually causes New York to flood.

Art has always had a close yet complex relationship with activism. Does art reflect change? Does it drive it? Can it do both? Regardless of this, it seems that climate will nonetheless prove to be a dominant theme in contemporary art of this period. As Nina Simone said, ‘*how can you be an artist and not reflect the times?*’ and this is certainly one of the significant issues of ours. However, I would argue that artists addressing climate change does not only have the opportunity to reflect, to bear witness to, but also to shape and impact the dialogue, to catalyse change. This is of course not to say that all contemporary art must legitimise itself through association to a cause as big as climate change, but rather that those who do shouldn’t be underestimated as a powerful driver of social mobilisation.

Olafur Eliasson’s 2019 exhibition at Tate Modern continues to prompt questions about human relationships with the environment. His *The presence of absence pavilion*, a bronze casting of a glacial ice block, makes reference to his 2018 Ice Watch Project, in which blocks of ice were brought to Tate Modern and left to melt, highlighting the urgency of global warming. Of course, this project did not directly fix the issues the planet faces, but it did make the reality tangible, providing an arena for discussion, for interpretation, for creative thinking. The reality is that technology and science must find solutions to the practical symptoms of the Anthropocene. However, art may play an instrumental role in providing the impetus to do so. #

The screenshot shows a mobile music player interface. At the top, the status bar displays signal strength, Wi-Fi, the time 15:12, and 87% battery. Below the status bar is a navigation menu with a hamburger icon on the left and a three-dot menu on the right. The main content area features a circular profile picture of a sculpture garden. Below the image is the title 'Barbara Hepworth Sculpture Garden, Tate St. Ives' in bold black text. A blue 'FOLLOW' button is positioned below the title. Underneath the button, it says '11 songs • 1 hour 32 mins'. A large blue play button is centered below the text. The 'POPULAR' section lists 11 songs with their respective artists and three-dot menu icons to the right of each entry.

POPULAR		
1	We Move Lightly Dustin O'Halloran	⋮
2	Flying Garth Stevenson	⋮
3	Morning Sun Melody Gardot	⋮
4	St. Ives Charlie Straw	⋮
5	Coastline Hollow Coves	⋮
6	Harvest Moon Imaginary Future	⋮
7	Smile Madeleine Peyroux	⋮
8	The Waters of March Susannah McCorkle	⋮
9	Samba de mon Coeur qui bat Coralie Clement	⋮
10	Jardin d'hiver Henri Salvador	⋮
11	Waterways Ludovico Einaudi	⋮

MRW

WORK

Artist Profiles

While visiting the Venice Biennale in June, my students and I were impressed by the work of Martine Gutierrez, Zhanna Kadyrova, and Njideka Akunyili Crosby. All three artists were included in “May You Live in Interesting Times,” Ralph Rugoff’s international survey of cutting-edge contemporary art. A few weeks later, on a summer excursion to the Aldrich Contemporary Art Museum in Connecticut, I enjoyed seeing a large solo show of Sara Cwynar’s colorful films and photographs. This past spring at Christie’s New York, a painting by Jordan Casteel attracted spirited bidding in a Post-War and Contemporary day sale, pushing the lot well beyond its high estimate. Similar results were achieved at Christie’s London in June and October, when two different fabric collages by Tschabalala Self greatly exceeded their evening sale expectations.

C# readers may recognize the names of the aforementioned artists, in part due to these recent milestones and accolades. But they are less likely to know that they were previously identified as emerging artists to watch by Christie’s Education students in New York. Every spring, as part of a term-long endeavor known as the Emerging Artist Project, students enrolled in the Modern & Contemporary Art and the Market program are asked to operate as talent scouts. They visit MFA exhibitions, attend open studio events, and scour digital registries. These exploratory efforts are shaped into oral presentations that advocate for individual artists, assessing both their recent achievements and future prospects. An initial audience of faculty members shortlists the most promising presentations, which are later delivered to a panel of distinguished Christie’s Education alumni who are tasked with selecting a winner.

Despite its intended rigor, the selection process is imperfectly predictive. For every Sara Cwynar or Tschabalala Self there are nominees (and even winners) who fail to make a bigger splash and remain rather obscure. Nonetheless, the Emerging Artist Project consistently pushes our students beyond the classroom, sharpens their connoisseurship skills, and is reliably eye-opening for presenters and audiences alike. To enhance that visibility, the artists chosen by this year’s nominees have been profiled in the pages that follow. Do take note, as you may be seeing much more of them in the future.

**DR. MATTHEW NICHOLS
ASSOCIATE PROFESSOR
CHRISTIE’S EDUCATION, NEW YORK**

Tariku Shiferaw

BY JENNIFER LIN

Born in Ethiopia, Tariku Shiferaw moved to Los Angeles at a young age, and is now an artist based in New York. Shiferaw holds an MFA from Parsons School of Design and a BFA from the University of Southern California.

Tariku Shiferaw, *One Love (Nas)*, 2019
spray paint, iridescent film, mylar, vinyl
20 x 16 inches
courtesy the artist

He recently completed the Independent Study Program at the Whitney Museum of American Art and is a current participant in the 2018-2020 Open Session program at The Drawing Center in New York. Shiferaw explores several distinctive materials, including plastic and iridescent films, shipping pallets, and personal garments. While working in historically white institutions and settings, he negotiates racial politics and comments on injustice and discrimination experienced by African Americans.

The artist asserts his personal presence as an ethnic minority through various forms of mark making. X marks appear in many of his works, which can simply state the existential fact that “I was there.” The same marks could represent destinations on a map or signify rejection. In his recent series, *One of These Black Boys*, the artist applies bold horizontal stripes to various materials in order to symbolize censorship, erasure or a blockage to access. The ambiguous marks carry multiple meanings that embody the physical and metaphysical presence of Shiferaw and other African Americans.

Shiferaw’s horizontal stripes echo the structure of shipping pallets that appear in several recent works. *I’m Black and I’m Blue* (2019) is a site-specific installation for an exhibition at The Drawing Center. Standing near the entrance, a stack of abandoned freight pallets have been stamped and marked by the artist, confronting visitors with a potent image of manual labor and references to immigration. The chromatic words in the title connote a number of additional meanings, including blue-collar labor, the blueness of melancholy, the colors of bruised dark skin, and a musical genre, the Blues, that originated among African Americans. By creating numerous works with the black and blue tones for the white cube, Shiferaw suggests that the cultural contributions of the African Americans should not be overlooked.

Shiferaw appropriates names of musicians for other works in his *One of These Black Boys* series. These titles invoke the entertainment industry, its historical ambivalence towards African-American performers, and its highly selective celebration of blackness. To convey

the idea of a distorted history and culture, Shiferaw works with the iridescent films, mylar, and other reflective materials. In *One Love (Nas)* from 2019, for example, several horizontal stripes are cut from a rectangle of a stretched black vinyl, revealing a second layer of iridescent film. The shiny surfaces may lure viewers in, but reflect back distorted images of the audience and the outside world.

Tariku Shiferaw has mounted solo exhibitions at Anthony Philip Fine Art in New York (2017) and Addis Fine Art in London (2017). His work has also appeared

in Occupy Museums’ “DebtFair” at the 2017 Whitney Biennial, “If I go there, I won’t stay there” at Ltd Los Angeles (2018), and “What’s Love Got to Do with It?” at The Drawing Center in New York (2019). As of August 2019, Shiferaw’s work can be seen in “Men of Change: Power, Triumph, Truth,” a traveling group exhibition organized by the Smithsonian Institution. As he begins a residency at the LES Studio Program in New York, Shiferaw looks forward to presenting a solo exhibition at Untitled Miami this December. #





Lizzie Scott

BY KARA SCHOCKEN ABORN

Brooklyn is a hotbed of artists, exhibition venues, and creativity. But on a quiet, residential block of Prospect-Lefferts Gardens, away from the main art centers, lives Lizzie Scott, an artist who has long created performances, installations and sculptures that have a rebellious streak to them.

Lizzie Scott, *Drifter*,
2015-16
flasche on muslin,
textile, bubble wrap
66 x 66 inches
photo credit: Bill
Orcutt

On a spring visit to her studio, the walls were hung with numerous fabric panels. Stitched into irregular shapes, they are stuffed with bubble wrap, painted in bold colors, and trimmed with synthetic fur. These hybrids of painting, sculpture, and collage possess visual interest, inviting tactility, and reveal an artist deeply engaged with materials and process. As Scott explains, “My work is an intuitive collaboration between me, the materials, and the piece itself. We work together in an open-ended experiment to arrive in an unexpected place.”

Scott’s main focus for the past three years has been her *Drifters* series. While each of these abstractions is a unique shape and size, they are all created through a similar multi-step process. Scott begins on paper to sketch her compositions and determine color combinations. She then moves to cotton muslin, cutting and sewing the fabric into various shapes. These layered supports are often lined or filled with other materials, including bubble wrap and glassine paper, which can give them a pillowy heft. Scott covers her *Drifters* in flasche (a fast-drying vinyl paint), creating blocks of color that relate to the fabric edges and exposed seams. Many pieces are amended with other textiles, including leather, silk, tulle, and synthetic fur. Scott likes the *Drifters* to be imperfect, with visible stitches, hanging threads, and worn areas created from rubbing surfaces together.

The work of Hélio Oiticica is a clear inspiration for Scott. The wearable fabric sculptures he created in the 1960s, known as *Parangoles*, also possess irregular shapes and bold colors. And like Scott, Oiticica thought of his sculptures as living beings rather than fixed creations; viewers were expected to interact with them. Similarly,

Claes Oldenberg’s soft sculptures share the pliancy and tactility of Scott’s *Drifters*. These are some of the artists that Scott credits with starting “the materially-based, actively embodied, graphically oriented genre in which I work.”

After graduating with a BA from Brown University, Scott earned an MFA from the California Institute of Arts, and later attended The Whitney Independent Study Program. She currently teaches at The School of Visual Arts, a vital experience that helps sharpen her sensibilities. Scott has mounted solo exhibitions at Galerie Gris in Hudson NY and the John Tevis Gallery in Paris, and participated in group shows at Brennan & Griffin Gallery (New York), Zurcher Studio (New York), and Kate MacGarry Gallery (London), among others. Her work has been collected by the Whitney Museum of American Art, The Museum of Modern Art, and the Rhode Island School of Design Museum.

The evolving marketplace has proven challenging for under-the-radar artists such as Scott, who continue to produce innovative works beyond their early years. Many smaller galleries that formerly nurtured careers over time have closed. Commercial opportunities continue to shrink as the gallery system contracts. Scott is navigating these conditions as she strives to create and sell work that represents her, without sacrificing her style and values for the market. She can be found in her studio near Prospect Park three days a week, creating *Drifters* and works on paper full of her trademark vibrancy and passion. #

Ayoung Yu

BY EVE WIENER

Ayoung Yu is an intriguing emerging artist who explores the experience of the Korean diaspora and grapples with her heritage through sculpture, immersive installations, performance and video. Currently based in New York, the Korean-American artist graduated from Columbia University's MFA program in May 2019 and received her BFA in painting from the Rhode Island School of Design.

Reminiscent of works by Lynda Benglis and Eva Hesse, Yu's suspended resin pieces first struck me at the Columbia MFA exhibition, particularly the experience of navigating through her maze of vibrant and visceral sculptures.

Yu's current work draws on the Korean folk traditions that have shaped her identity and the Korean-American community at large, specifically spiritual practices rooted in pre-Buddhist shamanic religions. Her grandmother was dedicated to preserving these traditions in their American home, as a way to communicate with the past and departed ancestors. In homage to this heritage, Yu's sculptures incorporate Korean materials associated with her childhood, such as spices, incense and traditional garments, in order to address the transformation of rituals in the diaspora and find ways of making them her own.

One of Yu's recent series of large-scale sculptures is titled *Norigae*, which is also the name of a decorative tassel worn on the traditional Korean *Hanbok* skirt. Each form is folded and shaped from silk used to create the *Hanbok* garment, and coated in brightly pigmented resins. Twelve to fifteen layers of meaningful materials are added to the mix, including *Norigae* tassels, glass beads, rice, noodles, Korean embroidery felt used by Yu's mother when she was a child, and ritual herbs grown in her grandmother's garden. The assemblages are thus encoded with cultural signifiers that carry intimate personal memories and collective histories, while also resisting dilution by Western culture.

Yu's performances and videos focus on the transformation of heritage; she investigates how rituals and sacred traditions are passed down by reimagining and disrupting them. "My work digests inherited cultural mythologies and traditions into a dysmorphic narrative," she has written. "The sacred is renegotiated and remolded to present a reality more leveled with lived

experience and the personal. The result is ongoing processes of destruction and recreation." To this end, Yu constructs environments with her resin sculptures and other evocative materials for viewers to navigate. These congested rooms also function as backdrops for performances that re-envision shamanic rituals and folk dances of her past. In *Trace My Body with Traces of My Body*, 2019, for example, dancers wear traditional garments and reinterpret sacred movements and gestures by pouring liquids, filling holes in sculptures, and otherwise engaging with the sensual environment. For another performance, Yu recruited a renowned Korean folk dancer to perform a three-part choreography that explores immigration, preservation of tradition, and imagined futures in a diaspora. Each performance is documented with video and a set of photographs, which stand as autonomous works of art.

Over the past five years, Ayoung Yu's work has appeared in experimental group shows of emerging artists in New York, Providence and at the Vermont Studio Center. More recently, her work was screened in "Scenes from the Collection" at the Jewish Museum in 2018, and will be included in the forthcoming 2020 exhibition "After Fashion: Dress, Desire, and Contemporary Art" at the Museum of Art and Design in New York. Yu is presently a 2019 nominee for an emerging artist grant from the Rema Hort Mann Foundation. #

Ayoung Yu,
Dollhouse, 2017
performance video
still courtesy the artist

Ayoung Yu,
White Garden, 2017
performance video
still courtesy the artist



The downtown Planetary Garden

For its 12th edition, entitled 'The Planetary Garden. Cultivating Coexistence', the nomadic biennial Manifesta chose Palermo, an enormous chaotic urban garden in itself.





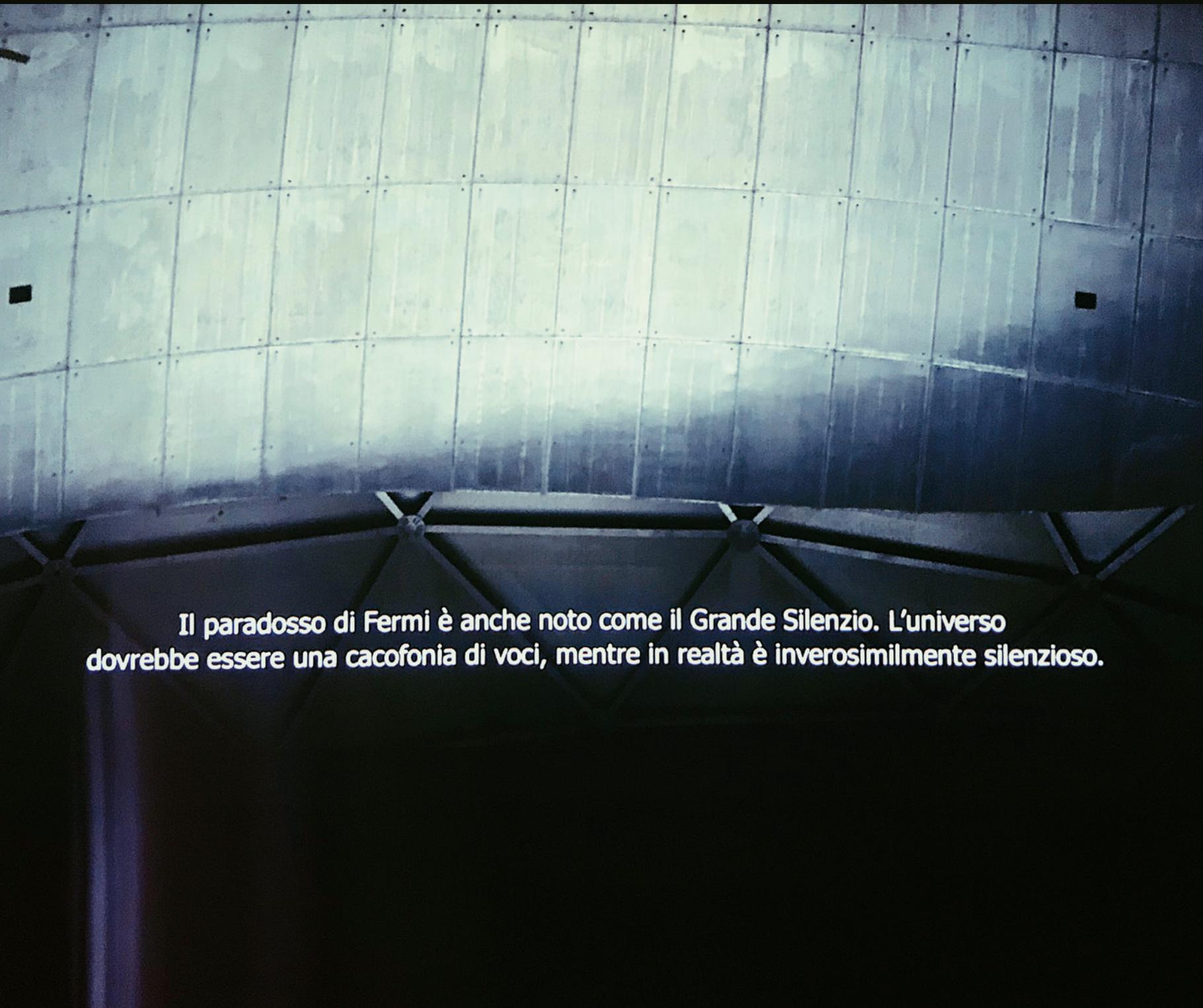
For its headquarters, Manifesta chose Palermo's Orto Botanico (Botanical Garden), using it as a laboratory of diversity. Palermo's Botanical Garden was founded in 1789 in order to study and integrate and cross-pollinate different plant species from all over the world. For Manifesta, the concept of the garden was not intended as an urban category, but rather as a liminal space; one which acquires a special agency within a city that speaks innumerable languages fluently, with some contamination between them every once in a while.

Bearing this in mind, the work *New Herbs*, by the Colombian artist Alberto Baraya, recreated an herbarium of artificial plants, creating an ironic contrast with the actual plants of the garden itself. Basing his work on taxonomic principles, Baraya constructed an artificial collection of 'Sicilian' plants. This alludes to the fact that, during the 18th and 19th centuries, European travellers carried out experiments on plants in the name of science, but under the veil of colonial interests. The work in the Garden's Serra delle Papaie by the South African artist Lungiswa Gqunta, *Lituation*, offered a further reading of the garden through her battlefield of glass bottles and unleaded petrol. This installation reflected on one of the crucial questions of the biennial: how to read the relationship between humankind and planet Earth, through a history of exploitation of natural resources.

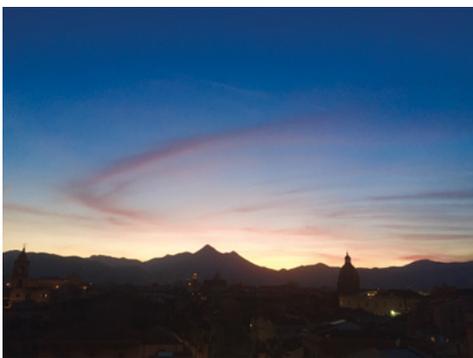
Within this conceptual framework, familiar objects became a symbol of resistance: one that is made necessary in an urban context composed of a myriad of connections and links. For Manifesta, Palermo is an open-air laboratory which becomes a very natural – and at the same time very cumbersome – forum for reflection on human relationships. The metaphor of the garden became a central agent by which the mobility of plants and the mobility of people are addressed as natural processes. Not only was this understood as a human right, but more fundamentally as something ontologically belonging to man and plants, atoms and particles since the beginning of time.







Il paradosso di Fermi è anche noto come il Grande Silenzio. L'universo dovrebbe essere una cacofonia di voci, mentre in realtà è inverosimilmente silenzioso.



There is an urgency to this, and it is urgent to consolidate this awareness through a platform of proactive coexistence. This was (and is) the mission of Radiceterna Arte e Ambiente, located in the Calidarium of the Botanical Garden. Radiceterna offers not only exhibitions and other cultural events, but has in its core a library accessible to all, with a focus on Art and Nature, to encourage an open dialogue with the city on environmentally sustainable artistic practices.

With recent titles of biennials such as 'May You Live in Interesting Times' (Venice Biennale, 2019), and 'The Seventh Continent' (Istanbul Biennale, 2019) it's clear that artistic practices and institutions can activate and contribute to new ways of understanding the environment as a public space, in an era in which megalopolis and favelas can exist at the same time. Exploring the idea of coexistence in a world in which invisible networks guide human fate, this forceful political discussion has arisen and shows no signs of slowing down. #

GIULIA ANSELMO



Sorolla, National Gallery

FOLLOW

8 songs • 42 mins



POPULAR

- 1 Daydream Believer
The Monkees
- 2 Ocean Drive
Lighthouse Family
- 3 Sunny Afternoon – Remastered
The Kinks
- 4 Good Vibrations – Remastered
The Beach Boys
- 5 Here Comes the Sun – Remastered 2009
The Beatles
- 6 (Sittin' On) the Dock of the Bay – Mono
Otis Redding
- 7 Under the Boardwalk
The Drifters
- 8 Summer Breeze
The Isley Brothers



Rothko Room, Tate Modern

FOLLOW

10 songs • 1 hour 7 mins



POPULAR

- 1 Waking Up Is Hard Sometimes
a boy with a balloon
- 2 Macropsia
Huminal
- 3 Waiting for You
mell-ø
- 4 Swag on
Kazam
- 5 Continuum
Ahren
- 6 Margarete II
Manos Milonakis
- 7 Granite
Jan-Dirk Platek
- 8 Last To Let Go
Richard Luke, Amira Bedruch-Mcdonald
- 9 Too Tired
Smartface
- 10 just you
Ameba

Miyabi at

ARTPARIS FAIR

by Matteo Pace

In Japanese, *Miyabi* (pronounced ‘Me-yah-bee’) means elegant, urbane, graceful and refined in taste. For this reason, it is the word that came to my mind when I was thinking how to describe a work by Belgian artist Fred Eerdekens (born 1951) entitled “*In the illusory shades the words burn silently*”, which was exhibited in the Opera Gallery booth (B/6) of the 21st edition of ArtParis, an art fair which took place between 4-7 April 2019.

I was particularly impressed with this unique piece as it crosses the boundary of classifications. It consists of an inverted line of text, made in copper, which projects from a wall. The sentence, written in cursive hand, can only be read when one focuses on the shadow it casts. In my view, this copper work seeks to investigate the liminal space between sculpture and poetry, as it not only occupies sculptural space, but also in content recalls the essentiality of a Japanese Haiku. It also evokes Japanese culture in its refinement and subtlety, and therefore epitomises *Miyabi*.

Eerdekens is a contemporary Belgian artist who is best-known for installations which mix sculpture, text and light. Exhibiting this piece at ArtParis in a central booth, and with an entry-level price point, was a savvy marketing strategy by Opera Gallery. Eerdekens’s market is mostly focused in northern Europe (Belgium and

France), and the price range of his works typically oscillates between €3,000-15,000, depending on the dimension and length of the piece.

In 2020, Eerdekens’ works will be included in a group exhibition titled “Beyond the Shadow” at the Chimei Museum in Taiwan. For this reason, one could argue that it might be a good time to invest in his sculptural and unique pieces before he attracts even more museum exhibitions and his prices increase in value, a phenomenon that typically occurs as artists are exhibited more often by museums and other public institutions. Perhaps his market will occur *doucement mais sûrement*: slowly but surely, with calm and patience, almost in a *Miyabi* way. In the meantime, I will continue to enjoy this piece and the space in between the lines, the illusion of the shades, that was so beautifully created by Eerdekens. #



Fred Eerdekens (1951)
Copper Light Source
18 x 140 x 14cm

BULGARIA

Title:
"HOW WE LIVE"

Curators:
Vera Mlechevska

Commissioned by:
Iara Boubnova

Artists:
Rada Boukova
(b. 1973),
Lazar Lyutakov
(b. 1977)



"How We Live" is a visual dialogue of two individual works by Rada Boukova and Lazar Lyutakov, which reflect on the concept of centuries-old craft traditions juxtaposed with large-scale industrial production of standard and accessible commodities, reminiscent of William Morris's critique of industrialisation.

The works were developed specially for the space in the Palazzo Giustinian Lolin, the history of which dates back to the 17th century, yet the exhibition does not show why it is a good fit there. Too idealistic, yet not ambitious enough, the curating did not do the art justice. The display consists of light blue glasses placed over shattered glass shelves, and some unconvincing blue panels on the windows. It is unclear whether they are artworks or just window blinds. The curator's attempt to connect contemporary Bulgarian art with Arte Povera is noble but made the exhibition invisible and bleak. A country as old and rich as Bulgaria should not look elsewhere for inspiration.

Three words to describe the Bulgarian Pavilion:
Ambitious, flat, void #

VENICE BIENNALE National Pavilion Review #03

by Sirma Yoveva

VENICE BIENNALE National Pavilion Review #04

by Emory Conetta



CANADA

Title:
"ISUMA"

Curators:
Asinnajaq, Catherine
Crowston, Josée
Drouin-Brisebois,
Barbara Fischer, and
Candice Hopkinds

Commissioned by:
National Gallery of
Canada

Artists:
Isuma artistic
collective (Zacharias
Kunuk, Norman
Cohn, Paul Apak,
and Pauloosie
Qutlitalik)

Isuma, an artist collective, represented Canada at this year's Venice Biennale. The collective is an Inuit-centered video production company, whose role is to integrate themselves with, preserve, and promote Inuit culture.

The work presented in the Canadian pavilion of the Giardini, titled "ISUMA" after the artist collective, includes multiple video installations of the same film playing simultaneously with different language subtitles. The video focuses on a white, non-Inuit man trying to convince an indigenous Inuit man to leave his native land through the help of a translator. The white man tries to explain to the indigenous man that the land is not inhabitable or sustainable due to extreme weather conditions, but the indigenous man emphasizes his sense of belonging and cultural relationship to his native land, which trump any hardships he might encounter.

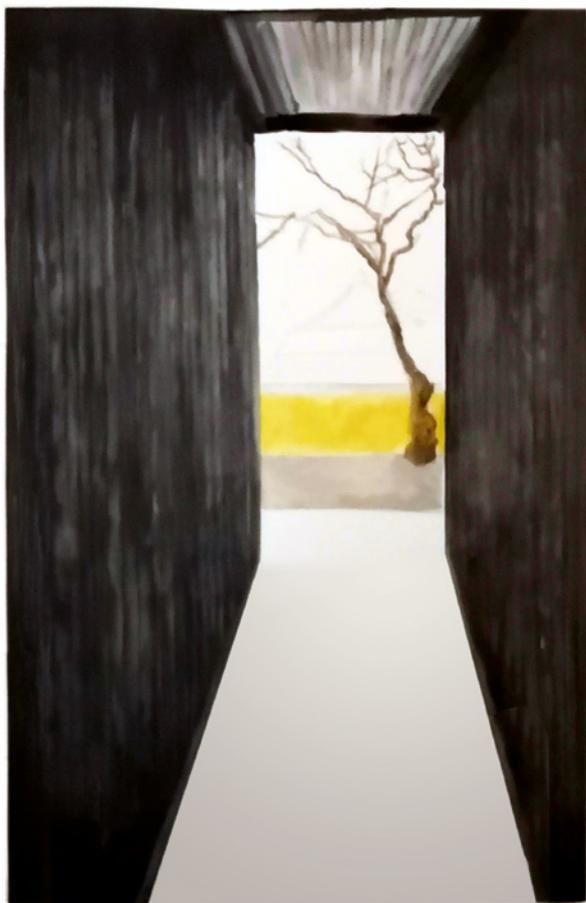
Three words to describe this exhibition include:

Tense
Crisp
Sombre #

ISUMA
film still

Illustrations

by Emma Cunningham





The Impressionists, National Gallery

FOLLOW

10 songs • 1 hour 19 mins



POPULAR

- 1 **Vincent**
Don McLean
- 2 **Pavane For Dead Princess**
Maurice Ravel, Orchestre National De France
- 3 **Sunking**
State of Mind
- 4 **Holding on for Life**
Broken Bells
- 5 **Pora Sotunda**
The Mystery Of The Bulgarian Voices
- 6 **Jetty**
Tycho
- 7 **Can Can**
Jacques Offenbach, Helmuth Brandenburg
- 8 **Comfort Me With Absinthe**
Mr. Moonshine
- 9 **Tame Me as I Am**
Remo Anzovino
- 10 **Easier**
Mansionair



Cast Courts, Victoria and Albert Museum

FOLLOW

7 songs • 28 mins



POPULAR

- 1 **Etude**
Fabiano Do Nascimento
- 2 **Puente Roto**
Nicola Cruz
- 3 **Scatin' (Toward the Light)**
Dâm-Funk
- 4 **Michael Talbot Affair**
Keith Hudson
- 5 **Akoko Ba**
Gyedu-Blay Ambolley
- 6 **Taking Tiger Mountain**
2004 Digital Remastered – Brian Eno
- 7 **Time To Go**
Laurie Anderson, Scott Johnson

MUSEUMS SHOWOFF

A RESPONSE TO DR EMILY DAWSON'S *“How to lose visitors and alienate audiences”*



A fellow classmate of mine, Rachel, brought me to my first “Museums Showoff” experience on May 21st in London. Rachel explained beforehand that the show consisted of stand-up comedy acts hosted by museum employees (curators, archivists, etc.). What began as a light-hearted evening of strange museum facts and trivia (did you know that the term “mad as a hatter” derives from people who were driven mad by mercury lining in felt hats during the 19th century?) turned into a sobering discussion about the racist, sexist, and classist nature of London’s art and science museums.



The High Museum of Art in Atlanta

Dr Emily Dawson presented her research on this topic during the second half of the “Showoff”. Her approach to the research was to visit museums with people of colour to see how they might be treated differently from her, a white woman. Some of the conclusions she reached were shocking. People of colour were racially profiled and stopped at almost every museum’s security bag check, while her bag was rarely or never checked; people of colour were asked to leave museum cafés before other customers with the justification that it was “almost closing time;” and people of colour were severely under-represented in museums, from the all-white mannequins in the ‘human body’ section of the Science Museum to the sitter in portraits in art museums – and even the artists themselves.

I was aware of the lack of representation of people of colour in both art and science museums in London, but as a white woman, I never experienced the alienating effect of this diversity shortage. I never felt un-welcomed or under-represented. And I became irritated with myself that I was so inconsiderate as to not notice the ostracizing effects of this obvious discrimination.

It became clear that other people in the audience felt similarly. Emily’s presentation ended in applause that quickly dwindled into slow, quiet claps as the unnerving reality of the field so many of the audience worked in sunk in. In all honesty, Emily’s performance was a buzzkill, but one that everyone in the audience needed.

The whitewashed documentation of art history and science is not limited to museums in Britain. This is an issue just as prevalent in the United States, where I come from. A few institutions have begun to take steps to diversify their collections, such as the High Museum of Art in Atlanta. This institution was able to triple their nonwhite attendance from 15 percent to 45 percent in two years by increasing exhibitions of nonwhite artists, lowering their admission fees, and diversifying their staff. These changes not only made the museum more accessible, but also made the local (Atlanta) population, 51 percent of which is nonwhite, feel more welcome and represented.¹

If art and science museums are both an extension of our current society and a documentation of how we have evolved with time, what does our exclusion of people of colour from this narrative say about how we value all people? As museum employees and museum-goers, we should not be complacent and should not be swept up in this monotonous tradition of exclusion. Public museums are meant to be for the entire public and recognizing and confronting institutionalized racism is the first step in ensuring this. But what comes next? #

BY EMORY CONETTA

¹ Julia Halperin, “How the High Museum in Atlanta Tripled Its Nonwhite Museum Audience in Two Years,” Artnet News, published December 22, 2017

FROM NOPE TO HOPE

ART VS ARMS, OIL & INJUSTICE

by Rachel Fellman

Late in 2018, the Design Museum in London faced a backlash from a multitude of artists and designers, leading to thirty of them removing their art from the museum. This was the outcome of the Design Museum hosting an event for Leonardo, a global arms manufacturer, during a time when the Museum was holding a paid exhibition entitled *Hope to Nope: Graphics and Politics 2008 – 18*. Artists who requested their work be removed from the show then moved these works to a free exhibition inside the Brixton Recreational Centre for a few weeks, alongside other works that were donated to the exhibit for the cause. As a result of this initiative, only a third of the exhibition remained in the Design Museum.

I was lucky enough to facilitate an afternoon session at the Brixton Recreational Centre to ensure the security of the objects, chat to visitors and see what their thoughts were on the whole situation. The response I received was overwhelmingly positive; the free entry coupled with the locality of the show for many local residents meant that many of them were attending a museum-type exhibition for the first time. It has to be said, however, that very few of them had a strong opinion on the issue surrounding the Design Museum hosting Leonardo.

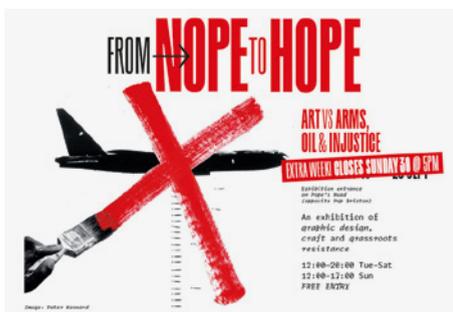
The Design Museum clearly could not have anticipated the level of backlash that they received. They did release a letter defending their actions, particularly as they only receive 2% funding from the government and have to make money elsewhere such as private events. This is something, however, that is very important to consider as public museum funding continues to dwindle and museums are being forced to seek financial opportunities elsewhere.

Hope to Nope: Graphics and Politics 2008 – 18, exhibition view, Design Museum London

Any Scaife's protest performance *Human Cost*, Tate Britain's Duveen gallery, 2011. As part of Liberate Tate

Poster designed by artist Peter Kennard for the exhibition *Nope to Hope* at the Brixton Recreational Centre





One of the groups of artists that were shown in the Brixton Rec exhibition were Liberate Tate, a pressure group that originated in 2010 in order to force Tate to cancel their sponsorship contract with BP Oil (British Petroleum). In 2016, Tate cancelled their 26-year sponsorship with BP, citing a 'challenging business environment,' likely at least in part to the public protests within their museums. The loss of this sponsorship means that Tate now loses the £350,000 that they used to

receive from BP every year. Liberate Tate has now turned its attention towards the British Museum to pressure them to do the same thing; but there have been no changes at time of writing.

The questions thrown up by these protests and the impact on the already financially struggling museum sector are important and potentially emotional. Large companies such as Leonardo and BP can afford huge deals with museums, both in terms of continuing sponsorship or simply hiring out the spaces for private events. With their money, museums can continue to host new and exciting exhibitions, including ones like *Hope to Nope* that start a conversation regarding contemporary politics and people's (and by extension, artists') right to protest. However, at the same time, the autonomy of the artists to choose where their artwork is situated and make a stand to defend a cause that they believe in should not fall by the wayside to the need of the museum to raise funds. #



¹ <https://designmuseum.org/press-office/a-letter-about-hope-to-nope-graphics-and-politics-2008-18>

² <https://www.theguardian.com/artanddesign/2016/mar/11/bp-to-end-tate-sponsorship-climate-protests>

³ <https://www.theguardian.com/artanddesign/2016/aug/31/tate-paid-350000-pounds-a-year-bp-sponsorship-figures-reveal>

USA

VENICE BIENNALE National Pavilion Review #05

by Alexandra Deeter

Title:
"Liberty"

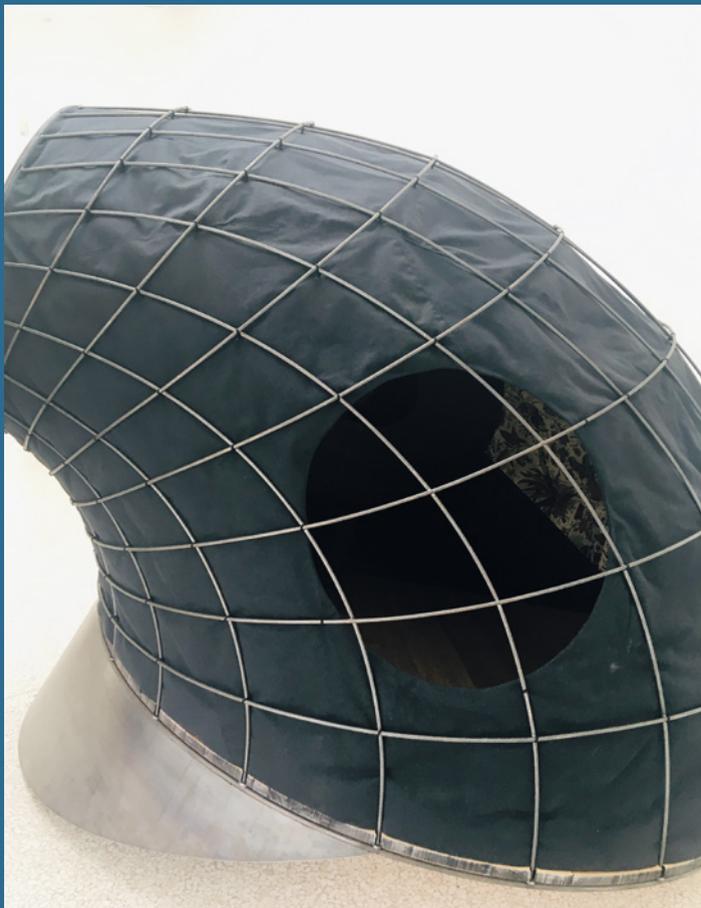
-
Curator/
Commissioner:
Brooke Kamin
Rapaport

-
Artist:
Martin Puryear

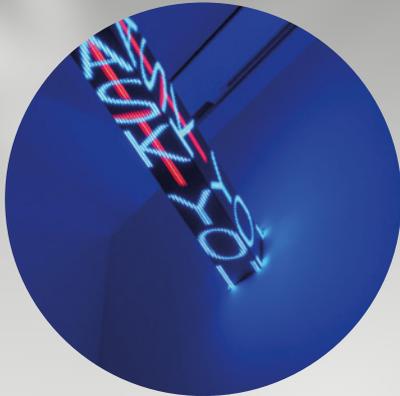
Martin Puryear's exhibition entitled "Liberty" speaks to the artist's purposeful use of materials. Visitors are welcomed by an enormous wooden sculpture entitled *Swallowed Sun (Monstrance and Volute)* which hides the building and conceals its own monstrous tail-like appendage. Once inside the pavilion, Puryear's collection of sculptures includes two giant hats – an enlarged Union soldier cap from the American Civil War and a large Phrygian cap, which was a symbol of liberty during the French Revolution. The exhibit also includes a large column dedicated to Sally Hemings (the mistress and slave to Thomas Jefferson) and a shrunken version of a wooden carriage making its way up a steep hill, representative of colonial exploration in the United States. Historically rich, Puryear's display at the 58th Annual Venice Biennale lends a voice to the tainted history upon which liberty stands.

Three words to describe this exhibition include:

Obscure
Powerful
Tasteful#



22:06 7%



Jenny Holzer, Tate Modern

[FOLLOW](#)

8 songs • 36 mins



POPULAR

- Locket**
Crumb
- Nice Boys**
Temporex
- Álom**
Bella Boo
- Fall Down**
Crumb
- Untitled**
Kate Bollinger
- Six AM**
Inner Wave
- Whoa**
Inner Wave, Banes World
- Different State of Mind**
Kid Bloom

BRITAIN





Glasgow-based artist Cathy Wilkes presents an installation in the British Pavilion combining sculptural works, objects and paintings. Her creations fill six different rooms; small alien like figures dressed in robes, children in size but with large protruding stomachs as if pregnant, amongst a series of found objects. The somewhat understated piece is untitled, allowing the viewer to battle with their own interpretation of an ultimately rather enigmatic work, but alludes to ideas of domesticity and motherhood. On first this subtle but emotional piece, three words that came to mind were **melancholic**, **fragile** and **haunting**.

VENICE BIENNALE

National Pavilion

Review #06

by Megan Clothier

The British Pavilion

-

Commissioned by:

Emma Dexter

Curated by:

Zoé Whitley

-

Artist:

Cathy Wilkes

MELANCHOLIC

Contained in the British Pavilion is an atmosphere of sadness and loss. As you move around the gallery, the quietness is notable, and even jarring when entering from the busy Biennale. The first room is dominated by a tomb like structure covered in muslin, on which sit small objects, dried up flowers and plants and even dead insects, items which seem to hold almost ritualistic qualities in their placement. Moreover, the scattered objects, relics of domesticity, suggest a sense of nostalgia, and the loss of a time gone by. Personal items and fragments of memory are displayed for the viewer to see, whilst upright figures quietly gaze ahead. This melancholy calm culminates in the final room which contains only paintings, white tonal and misty canvases, in which the installation almost seems to physically fade to a close.

FRAGILE

The pieces used have a certain frailty to them, as small relics of the past are carefully placed around the room, lit only by soft natural light. Next to one wall, a miniature vase of flowers stands, so little you may almost miss it, yet with a precision in its placement. There's a sense that you have to move carefully through the pavilion, as you tentatively

avoid the small assemblages on the floors. The fragility of the items is also emphasised by the sense of space; tiny pieces seen below towering white ceilings. Despite the array of small items, it is clear that Cathy Wilkes has delicately placed every single one, creating a sense of tenderness, and making the work feel highly personal.

HAUNTING

Whilst my initial reaction was one of melancholy in this subdued space, as you walk amongst the objects, the piece develops a certain eeriness. In particular the relics of domesticity, such as furniture and tableware, seem to have been left behind, leaving a sense of abandonment. It is as if these are the possessions of a family now gone, changed in the passage of time. Round one corner is a disjointed small foot, whilst dismembered limbs act out scenes; a pair of arms stand in a washing up basin, clutching a dirty rag. The figures themselves add to this atmosphere, staring ahead impassively and stood upright as if caught in a moment. The closer you look, the more that a haunting quality creeps into what initially seemed a calm space in the Biennale. #

MANTEGNA/BELLINI

NATIONAL GALLERY

The Mantegna/Bellini exhibition at the National Gallery provided an interesting comparison between the artists who often painted the same subject or iconography, but in their individual styles. Mantegna admired the work of Bellini, but it's clear he had his own interpretation of certain subjects. During the 15th century, artists belonged to workshops where they trained & refined their styles. It is clear Mantegna's classical works borrow his figures are more sculptural and idealized. We can also understand Mantegna's painting in the context of his location in Venice, which influenced his use of atmospheric perspective, his interest in the landscape, and the expression of softer light, which creates a blurred effect on his subjects.

The Presentation of Christ in the Temple

MANTEGNA

- figures more flat
- warm color palette
- reflects warmth of Venetian light
- halos on figures
- figures clearly defined as holy

BELLINI

- more three-dimensional figures
- acted by stronger contrast in light & shade
- cool-toned shadows
- made use of green-cast glaze on top of shadows
- no halos
- Many figures appear as other people - Renaissance theme of breaking down boundaries between the natural and spiritual worlds

JAIN & JANE

POLLARD

We had the pleasure of meeting Jain & Jane in their studio. The two met while studying at Goldsmiths and have worked and created as a partnership ever since. The photograph mulled above is from their newest series when they used a Victorian mirror to create an effect of multiples of the same person. This effect is disorientating to the viewer and makes you question which figure is the real and which is the reflection. This reflection or 'mirroring' is given another layer through the medium of photography, as the lens of a camera functions as a mirror of reality and the captured photograph becomes another form of mirroring.



'Mottographs' series (2015) © Kate McGowan

It was obvious when talking to Jain and Jane about their photographic series that they were at the beginning of their developing their concept. The two typically work in film, having a movie of theirs even debuted to Sundance Film Festival. I can see how they are much more comfortable with developing a character or narrative through the duration of a film rather than a single moment of a photograph. When I asked them what they intended to uncover or discover through this photographic series, they were unclear. While the photographs are visually compelling, they lack the punch of a cohesive narrative to make them truly successful.

CORNERS FOR THE OTHERS (Ex mensa - Garden)

Quest'anno il The Others due attori dell'eccellenza enogastronomica torinese, Bottega Baratti e Daniela Geronzi...

AFTERMATH

Lower Floor
From 5 June
Until 23 September 2018

Buy tickets on the Lower Floor or online



Washed Images: The Design 1932 Purchased with assistance from the Friends of the Tate Gallery 1999

Washed Images: The Design 1932 Purchased with assistance from the Friends of the Tate Gallery 1999

CURATING WITH COLOUR:

Exhibition Details:

This exhibition marks 100 years since the end of World War I, an era fundamental in the definition of British identity. The exhibition includes both archived material, or documentation, and artistic representation or expression.

Exhibition Context: POST-MODERNISM

The Tate Britain encompasses work of British artists. It's important to consider how viewpoints are limited by exposure to solely British artists, who might hold bias or idealized visions of war. The ideas of Foucault - what we know about history, how we view history, are pivotal. What is not said or represented about the history of WWI in this exhibition?

Context in Colour: SUBWOED + SOMBER

Given are the days of Winckelmann, where Neo-Classical artwork on white walls dominated an exhibition space. How was colour used on the gallery walls of this exhibition? Colour means as further contextual clues.

- The wall colour in the 1st room: Densley a sense of the natural, a reference to the hills of South West of Cornwall, creating a sense of continuity with the natural world.
- The wall colour in the 2nd room: a sense of historical memory, this colour suggests a sense of depth and spirituality.
- The wall colour in the last 2 rooms - suggests a 'grey' area - the unknown after war.

Intimacy

Despite her physical and emotional pain, Frida was an expressive and open artist. From the small scale of her work, to the details of her personal life, to her suggestive use of fruit, Frida's exhibit exuded intimacy and vulnerability.

General Themes

- sickness
- marriage
- Revolution
- matriarchy
- Self-expression

NOTABLE QUOTES:

- Frida's fashion described as "ribbon around a bomb" - references her feminine, bright, and appealingly happy clothing, which disguises her handicapped body and both mental and physical scars.
- Frida notes on the blueprint for her house, "My house is not so comfortable, but is nice of color."
- I misinterpreted this quote as a metaphor for Frida's body: a plate that is not comfortable to her due to illness and a car accident, but a personal canvas for her to mask pain with beauty, to free herself of constraints, both physical and mental.

Alcorno Hong Kong Lake!

Handwritten notes and diagrams related to the 'Alcorno Hong Kong Lake!' project. Includes a diagram of a building structure and two photographs of orange, cylindrical objects.

Blue Gallery - Nigel Cook

Handwritten notes and diagrams related to the 'Blue Gallery - Nigel Cook' project. Includes a diagram of a building structure and a photograph of a landscape.

World of the Future - Future City

Handwritten notes and diagrams related to the 'World of the Future - Future City' project. Includes a photograph of a futuristic cityscape.

FREUD MUSEUM

Handwritten notes and diagrams related to the 'Freud Museum' project. Includes a photograph of a portrait and a diagram of a building structure.

MICHAEL ARMITAGE

BY VICTORIA NARANCIO

35 year old Nairobi born and raised Michael Armitage has been causing a stir since at least 2018, when his painting "The Flaying of Marsyas" was acquired by the Museum of Contemporary Art in Chicago. His popularity has soared even further this year as his works were featured in the 58th edition of the Venice Biennale. He will also have his first solo exhibition at the Museum of Modern Art in New York between 21 October 2019 – 20 January 2020.

We like him because of his incredibly complex large-scale oil paintings in which he applies the paint in layers, revising and repainting on top, using a rich colour pattern and dream-like imagery. Armitage depicts traditional themes (The Flaying of Marsyas) or narrative scenes which are ostensibly African, but are executed in innovative materials (for example in his distinctive use of Lubugo bark cloth as an alternative to traditional canvas) and quite often expose the harsh realities of his native land, representing a striking balance between tradition and innovation.



Michael Armitage
Glue Sniffers, 2016
Oil on Lubugo bark cloth
59 1/16 x 66 15/16 in. (150 x 170 cm)
© Michael Armitage.
Photo © White Cube (George Darrell)

ONES TO WATCH



Shilpa Gupta
Installation at Venice Biennale 2019

SHILPA GUPTA

BY MEGHAN CLOTHIER

Mumbai-based artist Shilpa Gupta uses wide-ranging media to confront some of the biggest issues of our age, particularly in relation to the socio-political and cultural climate of her own country. Her work engages with themes including censorship, nationalism, religion and gender. Most recently, two of her works were featured in the 58th Venice Biennale exhibition *May You Live in Interesting Times*, curated by Ralph Rugoff. Here, her immersive sound installation, *For, in your tongue, I cannot fit*, gives voice to 100 poets who have been silenced over the centuries, emphasising the right of free speech under threat across the world even today, and the bravery of those who have resisted in the past.

MIDGE WATTLES

BY GIULIA ANSELMO

If Midge was an element, she would be air. Based between New York and Palermo, Midge Wattles explores that tiny line separating the space from the passing of time. Her photographs are delicate sheets from which it is possible to glimpse the surfaces she gracefully fixes. In her work *Passages*, Midge discreetly peeks inside the Sicilian landscapes and architecture, taking with her powerful images returning the evocation of thousands of wells. Midge Wattles is an artist capable of capturing the purest essence to which she dedicates her attention: her work is a celebration of slowness, a tribute to light, a breath of air. For further information about her works visit the website: <https://www.midgew.com>



Midge Wattles:
Image from *Passages* (Sicily 2017-2018),
courtesy the artist



Sarah Faux, *Capsule Shanghai*
Frieze New York, 2018,
courtesy the artist

Dimitar Shopov, *Chavdar*
2019, gummy painting, phaser,
photo wallpaper, 120 x 200 cm.
Private collection



SARAH FAUX

BY EMORY CONETTA

Sarah Faux is a Brooklyn native who paints evocative, abstract, figurative works with pigments, dyes, and acrylic and oil paints on both cut and stretched canvases. The content of her work is intimate, yet the abstraction of forms causes disorientation that leads the viewer to look closer and be confronted by the explicit and oafish forms of the human body and intimacy. Faux's works have a strong contemporary feel that has the special ability to defy time, similar to the works of Willem de Kooning and Phillip Guston. Aesthetically, the color pairings in Faux's paintings are unusual, but bring a freshness to figurative painting. I also admire that she is a female artist representing the female form. I think we are all tired of seeing only men represented in the canon of artists who paint female nudes – time to make room for Sarah Faux.

DIMITAR SHOPOV

BY SIRMA YOVEVA

Dimitar Shopov's work honours the work of his predecessors who rebuilt Bulgaria after the collapse of Communism in 1989. Shopov's work is currently on show at Sariev Contemporary Gallery, and he was recently featured in LISTE (Basel). His work reflects, to an extent, the aspirations and the hopes of an entire nation. The automobiles depicted as though trying to escape the canvas are icons of Bulgaria's past, which used to be an agricultural country. Now, all factories are gathering dust and the land remains barely worked. Shopov's work delves into the remnants of a nation which has seemingly lost its purpose.

Christie's Education

Christie's Education is a specialist provider of higher and continuing education, and an internationally recognised centre of academic excellence in the study of art business and the art market, art history and art world ecosystems, curating and connoisseurship. Our teaching philosophy is rooted in a knowledge culture that respects original enquiry and learning and that reflects a commitment to principles of equality, diversity and inclusivity

Christie's Education offers master's degrees in London and New York, and is dedicated to preparing students for entry into the art world, placing great importance on analytical skills, object-based learning, research and scholarship, and the practical experience of art and business as the keys to professional success. Studies are reinforced with a rigorous professional development course and all students are offered an integrated art world work placement as part of their degree.

Christie's Education also offers a wide range of continuing education opportunities in London, New York and Hong Kong, designed to introduce the fundamentals of art, collecting and art business, as well as advanced and certificate courses for those with an appetite to study at a deeper level. In addition, our online courses provide a fully immersive experience of the art world, enabling anyone in the world to access learning at the click of a button.

END PAPER

CHRISTIE'S

EDUCATION

