STATE

FREE

11 | HOT & COOL ART



THAT'S ENTERTAINMENT
GRAYSON PERRY
A NEW ART SEASON BEGINS

Grayson Perry at Royal Academy Dinner. Dafydd Jones 2013

BOYLE FAMILY

CONTEMPORARY ARCHAEOLOGY: THE WORLD SERIES LAZIO SITE, 1968/2013

16.10 - 15.11.2013

Vigo 21 Dering Street London W1S 1AL +44 (0) 20 7493 3492 www.vigogallery.com

Study for Lazio Site; mixed media, resin, fiberglass.



image:
Breakwater
Acrylic and collage on canvas
244 x 305cm
© Sandra Blow Estate

northumbria UNIVERSITY

4 October – 9 November 2013

SANDRA BLOW

Paintings and Prints

Kings Place Gallery
Kings Place
90 York Way
London N1 9AG

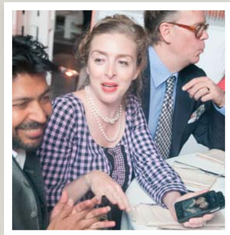
Tuesday to Friday 10am – 6pm
Saturday and Sunday 12noon – 6pm
Admission Free

T: 020 7520 1485
E: kpg@kingsplace.co.uk
www.kingsplacegallery.co.uk

kings place gallery LONDON

iSPY

CAPTURED BY **DAFYDD JONES**
dj@state-media.com



SIDDARTHA MUKHERJEE; RACHEL FEINSTEIN; JOHN CURRIN
Rialto Fish Market. Venice



ADAM WAYMOUTH; IDRIS KHAN; ANNIE MORRIS
Photographers' Gallery



EX PRESIDENT LULA DA SILVA OF BRAZIL
Natural History Museum



LYNETTE YIADOM-BOAKYE
Serpentine Gallery



DINOS CHAPMAN Serpentine Gallery



GRAYSON PERRY
Royal Academy



ROXIE NAFOUSI & DAMIEN HIRST
Pinchuk Foundation. Venice



OSCAR MURILLO
Institute of Contemporary Arts





JULIANO SALGADO; LEILA SALGADO; SEBASTIAO SALGADO; EX PRESIDENT LULA DA SILVA OF BRAZIL; OLIVER STOCKEN
(Chair of the Trustees speaking) Natural History Museum



RICHARD BACON & JONATHAN YEO
Art13 London Olympia

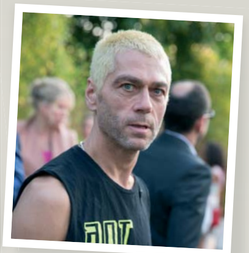


MARIANNA
Studio Voltaire



LARA BOHINC
Photographers' Gallery

SEBASTIAO SALGADO
Natural History Museum



TIM NOBLE
Serpentine Gallery



Reception & dinner. Rialto Fish Market. Venice

▶ **Photographers' Gallery** *Contemporaries Party*. Ramillies St. London ▶ **Natural History Museum** *Sebastio Salgado:Genesis* Cromwell Rd. London ▶ **The ICA** *Fundraising for New Commissions Fund*. Institute of Contemporary Arts, The Mall. London ▶ **Pinchuk Foundation** *Future Generation Art Prize*, Palazzo Contarini Polignac. Venice ▶ **Royal Academy** *Annual Dinner 2013*. Piccadilly. London ▶ **The Serpentine Gallery** *Summer Party 2013* hosted by Julia Peyton-Jones and L'Wren Scott. Serpentine Gallery. London ▶ **Rialto Fish Market** Bronx Museum, Tanya Bonakdar Gallery & Victoria Miro Gallery Reception & Dinner in honour of Sarah Sze. Venice ▶ **Studio Voltaire** *Birthday of twin sisters Valeria Napoleone and Stefania Pramma*. London.

COVER IMAGE



GRAYSON PERRY RA CBE
POTTER
Royal Academy Dinner. 2013
Photo: Dafydd Jones

▶ Grayson Perry CBE (b. 1960) is the new generation at the Royal Academy, catching the public eye through his art (a reinterpretation of the classical narrative vase – with a strong autobiographical element) and cross-dressing. Perry's female alter-ego 'Claire' is a regular feature of the London art circuit, and lately the broadcast media, and he is an open defender of the transvestite lifestyle. Grayson lives in London with his daughter and wife, the author and psychotherapist, Philippa Perry. He won the Turner Prize in 2003.

STATE

HOT & COOL ART

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Totally free, STATE is about new manoeuvres in painting and the visual arts – combined with **f22**, a supplement on developments in the fusion of art & photography.

It is not a review magazine – it is about PEOPLE worth serious consideration; PLACES that are hot and happening; and PROJECTS developing in the international art world.

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» DIARY NOTES

Monopoly Money

In the last issue, it was noted that the art world had gone all breathless over the scandal breaking around Syrian art collecting dynasty, the Nahmad family. Helly Nahmad, 34, 'director' of the New York gallery has now been indicted, along with several others, over a $100 million gambling and money-laundering network connected to Russian organised-crime. He faces a maximum of 92 years in jail.

When contacted in London (where else) following the FBI raid, patriarch David Nahmad was quoted as saying: 'I know almost nothing' about the material seized at his son's [NYC] gallery. However, back in 2004, in a sexual harassment lawsuit against David Nahmad that was settled out of court, the plaintiff, a gallery employee, described Helly as little more than a figurehead, and said all important decisions were made then by David and his older brother 'Joe' (Giuseppe).

Intriguingly, the current indictment alleges that the illegal enterprise 'was financed by a number of different individuals and entities, including… Nahmad's father' [*Forbes magazine*]. It transpires that Helly Nahmad's cellphone conversations were spied on covertly by the FBI. In one, he speaks of 'using the family's art business as a cover to move around illicit money, advising a woman named Lisa to wire $150,000 to the bank account of his father, David' [*as reported by The New York Times*]. At the time of writing no charges related to the use of the art business to launder money are contained in any indictments. 'My son likes publicity a lot,' David Nahmad told *Forbes* magazine in 2007, 'I don't like publicity'. Mr Nahmad senior was also adamant that the Helly Nahmad Gallery in London had nothing whatsoever to do with the whole affair in the USA.

Hillel Nahmad's cousin – also named Hillel and also known as 'Helly' – runs the Cork Street based London gallery. While he attended London's prestigious Courtauld Institute, the New York Helly reputedly dropped out of an art course at Christie's in 1997. The family's worth is estimated at $3 billion, including one of the best collections of Impressionist and Modernist art in the world, with one of the largest holdings of Picasso in private hands. Needless to say, they are the darlings of the top auction houses and high end art business.

Red Sales in the Sunset

We are told there are 300,000 Russians living in London and it is regarded as a 'second' city to Moscow. The super-rich Eastern Europeans have quickly discovered that wealth cushions you from anything and everything in the UK, especially interference by the authorities – not something readily enjoyed by the residents of Moscow. The flexible, international currency that is art – and the sycophantic treatment proffered to



big spenders by the galleries and auction rooms – appeals directly to the *nouveau riche arrivistes* from the former Soviet bloc states. They are especially fond of the fawning, black-tie evening events loyally manned by glamourous auction house totty.

There is nothing the art business loves more than when the super-rich decide to add ART to their portfolios of yachts, show-off properties and trophy wives. It's rich pickings for the dealers, auctioneers and art 'advisors' and a raw deal for the rest who can only hope to reap the tail wind behind these rabid acquisitors and their record breaking headlines.

Capital Punishment

Dependent on trade favours, the arts media chortle and genuflect accordingly, inflating these new 'collectors' themselves to the status of artists. Take the example of Steve Cohen, hedge funder and Wall Street superman. He started acquiring art only in 2000 and his boots are now licked by every art worker he comes across, however exalted. Back in 2006, the arts media nudged and winked and gurgled with *schadenfreude* at news of his little mishap with billionaire buddy, Steve Wynn, the Las Vegas casino magnate. As Cohen was about to buy Picasso's 1932 oil of his mistress Marie-Thérèse Walter (*Le Reve*) for $139 million, Wynn inadvertently stuck his elbow through the canvas creating a [silver] dollar sized hole. Good 'ole boys together! Now, following a near perfect restoration (nothing can be 100%) Cohen has bought *Le Reve* from Wynn for $155 million. And why not you might ask? He already has a number of iconic, status pieces including Francis Bacon's *Screaming Pope*, and Damien Hirst's infamous shark in 224 gallons of formaldehyde (Cohen paid $8 million for the 22-ton piece in 2006). Because – elsewhere, Steve's multi-million dollar investment manoeuvres are under some very severe scrutiny.

Back on Wall Street and in the real world, the rotund, balding and bespectacled Cohen, 57, is beleaguered by an on-going investigation into his mega-company, SAC Capital, by the all-powerful Securities & Exchange Commission. The accusations are of insider trading, a heavy duty offence in the rarefied world of American business 'ethics'. The SEC has teeth: remember Michael Milken (10 year prison sentence and made to pay $900 million in fines) or Ivan Boesky (3.5 years jail time and fined $100 million) unlike its spineless UK counterpart. Already two former members of Cohen's staff have been arrested for insider trading offences although he himself strenuously denies any complicity – however, he has been indicted on a lesser charge of failing to supervise the two dealers in a right and proper manner. Wall Street was also agog when it was revealed SAC Capital had paid the Fed's approximately $614 million to settle the insider trading case – *without admitting any wrongdoing*.(!)

SAC Capital is already feeling the fall-out of the 'no smoke without fire' variety and since February has reportedly had 30%+ of their investor funds withdrawn. In a succinct June essay on Cohen's position, *Vanity Fair* magazine claimed his obsessive *raison d'etre* has always been to be the biggest, the best and Number One. Winning is everything to Cohen, so the damage is – effectively – already done, as the people he always desperately wants to impress are distancing themselves from the wounded lion. The *Vanity Fair* article's lead quote shouts: 'If Steve Cohen gets off he will be the O.J. Simpson of insider trading.' And it is still possible Cohen could face a permanent suspension from Wall Street. But then there is always the art world – Steve is sure to find it much less 'ethical'.

The Life of Brian

Dear old Brian Sewell, oft referred to as the 'distinguished critic' by his mentor – the *Daily Mail* (not Anthony Blunt) – pops up again to tell the world about his forthcoming suicide plans. All Sewell ever wanted was to be accepted by the *politburo* of Academia, but it was never going to happen. His fall-back role of newspaper critic has slipped into that of pantomime dame of late – as Sewell now regales readers with his tales of homosexual dalliances on park benches and other exotic activities.

Last July, it was a rough draft public suicide note (and musings on the final curtain) given the usual regal treatment the *Daily Mail* reserves for any jottings by their 'distinguished critic'. When the old stick popped up on television, recreating the 18th century Grand Tour (*SkyArts*), he made a damn good fist of it. The further potential of Sewell TV should have be spotted. Old critics usually just fade away. Not this one... not just yet!

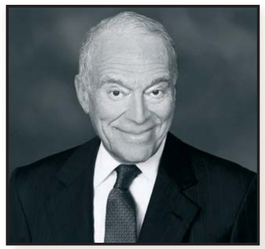
Mike von Joel EDITOR-IN-CHIEF



Hans-Ulrich Obrist

OUT OF AFRICA

The World's first **Contemporary African Art Fair** will take place at **Somerset House**, London, 16 - 20 October 2013. Over 15 galleries showcase work by more than 70 artists with a programme of talks, panels and lectures organised by artistic director, **Koyo Kouoh** (to include **Chris Dercon**, Director of **Tate Modern** and **Hans-Ulrich Obrist**, of the **Serpentine Gallery**). Taking its name from the 54 countries on the continent, **1:54** will feature a host of leading organisations who will gather in London to create the most significant cross-sectional-insight into art from the African Continent ever seen. Taking place during **Frieze Week**, the fair extends from painting, sculpture and photography to African art in its many varied forms.



Leonard Lauder

MET MADE UP

Tycoon **Leonard Lauder** has donated his $1billion collection of Cubist art to New York's **Metropolitan Museum of Art**. The Chairman Emeritus of the Estee Lauder cosmetic company has pledged 78 works including pieces from **Pablo Picasso, Georges Braque** and **Juan Gris**. Lauder has further contributed funds to a $22million research centre for modern art which will bear his name. *(Source: Met Museum)*

MEANWHILE...

Durham University has been criticised by students for spending £1.4m on art while paying staff less than the living wage. The £50m **Palatine Centre** opened in October 2012 and houses key student services and the University's headquarters. The Centre was part of the wider £60m Gateway Programme, funded through a mixture of capital grants from the Higher Education Funding Council, university reserves, property disposals and bank borrowing. £294,000 was provided within the original project budget under the '% for art' scheme; the balance was funded from savings in the capital programme as a whole; but Durham decided to buy more artworks including **Picasso** and **Andy Warhol**. The university allegedly had 555 staff earning less than the living wage of £7.45 an hour. *(Source: AP)*



Alan Yentob, BBC politburo

SCANDAL IN BOHEMIA

Superannuated BBC arts boss **Alan Yentob** is now under fire for failing to declare that he is paid two separate salaries by the Corporation. Yentob, 66, is paid one salary of £183,300 as **BBC Creative Director**. He declares this income in the official online register of the BBC's 100 senior managers as his 'salary and total remuneration'. However, a **Freedom of Information** enquiry confirmed he is paid a second salary as editor and presenter of arts series **Imagine**. The BBC and Yentob are refusing to reveal how much, but insiders say it is 'easily' in the region of £150,000 pa. Meanwhile, his old pal and new DG, **Lord Hall**, has announced another era of total transparency at the BBC. *(Source: Daily Mail)*

MEANWHILE...

The **Arts Council** squandered £535,000 on the artwork by **Anthony McCall** entitled *Column*, a spiral of steam that should have risen more than six miles into the sky from a floating platform on the River Mersey in Wirral. After 15 months of repeatedly failing to make it work it has been abandoned. McCall's fee was £40,000. The project was to have been part of the much derided **Cultural Olympiad** tie-in with London 2012. *(Source: AP)*

If severe cuts to the **Arts Council** go ahead there will be increased pressure to sacrifice one heavily funded sacred cow. The figure of 500 organisations that could lose support has been arrived at, said an ACE source, by 'cutting from the bottom up'. While 421 organisations in the nearly 700-strong portfolio of funded bodies receive £200,000 or less, the **Royal Opera House**'s £26 million is just over 7% of the annual Arts Council total budget. Then comes the **Southbank Centre** at £20 million. The **National Theatre**, **English National Opera** and the **Royal Shakespeare Company** receive between £17.5 and £16 million each. Additionally, some local councils have already carried through drastic cuts (in the case of Somerset: 100%) to their arts and culture budgets. *(Source: Guardian)*

QUOTEUNQUOTE



TOUGH AT 'TOP

'I'm a very clever person. I think I could be making even more money in another field. I'm limited to the income I can make as an artist...'

JEFF KOONS on one man's struggle.



FAN CLUB

'She's like a witch out of Grimm's Fairy Tales. A small bird-like carapace of a body that was fitted with extraordinary electric venom... '

ANTHONY GORMLEY on fellow sculptor, LOUISE BOURGEOIS.



ER... YES

'It's what is done with the materials of art not the materials themselves that produce Art...'

CARL ANDRE
defending *Equivalent VIII* (aka Tate Bricks)



GREED

'If you look at the patrons of the arts in the past 50 years, I don't think there are many aristocrats...'

DAME VIVIEN DUFFIELD
on bluebloods' short arms and deep pockets



Salisbury Cathedral from the Meadows 1831

TATE SECURES CONSTABLE

Salisbury Cathedral from the Meadows (1831), bought by the **Tate** for £23.1million, was previously on a 30 year loan to **The National Gallery**. 'It's one of the quintessential images of 19th century British art and it's worth every penny,' Tate Britain's **Nicholas Serota** told the BBC. It was acquired through major grants from the **Heritage Lottery Fund**, the **Art Fund**, **The Manton Foundation** and Tate members. The purchase was a partnership deal between five national and regional galleries: the **National Museum Wales**; the **National Galleries of Scotland**; **Colchester & Ipswich Museums**; **Salisbury & South Wiltshire Museum**; and **Tate Britain**. *(Source: BBC)*

MEANWHILE...

Twenty three posts will be lost and another 111 jobs changed under a major restructuring of **National Museum Wales**. The museum said budget cuts meant it had to make £2.5m savings over three years – it would continue with a strong curatorial and conservation team of 120 across all its departments. The museum employs 650 staff at sites across Wales, including Cardiff, St Fagans, the **National Waterfront Museum** in Swansea and the **National Slate Museum** in Llanberis, attracting over 1.75 million visitors annually. *(Source: AP)*

HOT&COLD

GREAT GATSBY CGI

Not all viral email teasers are rubbish. This is BRILLIANT. **Chris Godfrey**, VFX supervisor on the film, posted a 'before & after' reel of optical magic. **Andy Brown** from **Animal Logic** put the sequence together. **http://vimeo.com/68451324** – no seriously, take a look!

HIBROW.TV

Portal for intelligently curated Arts video. So good ACE is trying to scupper it by over-funding their own limping version The Space (£3.5 million so far, £8.5 million pledged for 2014)

MAD TRACEY FROM M&S

Who could illustrate YBA fame game manoeuvres better?

F***ING RUCKSACKS

Ban them from all public museums & art galleries now! And everywhere there isn't a desolate moor nearby.

POP-UP EVENTS

Already hi-jacked by entrepreneurs keen to make mucho cash without the inconvenience of tax, public liability insurance etc.

BEARDS

Jeremy Paxman has the coolsters of Shoreditch and Hoxton running for the barbers. How long before all artland follows?

CITIZEN PHOTO-JOURNALISTS

28 staff photographers fired wholesale by the Chicago Sun-Times in favour of (usually) free phone-cam snaps from bystanders.

BRIT AWARDS

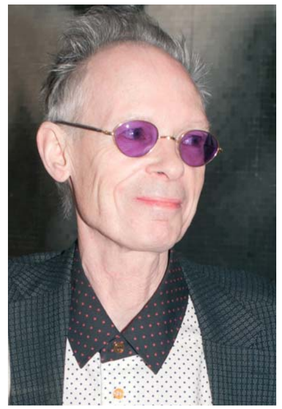
Leslie Waddington, the chairman of London's **Waddington Custot Galleries** received a lifetime achievement award from the **Federation of European Art Galleries Association** at Art Basel. Leslie opened his own gallery in 1966. Wandsworth based painter **Albert Irvin** was made an OBE in the Queen's Birthday Honours.



Sam Taylor-Wood *(Johnson) Suspension series*

Sam Taylor-Johnson confirmed to direct the film adaptation of E.L. James's bestseller *Fifty Shades of Grey*. Brit **Kelly Marcel**, was named as the film's screenwriter, despite a fiercely public campaign by author and occasional film-maker, **Bret Easton Ellis**. As artist Sam Taylor-Wood, she created a number of elegant photographs using ropes and suspension techniques, so would seem eminently qualified for a BDSM saga.

Dan Fox is appointed as Co-Editor of **frieze**, he has worked there since 1999, most recently as Senior Editor (New York). **Jörg Heiser** (Berlin) and **Jennifer Higgie** (London) both remain as Co-Editors and all three will work together. Fox has also written the introduction to the new digital publication **frieze Interviews**, which comprises 15 conversations with key artists and thinkers including: **Clement Greenberg, Bridget Riley, Wolfgang Tillmans** and **JG Ballard**.



Anthony Fawcett joins Rise Art

SOCIABILITY

Marketing guru **Anthony Fawcett**, once John Lennon's *majordomo*, has joined London based **Rise Art** to advise on strategies for 2014. Famous for his melding of **Beck's Beer** labelling with key artists like **Gilbert & George, Tracey Emin** and the **Chapman Brothers** – the whole range now being collector's items – Fawcett has a successful track record in marrying art to commerce without losing its cool edge. Rise Art was founded by **Scott Phillips** and **Marcos Steverlynck** to take the 'hard sell' out of buying artwork and building a collection. Encompassing emerging talents and more recognised names, the team balance the serious side the business with a more light-hearted division, which encompasses children, hospitals and charitable donation. Fawcett will be instrumental in integrating some high profile contemporary artists into the Rise Art domain.
www.riseart.com



Rankle & Reynolds *Serpentine 2013*

The new **DoubleTree** by Hilton London opened with a specially commissioned painting by British artists, Rankle & Reynolds. Following a £10 million refurbishment, the hotel installed the large canvas entitled *Serpentine 2013*, as the finishing touch to the new-look lobby. Featuring a montage of images drawn from the surrounds of nearby Hyde Park, the work focuses on overlaid vistas along the Serpentine lakeside. **Alan Rankle** and **Kirsten Reynolds** began collaborating in 2008, this is their second major commission available on public view in London. The hotel is situated opposite Kensington Gardens with a spacious 24-hour fitness centre, and 228 guest rooms. **www.doubletree.com**

RESTATE

AN ART NEWS MONITOR



{ *'I dream my painting and I paint my dream.'* VINCENT VAN GOGH }



Henri Loyrette

GOING...

Henri Loyrette, the former director of the **Louvre**, goes over to the private sector as president of **Admical**, a non-profit organisation representing corporate sponsors in France. He takes up the post in October. Loyrette stepped down from the Louvre in April. Appointed in 2001, he made no secret of his enthusiasm for raising private funds and for closer ties with American institutions. His pet project, the **Louvre Abu Dhabi**, will provide the Louvre with brand-name rights worth €400 million from the Emirate over 30 years from 2015.
(Source: Art Newspaper)

GOING...

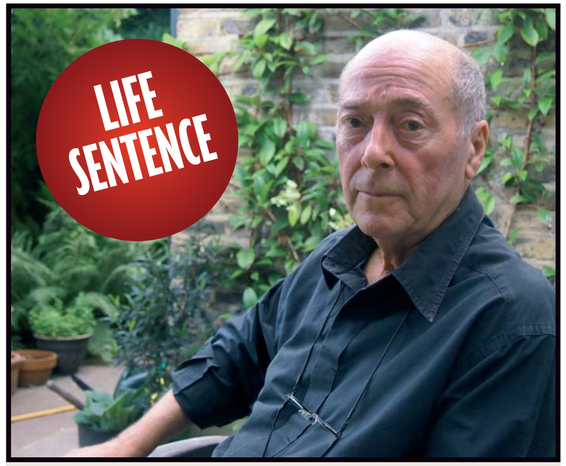
At the **Museum of Contemporary Art** (MoCA), Los Angeles, director **Jeffrey Deitch** is stepping down. The institution said that an executive search committee has been formed to find a replacement, led by the co-chairmen of its board of trustees, **Maria Bell** and **David Johnson**, along with **Joel Wachs**, a former trustee and the president of the **Andy Warhol Foundation**. **Richard Koshalek** has resigned the Smithsonian's **Hirshhorn Museum**, returning to Los Angeles where he previously led MoCA. It is unlikely that Koshalek will be rehired as MOCA director say insiders. *(Source: LA Times)*

GONE

Constance Caplan, chair of the **Hirshhorn Museum** board of trustees, announced her resignation, the third member to leave since early June and totalling seven since last year. Her email letter to colleagues was reproduced in the **Washington Post** and appeared to reveal serious misgivings as to the credibility of the administrative infrastructure of the Hirshorn and its parent, the **Smithsonian Institute**.
(Source: Washington Post)



{ *'Paris is the only city in the world where starving to death is still considered an art.'* CARLOS RUIZ ZAFÓN }



MEL GOODING

As a leading critic, you have spent many years evaluating and analysing modern art, especially painting and the theoretical positions taken by painters. There have been unprecedented schisms in the practice of art and widely debated questions about the very essence of what constitutes 'art' today. Do you feel conflicted - or have you evolved a philosophical empathy towards the new generation of art & artists?

I am not a theoretician, nor am I an art historian, and I have never developed a 'position' independent of my performance as a practical critic engaging with real works of art in real historical situations.

My aim has always been to propose, more or less persuasively, possibilities of critical and philosophical response to the reader, and that would hold true for my descriptions and critical analysis of individual works of art in any medium or form, on the work of particular artists who do all sorts of different things, and on broader trends or movements in the art of my own historical time (which certainly encompasses the many manifestations of the 'Modern').

Working as commissioned I have never thought of my 'opinion' as mattering (opinions are what people have about the weather); what matters is to be intelligent, informed and 'passionate' (in Baudelaire's sense), and, of course, illuminating; anything might be grist to the critical mill, but I have loved a lot of modern painting, and I've been happy to acknowledge that in a great deal of my work.

MEL GOODING (72) BRITISH CRITIC & AUTHOR. BARNES, LONDON. JULY 2013.



Detroit Institute of Arts

DETROIT MONEY SPINNERS

Although the provisions of Chapter 9 municipal bankruptcy technically shield Detroit from being forced to sell any asset, some still fear money could be squeezed out of the **Detroit Institute of Arts**, whose collection is valued at over $2.5 billion.

The DIA is housed in a 658,000 square foot building with 100 galleries holding such masterpieces as Rodin's *Thinker* and a seminal Van Gogh self-portrait. If works were to be sold it would discourage patronage and donations, and likely create an exodus of the remaining administrators. The city has an estimated $18bn debt. Currently 40% of the city's streetlights are out of order, pensions are in danger and ambulances are in short supply. Unlike most US museums, DIA's collection and facilities are owned by the city, which makes them vulnerable to creditors. But according to defenders, the collection is not a traditional asset because it is held in a charitable trust for the people of Michigan. City officials recently admitted Christie's had been paid $200,000 to appraise the museum's holdings in June.
(Source: Detroit News)

DON'T MISS



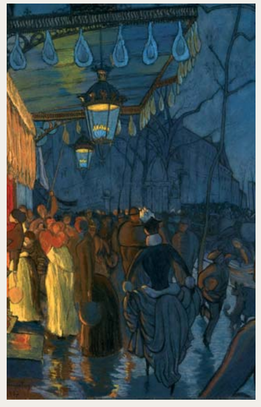
Clive Barker *Overnight Bag* 2010
Unique bronze with black patina. Signed & dated

WHITFORD FINE ART

▶ 9 OCTOBER – 1 NOVEMBER 2013

British Pop Sculptor Clive Barker. Championed by the now legendary Robert Fraser, Clive Barker is one of the unsung heroes of the '60s British Pop Art movement. Remaining faithful to sculpture as a medium, Barker's renegotiation of factory-made consumer goods in gleaming metal finishes anticipated Jeff Koons by over 20 years. Unaccountably overlooked, here is a chance to reassess vintage Barker alongside some more recent works.

Whitford Fine Art. 6 Duke Street St. James's. London SW1Y 6BN



LOUIS ANQUETIN
Avenue Clichy, evening, 5 o'clock 1887

EYKYN MACLEAN

▶ 26 SEPTEMBER – 29 NOVEMBER 2013

Van Gogh in Paris examines the years 1886 to 1888 when the artist was living and working in Paris, a transition away from his dark, Dutch period toward the bright colours and expressive impasto of his acclaimed later painting style. Alongside, is a selection of works that Van Gogh would have actually seen during his time in Paris, including Monet, Pissarro, Toulouse-Lautrec and Gauguin. He knew many of these artists personally and attended weekly soirées in Toulouse-Lautrec's Montmartre studio. The exhibition includes two works by Toulouse-Lautrec that Van Gogh would most have certainly experienced freshly painted.

Eykyn Maclean, 30 St. George Street, London W1S 2FH

TOWARDS the end of June, *Lowry and the Painting of Modern Life* opened at Tate Britain. As a fan of Lowry's work, I eagerly awaited the reviews only to be astonished by the avalanche of faint praise that ensued. The *nadir* was the chorus of disdain from the smug commentariat of a radio programme who decreed that 'he couldn't paint' (this from journalists who obediently praise the emaciated smears of post-modernists); 'he was repetitive'; 'his buildings look like theatre flats, lacking volume' etc., etc.

T.J.Clark ably disposes of these quibbles in the catalogue of the show while speculating that Lowry's very success provokes those reactions. He cites the **Mike Leigh** play, *Abigail's Party*, which features a Lowry reproduction hanging on the set as something that Hampstead luvvies could safely despise. My own bleak suspicion is that it only took one Nero to turn his thumb down and the rest of the pack followed suit.

No matter. Despite Clark and his wife **Anne Wagner** engaging in a Marxist critique of Lowry's work as being 'a calendar of working class experience' (he did, after all, say that his initial stimulus was seeing **Stanley Houghton**'s play *Hindle Wakes*) and the nuances of social class (Lowry was a rent collector with a non-too-compassionate eye for his clients), their estimate of him as being a major painter is one that I can readily support.

It's easy for me to imagine a typical Lowry landscape: the soot-stained red brick of the mills (as characteristic, though of a cooler red than that of Hopper's Manhattan brownstones), the chimneys as deftly placed as Seurat's verticals, that strange off-white ground which sometimes seems as immaterial as ectoplasm. And the figures, always hurrying somewhere or clustered around the entrance to a football ground like so many iron filings around a magnet. One Twenties critic called them 'pink and grey anthropomorphic vermin'. Still, this exhibition is only partial. With the decline of the north-western industrial scene, Lowry moved to the north-east, staying at the Seaburn Hotel, Sunderland, off and on for the next fourteen years.

During those years he became a virtual fixture at Newcastle's Stone Gallery which had been established in the early '60s by **Mick** and **Tilly Marshall**, initially along Cork Street lines, to represent 20th century modernism. (I bought an excellent **Henry Mundy** there in 1962.) Mick Marshall had an amazing skill at building up a client base of judges, barristers, academics, consultants and media people. There would frequently be *soirées* at which Lowry would hold court, amusing and occasionally insulting his potential clients. I met him on several occasions and on the first he said, 'Who do you write for?'

'*The Guardian*,' I replied.

'Oh yes, *The Manchester Guardian*,' was his rejoinder.

'It's gone national,' I said. He ignored me. '*The Manchester Guardian*. D'you know they asked me to be their art critic? I turned them down.'

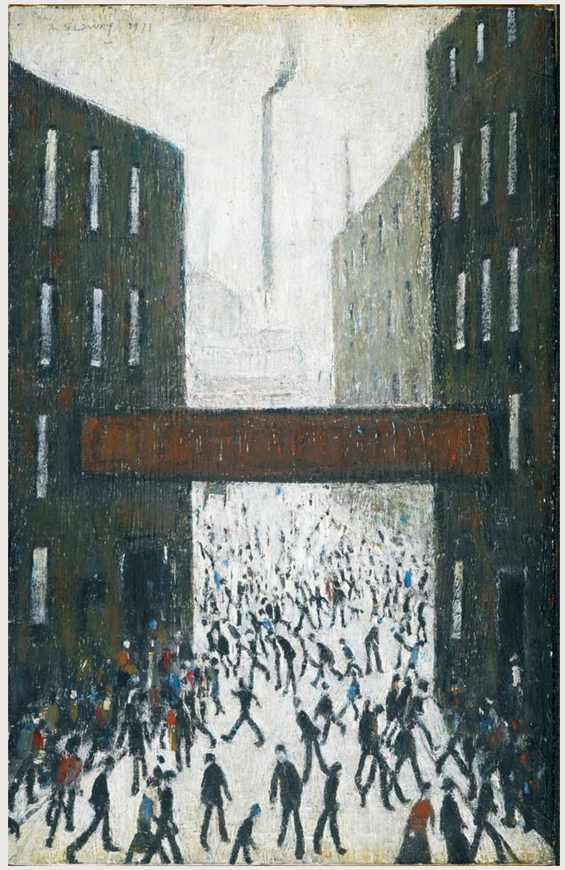
(In 1939 he had indeed declined their offer.) He went on to inform me that changing the ground of his paintings to the familiar off-white was the suggestion of a *Manchester Guardian* art critic.

'It changed the mood,' he added.

This is not the authorised version of that innovation. The advice is said to have been given by **Bernard Taylor**, one of his tutors at Salford School of Art, but it is the account he gave me. Of course it could easily have been deliberate misinformation.

On another occasion, at an exhibition of his existentially bleak north-eastern seascapes, he pointed at an almost entirely white painting with little distinction between sea and sky, the only division being a narrow promontory with a tiny figure at the end of it.

'See that figure at the end there?' he said. 'That's me. I've had enough. The tax man's destroyed me. I'm going to jump in.'



▲ *LS Lowry Mill Scene, 1971* Image Courtesy Tate Britain

L.S.LOWRY

UNEASY ENCOUNTERS

This was yet another rehearsal of his twin preoccupations with money and death.

Perhaps the most revealing of his tales though was his account of seeing **Pirandello**'s *Six Characters in Search of an Author* in London. He saw it seven times, but it was not the fact that its director was **Zeffirelli** and its stars **Ralph Richardson** and **Vivien Leigh** that mattered to him: it was the young girl in the play who never spoke.

'She was wonderful, wonderful,' he said, and he went on to make two haunting black and white paintings of this young girl with long straight hair. Lowry's penchant for attractive young women is a matter of record. His support (including financial) of the prodigiously gifted **Sheila Fell** is one instance, but he was also devoted to his 'niece' **Carol Lowry** who was not actually a blood relation, and at his death he bequeathed her his entire estate. Putting it kindly he perhaps sublimated his desires in his painting.

Trying to recall those events of five decades ago, I read **Tilly Marshall**'s book, *Life with Lowry*. She recounts positive things, their shared enthusiasm for the work of **Dante Gabriel Rossetti**, for example, but she also reveals Lowry as a man to have been a sacred monster, although 'sacred' could be dispensed with. He was mean, a 'committed scrounger' as she put it, capricious and unbelievably rude. On one occasion there was a dinner held in the gallery and the two guests were Lowry and **Norman Cornish**, who was still a working miner but making a name for himself as a painter. On the flimsy pretext that he didn't like talking about art, Lowry objected.

'Either he goes or I go,' he said.

With gentlemanly forbearance, Cornish got up and left, Lowry's bullying having prevailed.

The Marshall's son **Simon**, who often ferried Lowry around as an unpaid chauffeur, recently said that Lowry could be exceedingly amusing but also an absolute little sod. The family, who perhaps ironically called Lowry's cruel depictions of misfits 'sordid', doubtless regarded enduring his boorish antics as the price to be paid for befriending an art star. But they also genuinely liked him. As for me, I'm still a fan of his paintings, especially the sturdy pictorial architecture of his studies of ships on the River Wear. I also enjoy the answer he gave someone who asked him what he thought about when he wasn't painting.

'Painting' was the reply.

Lowry and the Painting of Modern Life
Tate Britain: 26 June – 20 October 2013
Open until 20.00 on Fridays, Saturdays and Sundays, with last ticket sale at 19.00.



▲ *Kristin Hellegjerde*

NEW DEPARTURES

In any trawl around the London circuit one cannot fail to notice the number of women heading up increasingly important galleries. The modern art business was once regarded as essentially a man's world. Women who made any sort of impact were noteworthy by their rarity. Peggy Guggenheim and Gertrude Stein, whilst key players in the evolution of 20th century art, were also much disparaged for their private lifestyles. Today, women are undeniably a significant presence in UK art spaces, but the emergence of London as an international art hub also seems to have been the catalyst for attracting women dealers from Europe to compete in what is an increasingly over-heated domestic market.

The art world is noted for its *chic* and style – attractive women have always been a gallery prerequisite. But a combination of glamour and intellect becomes a formidable force and London is suddenly not short of galleries owned and directed by women with just such power.

PORTRAITS: **ED SYKES**

Kristin Hjellegjerde Gallery

WANDSWORTH is not an inner London borough renowned for its galleries, even in the Victorian 'old town'. With one exception – **Kristin Hjellegjerde Gallery** (aka *ArtEco*) located in a terrace of traditional shops in the trending Old York Road. Born in 1972 in Norway, Hjellegjerde is anything but a Wandsworth local – or traditional. Her space was converted under the auspices of architect **Michael Wurzel** (of Foster + Partners) who as head of the New York office oversaw the new Sperone Westwater Gallery. He also happens to be Kristin's husband.

'I come from one hour north of Oslo, very rural. Norwegians are great nomads and I travelled whilst at Oslo University doing a Literature degree – to Italy, Singapore and Bangkok. I funded it by doing high-fashion modelling for the equivalent of *Elle* magazine in Singapore. Then I went on to



▲ **Manuel Felisi** *Untitled* 2013

America and spent one and a half years studying acting in New York. I continued modelling to make money but I never lost my accent, which somewhat limited theatre roles to stereotypes, although I did develop a serious interest in performance art at this time. It was all very hectic.

To get some peace I moved over to Los Angeles and for the next seven years worked as a movie stand-in in Hollywood. It was fun, good health insurance and good pay – but it was not a *career*. I also wanted to write but had no discipline to sit alone – I am far too social for that.

So back to New York and a course in art business where I began to blog on art around 2007, and also worked as an estate agent to fund my studies. In New York I met and married a German architect, **Michael Wurzel**, who was working on the Hearst Tower at the time. We have two children, both born in New York (aged 4 & 6). Then there was a chance to come to London – we thought we might be here for 6 months – and I fell in love, even though everything costs double New York. But over there the art world is hardcore, its cut throat – as it is in Berlin too, where there is a small industry. Here it is much more friendly. So Christmas 2011 we decided to open a gallery, although I thought it would have been easier in Berlin and that I'd never afford London. The **Norwegian Embassy** actually encouraged me, so I opened with three prominent Norwegian artists (**Unni Askeland, Crispin Gurholt, Markus Brendmoe**) and got a lot of press. A gallery is a massive investment but I thought I'd take a chance. It would take me ten years working for someone else to get where I am in only 18 months.

'Wandsworth? My favourite galleries are **Lisson** and **Victoria Miro** and they are not in the centre – also this street has restaurants, cafes, and is a social hub for the immediate area. It is near the railway station. I also wanted to be near home too (Putney) as I was going to be working 24 hours a day. I actually got the artists before I got the space so the pressure was on. **ArtEco** was the name of my blog so we first opened under that – but the gallery will be in my name in the future.

'We have shown contemporary photography. I represent a photographer now (**Alison Stolwood**) and she has done well with one particular corporate client. At a dinner in New York I met Italian, **Daniele Tamagni**, and asked him to exhibit (*Global Style Battles*). He presented images of African people who express themselves through the way they dress. In Congo it is elaborately formal, colourful suits; and Africans came in and said how pleased they were to see such a positive view of their country. Botswana is apparently crazy about heavy metal, it's a huge trend. It was all very theatrical and a big success.

I do have friends from many countries and my husband too – we have buyers from New York, LA, Italy, Brazil, Germany, Norway – and then there is the internet. They have come to trust me and will buy through an on-line image, I have even sold off Facebook – someone simply saw something they liked. Also the neighbourhood is also opening up to me now – they are pleased we are here in this street. Michael is very helpful, it's like a family business so he is usually involved with the hanging, but he is stepping back a bit now we are up and running because he is project architect on the new Norton Simon Museum in Palm Beach for Fosters.

'Art Fairs are a very daring thing when you have just opened. I would like to do ART14, it was a terrific exposition this year. I want to do more solo exhibitions, and shows especially commissioned for my space. On reflection, I do prefer a strong narrative, and art that demonstrates skill and originality.'

French Art Studio

IT IS LESS surprising to find **Caroline la Luell** with a space in Gloucester Road, minutes from South Kensington and the Lycée français Charles de Gaulle – the focus for the French community living in Central London. A non-descript row of shops disguises the **French Art Studio** whose narrow frontage belies the sharp white space ranged over two floors within. Born in Strasbourg in 1971, La Luell's programme reflects the current trends in Paris, with a clear accent on narrative graphics and a dynamic sourced from street art and *pochoir*.

'Strasbourg is a border town so it has Italian and German influences also. I lived in Strasbourg until 18, then with my family to Paris. I studied Economics at the **Sorbonne** for 3 years and went to Birmingham on a university exchange programme. This is where I discovered the beauty of England and although I have travelled around, the UK has been my base ever since.

An art gallery is a *business* and I always wanted to run my own business. Art has been a lifelong passion and although it is very challenging it is possible to succeed. My previous career was in IT project management and that certainly was more lucrative. I married in 1997. My husband, **Jerome**, is very much involved and this has encouraged me to go forward. It is very much 'our' gallery. We met in Paris while I was studying and I dragged him to England. Why not Paris? The image of Paris attracts artists, especially in the 20th century. It is a beautiful city, the architecture and museums, but it is of the past. It's not *the* place anymore. But there are wonderful French artists and my aim is to promote them internationally. Art is where the money is and it is collectors that make the art world. When you speak to dealers in Paris you discover it is very depressed.

'I did not open a gallery from scratch of course. I first began in 2006, without a permanent space, by participating in art fairs and pop up shows, building a solid contact list and artists have now been with me for a number of years. Really it was my collaboration with **Alban** that kick-started the gallery. He had a career as a set designer for animated movies and decided to focus on his own art ten years ago. He has been an outstanding success for us in every way.

When I first looked for a space everyone said "open in the East End" because of my interest in street art. But you have to be where the money is and Kensington is good for me – also there is a strong French community here so there is a cultural connection of course.



▲ **Alban** *Legs* 2012

'Art fairs are still very important and I want to develop this further. You have to create a reason for people to come and see you and art fairs are a great way to do this. Confidence is very important and to be seen to promote in New York, Brussels, Singapore... it is essential. They are expensive and you have to pay for these events in advance, but I have not lost money on a fair in four or five years. Of course, my husband is a great psychological and financial support – the whole family could not live in London on my gallery income, but *it is* a viable business to be in.

'French art is perceived as heavily politicised, especially that emanating from the streets. The artists I work with are not necessarily politically engaged. They want to showcase their ideas. Maybe it was **Banksy** who introduced the political aspect? Bringing these images off the street and into your home somehow introduces or reproduces that original energy. Some of the material (cardboard) gives the impression it has been ripped off a wall somewhere. Maybe it is a subliminal return to an ancestral custom of cave painting or illustrating the walls of a church? I now get asked now if artists will come to someone's house and paint directly onto the wall. With clients, I simply want to create an emotion first and then involve them with the artists' story.'

Gallery Kristin Hellegjerde
www.artecogallery.com

French Art Studio
www.thefrenchartstudio.com

▼ *Caroline la Luell*



GIRL POWER IN ART

European born dealers are opening spaces in London like never before, tempted by London's burgeoning reputation as one of the essential axis for contemporary art and the increasing number of serious collectors domiciled in the city. And an impressive number of new galleries are controlled and curated by women.

NOTES **ANNA McNAY**

SOME 'IMMIGRANTS' are well established, like New Yorker **Maureen Paley**, an adopted East Ender since 1984, who has been settled in Herald Street, Bethnal Green, since 1999. One of the first women to present contemporary art in the East End, she boasts Turner Prize winners Wolfgang Tillmans (2000) and Gillian Wearing (1997) amongst her artists. Across town in Mayfair, is a joint venture by **Monika Sprüth** and Philomene Magers. The offspring of two successful individual ventures back home in Germany, architecture-trained Sprüth brought with her a desire to counter a world 'over-run by male artists'. With a high number of women on their books, Sprüth Magers has succeeded.

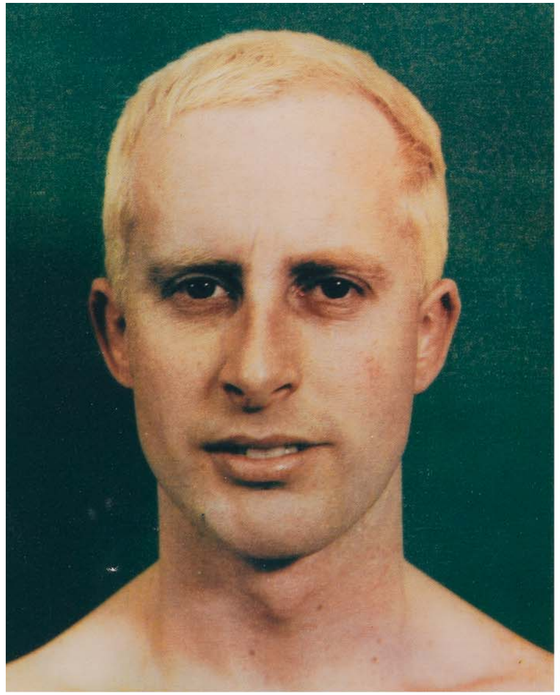
In 2008, Italian **Pilar Corrias** was the first woman for a decade to open a gallery in the West End. Step-daughter of the actor Henry Fonda, Corrias' first great art world *coup* was to commission architect Rem Koolhaas to redesign her Eastcastle Street gallery space. Her namesake, Spaniard **Pilar Ordovas**, may be a recent *galleriste*, with her Savile Row venue opening in 2011, but she is certainly no virgin to the art business. During her time at Christie's, she was responsible for the sales in 2008 of both Lucian Freud's *Benefits Supervisor Sleeping* (1995), achieving the world record for a living artist, $33,641,000 at Christie's in New York; as well as Francis Bacon's *Triptych 1974-1977*, the most expensive work of art ever sold through Christie's in London at £26,340,500.

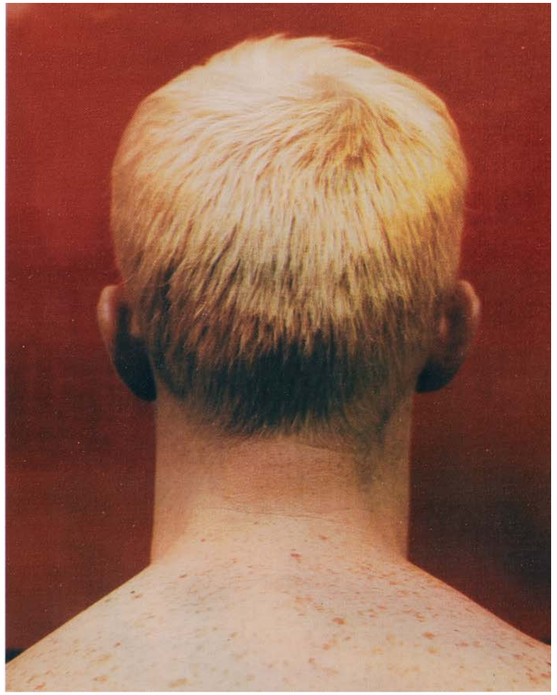
Out east in Walthamstow, on what she describes as 'the doorstep of central London', Ukrainian artist **Nadiya Pavliv-Tokarska**'s gallery, also open since 2011, hosts group shows with emerging artists as well as community events, such as life drawing classes. Equally successful in pulling in clients off the beaten track is French, **Danielle Arnaud**, whose Kennington gallery has been going strong since 1995. Meanwhile over in Kensington, the enigmatic **Anna Lapshina**'s *Salon Vert* private views have become quite the hot ticket.

Some come from Europe, with Swedish **Maria Stenfors**' gallery, based near Kings Cross since 2010, outstanding in ART 13's young galleries section, and half-Italian **Francesca Fiumano**'s recently launched *Fiumano Projects*, which, blending a good measure of Italian spirit balanced by English pragmatism, was set up in Connaught Street to aid artists who do not necessarily fit a traditional artist/gallery relationship. Others hail from further afield, such as **Heashin Kwak**, whose *Hanmi Gallery* in Maple Street seeks to promote art and design from her native South Korea.

Not all have a public gallery space, with Moroccan **Nadia Echiguer** dealing in her national art from 'an exciting secret gallery' aka her home; and Swiss photography specialist **Helene Schneider** and her business partner, Camilla Zervoglos, readily admitting that dealing from home was probably the sole reason they were able to stay afloat in the early days. Presenting at shows and art fairs, the *Flaere Gallery* benefits from their ability to speak English, French, German and Chinese – in a competitive and very much international business, such enviable skills cannot be undervalued.

LINKS
www.maureenpaley.com
www.spruthmagers.com
www.pilarcorrias.com
www.ordovasart.com
www.tokarskagallery.co.uk
www.daniellearnaud.com
www.salon-vert.com
www.mariastenfors.com
www.fiumanofineart.com
www.hanmigallery.co.uk
www.moroccanfineart.com
www.flaere.com





▲ *Self Portraits (Apple sees Red on Green)* 1963



▲ *Ship in a Bottle* 1963

APPLETIZER

Deliciously Good For Me(1)

What began as a Pop Art tease has matured into an acclaimed life's work for the New Zealand based artist

TEXT **MIKE VON JOEL** | IMAGES **COURTESY MAYOR GALLERY**

IN OCTOBER 2010, the **James Mayor** gallery in London's Cork Street had yet another exhibition of interest. The **Mayor Gallery** is famed for its museum quality shows aimed at those with a serious interest in Modern Art and the evolution of 20th century painting. Surprisingly, this one seemed a departure for the gallery – surely an exhibition of proto-Goldsmiths graduate art was a little outside their remit? The obligatory neon writing piece; the ironic box of *Ship Matches* inside a bottle; the text piece loudly shouting: *For Sale*; a half eaten melon sculpture in bronze; and some raunchy, grainy black & white sex photographs? But wait a minute. The true impact of these works was made clear on closer inspection – when the dates of execution revealed them to have been created some 50 years ago, between 1960 and 1969. The show, by **Billy Apple**, was not some post-YBA group pseudonym, but an artist in his mid-seventies whose last significant UK appearance was at the **Serpentine Gallery** in 1974, in a major survey show called *From Barrie Bates to Billy Apple*.

British *art-niks* fall into two camps – those that are familiar with Billy Apple and those that know him not. The latter include quite a few sophisticated observers of contemporary art, who can be forgiven for their oversight because, unaccountably, Apple himself has been somewhat disregarded by the British art establishment. And the more his story is revealed the more extraordinary becomes this situation.

Barrie Bates was born on 31 December, 1935, in Auckland, New Zealand, of a Croatian mother and English-Irish father. As a young man he attended evening classes at the **Elam School of Fine Arts**, where he befriended a **Robert Ellis**. Coincidentally, Ellis was a graduate of the **Royal College of Art** in London (11,390 miles away) and this may well have been the reason that, at 24, Bates left New Zealand on a scholarship – his destination? – the Royal College of Art, where he studied graphic design from 1959 until 1962. The RCA at this period needs no introduction. It was the halcyon days of students **David Hockney, Derek Boshier Frank Bowling** and **Pauline Boty**. Of *Pop goes the Easel*.(2) And with **Peter**



▲ *Billy Apple at Gala Cafe, Auckland ©2010 Richard Leonard (RIK)*

Blake, Ron Kitaj, Allen Jones and **Peter Phillips** already well ensconced. There was a revolution brewing in colour printing (in February 1962 the *Sunday Times* launched the first colour supplement) and the youth of Britain were flexing their cultural and economic muscles in direct response to an onslaught of consumer and visual stimulants, predominantly American.

Barrie Bates was officially on the graphics course, but soon wrote himself an open brief whereby he moved around the various RCA departments, contributing at will. He exhibited alongside the painters in the *Young Contemporaries and Young Commonwealth Artists* exhibitions. The sculpture school did his casting and the design department printed onto his canvasses. The commercial graphics mind-set is and was the key to Bates' (Apple's) position. He told **Anthony Byt**: 'Advertising had a language that art didn't have at the time, which gave it structure. It taught me that I could call myself an art director, and assemble a team of specialists to produce the work.' In this, Bates predicated the *modus operandi* of young artists at the end of 1990s, whilst deviating from his contemporaries like **Richard Hamilton**, who espoused 'Pop' criteria whilst retaining the 'hand of the artist'.

When Bates and Hockney took an economy flight to New York in 1961, it was Bates who secured a month's work experience in an ad agency and in the office of **Herb Lubalin** ('who gave me work experience in his studio for a month. Herb was an amazing creative director and typographer. I learned how to make type talk from him'). This was the Madison Avenue of *Mad Men* and one of the most celebrated was British born, **David Ogilvy**.

On a second US trip in 1962, Bates networked the art scene, meeting key players like **Andy Warhol, Leo Castelli, Jasper Johns** and **Henry Geldzahler**.

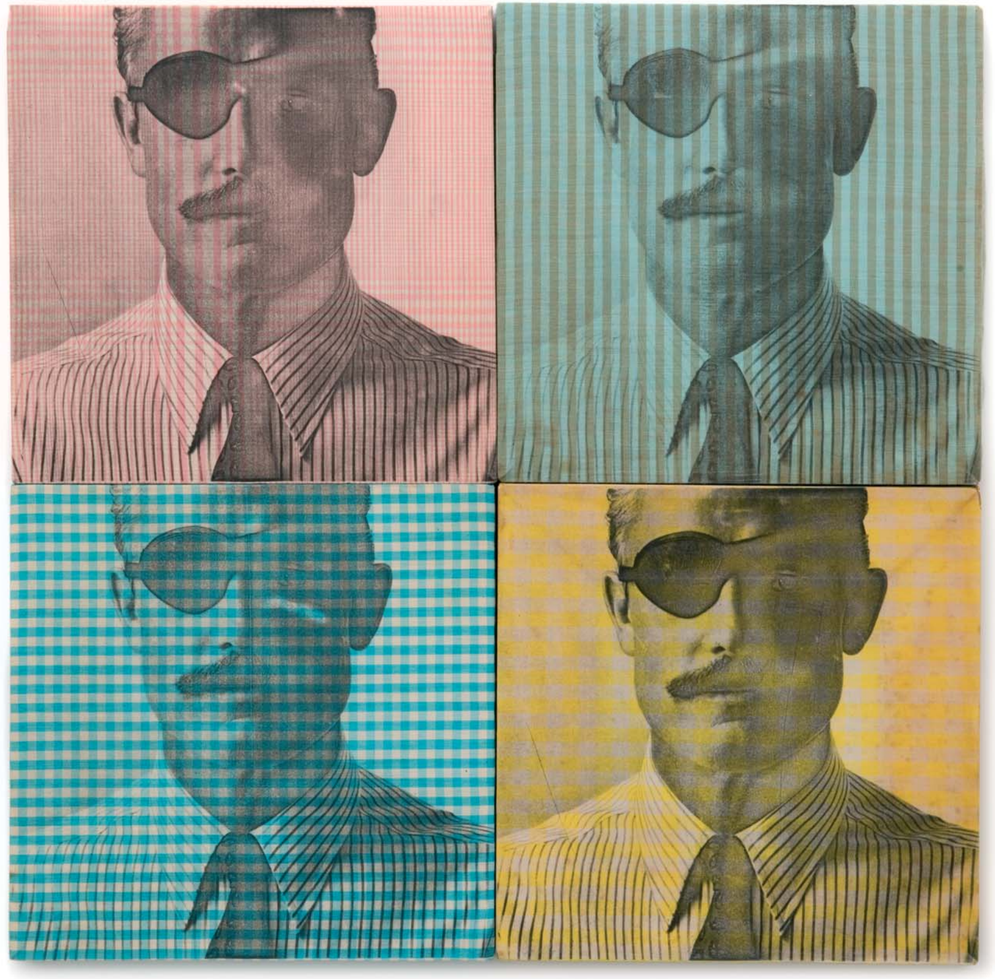
Perhaps more telling are Bates' own comments on identity and origins. New Zealanders are fiercely patriotic and constantly battle against the benign prejudice of their near neighbour, Australia. In the UK, antipodeans were then figures of fun, epitomised by **Barry Humphries**' 1950s creation, Edna Everage and **Peter Cook**'s Barry McKenzie strip in *Private Eye*. David Hockney (as a homosexual, illegal until 1967 in Britain) quite possibly shared Barrie Bates' inner sense of alienation.

On that American trip, the pair saw that 'blondes have more fun' on a (now infamous) *Lady Clairol Instant Creme Whip* television ad campaign (by **Doyle, Dane, Bernbach**). Both went platinum blonde as a result, and it opened the door for Hockney to leave behind his dour Bradford origins. For Bates, it ushered in the birth of his new persona (and now total identity) **Billy Apple**. The transformation took place on Thursday, 22 November, 1962, in the studio/flat of artist **Richard Smith**. Apple has noted: 'The brand was also a way to get away from the New Zealand connection. Suddenly, you're from nowhere, you're brand new. I was created there in 1962.' [*editor's note: **Gilbert & George** first appearance as 'living sculpture' was in 1970*].

In April 1963, Billy Apple made an exhibition for **Victor Musgrave**'s *Gallery One* (now regarded as a highly influential space) near Grosvenor Square. It consisted of head shots (front and back) of the artist photographed by **Robert Freeman**. These were litho-printed with red and green backgrounds (colour of apples) and hung in pairs on a level that exactly matched the artists own head height. The self portraits deliberately evoked the bland, repetitious presentation of new products of that era and, again, anticipated a device that would be used by **Jeff Koons** some 25 years later. Apple also presented some sculptural works, including a red painted heart on a plinth, pierced by a butchers price tag showing 2/8d (*Love for Sale* 1961); and three cast and painted bronzes (*2 minutes, 33 seconds* 1962) showing progressively eaten apples. It is logical to assume Apple was well aware of **Jasper Johns**' foray into painted bronze objects (*Light Bulb* 1958; *Two Ale Cans* 1960) at this time, especially as he had met the artist in New York.



▲ *Neon Red Signature* 1967



▲ *The Hathaway Shirt Man* 1964

To exhibit at *Gallery One* was a fine start for a young man on the rise, but the lure of the USA proved too strong – and where could possibly be more appropriate than the Big Apple itself? It is hard to assess the potential that Billy Apple turned his back on in London. Certainly that generation of Royal College students made a whole career out of it, surfing the cusp of the 'Swinging Sixties' wave whilst being located at the centre of the cultural universe.

In New York from 1964, he repeated his uncanny ability to be in the eye of the storm. Meeting with **Leo Castelli** – this time as Billy Apple – he narrowly missed being taken on by this seminal gallery, but Castelli decently arranged for him to show nearby. **Ben Birillo** was associated with the **Paul Bianchini Gallery**, and was developing an exhibition called *American Supermarket*. Apple joined **Roy Lichtenstein, Claes Oldenburg, Jasper Johns, Andy Warhol, James Rosenquist, Mary Inman, Richard Artschwager** and **Tom Wesselmann** in the show, which took the form of an actual supermarket. It was a hugely important milestone event and got a three page spread in *Life* magazine – the same periodical that had screamed *Is he the greatest living painter in the United States?* about **Jackson Pollock** back in August, 1949.

> ***'Apple's pre-occupation has always been the self-referencing art world and its skewed value structures.'***

Apple's time with Bianchini was productive, although he continued to fund himself by working off and on in advertising. A 1965 exhibition harnessed the new technology of Xerox copying. Apple memorably appropriated two high profile images from contemporary advertising – the *Hathaway Shirt* campaign featuring a suave man with an eye patch, and the *Maidenform Bra* series. In the case of Hathaway, he printed the image onto the same material the actual shirts were made of (*The Hathaway Shirt Man* 1964). But typically, Apple was on the move, leaving the constraints of Pop and developing a serious interest in technology. He later set up a pioneering project space he called *Apple* at 161 West 23rd street ('I rented it off **Sam Dorsky**, of the **Dorsky Gallery**. The Australian painter **Brett Whiteley**, who was staying at the **Chelsea Hotel** diagonally across the street, leased the back half as a studio. When he went back to Australia in 1969, I took it over,' Apple recalled in an interview last year).

Back in London, the **Beatles** had also launched a brand called Apple [*Apple Corps*] in 1967, inspired by a **René Magritte** painting, it is still going strong today. *Apple Computers* was founded in 1976 and now, as *Apple Inc*., own the Beatles original logo as well as their own familiar motif.

A year after closing the project space, Billy returned to a different UK for a prestigious, and as it turned out, controversial, 1974 exhibition at the **Serpentine Gallery**: *From Barrie Bates to Billy Apple*. 'The British works in the show were various cast and printed body parts – my bronze throat, backside and index finger, my neon signature and early 1960s activity works, which were presented on jumbo-sized contact sheets. The American pieces included videos, my works with alpha waves and my tissue works, which documented nose-bleeds, excretory wipings, earwax extraction and semen. They were installed in the side room.' [*editors note: **Tracey Emin** was 13 years old in 1974*]

London was a much different place in 1974. The 'Swinging Sixties' had morphed into 'Boring (beige-brown-mustard) Britain'. Following a complaint to the Police, the **Arts Council** were told to close the exhibition and all advertising was removed. It became a *cause célèbre* with everyone weighing in. **Norbert Lynton**, then ACGB director of exhibitions, mediated and a redacted exhibition limped to its close. Apple was frustrated and depressed by the experience.

Billy Apple visited New Zealand the following year, 1975, somewhat the prodigal son. Later, in 1979-80, he made a more extensive, working, tour (*The Given as an Art Political Statement*) interacting with galleries around the country and finding his conceptual 'interventions' well received. The scene in New York was rapidly moving away from theoretical art and towards the emergence of the new painting, exemplified by **Julian Schnabel; Clemente, Chia** and **Cucchi** (the three 'Cs') and in the German vanguard, **Georg Baselitz**. Galleries were relieved to find something they could actually 'sell' after a decade of artists with 'ideas'. In comparison, a virgin New Zealand keen to embrace a home grown 'art-star', seemed full of promise.

Apple's pre-occupation has always been the self-referencing art world and its skewed value structures. In a bald statement with many possible interpretations, Billy created a solid gold, 103oz, apple for **Ray Smith**, a former Auckland Coin & Bullion Exchange director. In 1983, this was (at NZ$85,000) the most expensive work ever made by a living New Zealander. Twenty five years later **Damien Hirst** would have the idea of diamond-studding one of his own pet motifs (skull) to produce *For the Love of God* in 2007.

Billy Apple returned to New Zealand on a permanent basis in 1991 and proceeded to consolidate his total Apple concept. He created a company; in 2008 he registered his name as an official trademark (Billy Apple®); he has collaborated with wine producers to endorse a selection of vintage growths; and is tireless in his support of favoured charities. He has also – not surprisingly – been busy trying to perfect a new breed of apple with the assistance of horticultural expertise, but has yet to secure its commercial viability, although he has said: 'it looked and tasted great!'

Perhaps the culmination of artist as living artwork is now Billy Apple's bid for immortality through modern science. The *Immortalisation of Billy Apple* project is in collaboration with research doctor-cum-artist, **Craig Hilton**. All Apple had to do was roll up his sleeve and give a blood sample. Scientists at the **University of Auckland** isolated B-lymphocytes from Apple's white blood cells. The B-lymphocytes were then virally transformed so that they grow indefinitely in cell-culture medium, in an environment that mimics the human body in temperature, humidity and nutrition. 'After a few months, you can get them to grow up immortal. They live forever,' claims Hilton. By donating his cells to art and science, Apple has relinquished all control and the possibilities are open ended. Thus creating a new Billy Apple after the original is dead is not out of the question. 'Given that these cells live forever, who knows in 100 years what we could do with his cells,' declares an enthusiastic Hilton. And as Billy Apple approaches 80, this surely is sweet music to his ears.

Billy Apple® American Works 1970-79
Mayor Gallery October-November 2013

NOTES

1. Slogan of a 100% apple drink produced by SAB Miller

2. *Pop Goes the Easel*. Ken Russell for the BBC' s Monitor. Featuring Peter Blake, Peter Philips, Pauline Boty and Derek Boshier. 1962

Toby Christian

Per Pluma Qap 2013

Galeria Baró, São Paulo

If you think **Toby** one of the less Latinate names, you'd be right: he's a London artist who qualified for the fair by making work in Brazil. This is from a series of texts the upcoming writer and artist wrote on blackboards, developing his thoughts but then clearing their grounds the next morning. Drawn to the accidental results, he preserved them. The mop was wet enough that a cloudy whiteness resulted as the chalk was wiped (hinting at Dubuffet's 'Texturologies' of soil); and old enough that it deposited bits of string, here accidentally forming what might be read as the artist's initials (recalling Antoni Tàpies' use of 'AT').





Héctor Arce-Espasas

CLP-A8 (Black & Landscape) 2013

De la Cruz Projects, San Jose

This freestyle riff on a Puerto Rican jungle by a young New York based artist born in San Juan makes plenty of play of its raw linen background and the mud, collected from the site, which is smeared over much of the acrylic. There's a long lineage of abstracting from trees, and I saw this as a refreshingly spontaneous take on Mondrian's more studied way of tackling the theme. There's also a political protest built in, consistent with **Arce-Espasas**' broader installation practice, which often exposes the falsities in the apparently paradisiacal: for what does deforestation produce but mud?

A LATIN BEAT

With 60 galleries, *PINTA*, the Modern & Contemporary Latin American Art Show at Earls Court, was big enough to provide for differing tastes while small enough to navigate with ease. TEXT: PAUL CAREY-KENT

NOT SURPRISINGLY, the most consistent quality was in the solo shows celebrating the influential veterans and in the solo project booths curated by **Catherine Petitgas** and **Kiki Mazzucchelli**. Two fine, long-running abstract painters were highlighted by solo shows: 98-year-old Argentine, **Luis Tomasello**, often shown in England; and 82-year-old Spanish-based **César Paternosto**, less well-known here. His triple architectural wall installations emphasise the space between elements, their inter-relationships and constructed depth, encouraging oblique viewing which promotes the side views as much as their austere frontages. But there was plenty of spirited work on view elsewhere. Looking at that, which – broadly speaking – adopted the language of painting, there were two main camps: geometrically and kinetically inclined abstraction in the South American neo-concrete manner, which was the dominant mode; and more emotionally and politically charged representational work. Much of the former was successful within somewhat predictable limits; the latter was – to be kind – rather hit and miss. PINTA, though well-programmed and endearing, has its eccentricities: no cloakroom for bags or coats; no printed map; open Wednesday-Friday but not at the weekend.

www.pintalondon.com



Patricia Camet

Emoticons 23, 2011

LAMB arts London/ Galeria Paralelo, São Paulo

For 12 years the Peruvian artist **Patti Camet** has been collecting packaging – from phones, chocolates, pills, eggs, scissors etc – and casting them in ceramic. Here, a square metre of them, mounted on pine board, brings anthropomorphic qualities to a combination somewhere between still life and abstraction. It's one of a series which anthologises various different emotions – by way of email emoticons – in this way. Attractive, for sure – but are we, then, no more than the sum of what we've consumed?







Célio Braga

Untitled (07 meters) 2013

Galeria Pilar, São Paulo

Célio Braga's compositions were the stand-out among many dissections of the grid: they caught the flux of personal history by using strips of his friends' clothes and characteristically Brazilian 'wishing ribbons' (tie round wrist with three knots: make one wish per knot, and they'll come true when the bracelet wears away and falls off). The resulting barely-there paintings-of-sorts are named for their length – the longest one framed the booth's entrance – and have the ability to change formation: as above, the artist wore one around his neck. Hung slightly away from the wall, shadows magnified their vulnerable irregularities.

Ximena Garrido-Lecca

Composition II 2011

Max Wigram, London

The Peruvian artist's solo booth had sculpture, drawings, and a huge collage of agricultural sacks which moved into painterly territory. *Composition II* cunningly combined branded sacks with a Pop art feel and unbranded sacks with cheerful patterns which happened to echo a good few of the Fair's abstract paintings. The patchwork result also delivered on **Garrido-Lecca**'s wider strategy of importing personally infected everyday Peruvian life into a western art context: such sacks are indeed made into blankets and curtains in her home city of Lima.

Manuel Mérida

Circulo Britanico 2013

Espace Meyer/Zafra, Paris/New York

There was quite a bit of kinetic art at Pinta, bringing to mind the Venezuelan lineage of **Jesús Rafael Soto** and **Carlos Cruz-Diez**. Their countryman, **Manuel Mérida** (born 1939) may well have been the leading crowd-pleaser with his combination of spectacle and respect: a Union Jack themed set of four rotating circular paintings. There were monochromes in red, blue and white plus a threefold combination. They spun at the same speed, but due to the varying mixes of wood particles, sand or chalk acting as carrier behind their glass fronts, the pigment inside formed and unformed shapes at differing speeds.

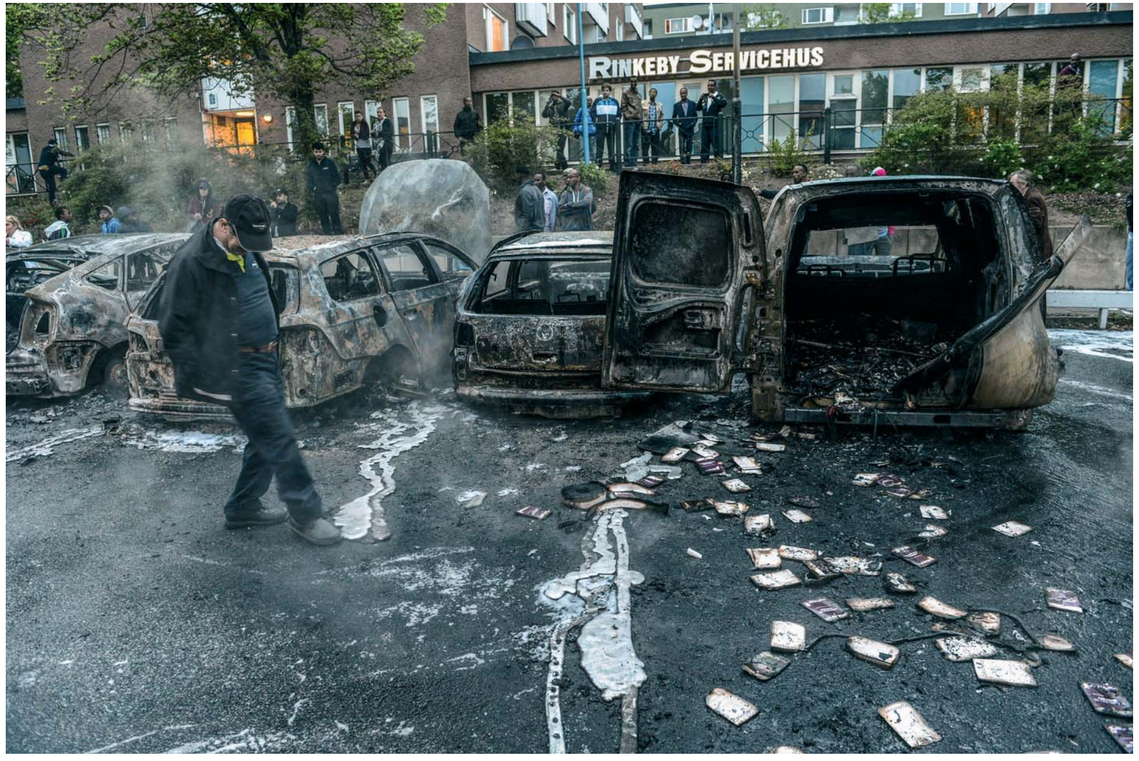


Ivana Brenner

Untitled, Diptych 2010

jaggedart, London

What looked like infestations of mussel shells or sections of ruched curtains solidified into scallopings of petal turned out to be... paint hardened over metal armatures (which, incidentally, had a comparable elegance from the back). Argentinean **Ivana Brenner** made a good first impression in Britain through her fungal way with what looks like ceramic, and so played well against **Livia Marin**'s deconstructed and stitched up crockery at jaggedart. Brenner's work is alluring, yes, but on closer viewing unnatural enough to discomfort.



▲ *Riots 2013 Street Scene Courtesy: theeyeontheworld*

THE DARK ARTS

Tales from the far North

TEXT: **GEORGINA TURNER**

BEFORE BEING assassinated in February 1986, **Olof Palme** impressed a social conscience into the fabric of Sweden, which has kept it wealthy, healthy and proud. Thus Sweden remains one of the least racist nations of Europe – and a Swede pays over half his earnings in taxes to fund welfare services whose generosity resembles a deep, comfy sofa compared to Britain's begrudging safety net. In February 2013, *The Economist* declared the Nordic region to be 'the Next Supermodel'.

So when riots erupted whilst I was in Stockholm last month, a baffled spokesman for the Stockholm police declared: 'We don't know why they are doing this. There is no answer to it.' Of course, Scandinavia is divided by the nefarious inequality which is entrenching in Europe – it is seriously worried about climate change! But in socio-economic terms it can still afford to be relatively insouciant and to keenly face a competent and organised future. Why has such sober prosperity aroused revolt? Are the Swedish undergoing an identity crisis?

CHARACTER BUILDING

The Swedish themselves identify with a Nordic character that often includes Finland and Iceland as well as Scandinavia (Sweden, Norway, Denmark). In 1998, **Hans Ulrich Obrist** announced a radical departure from the gory glamour of Abba by launching the *Nordic Miracle* at the Musée d'Art Moderne's *Nuit Blanche* (White Night/Sleepless Night) in Paris. This brought international attention to thirty contemporary Nordic artists and contrasted two tendencies. The first updated the Nordic traditions of an intense identification with nature (extreme conditions of light, temperature) and existential brooding. The second, more surprising, exposed a tension between a sense of belonging, or rooted nationhood, and the lure of a wider, international sophistication.

These two tendencies – to stay or to be bold – re-surfaced at Malmö's reappraisal of the Nordic character through city-wide art exhibitions and events involving the 'non-bureaucratic collaboration' of Malmö's three main art museums alongside the Art Academy, the private galleries, and Department of Culture. Malmö has fixed its political vision on becoming the art capital of Sweden, not least because it is seen as a strategy to manage the 172 plus cultures and to revamp its industrial roots. Property is reasonably priced, public services are just, and there is new infrastructure. The initiator of Malmö Nordic 2013[1], **Göran Green**, recognised a continuation of nature, light and melancholia on the one hand, and an increasing sense of self as *glocal* (local plus global) on the other. But there is also a new factor beyond these initiatives: the real revolution is now the internet. Quite simply, we babble more than ever before, further afield than before, and about everything.

There is love and there is lust. And, I realised, there is neither, as I wondered in search of the communicating glocal through the 28 non-commercial art collectives which made up Malmö Konsthall's contribution to Nordic 2013. Cherished masters and aesthetic icons were demoted with derisive scorn to banal parodies, such as SIC's **Tinno Vaitten**: *It Doesn't Matter Where You Are, YOU are the Center of the Universe* (2013). Here a twenty odd foot column made from pizza boxes supports a cardboard abstract confusion, with lurid plastic blobs and coloured needles sticking into it. **Konstfack** display the sterile interior of a home grind of crisps and non-stop television. And so on. Such *glocalism* begs a desperate nostalgia for pine firs and frost.

CAPITAL CULTURE

Stockholm still dominates Swedish art and culture, with venues such as the Bonniers Kunsthall. It opened in 2006, funded by the **Bonniers Family**, experienced art collectors who own and manage Scandinavia's main press and media organisation. Here, the art and ethos is closer to Berlin, London and New York – the international art market circuit – than Malmö and the homegrown. So, for example, **Jeppe Hein** (Danish, living and working in Berlin, definitely a *glocal*) shared the fruits of a year he spent lost between quest and dust like the rest of us.

There is a North and South divide in Sweden. The North – in terms of light, of temperature – is even more extreme, and the nature is breathtaking. For example, in Norrbottens, there are 24 hours of balmy light in June, and temperatures of under -40°C in the many winter months (so Facebook cools it's servers there). From being much ignored, and sparsely populated by fishermen and reindeer herders (the Sàmi) the North has become one of the richest regions in the world – via its raw materials, it's hydroelectric power, it's industrial sectors, it's leading centres for technological, military, scientific and space research. Not least, there is the oil and Europe's biggest iron ore mine. The people are healthy, sporty, handsome, and the area has the lowest unemployment rate in Sweden outside Stockholm. True, prosperity can lead to self-entrenchment, propaganda, indulgence and too many Porsche cars, rather than an enlightened culture. But prosperity does offer a choice and it definitely does lead to change. Change. Always challenging, usually interesting.

HOME & AWAY

At the Kulturens hus in Luleå, Norrbottens, a travelling exhibition, REFLEX, explored the contemporary and changing identity of Northern Nordics. Co-curated by **Torill Haaland**, North Norwegian Art Centre (NNKS) and **Jan-Erik Lundström** of Norrbottens Museum, ten artists born in the region re-visit their national stereotypes, and their evolving sense of self as contemporary, travelling and communicating artists, world citizens.



▲ ***Ina Otzko*** *Interiors 72/12 Black and white photograph ©Ina Otzko Represented by Eric Franck Fine Art, London*



▲ ***Hilma af Klint*** *The Swan, No. 17 1915 Group IX/SUW, The SUW/UW Series ©Courtesy Stiftelsen Hilma af Klints Verk.*



▲ ***Jeppe Hein*** *Path of Frequencies/Are You Happy Detail from the Installation*

> *'We are not satisfied with just being Nordic. We want to be European - global. We want to reach the world and want the world to come to us.'*
>
> JACOB FABRICIUS, former Director, Malmö Konsthall

Two of the artists exemplify the changing Nordic identity reminiscent of Obrist's duality. **Dan Lestander** takes the traditional preoccupations with the extreme cold, light and nature, to interpret and explore them with a modern mind. For example, he explores the human ability to live the extreme cold, confront its impact; and expresses the human vital responses through images and poetry. In contrast, **Ina Otzko** seeks to explore a wider world rather than her known turf. She separates – perhaps divides – her identity as a sense of belonging (where she comes from) and a sense of longing that leads her to explore as yet unknown qualities of being, of life. Her naked body poses nonchalantly enough before mirrors within mirrors within interiors – it's unclear who and what is real or reflection. These are the calculated poses of someone acutely self-conscious, and tease the viewer by not delivering a whole, a coherence. The photographs are part of 'interiors', and are accompanied by the poetry of **Hanna Bramness**, such as the poignant: *Seilte på lengselens frosne elv: kom hit* (Sailed longing's frozen river: arrived here).

The Nordic identity is changing – of course it is, but it is the possibilities that are very exciting. There is one noticeable absence in all this. Of a search for the other, of *reciprocity*, beyond self-reflection. A reflection, however clever, is superficial. Only a person can look back at another, can see the other, and can begin a vital engagement. One based on an exchange of receptive gazes.

FURTHER READING

Nordic Art
The Modern Breakthrough 1860-1920
David Jackson / Hirmer Verlag
ISBN: 978-3-7774-7081-8

LINKS

MalmöNordic 2013
http://malmonordic.se/

Hilma af Klint at Moderna Museet, Stockholm
www.modernamuseet.se/en/Stockholm/Exhibitions/2013/Hilma-af-Klint/



▶ *The evergreen Rolex 1675 GMT Master. Developed in 1954 at the request of Pan Am Airways to provide crews with a dual time watch that could display Greenwich MeanTime, the international time standard for aviation and Astronavigation.*

SHOW TIME

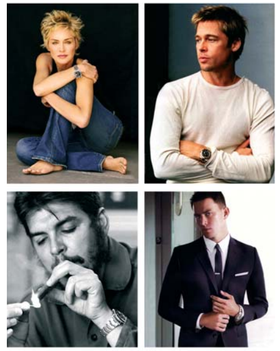
Diamonds might be a girl's best friend but the classic watch has been the ultimate in wearable fine art for over 70 years. An none is more iconic than the ubiquitous Rolex.

TEXT: **MIKE VON JOEL** PORTRAIT: **ED SYKES**

ALTHOUGH TODAY the name Rolex is synonymous with that elite grouping of Swiss based luxury watch-makers: Patek Philippe, Audemars Piguet, Girard-Perregaux and Vacheron Constantin, many are surprised to learn that the brand was, in fact, originally British. German-born Hans Wilsdorf and brother-in-law, Alfred James Davis, trading as *Wilsdorf & Davis*, actually launched Rolex in London in 1905, relocating to Geneva, Switzerland, only in 1919.

In 1908, Wilsdorf registered the trademark of *Rolex*, the company name Rolex was registered later, on 15 November, 1915. Wilsdorf's own writings state he simply made up the name. He was said to want the brand to be easily pronounceable in any language, it is also typographically balanced and short enough to fit on the dial of a wrist watch. In 1919, Wilsdorf left post-war England to avoid the excessive taxation on the jewellery industries and moved to Geneva as the *Rolex Watch Company* (later it would be simply *Rolex SA*). Upon the death of his wife in 1944, Wilsdorf established the *Hans Wilsdorf Foundation* and the parent company is still owned by a private trust, its shares are not traded. It maintains its reputation for obsessive secrecy with a dedicated finesse.

Today Rolex is the largest single luxury watch brand. BrandZ (Kantar) has ranked Rolex 5th on its 2013 list of Top 10 most valuable luxury global brands, ahead of Chanel and Cartier. 'Rolex's steel sports watches are a guaranteed investment', claims popular watch expert and Financial Times writer, Simon de Burton.



▲ *Rolex are renowned for celebrity endorsements, clockwise:* ***Sharon Stone*** *Submariner;* ***Brad Pitt*** *Gold GMT-Master;* ***Channing Tatum*** *Daytona;* ***Che Guevera*** *GMT-Master Expresso.*

> ***'Today Rolex is the largest single luxury watch brand.'***

The Rolex is instantly recognisable throughout the world, and its classic designs are refined but little changed since their first appearance. In those early days the 'wristlet watch' was in competition with the more traditional pocket/fob watch. Interestingly, it was a burgeoning market in the [hot] Colonies that gave the 'wristlet watch' its fillip – waistcoats and formal jackets were simply not worn in those far distant outreaches of Empire.

As a watch-maker *par excellence* Rolex have led the market with some visionary innovations. The self-winding Rolex mechanism was offered to the public in 1931 and Rolex was the first to earn a chronometer certification for a wristwatch.

The company had launched the waterproof wristwatch (the *Oyster*) back in 1926; case waterproofing to a depth of 330ft followed (the *Oyster Perpetual Submariner*). The first wristwatch to show two time zones at once (*Rolex GMT Master*) and automatic changing on the dial of the date (the *Rolex Datejust*) and the day and date (*Rolex Day-Date*) were all to be refinements that captured the imagination of aficionados and collectors everywhere. The recently revived Rolex *Prince* of 1929 remains the ultra-cool dress watch of choice and a vintage essential for any Rolex collection.

Rolex has three watch lines: *Oyster Perpetual, Professional* and *Cellini* (the *Cellini* line is Rolex's contemporary interpretation of 'dress' watches). *Rolex Oyster* and *Oyster Perpetual* are generic terms and not specific items, except for the 36mm *Oyster Perpetual* model, which goes by no other name.

Rolex has produced specific designs suitable for the extremes of deep-sea diving, mountain climbing and aviation. One classic and iconic model is the *Rolex GMT Master*. Originally developed in 1954 at the request of Pan Am Airways to provide its crews with a dual time watch that could display GMT (Greenwich Mean Time) – the international time standard for aviation and essential for Astronavigation – on the new and expanding international long-haul flights to far flung places.

Throughout its history Rolex has been promoted by a sophisticated programme of high-end and opportunist advertising. There has been no shortage of famous celebrities from the fields of entertainment, politics and sports, willing to endorse the product in world-wide campaigns. From Brad Pitt and Sharon Stone, Picasso and Andy Warhol, President Eisenhower and Martin Luther King Jnr., Roger Federer and Jackie Stewart, the list of luminaries is an endless parade of avid fans each of whom has a favourite classic model. Paul Newman even had the accolade of having a model named after him: the Rolex *Daytona Paul Newman* (with Exotic Dial and white face and lately proved to have also had the rare red Daytona designation).

Across the world, brand new Rolex watches leave the store with a proud owner taking the first step in creating a family heirloom to be handed down generation after generation. But like any fine *objet d'art* – and a wristwatch at this level is certainly that – there are avid collectors and specialists who encourage a vibrant secondary market. The integrity of the watchmakers art is appreciated and classic or vintage watches are trending as highly collectable items – with the added bonus that beauty comes with practicality and – like exquisite jewellery – wear-ability!

One of London's leading experts in the *genre* is the Rolex specialist, David Silver, whose *Vintage Watch Company* is exclusively devoted to the brand. Located in the prestigious Burlington Arcade, off Piccadilly, the VWC also boasts it own dedicated workshops staffed by experienced horologists to oversee the restoration and repair of all models of Rolex. It is a family concern and proud of its prominent position in the trade:

'My father started the business 20 years ago in Bond Street. Originally, we sold vintage Rolex, Omega, and Longines, however it became clear early on that Rolex was the most intriguing and it would be unique to specialise in just the one brand. We opened in the Burlington Arcade 10 years ago.'



▲ *David Silver, CEO of the Vintage Watch Company of Burlington Arcade, London.*



▲ *Rolex 6240 Cosmograph*



▲ *Rolex 4667 Oyster Chronograph*

> ***'The brand is instantly recognisable throughout the world, and its classic designs are refined but little changed since their launch edition.'***

Like any 'art' collection there is always the problem of knowing where to start, how to take that first step. But David Silver has clear advice on this topic:

'We always say "buy something you love and wear it",' he says, 'Our starting point is to suggest a Rolex made in the year of your birth. For something a bit rarer? Maybe a vintage Rolex *Submariner*, made famous by the early Bond Films, or a distinctive Rolex *GMT Master* original, made for Pan Am transatlantic pilots. These can be available from upwards of £6,900.'

One of the great advantages of owning a portable piece of art is the very fact it can be enjoyed on a daily basis and has no need to be locked away in secure storage. Wristwatches are generally robust items, however exquisite, and collectors enjoy (one assumes) the recognition factor that comes with wearing a classic item of the watchmakers art. David Silver agrees that this is the usual profile of the contemporary aficionado:

'All our customers are wearers and not collectors in the traditional sense of the word. People with extensive collections will go to their safe in the morning and choose their watch for the day, matching their outfit in the way you might choose a tie or a handbag. Rolex is one of the top brands in the world, up there with *Coca Cola*, *Pepsi*, and Kelloggs. In the '80s the Rolex was the ultimate status symbol, it said to everyone: "I've made it". Now the mystique of the vintage is to own something others don't, to have something rare and individual.'

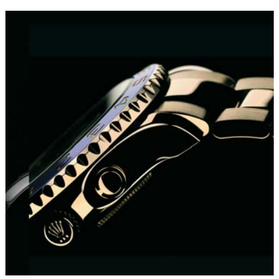
The wide appeal of Rolex generated by slick advertising and celebrity connotations has made it – along with all luxury brands – a prime target for forgeries, especially as the skills of the Far East fakers become more sophisticated. For David Silver, reputation is all, and it says a lot that the VWC website is trusted and generates much of the new business the company enjoys:

'We do ship all over the world and have had some very large sales generated purely from the website. Clearly the watches are not being made any more so they are simply getting rarer as time goes by. Auction prices alone chart the rise and appreciation of vintage watches over the last 10 years. However, a watch is a mechanical object and this needs to be maintained, therefore a purchaser wants to buy from a source with the back-up of an extensive workshop. Our hardest task today is to find the pieces...'

When Christie's New York sold items from the collection of Gordon Bethune (Continental Airlines CEO) they realised $590,000 for a 1950 *Rolex Oyster* that showed obvious signs of wear and tear. Whether or not, as some trade observers are claiming, this 'un-restored' condition is on trend is debatable. What is sure is that over 70 years on, the fine art of the classic Rolex wristwatch is as cool and desirable as ever it was. Even if Elvis Presley did wear one!



▲ *Founder Hans Wilsdorf (1881 – 1960)*



▲ *Contemporary Yacht Master in yellow gold*



▲ *Contemporary Explorer in 904L steel*

LINKS
www.vintagewatchcompany.com
www.rolex.co.uk

FURTHER READING
100 Superlative Rolex Watches
Negretti & Goldberger.
Damiani $200.00
ISBN: 978-8862080316





Abbey Walk Gallery at Cambridge Art Fair 14 -17 November 2013

art fair cambridge city



STEPHEN NEWTON *12-13 Terrace* oil on canvas 66 x 60cm



PAUL GALYER *Image 1* oil on canvas 180 x 140cm

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Billy Apple®

American Works 1970-79









Four activities 20 March 1971, Sweeping 1 of 4: Vacuuming 2 of 4: Mopping 3 of 4: Washing 4 of 4 - Apple, 161 West 23 Streeet, New York City
Vintage black and white photograph, 15.5 x 24 cm 6 1/8 x 9 1/2 inches) each

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Lowell Libson Ltd., London
Salomon Lilian, Amsterdam
Lisson, London
Luxembourg & Dayan, London
Malingue, Paris
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Anthony Meier, San Francisco
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Victoria Miro, London
Mitchell-Innes & Nash, New York
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Edward Tyler Nahem, New York
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Jill Newhouse, New York
David Nolan, New York
Stephen Ongpin, London
Franklin Parrasch, New York
Robilant + Voena, London
Sanct Lucas, Vienna
G. Sarti, Paris
Schönewald, Düsseldorf
Bruce Silverstein, New York
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Rob Smeets, Geneva
Sperone Westwater, New York
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Emanuel von Baeyer, London
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W&K - Wienerroither & Kohlbacher, Vienna
Adam Williams, New York
David Zwirner, London

Spotlight

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Berenice Arvani, São Paulo
Rubem Valentim
Luciana Brito, São Paulo
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Martin Barré
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