

FINE ART

SPRING 2018 UK £3.00 US \$5.50

COLLECTOR

WASHINGTONGREEN.CO.UK

MAZZUCCO

THE NEVER-ENDING SUMMER

MARK CASS

FILLING THE TOWN WITH ARTISTS

Spring 2018

WHAT'S HOT FOR
SPRING/SUMMER 2018

ART THERAPY

RECOGNISING THE VERY
REAL BENEFITS OF ART

100 YEARS OF FEMALE POSTER ART

THE RELEVANCE AND ROLE OF
ART IN MODERN HISTORY



MARVEL

SUPERHEROES

A COLLECTION OF LIMITED EDITION ART OF ICONIC COMIC BOOK COVERS
SIGNED BY STAN LEE

AVAILABLE NOW



From the **Editor**

“Time is a sort of river of passing events, and strong is its current; no sooner is a thing brought to sight than it is swept by and another takes its place, and this too will be swept away.”

- Marcus Aurelius

Life sometimes feels like a numbers game, with milestones marking the passage of time and keeping score so that we may look back and accurately call to mind the context of our memories. Writing this introduction to *Fine Art Collector* twice every year serves just that purpose. It forces a nod to the past and gives the future greater focus. Which sums up exactly the zeitgeist of 2018, so dominated as it is by anniversaries and centenaries.

In November we will bow our heads as a nation, mark 100 years since the Great War ended and commemorate all the lives lost during the conflict. It is also the year that we celebrate 100 years since women subverted the norm, challenged the establishment, fought for and won the right to vote. Both of these pivotal moments in history have been captured in art, both then and now, and are recognised within the following pages.

The wider world of art is not without its own anniversaries in 2018. The Royal Academy of Arts in London was founded in 1768 by a group of artists, and will celebrate its 250th year by expanding its current home at Burlington House, due to be unveiled later this spring. It is also 150 years since Scottish architect Charles Rennie Mackintosh was born in 1868, and his city of birth, Glasgow, has a year-long programme of celebrations planned. Racking up the most years, however, is Italian painter Jacopo Tintoretto, who would be celebrating his 500th birthday this year. A much lauded maestro of the late Renaissance period, Tintoretto was nicknamed *Il Furioso* for the energy and sheer dynamism in his works, and is widely recognised as a forerunner of the baroque movement.

Offering a great deal of art to ponder, as well as articles to discuss and debate, we invite you to enjoy the very best that Spring 2018 has to offer from Washington Green.

WASHINGTON GREEN
fine art

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WASHINGTON GREEN
fine art

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A back to basics guide on the application of colour theory

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Original Sculptures By

Malcolm Barrett

Self-taught artist Malcolm Barrett has a long history of working with renowned global sculptors, creating and designing large scale works. He now creates beautiful resin sculptures that aim to make people smile. His heart-shaped pieces proved

a hit with visitors to our 2016 Summer Exhibition and we are now proud to introduce his striking Ted Bear sculptures to our galleries.

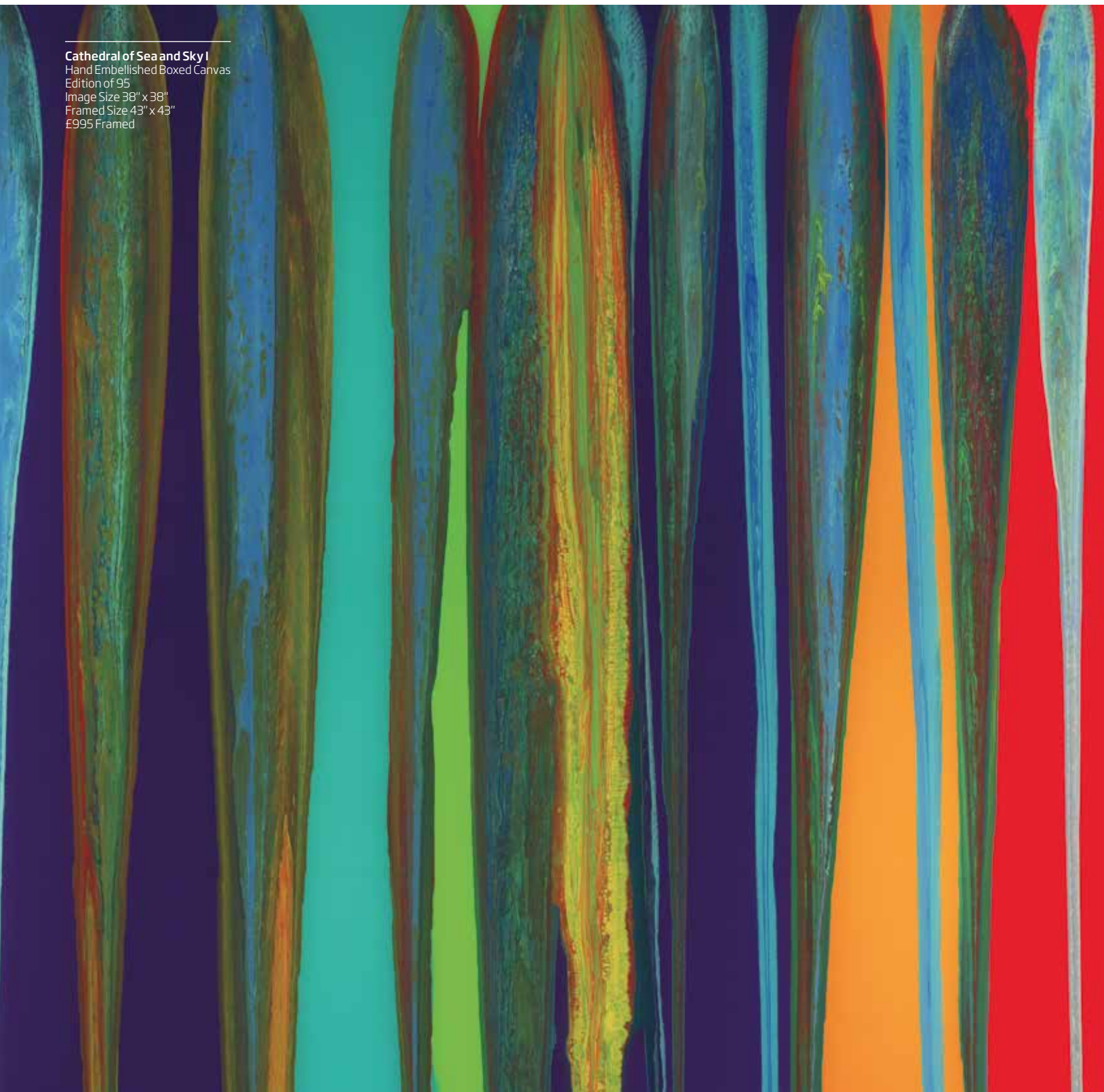
Malcolm uses fibreglass and rubber moulds to create his smooth and tactile sculptures.

Using these unconventional methods means each piece is completely unique. Malcolm then meticulously hand paints each sculpture before finishing with a high gloss resin finish to create mesmerising sculptures that glitter in the light.

Med Ted
Original Sculptures
20" (H) x 14½" (W) x 14¼" (D)
£2950

Med Ted (Large)
Original Sculptures
39" (H) x 28" (W) x 27½" (D)
£9950

Cathedral of Sea and Sky I
Hand Embellished Boxed Canvas
Edition of 95
Image Size 38" x 38"
Framed Size 43" x 43"
£995 Framed



IN THE GALLERY

ALEX ECHO

Inspired by the abstract 'Colour Field' painting style, Alex's spring collection reveals the power of stripes. As a ten-year-old child, he discovered the work of American artist Morris Louis (Bernstein) at a museum and instantly fell in love with the simplicity and boldness of his organic stripes. Alex explains: "Stripes are an iconic, graphic machine in our consciousness. The stripe is natural and automatic; it appeals to us all at some instinctual level." By mixing resin and matte finishes, Alex enables viewers to explore the intricate process behind his work.



Cathedral of Sea and Sky II
Hand Embellished Boxed Canvas
Edition of 95
Image Size 38" x 38"
Framed Size 43" x 43"
£995 Framed



Storm Rising by Carly Ashdown

HOW TO PAIR OUR ARTWORK TO YOUR HOME

Whilst many of us are keen DIY and interior design enthusiasts, we're not professionals. But that's ok. Thanks to the scores of Instagram accounts and Pinterest pages dedicated to home improvement, inspiration and guidance are a mere click away. We wanted to contribute a little insight of our own, and thought that a back to basics guide on the application of colour theory might be just the thing...

COMPLEMENTARY



MONOCHROME



TRIADIC



COMPLEMENTARY COLOUR SCHEMES

This is where the colour wheel comes into play and will be your best friend. Simply put, complementary colours sit opposite each other on the wheel and are viewed as the most established combinations. For example: blue and orange, red and green, yellow and purple. Working within these pairings makes it easy to make colours pop, and give standout to elements in any given room. Traditionalists will tell you that complementary colour schemes are best suited to more formal rooms, such as dining rooms, but we think they work well anywhere!



Tower Days by Paul Kenton

MONOCHROME COLOUR SCHEMES

Contrary to popular belief, this does not mean simply black and white. A monochrome colour scheme is created by using various tones and shades of any single colour. Designers will often advise a monochrome palette for smaller spaces, but don't feel restricted by this. Introducing a range of textures and finishes (think fabrics, glass, metallics, plants, stoneware etc) will keep your room feeling stylish and interesting. A real benefit of a monochromatic colour scheme is that it lends itself perfectly to displaying artwork. Not that we're in any way biased obviously...

TRIADIC COLOUR SCHEME

Sounds complicated. It's not. When thinking of triadic, the first syllable is your clue (TRI as in TRI-angle). Take another look at the colour wheel – any colour combinations that can be formed by making an equilateral triangle across the wheel are, by definition, triadic. This often produces quite bold palettes, which can be great in children's bedrooms or other lively spaces, but you can also temper them by keeping to pastels or opting for neutrals. You might also find that keeping furniture and furnishings clean and unfussy will minimise any sensory overload!



Cluster Surge by Plume



TOP TIPS

Still not convinced? No problem. Start slow with some of these handy hints...

On a budget?

Why not upcycle an old piece of furniture by repainting it in a new shade.

Fancy testing the water?

Opt for a feature wall in your chosen colour, instead of painting the entire room.

Want to keep things seasonal?

Introduce a pop of colour through cushions or a striking rug.

No dab hand at DIY?

Let your art do the work for you, and choose a vibrant piece for your walls.

IN THE GALLERY

HAMISH BLAKELY



With the arrival of smartphones, a need to be adored by anybody and everybody has materialised; shaping the self-regard of our younger generation. Hamish questions whether such affirmation-seeking behaviour encourages superficiality and the demise of meaningful communication, albeit in his usual humorous way.

This piece explores the theme of social media narcissism, exemplified by the 'selfie' – which Hamish argues could be seen as 'a modern expression of a modern age'.

Do platforms like Facebook, Twitter and Instagram encourage a self-promotion addiction? Is it a harmless self-indulgence, or an all-consuming dependence on the approval of strangers?

Hamish's depiction of Marilyn Monroe symbolises an underlying commentary on the overuse of her iconic image, and his take on 'smartphone mania'. Her tragic story – marred by a history of exploitation and the relentless grind of the 'Hollywood machine' – is made all the more heartrending by her timeless beauty.

By taking a reference image and transposing it, Hamish has captured Marilyn in an intrinsically personal way.

"I have taken a wry look to create images that are both provocative and light-hearted. I want the viewer to enjoy the paintings first, and be confronted with more searching questions after."

If They Could See Me Now
Hand Varnished Canvas on Board
Edition of 95
Image Size 24¾" x 28"
Framed Size 32" x 36"
£595 Framed

BOB BARKER

Where others see soot-blackened brick and polluted skies, Bob sees light and colour.

Capturing memories from his working-class childhood in Yorkshire mill towns, the artist's new body of work includes his trademark oil paintings and a special edition sculpture.

By exploring the idea of 'the path we lead', Bob examines the

winding journeys we all take. His research took him to the Black Country Living Museum and saw him experiment with the 'glaze' technique used by the Old Masters of the Renaissance period.

A subtle colour wash created warmth and enabled Bob to capture the contrast of light and dark that has influenced his work from the start. By applying white to the canvas before black, a sepia tone was



2 **On Me'Ed, Kamerad!**
Bronze Sculpture
Edition of 195
14" High
£1,950



1 **Happiness Is....**
Hand Embellished Canvas on Board
Edition of 195
Image Size 26" x 26"
Framed Size 33" x 33"
£650 Framed

Bob Barker

created, making the piece appear to glow from within. Much of the process involved intuition, with Bob simply following the painting's lead.

Collectors may also spot his

signature motif of two hearts, which represents a feeling of togetherness.

As a young boy, Bob sketched the children playing around him on the pavement, using

broken pottery gifted to him by his grandmother. Decades later, Bob is still sketching the world as he sees it, explaining: "The echoes of my past become my future paintings."

3

3 **Three Lions**
Hand Embellished Canvas on Board
Edition of 195
Image Size 44" x 14"
Framed Size 51" x 21"
£695 Framed

4 **Rose Matilda**
Hand Embellished Canvas on Board
Edition of 195
Image Size 20" x 28"
Framed Size 27" x 35"
£595 Framed

4



5



5 **Something Borrowed**
Hand Embellished Canvas on Board
Edition of 195
Image Size 22" x 28"
Framed Size 29" x 35"
£650 Framed



CARLY ASHDOWN

Carly's thought-provoking art draws upon the experience of being human.

With inspirations including artists like Willem de Kooning and Mark Rothko, she explores the fragility of life and emotions through her expressive paintings.

Describing her approach as "a conversation between myself and the emerging painting", Carly creates a basic outline before building colours and responding to the way the paint lands on the canvas.

The layering of words and paint conceals a secret

message to be interpreted differently by each unique viewer, as Carly explains.

"I write mainly about the challenges and joys of being human, and the sense of possibility, strength and belonging," she says. "I wait for the right moment, and then I write whatever comes to me. It's incredibly fast and very alive – like pure energy as the sentences hit the canvas.

"I'm not keen on dictating to the viewer what they should see. It's important to me that people find their own meanings, a private message for only them."



1

1 Dusk
Hand Embellished Canvas on Board
Edition of 95
Image Size 21" x 28"
Framed Size 27" x 34"
£550 Framed



2

2 Storm Rising
Hand Embellished Canvas on Board
Edition of 95
Image Size 24" x 24"
Framed Size 30" x 30"
£550 Framed

"My pieces speak of the quiet place within us all, and the sense of serenity that we can lose connection with as we carry out our daily routines."

CAROLINE SHOTTON



1

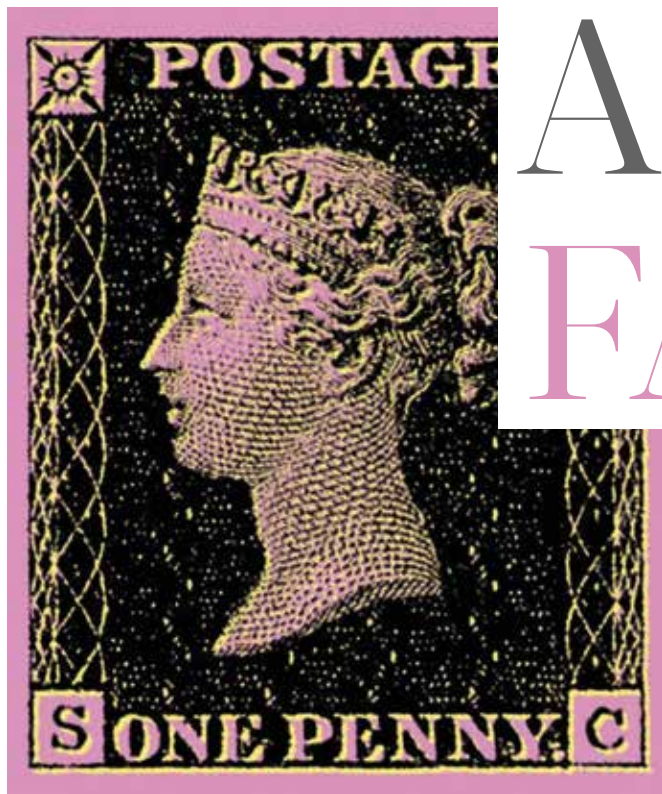
2



"I've always created work that stems from personal experience, yet allows others to add their own narrative."

1 **Snuggle Up, It's Friesian Cold!**
Hand Embellished Boxed Canvas
Edition of 195
Image Size 36" x 36"
£695

2 **Hit the Hay! It's Pasture Bedtime**
Hand Embellished Boxed Canvas
Edition of 195
Image Size 44" x 29"
£695



Simon Claridge, Penny Black, Pink

ART FACTS

Do you know your imposter from your impasto? We've delved into our history archives to uncover some surprising facts. Our whistle-stop tour of the art world starts here.

HAVE I SEEN YOU SOMEWHERE?

When asked to name the most reproduced artwork in the world, you may be tempted to cite Leonardo da Vinci's 'Mona Lisa'. However, it is in fact the humble British stamp.

Untouched for over 50 years, the iconic image of Queen Elizabeth II was created as a plaster cast in 1967 by Arnold Machin OBE, and is believed to have been reprinted approximately 220 billion times since.

Postage stamps were first introduced in the UK in 1840, with the launch of the Penny Black. Featuring an engraving of the young Queen Victoria, they revolutionised postal delivery for people all over the world.

HANGING HORROR

While the focus is often on the artwork, hanging is pretty important too. Staff at New York's Museum of Modern Art may have missed the reminder about this, as they left Henri Matisse's 'Le Bateau' hanging upside down for 46 days in 1961.

In 2017, technology giant Samsung launched The Frame: an ultra-thin TV that allows viewers to show off artworks or their own photographs. With a customisable frame, viewers can also access a range of classic and contemporary pieces through the Art Store.

We still think we prefer a good old-fashioned painting though!



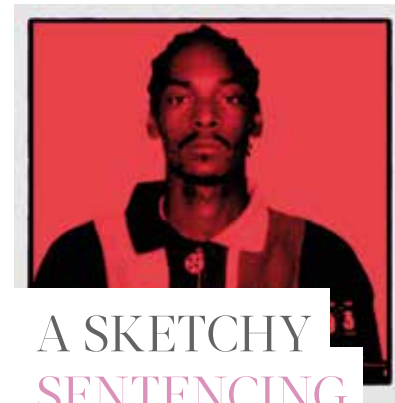
'Tenant' eyeshadow palette and 'Abstract' lipstick from the Jean-Michel Basquiat collection at Urban Decay



#palettegoals

IT'S ON
THE BAG

Louis Sidoli, Snoop Dogg



A SKETCHY SENTENCING

Under UK law, courtroom artists are not permitted to sketch during proceedings and must instead recreate scenes from memory or notes once outside.

With newspapers clamouring to be the first to print or share images online, they often have just 15 minutes to scurry into the press room and recreate scenes – leading to some questionable sketches.

In 2017, American courtroom artist Jeff Kandyba was mocked relentlessly on social media for his puzzling portrayal of pop star Taylor Swift. Defending himself to Fox 21 Denver, the artist retorted: "It's hard. Some people are just much easier to draw than others."

Masters of fashion Louis Vuitton collaborated posthumously with Masters of art (including Claude Monet and J.M.W Turner) for a collection of art-themed accessories. The 2017 venture saw classic pieces recreated for a range of handbags, scarves and keyrings.

But the art craze didn't start there. In 2012, luxury makeup brand NARS released a collection of lipsticks, eyeshadows and powders inspired by pop artist Andy Warhol. This was followed in 2017 by Urban Decay's collaboration with the late American artist Jean-Michel Basquiat.

POISONOUS PAINTS

Modern art boasts an impressive palette of materials: spray paint, rubbish and crumpled bedsheets to name a few. But did you know that artists have used even stranger mediums?

In the 19th century, British artist William Morris was famed for creating intricate wallpapers for middle-class families. His now-iconic patterns were beautiful...but also contained lethal levels of arsenic. After a spate of mysterious deaths, experts traced the fatalities back to Morris' wallpaper (and presumably gave him a good pasting).

Other quirks include Vincent van Gogh's penchant for licking his lead-coated paintbrushes, and Damien Hirst's now-infamous 2012 Tate Modern exhibition of animals suspended in formaldehyde.



UNCHAINED

| DAN LANE |

IN THE GALLERY

DAN LANE

Open Your Senses
Limited Edition Sculpture (Set of Three)
Edition of 295
Height 8"
£895 (Set of Three)





1 **The Thin Line Between**
Glass
Edition of 150
Image Size 26" x 26"
Framed Size 38½" x 38½"
£1,250 Framed

2 **Look at Me, Tell Me You
Love Me.**
Glass
Edition of 150
Image Size 26" x 26"
Framed Size 38½" x 38½"
£1,250 Framed

“Our world often balances on a knife-edge between the two themes of light and dark, and love and hate, without us even noticing.”

the never ending summer

25 years of Raphael Mazzucco

The sun never sets for fashion photographer turned fine artist, Raphael Mazzucco, as beautifully illustrated in his first ever collector's edition book; *The Never-Ending Summer*. With stunning behind-the-scenes photography and exclusive memoirs from his closest family, models and muses, a host of contemporaries and of course his own journal, this publication paints a fascinating picture of life on location with Raphael Mazzucco.

Beautifully curated, and produced to the highest quality, *The Never-Ending Summer* is the finishing touch to any home library or coffee table.

His travels encompass every iconic habitat thinkable: from the salt flats of South America, to the serenity of Vietnamese temples, the beauty of Icelandic glaciers and the majesty of the Serengeti, there are few places that he has yet to capture through his camera lens. With a list of contributors that reads like a who's who from the worlds of fashion, art and photography, *The Never-Ending Summer* is a rare opportunity to share in the creative processes of one of the contemporary art market's most compelling, and charismatic, trailblazers.



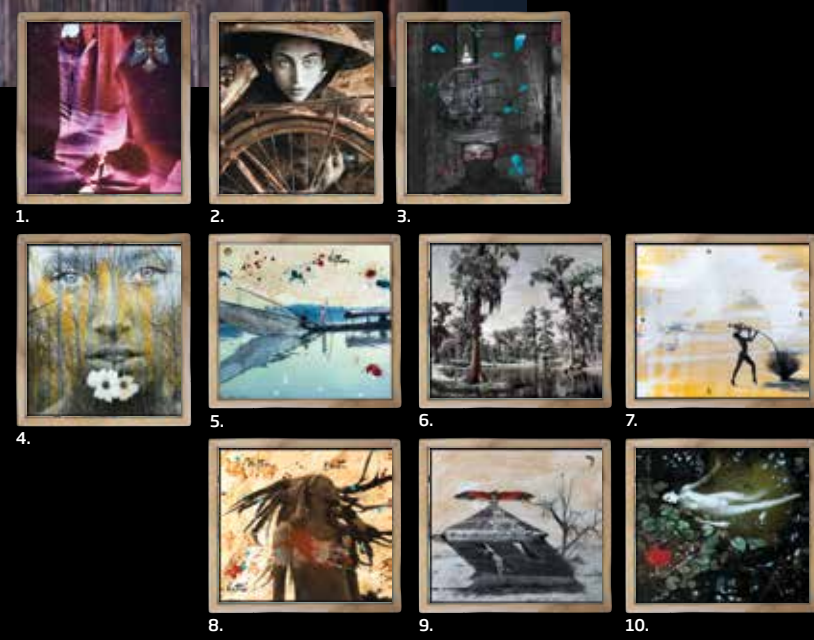
Open Edition Book

The Never-Ending Summer
Hardback Book
276 pages | 30cm x 34cm
£39.99



Limited Edition Book

Presented in handmade boxes crafted from antique pine over a century old, reclaimed during the renovation of Victorian warehouses and factories in London, each one is comprised of an original Mazzucco photograph, of which there are ten styles to choose from, all hand embellished with mixed media and sealed with Mazzucco's signature high gloss resin finish, making this a rare and exclusive collector's item.



The Never-Ending Summer
Hardback Book in Limited Edition
Presentation Box

1. Firestarter
2. Spokes In Spring
3. Bird Cage I
4. Daisy
5. On The River
6. Forbidden Swamp
7. Agave
8. Mother Earth
9. Standing Still
10. Midnight Pond

Each Box Edition of 25
£995



DAVID REES

“There is a strong contrast between a rabbit and a lion – it’s almost like a fable. A story which can be told and a lesson learned. A narrative which begins with the tender dreams of a child and their progression and development into a powerful presence as an adult. Anything is possible – you can be a lion if you want to.”

David’s artistic history began with painting portraits of people, which he feels influences his penchant for painting large, powerful animals. “They have a presence, as do people.” The

artist avoids paintbrushes wherever he can, instead, favouring rollers and sometimes a palette knife or some scrunched-up tissue for the finer details or to add texture. For the dripping

effect, he uses watered-down oil paint and then applies it with a roller. David aims for his art to be organic – less representative and more expressive.



1 Lion's Call
Triple Strike Flatbed
Print on Boxed Canvas
Edition of 150
Image Size 38" x 38"
£750

2 Cotton Tail
Triple Strike Flatbed
Print on Boxed Canvas
Edition of 150
Image Size 38" x 38"
£750





CASTLE FINE ART

YOUNG FINE ARTIST



Last year we launched our Young Fine Artist competition, working with children across the UK in a bid to encourage and inspire the next generation of artistic talent.

The initiative sees us welcome young budding artists to our galleries to immerse them in all things art – from meeting our gallery managers to learning about our artists and the techniques behind their work – before challenging them to come up with their own creations inspired by their favourite artist's work.

For the first competition we travelled to Castle Fine Art in Liverpool, one of our flagship galleries in the north, where we met 31 pupils

from Pleasant Street Primary School. As they milled around the gallery, brimming with questions and enthusiasm, we sensed there were some particular favourites in the room – Nigel Humphries' nostalgic superheroes and miniature sculptures by Nic Joly stole the show.

In the end, 10-year-old Sultanah Alghamdi won us over with her painting inspired by John Myatt's 'The Starry Night', and her design was framed and hung on the gallery wall in the presence of some of our best-selling artists.

Keep an eye out for Young Fine Artist in 2018, as we could discover the next van Gogh at a school near you!

WE'RE ALL

Loving Vincent...

In 1880, Vincent van Gogh decided to become an artist and, in doing so, changed the course of history. Fast forward nearly 140 years, and van Gogh is still as much a catalyst for change as ever. This time, he has inspired the world's first ever fully painted feature film, which tells the story of his life – and tragically premature death, in the context of a fictional narrative. Much of the research and knowledge needed for the film was provided by the Van Gogh

Museum in Amsterdam. *Loving Vincent* has won much praise and critical acclaim from the industry, winning several awards at International Film Festivals, such as Annecy and Shanghai. Most recently, the film has received a nomination from BAFTA and an Oscar nomination, raising its profile even further in cinematic history.

It is therefore very fitting that our very own John Myatt

chose 2017 as the year to unveil his *Vincent* collection, having no idea quite how relevant the subject matter would prove to be in both the last and current year. Featuring both iconic image 'The Starry Night' and one of van Gogh's self-portraits – one of which was also the chosen branding for the film – the *Vincent* collection is a true homage from John to one of his greatest inspirations.



Copyright © 2013-2018 Loving Vincent.

JOHN MYATT

“The drama in the sky matches the windswept landscape below, and the other drama is that of the artist himself.”



This landscape view over the fields – with the church spire just visible – is loosely based on an existing artwork. However, the composition is altered to suggest Vincent at his cool, calm, best. Here, John focused on constructing a landscape that obeys the formal rules of perspective but is energised by colour and vigorous brushwork.

The second piece is more energetic, with the wheat field, trees and vegetation in the foreground.

John explains: “Vincent believed that the cypress tree represented the life force, and I have tried to imbue all of the foreground with vigorous brushwork so that everything seems to be moving in the wind.

1 **Starry Night With New Day Dawning**
Hand Finished Canvas
Edition of 95
Image Size 30" x 24"
Framed Size 38" x 32"
£1,795 Framed

2 **Starry Night With Wheat Field and Cypress Trees**
Hand Finished Canvas
Edition of 95
Image Size 31" x 25"
Framed Size 39" x 33"
£1,795 Framed



JOHN WILSON



1 **Who's Calling**
 Three Dimensional
 Flatbed Giclee
 Edition of 195
 Image Size 27" x 17"
 Framed Size 31" x 21"
 £650 Framed



1

My new prints have allowed me to bring much more colour into my work. This is quite a change from my other Lowry-esque paintings – for which I use a limited palette.

'Wonderland' enabled me to step into the world of fantasy with no boundaries, and my imagination could run wild within the Alice in Wonderland storyline. I feel that using strong colours in this picture

was essential to the overall finished look.

'Who's Calling' and 'In the Summertime' have a major splash of colour to exaggerate the 3D effect. I have also included some work by the popular graffiti artist and political activist, Banksy. I was lucky enough to go and see his Dismaland exhibition in Weston-super-Mare, which was incredible.



2



3

2 **In The Summertime**
 Three Dimensional Flatbed Giclee
 Edition of 195
 Image Size 35" x 17"
 Framed Size 39" x 21"
 £750 Framed

3 **Wonderland**
 Three Dimensional Flatbed Giclee
 Edition of 195
 Image Size 27" x 17"
 Framed Size 31" x 21"
 £650 Framed

"All of my paintings are painted 100% by hand: I don't use any digital images or tracing. For the full effect of the 3D movement, they are best hung with the centre at eye level."



**WHO
 WE BE**

In November 2017, Spotify was gearing up for its first ever live music event in the UK, Who We Be, at London's Alexandra Palace.

An avid collector of figurative artist Emma Grzonkowski's work, Spotify's senior editor, Austin Daboh, was quick to reach out to discuss commissioning a piece to mark the occasion. The commission saw Emma apply her signature style to depict the show's headline acts: urban artists Bugzy Malone, Dizzee Rascal, Cardi B, Giggs, J Hus and Stefflon Don.

The piece was unveiled at the sell-out event, which was an incredible talent-filled night. The painting was then whisked off to Spotify's HQ, where it took pride of place before it was gifted to Bugzy Malone to put in his home.

Emma said: "It was such an honour to create a painting for Spotify to celebrate its first live event.

"Listening to the Who We Be playlist really helped with my creative process and allowed me to get inside each musician's character and persona, and I'm over the moon that Bugzy Malone himself has the piece hanging on his wall!"

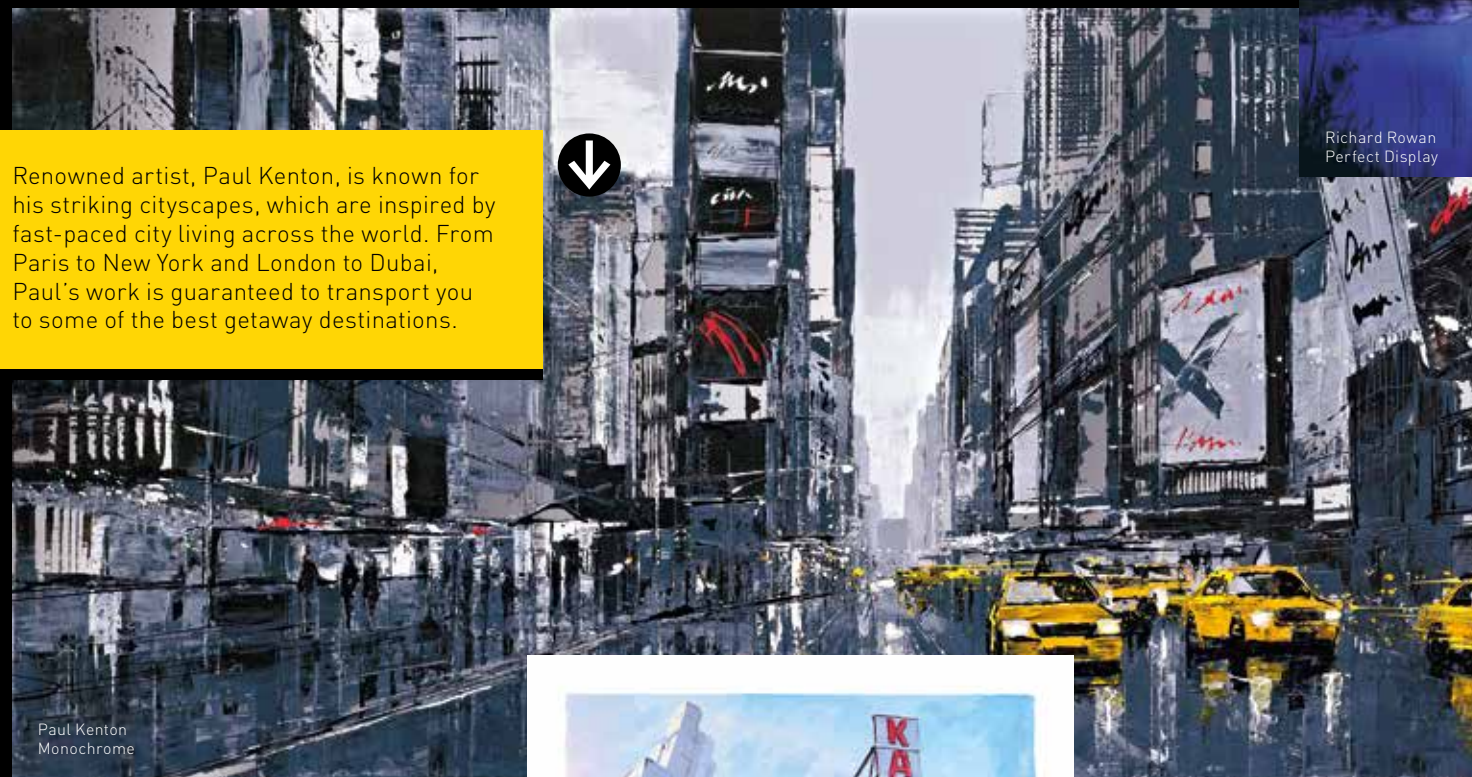




ART HOLIDAYS



As spring breaks through the seemingly interminable winter months, we've already got our minds set on our next summer escapes. Whether you're planning a city getaway or a trip overseas, these artworks are sure to inspire your next break, or serve as a souvenir of your recent adventure.



Renowned artist, Paul Kenton, is known for his striking cityscapes, which are inspired by fast-paced city living across the world. From Paris to New York and London to Dubai, Paul's work is guaranteed to transport you to some of the best getaway destinations.



Paul Kenton
Monochrome



Bob Dylan
Late in the Day, Houston Street



In his latest collection, legendary artist Bob Dylan captures iconic images as he journeys through America whilst on tour. From epic cityscapes to humble roadside eateries and boundless, limitless highways, Dylan shows you everything that America has to offer.

Here Lawrence Coulson encapsulates the bountiful landscapes our British countryside has to offer. If you're strapped for time but in desperate need of a holiday, book a long weekend away and soak up the breath-taking views that inspire Lawrence's stunning work



Lawrence Coulson
Hopes and Dreams



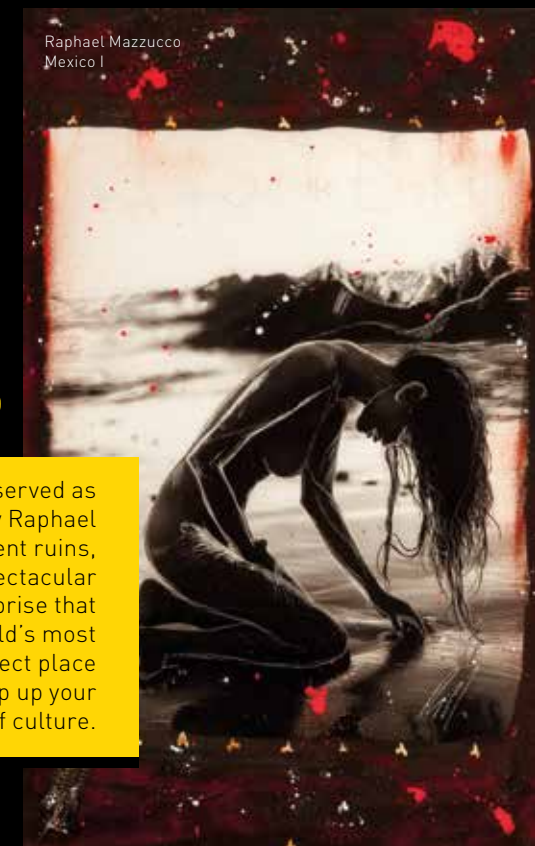
Seeing the Northern Lights is on most people's travel bucket list, and Mother Nature's most spectacular light display no longer has to be out of your reach thanks to Richard Rowan, who travelled to Iceland to witness and capture the marvel for his latest collection, Aurora Borealis.

Richard Rowan
Perfect Display



The sandy beaches of Mexico served as the inspiration for this piece by Raphael Mazzucco. Full of ancient ruins, green mountains and spectacular landscapes, it's no surprise that Mexico is one of the world's most visited countries. It's the perfect place to visit if you're looking to top up your tan and get your dose of culture.

Raphael Mazzucco
Mexico I



KEITH MAIDEN



Northern
Hand Embellished Canvas on Board
Edition of 95
Image Size 36" x 18"
Framed Size 43" X 25"
£750 Framed

IN THE GALLERY
Keith Maiden



Dave
Hand Embellished Canvas on Board
Edition of 95
Image Size 17" x 26"
Framed Size 24" x 33"
£495 Framed

"A lot of my work is storytelling. It sometimes takes longer to create the story of a painting than to paint the piece itself. It's a difficult process that takes time, research and endless scribbles and sketches to bring everything together."



Phowar
Hand Embellished Canvas on Board
Edition of 95
Image Size 17" x 26"
Framed Size 24" x 33"
£495 Framed



LET'S FILL THIS TOWN WITH ARTISTS

[interview with] **MARK CASS**



The go-to supplier for professional artists and keen amateurs alike, Cass Art has been a bastion of creativity on UK high streets for over 30 years. With an ethos that closely mirrors our own, and the same sense of family and heritage that we cherish, it was only a matter of time until we joined forces, and 2018 is set to be that year. From kindly donating the winners' prizes in our Young Fine Artist campaign, to joining our esteemed judging panel in Summer Exhibition 2018, we are delighted to join the glittering ranks of Cass Art affiliates alongside leaders of the UK art scene including The National Gallery, The Royal Academy of Arts, National Galleries Scotland and Sky Arts.



Art really is in your blood; talk us through your family's legacy...

Our family has been involved with art for many generations. My father founded the Cass Sculpture Foundation in 1992, my sister is an artist and my great-great uncle, Paul Cassirer, was an influential art dealer and a promoter of the Impressionism movement in Europe. In 1901, he was lucky enough to hold some of the very first exhibitions of Impressionism, and one of my favourite stories centres around the handful of van Gogh exhibitions that he held in Berlin.

He borrowed eight or nine pieces from the van Gogh estate and there are some wonderful letters that my family still has of him recounting back to Theo (Vincent's brother) saying "I think I might have sold one...can we do another show?" This was seen as a really positive result because, incredibly, there was a time when these pieces simply didn't sell. Fast forward to 1987 when 'Sunflowers' sold at auction for \$40 million dollars! Impressionism is arguably the most important movement to come out of that period, and the artwork certainly reaches the highest values in today's market.

Cass Art is now an institution, but how did it all begin?

In 1984, I was running a large art and craft business in London but due to rents and rates, even at that time, a decision was made that it wasn't sustainable. I got the opportunity to take over 13 Charing Cross Road, at the back of the National Gallery, which is probably the best located art shop in the world, and steeped in heritage

thanks to its many famous visitors over the years, from Winston Churchill to Claude Monet. At that time I had little money, but as it turns out, I needn't have worried. I went to the landlord who, luckily, was the ex-husband of Elizabeth Frink the sculptor and he knew of my family. He was gracious enough to put my mind at rest and assure me I didn't need a deposit for the rent, and that's how I managed to get started. So I opened the store and employed a manager who was himself an artist. That was my first moment of realisation that our products need to be explained by someone who has a knowledge of using them – and he was that person.

Once the store was up and running I turned my attention to my biggest passion, which was - as it still is to this day - photography. I worked full time on Image Bank, a stock photo library that my father and I started in 1979. It turned out to be the crown jewels in my back pocket even though I didn't realise it at the time; it sat dormant for 20 years until Getty Images eventually bought it in 2001, at which point I returned to the UK.

The fantastic chaps at Winsor & Newton quite insightfully recognised that a great many art supply stores in London had ceased trading, and advised me to turn my attention to filling that gap. After doing my homework, it appeared that most of the closures were as a result of the emergence of the digital world, and their offering of dry-letter transfers and markers simply couldn't compete. So I found premises on Kensington High Street (where I knew an art shop had existed previously) and went to see a



company called Pentagram Design – the world's largest independent design consultancy. Angus Hyland, who is one of the partners there, and I sat down and developed the Cass Art brand, from its styling and product range, to our wider approach and company mission.

"I've always understood the joy that creative processes can bring to people."

The first challenge wasn't deciding what we wanted to do, we have a very clear view on that. We wanted to swim against the tide of the increasingly digital world and get everybody using their hands to make things again, whilst keeping it affordable and accessible. We came up with a plan to "interrupt the high street" as it were, and tap into the general



feeling that commercialism had gone a little too far. The idea was to place four or five shops around London, specifically targeting creative communities,

“The message of the Cass family is that we’re here as supporters.”

I was very clear that art shops were not a new idea; they’d existed for years, so to be successful we’d need to reinvent ourselves. The stores had traditionally been very cluttered spaces, so Angus and I focussed on the principals of retail to edit the product range so that it was accessible not just in price, but also instrumental in breaking down any barriers of confusion that may have been an issue with art stores previously. As I had first realised at 13 Charing Cross Road, we knew the key would be recruiting staff that could unlock and demystify these products. Once again, it felt as if we had a certain degree of

luck in being in the right place at the right time, and London’s siren call to artists served us well, so there was a pool of newly graduated artists on our doorstep. We were overjoyed both to share their knowledge, but also to help them through their journey to pursuing their careers.

Having the best products was always going to be key. We wanted to make sure that when someone walked into one of our stores, a member of our staff could demonstrate the quality of the materials we sell and show exactly the benefits of using pigmented lightfast colour as opposed to an inferior option. Price is obviously always a determining factor, but without explaining how using quality materials can aid and improve their artistic endeavours, of course no one would or could justify to themselves paying more for paint, especially if they undertake art as a hobby and not professionally. We were strongly supported by some of the best suppliers and manufacturers in the world, and made a decision to promote the best brands by telling their stories as well as our own. Many of whom are UK based, world dominant, companies

who have been operating since the 18th and 19th centuries.

Our pricing structure wasn’t without risk, but we were determined to be accessible. For example, we were so determined to encourage people to try their hand at art for the very first time that we introduced sets, purposely designed to be entry level, but still of great quality. In fact, one of my favourite things to do is to sweep a brush of student quality watercolour across a piece of paper, swiftly followed by a Winsor & Newton watercolour so they can see the difference in application for themselves. The understanding is instant.

So do you actively recruit artists, or do they naturally gravitate towards a career with you...?

I think it’s a bit of both.

Artists are creatures of habit, and we knew we would struggle to lure them away from their preferred suppliers, some of whom had been servicing their needs for decades. Even though many of the top tier artists were known to me, and I could have the conversation with them to explain what I was doing, it

soon became clear that part of the market was not susceptible to the interruption I sought. It therefore made sense to target the future generations of artists, understand their needs and to make sure they supported our brand. Also, I realised that they were the best barometer for trends and changes – if they all suddenly stopped using paint, whilst it wouldn’t be ideal, at least I’d be one of the first to know about it and we could better understand their needs and what materials they want.

So what made you look beyond the capital to other cities nationwide...?

Once we had established ourselves in London, we turned our gaze to the rest of the UK. At that stage, most of the decisions weren’t based on expansion for the sake of expansion – in fact, we probably would have been happier to hunker down in London – but we were gradually seeing the cost for students to attend art school in London was becoming increasingly prohibitive.

I had always recognised the lifetime value of making students advocates of Cass Art at the beginning of their studies or career, so it was crucial that we looked at regional art schools to understand where students were going. I think it’s exciting that what was once a London dominated UK art scene has spread its wings and grown out into other areas. The Glasgow School of Art is a great example; they have a wonderful painting tradition there. Spending some time up there and hearing that their graduates were excited by the art scene in Glasgow, and had no plans to move, gave me great

confidence to open a store in the city.

We have also found that Cass Art does well in cities with a strong draw for tourists, thanks largely to our products being recognised as some of the best in the world, and there always being an attraction around quintessentially British brands for overseas visitors. Again, London is no longer the only go to destination for tourists; increasingly cities such as Manchester, Brighton and Edinburgh are attracting a greater share of the tourism trade. We’ve also just opened up our e-commerce offering to Europe, which is exciting, and I certainly hope to see us back in Berlin – where my heritage began – as well as other European cities within my lifetime.

Also, it interests me that we seem to overlap a great deal with you and where your Castle Fine Art and Castle Galleries are located. It speaks of our mutual company instincts to recognise where art communities are thriving and where our products will be best received. So perhaps I should look to where you are looking to open your next gallery to gauge

where the next Cass Art ought to be!

Art can often express that which words cannot, do you agree...?

I strongly believe that the need to be creative is within all of us. It started, if you will, with the first time that our ancestors began depicting everyday scenes in cave paintings, and we can trace frescos and examples of graffiti throughout history. I think – to a degree – things have come full circle, and the desire to make things with our hands is on the rise again. Perhaps it’s natural in an age when the digital world is stripping us of so much that is tangible. From making transactions with smart watches to the phenomenon of bitcoins, people seem to be craving the opportunity to embrace being hands on and having something to show for it. We’re seeing an enormous increase there, which bodes well for the future – after all, what are we supposed to do once the robots takes over?!

We’re all creative souls when we allow ourselves to be so. Picasso said it best: “Every child is an artist. The problem



is to remain an artist once they grow up.” We go to galleries and we view art that others have decided for us is the best, but actually it’s up to us as individuals to gauge how that art resonates for us. In the same way that my two year old paints and is very proud of her finished piece, because it means something to her. It’s her way of communicating what she’s thinking and feeling; the language of shape, form and colour can be as emotive, in fact more so, than any verbal communication. I think we all recognise now that mental illness is one of the biggest challenges we’re facing as a society today, and we’re all being told to gear up for a future that we don’t totally understand. In fact, my sister – who is an artist herself – is on the verge of completing an art therapy course. Art is the constant that has been there, as I say, from the beginning and perhaps only now are we starting to harness its full power. It’s a way of setting everything else aside, which is an extremely hard thing to do in today’s world, being as accessible and exposed as we all are these days. I’m not an artist, but I do sit and paint occasionally, and the act of putting brush to paper – or whatever it may be – takes me out of myself far more than reading an article or anything else.

We love your motto: “Let’s fill this town with artists.” What does that mean to you...?

It’s intentionally aspirational. The world has, over the years, put the artistic greats – like Picasso – on a pedestal, and I’m glad we do. Not because we all have to set that as the standard to reach, but because if we didn’t have the galleries

and museums lauding the likes of Picasso, I’m not sure people would hold art in quite such high esteem.

We recently commissioned a survey, the results of which told us that around 65% of people we asked described themselves as creative. A lot of that is thanks to technology – we’ve all become accomplished photographers using our smartphones, and seasoned curators by virtue of our Instagram accounts. As we sit here talking, in our flagship Islington store that we opened 12 years ago, I remember people asking me back then why I would open an art shop in this increasingly digital age. Like all entrepreneurs going against the grain, it is easy to fall into the trap of questioning your decisions, but equally it motivates you to get up that little bit earlier the next day, work that little bit harder and ultimately ensure that you made the right choices.

The upsurge of art as a hobby amongst professionals such as doctors, architects, lawyers etc is one of the most noticeable growth areas. Creative professionals, as we call them, are people who are very busy but feel the very keen need to find an outlet for their creativity during their precious downtime.



My own daughter, who is due to graduate as a doctor, has spent the last two years illustrating books when she’s not working or studying. It’s no different to people whose hobby is cooking; it’s working with your hands to create something which you can later enjoy.

How has social media changed the landscape for artists these days...?

Cass Art, much like your galleries, is built upon physical high street properties for people to visit and shop in, but like all cultural shifts are helpful in engaging new generations. My personal opinion is that standing in front of paintings derives a far different interaction with the art than viewing it online. It’s not to say that’s better than digitally curated galleries, and actually, if viewing work online is the catalyst that drives someone to want to visit a gallery or museum and view it in real life, that’s a powerful way of reaching new audiences. To me, it doesn’t matter how someone embarks on their journey with art, the important thing is that they do.

Talk to us about your commitment to celebrating both artists and their art...

As I’ve mentioned, the vast majority of our staff are artists – we had over 180 at the last count – and last year was our biggest ever Cass Art festival, which we held at Bargehouse, Oxo Tower Wharf, to showcase the results of all their varying artistic practices. The team put together the most incredible display, taking over all five floors of the venue, with only two days to install it! It was a real celebration because, as I always say, the life of an artist isn’t always the easiest and it’s important to show appreciation for our staff and their talent.

The festival has highlighted to us the very real need for designated Art Spaces in our stores, because we don’t hold it every single year, so it can’t be the only means by which we offer our staff a platform to exhibit. It’s something we’re fortunate to be able to do that others can’t. The major benefit is that all of our stores are in locations with a strong sense of community, and art is very much a social thread through those communities. We view it as social enterprise; a way of nurturing and celebrating the individuality you’ll find in each of our stores that reflects the local community. They each have their own, very distinct, identities: Bristol has its own flavour; think Banksy, very modern, anti-London ideals, and that’s great. Hampstead, Brighton, Liverpool... It’s important to immerse yourself fully into your business’ locality.

Also, you might have noticed that our Art Space signage says that you’re welcome to exhibit your work whether you’re 3 or 103... Another way in which we try to be inclusive of all, and actually we’ve just realised that we might need to update that



declaration because that was done when my grandmother, who still draws and paints to this day, turned 100 and so I thought making a point about creativity knowing no limits was relevant. However, she is about to turn 104, and my daughter is already showing an interest at 2, so the parameters obviously need to be revised!

Anyone can apply to exhibit in our Art Spaces, it’s totally free and each of our stores has an in-house curator to manage the displays. We don’t see it as our place to be the doyens of choice or taste, we simply enjoy showing a wide variety of styles and mediums from people of all backgrounds and experience. We also use the space to run workshops and other events, sometimes offering the rooms to the Royal Drawing School on Saturdays to run classes for different age groups.

Your customers...

Like your galleries, we’re trying to make sure our stores are out there being accessible to all. The joy of that is we do not have a ‘typical’ customer. There’s an open invitation to anyone and

everyone to visit our stores, learn a little something if they wish, enjoy the Art Spaces and leave feeling, hopefully, a little inspired. Not everyone has to be a gifted painter or be able to draw – anyone can derive pleasure from pouring paint onto canvas, working with colours, finding their own way and method. Art is in the eye of the beholder. Art is for all.



1



NIGEL HUMPHRIES

"Although I love to do the single figure paintings, it was fun to do the doubles as it allows me to introduce some bad guys into the scenario and to create a bit of narrative within the piece."

"I always have the seed of an idea before I begin, and then I doodle and do several

quick thumbnail sketches to determine the best overall composition. I then go on to work out the design in greater detail.

"Although some of the paper backgrounds look simple, they can sometimes be the most challenging element to create. I see them as the

equivalent of a stage set, and the white paper also allows the characters to stand out.

"I really enjoy painting these pieces and watching the characters come to life as the painting evolves. I feel very lucky to spend my days doing something that I absolutely love - it is a real privilege."



2



3

1 Dynamic Duo
Hand Varnished Canvas on Board
Edition of 295
Image Size 25" x 20"
Framed Size 31" x 26"
£395 Framed

2 Funhouse
Hand Varnished Canvas on Board
Edition of 295
Image Size 18" x 13"
Framed Size 24" x 19"
£250 Framed

3 Joker's Lair
Hand Varnished Canvas on Board
Edition of 295
Image Size 18" x 13"
Framed Size 24" x 19"
£250 Framed

Batman Suite of 3 Editions
Hand Varnished Canvas on Board
£795 Framed

PAUL CORFIELD

1 Sailing By
 Hand Varnished Canvas on Board
 Edition of 150
 Image Size 28" x 20"
 Framed Size 34" x 26"
 £550 Framed

2 Secluded Retreat
 Hand Varnished Canvas on Board
 Edition of 150
 Image Size 20" x 28"
 Framed Size 26" x 34"
 £550 Framed



"For my landscape oil paintings I work in a very traditional way. I want my work to last a very long time and so I adhere to practices that will make the paintings archival.

"I make a simple sketch on paper which I grid up onto the canvas and then I go over the whole canvas with a sepia wash. This is quite an orange colour which complements the greens very well and is a fairly standard practice with landscape paintings. The orange being allowed to show through subsequent layers makes the painting come alive.

"After the orange layer I generally complete the painting in just one or two layers of oil paint. This is possible mainly due to using some of the best quality oils available. Cheaper paint requires many more layers to achieve the same coverage and intensity of colour that the more expensive paints allow in just one layer.

"Everyone that is drawn to my work is drawn to it for so many different reasons. I'm just happy to paint every day and I could never have envisaged the effect that my work would have on people."



3

3 **A Warm Evening Glow**
Hand Varnished Canvas on Board
Edition of 250
Image Size 8" x 8"
Framed Size 14" x 14"
£175 Framed



4

4 **Tree Lined Country Lanes**
Hand Varnished Canvas on Board
Edition of 250
Image Size 8" x 8"
Framed Size 14" x 14"
£175 Framed

IN THE GALLERY

JEFF ROWLAND

"This is a very exciting time as it is my first ever venture into the world of sculpting. It is a natural progression for me as it represents everything I have explored in my paintings but has a sense of realness about it.

"The couple are about togetherness - it is the beginning of a story and could be anyone's story, and I want people to relate to that. I have kept it ambiguous for that reason, so that everyone can see their own beautiful story within this sculpture. It is both timeless and nostalgic."

Through Rain and Shine
Bronze Sculpture
Edition of 195
15½" tall
£1,950



NIC JOLY



LIFE'S A CARNIVAL

Nic Joly's latest body of work entitled *Life's a Carnival* is a celebration of human existence in all its madness. Themes of love, laughter, mischief, curiosity and exuberance all bubble to the surface, channelled through the peculiar prism of the Joly imagination.

"As we grow up we sometimes forget the secret of life that we knew as children, we need to dream and marvel at the world around us and teach others to."

Conceptually, the themes and associations one has with a carnival go some way to deciphering Nic's inimitable outlook on life. Events and emotions viewed through our eyes, to him take on a different guise, as though viewed through funhouse mirrors that amusingly distort their subjects. Ideas collide in his head like bumper cars, and whirl insistently down a never-ending helter skelter before he takes ownership of his creative outpourings and channels them into the work we see before us.



Life's Secret
3D Wall Sculpture
Edition of 90
Framed Size 22" x 22"
£995 Framed

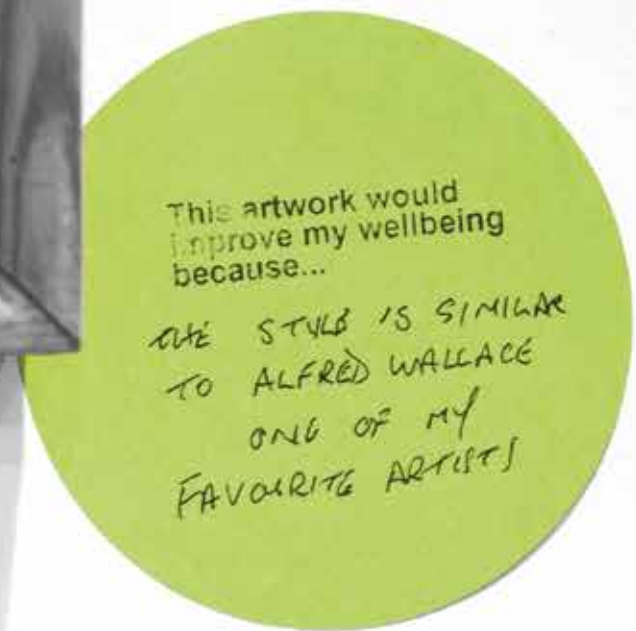


Lift Off
3D Wall Sculpture
Edition of 90
Framed Size 16½" x 17½"
£895 Framed



Art Therapy

From adult colouring books to paintings in hospitals, the emotional benefits of art are at last being recognised. Here we take you through how you can boost your mood with a prescription of creativity.



This artwork would improve my wellbeing because...

THE STYLE IS SIMILAR TO ALFRED WALLACE ONE OF MY FAVOURITE ARTISTS

"Art washes away from the soul the dust of everyday life," Pablo Picasso is quoted as saying in LIFE magazine in 1964. More than 50 years later, in a world where you are as likely to find artworks in an office or yoga class as you are in a gallery, his words are more relevant than ever.

No longer reserved for the privileged, art – whether a graphic novel or limited edition print – has become a vital tool for our mental and physical wellbeing. And it can have some serious health benefits too, according to the British Association of Art Therapists. Along with



1. Young Patients taking part in a Paintings in Hospitals art workshop at Great Ormond Street Hospital
 2. A Paintings in Hospitals art workshop at the National Hospital for Neurology and Neurosurgery
 3. Messages left on the grass wall in Nature Calls - Photo by Glenn Michael Harper

encouraging creative thinking and increasing the feel-good chemical dopamine, it can also stimulate your brain to grow new neurons. Who knew art can make you smart?

A survey carried out by the Business Committee for the Arts (BCA) and the International Association of Professional Art Advisors (IPAA) found that art in the workplace improves wellness and productivity. In fact, 73% of staff said their view of the company would change if it was removed.

One group committed to reinforcing this message is the UK charity Paintings in Hospitals. Inspiring better health and wellbeing for two million people across 178 care organisations – including hospitals, hospices and mental health centres – the charity firmly believes in the healing power of art.

Earlier this year, it launched the 'Art in Large Doses' campaign, which is inspired by studies showing that a quarter of higher education students experience psychological distress. The project sees students from Central Saint Martins explore how art can support the physical and mental health of their peers.

"We're really excited to be helping push the boundaries of what is expected of art in our public health spaces," says head of collections and programming, Amisha Karia. "Using art to create environments that encourage, enrich and empower people is key to safeguarding the wellbeing of patients."

More and more of us are turning to art as an escape from our everyday lives, as illustrated by the huge rise in sales of adult colouring books. In 2015, approximately 12 million books were sold in the USA alone. A 2017 study by psychology researchers at the University of Otago in New Zealand discovered that colouring-in for as little as ten minutes per day can have mental health benefits for adults and act as an effective tool for managing symptoms of depression and anxiety.

The positive effects of art are echoed by UK holistic practice assistant Patricia Heatley, who has recently taken up watercolour lessons after a 45-year break. "It allows me to switch off from the stresses in my life," she explains. "Once I get into the class, I'm focused on what I'm creating and everything else is left at the door."

"I'm surrounded by holistic treatments such as massage therapy and homeopathy, and I believe that art has similar benefits. The compliments from my family also give me an emotional boost."

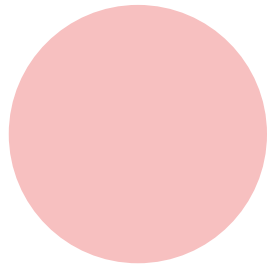
So next time you're in need of a pick-me-up, why not reach for a paintbrush...or one of our fantastic artworks? It's medically advised.

"Using art to create environments that encourage, enrich and empower people is key to safeguarding the wellbeing of patients."

- Amisha Karia,
 Head of Collections and
 Programming at Paintings in
 Hospitals.



CSM students involved in the Art in Large Doses project - Photo by Glenn Michael Harper



Visitor leaves a message on the grass wall in Nature Calls - Photo by Glenn Michael Harper.



PAUL KENTON METALLIQUE II



1 Chasing Light
Triple Strike Flatbed Print on Aluminium
Edition of 195
Image Size 48" x 32"
Framed Size 56" x 40"
£1,350 Framed

2 Tower Days
Triple Strike Flatbed Print on Aluminium
Edition of 195
Image Size 48" x 24"
Framed Size 56" x 32"
£1,095 Framed

"Tower Days was a 'happy accident'. It's all black underpainting, with oils on metal. The light was added afterwards, and I kept the style loose, as this piece is more about mood than accuracy."

"I like to try new techniques – sometimes it works out and you learn something new. I like the looseness, and the angle from the beach is low so you can see the tide."

"Chasing Light is my favourite piece from the spring 2018

collection. I like oils on metal with a little metal exposed, and this piece is all about layers."

"I started with pale tones in the distance, building up to the darker tones in the foreground to create the feeling of distance and depth."

"Exposed metal transforms the piece as you walk past, and the motion of both trains and vehicles moving in opposite directions adds a shifting perspective."



2

"Colour is such a powerful tool...Use it well, and a piece just exudes liquid energy."

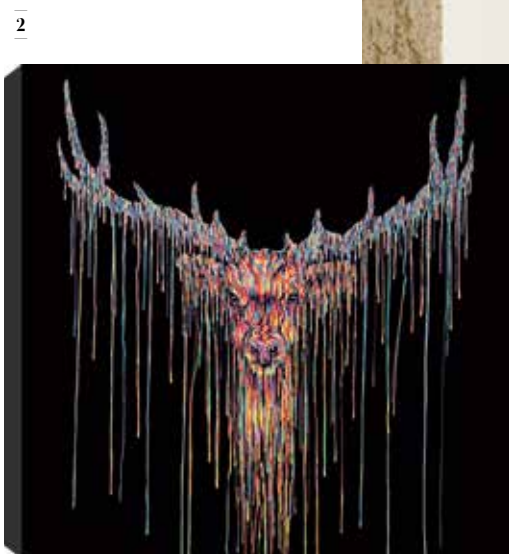
ROBERT OXLEY

"I thought it would be interesting to see if I could paint these animals from memory. You've got to trust your instincts and what you know.

"All I've ever wanted is to develop a style and build an audience, and I've developed a style that is totally unique to me. I don't need to sign my work as people will still know it's mine.

"I've heard that abstract expressionist painter, Jackson Pollock, said that if he planned a painting, he'd never make a mark. My work depends on spontaneity and a free association. I don't really need an inspiration, I just do it.

"I love the part in every painting when I'll stop and think 'what's going on here?'. This is where a lot of people give up but I don't - I enjoy the battle. The more I can throw down and the more abstract the shapes are, the more enjoyable the battle is, and the more uncomfortable I am making the piece, the better the end result."



1 **Robbie**
Hand Embellished Boxed Canvas
Edition of 195
Image Size 52" x 36"
£895

2 **Ruru**
Hand Embellished Boxed Canvas
Edition of 195
Image Size 40" x 40"
£795

"I love to capture the spirit of a scene, adding layers of depth and expression which just can't be captured in a straight pictorial study."

3 **Genghis**
Hand Embellished Boxed Canvas
Edition of 195
Image Size 46" x 32"
£750





Mr & Mrs Smith

2018 is set to be an *impossibly* important year for Peter and Jayne Smith. 16 years on from the inception of the humorous and colourful world of the Impossimals®, 2018 promises to be one of the biggest and best yet.

From cheeky tipples with our favourite Impossimal characters, to another hop, skip and tumble following Alice's adventures, we are poised to enjoy a landmark year indeed, both for the artists and their ever-growing base of impassioned collectors.



1



So what is the secret recipe behind their continued success and popularity? Simple, really; there isn't one. What they give us, however, is a universe that these two incredibly gifted artists have created, and are ultimately happy to invite the rest of us to explore and enjoy. The appeal of their art is truly universal; it bridges generations, spans countries and is all things to all people. The charming tableaux enthrall children (nothing to do with the delectably realistic sweet treats that often feature, we're sure) and the occasionally risqué titles raise a smile from those old enough to appreciate them.

1 Whisky Business
Hand Embellished Canvas
on Board
Edition of 250
Image Size 20" x 20"
Framed Size 27" x 27"
£375 Framed

2 Let The Party Be Gin
Hand Embellished Canvas
on Board
Edition of 250
Image Size 17" x 28"
Framed Size 24" x 35"
£450 Framed

3 You're My Cup of Tea
Hand Painted Cold Cast
Resin
Edition of 295
8" High x 10" Wide
£495



2

4



4 Our House
Hand Painted Cold Cast
Resin
Edition of 295
8" High x 12" Wide
£495

So detailed and intricate is the world of *Impossimals*®, very little imagination is required to appreciate it. Primarily because this world has full colour, high definition, 4D imagination in spades, so bringing your own is surplus to requirement. However, it's also thanks to the attention to detail, the clever characterisation and engaging narrative that flows through the artworks. That, combined with the relatable figures, fairy tales and literary characters woven in, all of whom are reassuringly familiar to us, makes for a charming sense of déjà vu when viewing this extraordinary range of paintings and sculptures.

5



5 Four Fox Sake
Hand Embellished Canvas
on Board
Edition of 250
Image Size 15½" x 22"
Framed Size 22½" x 29"
£350 Framed

6



6 Minted
Hand Embellished Canvas
on Board
Edition of 250
Image Size 24" x 24"
Framed Size 31" x 31"
£495 Framed

The Studio

sessions

PETER & JAYNE SMITH

Of course, all the charm and personality in the world would not and could not compensate for a lack of true artistic talent... luckily not a cause for care or consideration with Mr & Mrs Smith! It is fair to say that their previous careers - they've notched up spells in architecture, accounting and design between them - go a long way to explaining their intricate methodology; a process that we [*hanging our heads in shame*] didn't fully appreciate until we were fortunate enough to witness it first-hand during a visit to Peter and Jayne's house and studio earlier this year. We hope that sharing these exclusive behind the scenes studio shots with you, our readers, will give you the same understanding of just how accomplished and dedicated these artists are. Look no further than the photographs taken inside their beautiful home, and you will ascertain that they live and breathe their work. Eccentric, quirky and beautifully designed, this truly is an example of life imitating art.

Impossimals®, Lost Impossimals & Lost Alice are registered trademarks of Peter & Jayne Smith.



RICHARD ROWAN



1

1 Iceland's Secrets
Giclee Print on Glass
Edition of 195
Image Size 28½" x 14½"
Framed Size 38" x 24"
£775 Framed

2



2 Higher and Higher
Giclee Print on Glass
Edition of 195
Image Size 13½" x 13½"
Framed Size 23" x 23"
£595 Framed

ICELAND'S SECRETS

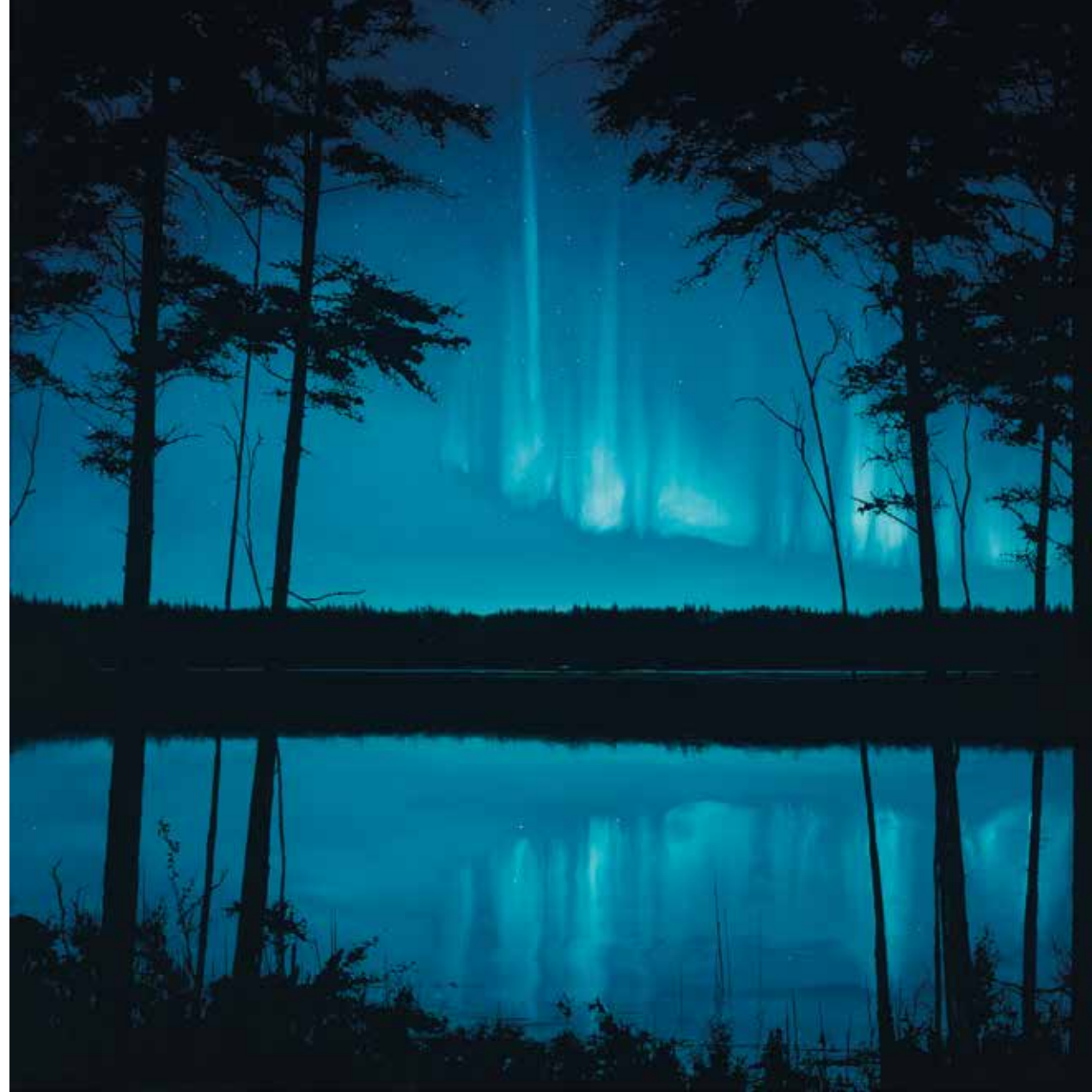
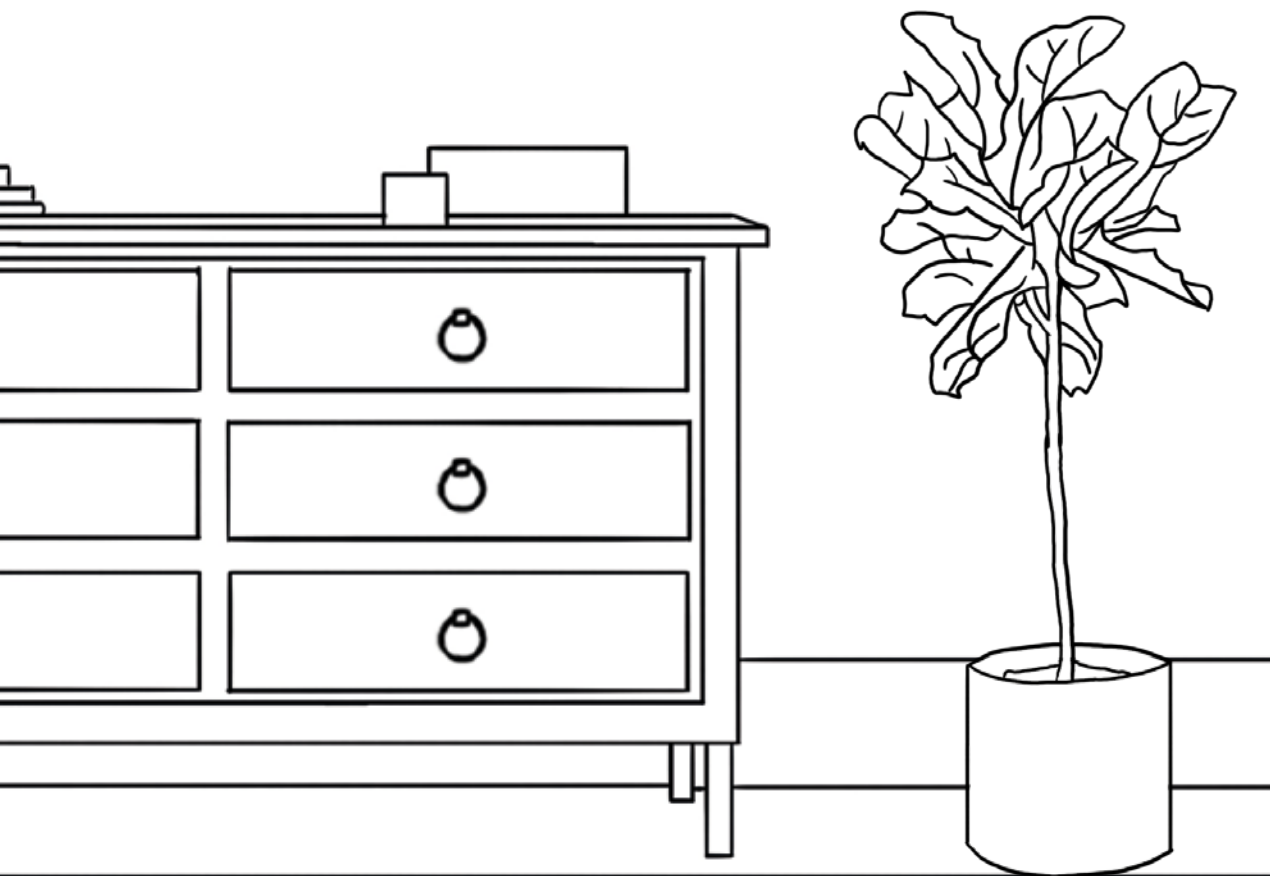
"Auroras reach down from the sky. They can feel like they dance so low that you can touch them. Here I have stretched the Aurora to make light appear as if it actually touches the land. It's a beautiful moment to capture with an Icelandic palette."

HIGHER AND HIGHER

"This is a piece for Greenland, inspired by the green Aurora, with green hues in the Milky Way. Such a vast country needs a vast skyline."



3



4

3 Far From Ordinary
Giclee Print on Glass
Edition of 195
Image Size 39" x 10"
Framed Size 48¾" x 19¾"
£795 Framed

4 Memories Awakened
Giclee Print on Glass
Edition of 195
Image Size 13½" x 13½"
Framed Size 23" x 23"
£595 Framed

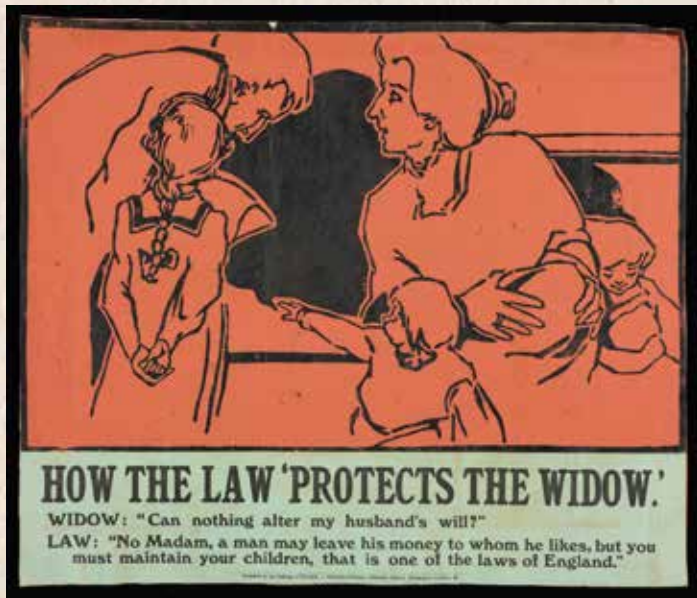
FAR FROM ORDINARY

"This is inspired by the extreme landscape of Norway, with its towering mountains, midnight sun and beautiful panorama. I have tried to capture this in the red, blue and white of the Norwegian flag."

MEMORIES AWAKENED

"This is a Finland-inspired piece, from a trip to Finland with friends around three years ago. Starting at the water as the Aurora develops, you can see my reference to the Finnish flag, as portrayed by the blue and white colour scheme."

#100YEARS OF FEMALE POSTER ART



This year marks a century since women were given the right to vote for the first time. No longer willing to be shackled by their sex, women fought for equality with the most powerful tool of all: art. And we haven't stopped since.

How the Law 'Protects the Widow' [1909], Cambridge University Library
This woodcut was produced by the Suffrage Atelier, founded in 1909. The Atelier's designs were not posters, but wood blocks printed by the artist themselves.

In 1910, a brown paper parcel arrived at Cambridge University Library.

Inside was a selection of posters created by the suffragettes – members of the most powerful women's movement in history. The sender was a certain Dr Marion Phillips; a leading figure of the suffrage movement and Women's Labour League.

The thin sheets of paper belied

their startling message. 'Our weapon is public opinion', they stated against a backdrop of opposition and ridicule. With print production central to much of the ground campaign, the suffragettes had to convincingly paint an argument that would win the hearts and minds of the nation.

"The movement adopted techniques from the tabloid press," explains lecturer in modern British history, Dr

Lucy Delap. "Using great big headlines and foregrounding visual material – whether photos or cartoons."

Working on much of the imagery was the Suffrage Atelier and the Artists' Suffrage League; networks of professional artists and ordinary men and women who produced postcards and ceramics to be distributed and sold in suffrage shops across the country.

As the war for emancipation raged on, women were also forging a name for themselves in the world of professional poster art, particularly for the London Underground.

The first known poster by a woman to appear on the transport network was 'Kew Gardens by Tram' by Ella Coates in 1910. Over the next eight years – whilst women were still unable to vote or stand for Parliament – female artists sketched a creative world outside of the limited

opportunities of book and magazine illustration.

Adorning the platforms of the London Underground, the posters were viewed by the men in suits who commuted to work each day. Unlike suffragette posters – which could be defaced or torn down by opponents – they remained just as much a part of the tapestry of economic activity as the nondescript briefcases and trains that passed by.

From cartoons to paintings

and illustrations, women's art was showcased rather than hidden, albeit under the pseudonym of initials or an advertising agency (Ella herself simply signed her work with 'Coates').

The importance of celebrating female art and the artists has been highlighted in recent months. Along with exhibitions at Cambridge University Library and the London Transport Museum, the Women's Library at the London School of Economics

"I LOVE TO BE CREATIVE AS IT SETS MY MIND, HEART AND SOUL FREE EVEN THOUGH MY PHYSICAL BODY IS IMPRISONED."

ARTIST, HM PRISON LOW NEWTON



National Union of Women's Suffrage Societies, [date unknown], Cambridge University Library. Produced by the National Union of Women's Suffrage Societies, this poster uses colour to reinforce the aims of the movement.

Kew Gardens by Tram, Ella Coates [1910] © TfL from the London Transport Museum collection.





will showcase pieces later this spring.

Running alongside the exhibitions is Vote 100: a four-year parliamentary project to mark the centenary of the Representation of the People Act 1918. It is important to note that, until this date, women – like convicts – had no parliamentary rights. Those who opposed this inequality, such as suffragette Mary Leigh, could in turn become convicts themselves.

In honour of those who gave up their freedom for others, the prison arts charity the Koestler Trust has committed to exhibiting 100 framed paintings, drawings, sculptures and poems by

women in prison in important venues and public buildings throughout the UK.

Chair of the Koestler Trust, Dame Anne Owers, says: "Many of those who fought for women's suffrage themselves experienced prison, and so it's appropriate that the art trail showcases the achievements of women now in prison."

A century on from women winning the right to vote, women are fighting very different battles, but the power of art lives on. As one of the artists from HM Prison Low Newton explains: "I love to be creative as it sets my mind, heart and soul free even though my physical body is imprisoned."

Monkey Lady, HM Prison Peterborough, Koestler Awards 2017

POSTER GIRLS

London Transport Museum
Until January 2019

Shining a spotlight on 20th and 21st century female graphic designers over the last 100 years, this exhibition unearths forgotten design heroines and reveals their hidden stories.

100 YEARS ON

The Koestler Trust (various locations)

From 1st March 2018

The prison arts charity will be exhibiting paintings, drawings, sculptures and poems by women in prison in important venues and public buildings across the UK.

#VOTE100 SUFFRAGE POSTERS

Cambridge University Library

Until March 31st 2018

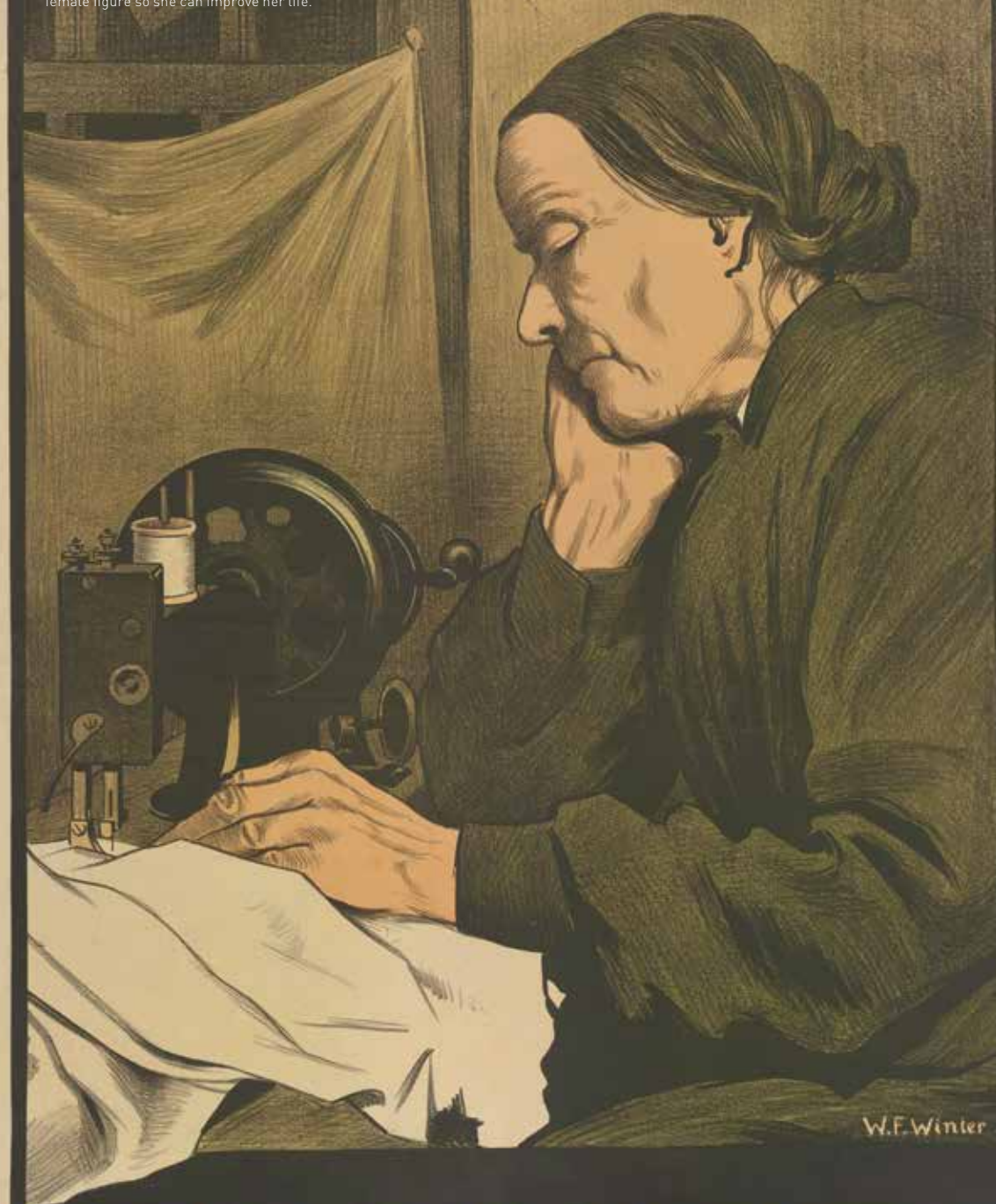
For the first time ever, the library will be displaying rediscovered suffrage posters from their collection. Follow the exhibition on Twitter with the hashtag #ulArtofSuffrage.

AT LAST! VOTES FOR WOMEN

The Women's Library at LSE
23rd April – 31st August 2018

To mark the centenary of the Representation of the People Act, the library will present suffrage banners, artefacts and archives from the three main suffrage groups.

Votes for Workers, W.F. Winter [1909], Cambridge University Library. Awarded joint first prize in the Artists' Suffrage League 1909 competition for the 'best design for a poster suitable for use at election', this is an atypical suffrage poster. Often imagery showed women with agency demanding the vote, but here the viewer is encouraged to support the female figure so she can improve her life.



VOTES FOR WORKERS



FOX PRESENTS THE FILMS OF

MARILYN

THE DIAMOND DUST COLLECTION BY SIMON CLARIDGE

No one commanded a camera quite like Marilyn Monroe. The timeless movie star – who charmed Hollywood with films like 'The Misfits' and 'Gentlemen Prefer Blondes' – is captured in all her glory by contemporary artist Simon Claridge.

Following his collaboration with legendary photographer Terry O'Neill, Simon returns

for 2018 with a collection of dazzling portraits. Featuring his signature diamond dust treatment, the body of work boasts an exciting new medium: aluminium.

"The human form is such a fantastic thing to paint," Simon adds. "The eye never tires of seeing what it is programmed to respond to on such a guttural level."



1 She Can Conquer The World
Silkscreen with Diamond Dust
Edition of 195
Image Size 24" x 24"
Framed Size 33" x 34"
£995 Framed

2 This Life Is What You Make It
Silkscreen with Diamond Dust
Edition of 195
Image Size 24" x 24"
Framed Size 33" x 34"
£995 Framed

3 I'm Good, But I'm Not An Angel
Silkscreen with Diamond Dust
Edition of 195
Image Size 24" x 24"
Framed Size 33" x 34"
£995 Framed

Marilyn boxed set of 3
Silkscreen with Diamond Dust
Paper Only (In Presentation box) £2,250
Framed £2,750

FOX PRESENTS THE FILMS OF
MARILYN
THE DIAMOND DUST COLLECTION BY SIMON CLARIDGE

THE PERCEPTION OF ART

HOW TO MAKE IT WORK FOR YOU

When I was a teenager, I had posters of my favourite movie actors on the walls of my bedroom. My grandparents have my artworks on their walls. Currently, I have photos of my family on my walls. There is a reason we take the trouble to personalise our environments with images that evoke positive emotions: from a great childhood memory to an exciting holiday, a reminder of somebody who is very dear to you, or perhaps just something or somebody you admire. No matter what it is, there is always some personal connection to it. We surround ourselves with visuals that we enjoy. Artwork can provide this, but there must be an emotional connection to it, otherwise it is no different to wallpaper.

We spend a lot of time away from our homes and, to be productive, the environment has to be favourable. Working in the office with other people, you need to find something which is able to speak to a variety of people. Therefore, a photograph of your family on a beach is probably not the best option, but an original artwork or a limited edition and signed print would make a difference.

But how do you find a piece that you like? There are a couple of things to keep in mind before you go and purchase or rent an artwork:

Firstly, what kind of style do you want? This is the most crucial question. You need to consider not just your taste, but the image you want to create. What are your company's values and ethos? Who are the clients that visit your office? It is not just about the visual itself; it is what it represents. Consulting with an art adviser is the best option, although you can do some research yourself as well. If you don't know where to start, just ask yourself the following:

- **Abstract or depictive? If you choose a depictive one, then what would you like to see on it? Humans, animals, landscapes and cityscapes all fall under depictive art.**
- **Painting or drawing? Do you like bold splashes of colour or do you enjoy the details of a line-based drawing?**
- **What colours do you prefer? Vivid shades or black and white?**

By the process of elimination, you will get much closer to your desired artwork. Just keep in mind that no matter what you are choosing, make sure that the message the artwork portrays is consistent with your company's brand.

Secondly, what is your budget? An art consultant will be able to provide good advice and guidance as to your options, and what might be the best route for you to take. And finally, where to get what you want? Nowadays there are a good variety of options from which to choose: either you go directly to your local commercial gallery, search online or contact an art adviser directly.

At the end of the day, art is emotive, just go with your gut feel.

Jaanika Okk

Founder of Okk Arts | building a commercial platform for local artists.





1 **Lucky**
Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250

LUCKY

"Black cat subverts the old cliché."

XUE

IN THE GALLERY

XUE WANG

Xue paints with oils on board, because she enjoys working with the smooth and light texture they offer. She sketches first for the right composition, and then makes a mock-up to trace onto the board. She creates many layers, starting with the far

background and finishing with the detail at the front. Xue paints at home on her easel, with her dog Kuma and daughter Maisie – who is sometimes a little too helpful! She studied in China and originally focused on fashion, however she hated

the industry as she says there was too much negativity and backbiting. Explaining her process, she adds: "For each character, I first sketch out the simple faces. Then I add makeup, hairstyles, clothes and accessories – a bit like when you style a real person!"

AUTUMN IN PARIS

"It might as well be spring!"

2 **Autumn in Paris**
Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250 Framed



2

3



DIAMONDS FOR MY FURS

"Decisions, decisions... what's a rich girl to do?"

3 **Diamonds For My Furs**
Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250 Framed

Xue Wang

"During the process, I develop ideas about the atmosphere for each individual. This comes naturally with my fashion background. I love vintage pin-up imagery, film noir and silent films – so there are a lot of influences in my work."

4



POPPY

"Gloves at the ready...action!"

4 **Poppy**
Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250 Framed

5



SWING

"A flapper gets modern."

5 **Swing**
Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250 Framed

Portraits - Set of Six Editions
Hand Varnished Canvas on Board
£1,250 Framed

6 PALE MAGIC

Hand Varnished Canvas on Board
Edition of 195
Image Size 9" x 12"
Framed Size 16" x 19"
£250



PALE MAGIC

"Look into my eyes, and count 3, 2, 1..."

ARTISTS AND THEIR PATRONS

Throughout the ancient world and Middle Ages an artist producing visual imagery, like a jeweller or stonemason, had the status of a highly skilled craftsman. Artists trained as part of a studio, run by a master artist, who was registered with the local trade guild. This meant that artworks were rarely the result of one 'hand' alone. As a result, artists did not see themselves as unique individuals in the production of art. As an example, today it is not known whether the Wilton Diptych (Fig. 1) of c.1395-9 (which was produced

for the English King Richard II), was produced in England or France. However by 1400 CE a few artists, who enjoyed the patronage of wealthy individuals, were beginning to be identified by name with artworks being specifically signed or attributed to a certain 'hand' or studio.

One such artist was Flemish painter Jan van Eyck (c.1390-1441), who, along with his Brother Hubert (c.1385-1426), produced the Ghent altarpiece. Records show that Jan van Eyck worked first as court painter for John of Bavaria and

then, from 1425 until his death, as court painter and valet de chambre for Philip the Good, Duke of Burgundy. Revealing the high regard with which van Eyck was held by his employer, records indicate that, in 1435, court treasurers were admonished by Philip the Good for not paying the painter, who the Duke argued would leave, 'and that he would nowhere be able to find his equal in his "art and science."' Indeed, such was the prestige of van Eyck's position that wealthy merchants, members of the clergy and important court officials were also inspired

to commission works to enhance their own social status through his association. An example of which is the artwork known as the Arnolfini Portrait of c.1434 (Fig. 2), which was most likely commissioned by a wealthy Italian cloth merchant called Arnolfini based in Bruges.

Therefore, in addition to showing the changing status of the artist, the case of van Eyck also exemplifies the increase in patronage from wealthy individuals for artworks for their own private homes rather than commissions by the Catholic Church or donations to the same. This reveals changes in both subject matter and patrons,

which would continue to grow throughout the Renaissance.

The change in artists' status, and increase in private patronage of art during the Renaissance, coincides with the rise of Humanism inspired by intellectual ancient Greek and Roman teachings, undertaken by scholars, writers, and civic leaders. This began initially in Italy but spread throughout the whole of Europe. Humanism can be said to be a response to the challenge of medieval scholastic education, which emphasised practical, pre-professional and scientific studies. Under the influence of Humanism, scholars also paid attention to grammar,



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© Copyright The National Gallery, London 2018



© 1991, Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali.

3

rhetoric, history, poetry and moral philosophy.

Interpreting Humanist ideas in relation to art production, Leon Battista Alberti encouraged artists to pay attention to scientific perspective, nature and the classical traditions of ancient Greece and Rome. Arguing that pictorial proportion and arrangement demanded harmony, Alberti was largely responsible for the advent of perspective and the division of two-dimensional artworks into three sections of fore, middle and background, thereby suggesting receding distance. Additionally, following Alberti's thoughts, artists were also encouraged to use historical subjects, such as biblical stories or classical myths, above other less important subjects such as a landscape.

The impact of Humanism is best demonstrated by the commissions of artworks made by the Medici, a wealthy banking family, who were de facto leaders of the Florentine Republic during the second half of the fifteenth century and parts of the sixteenth century. In 1459 the artist Benozzo Gozzoli (c.1421-97) was commissioned by Piero de Medici to decorate the walls of the chapel in the family palace. Produced to affirm both the power and piety of the Medici, Gozzoli's frescos, which are highlighted by gold leaf, feature portraits of over thirty members of the Medici family and their close circle of associates in the company of the three Magi. Roughly twenty years later, the *Primavera* of c. 1480 (**Fig. 3**) by Alessandro Botticelli (1445-1510) is devoid of Christian imagery. Instead, inspired by Alberti's writings on observing nature and a

humanist interest in Greek and Roman culture, Botticelli's painting can be said to present a scene of classical gods and goddesses from mythology set in a naturalistic-looking Florentine orchard during springtime.



4

5

Demonstrating the work's political function, in addition to featuring over four hundred species of natural flora from the Florentine area, Botticelli's painting also includes trees growing golden apples – the golden shape of the fruit most likely designed to bring to mind the Medici family insignia of golden spheres, which are also alluded to by similar shapes found in Gozzoli's chapel mentioned above.

As noted with the example of van Eyck, in addition to a patron's power being symbolised in an artist's work, being able to afford work by a leading artist became another way for patrons to demonstrate their material wealth and powerful influence. Demonstrating this point is the patronage of Michelangelo di Lodovico Buonarroti Simoni (better known simply as Michelangelo, 1475-1564) by both the Medici family and their bitter rivals the Catholic Papacy.

Educated in Humanist thought by Francesco da Urbino in Florence, Michelangelo's early career was supported by the Medici family. In the 1490's the Medici were temporarily deposed in a backlash against Renaissance progress / Humanist views by the priest Girolamo Savonarola. During this period Michelangelo fled to Rome, returning only briefly to Florence after the execution of Savonarola in 1498, to complete the statue of David (**Fig. 4**). After completing the statue Michelangelo returned to Rome where he worked for a succession of Popes decorating first the ceiling of the Sistine Chapel (1508-12, **Fig. 5**), then the Last



Judgement (**Fig. 6**) on the altar wall and finally supervising the building of St. Peter's Basilica (begun 1546).

The achievements of Michelangelo are sometimes seen as the pinnacle of art – the standard of 'genius' to which all artists aspire. The elevated status of Michelangelo owes much to a biography of his life and work that was produced by Florentine painter Giorgio Vasari (1511-74) in his book entitled *Lives of the Most Excellent Painters, Sculptors, and Architects* of 1550, which is often considered to be the first art historical study. Whilst to some extent warranted, Vasari's praise of Michelangelo, whom the former claimed had been his tutor, is excessive. Indeed at the time of writing, Vasari was attempting to obtain an important commission to paint murals in Florence town hall. What better way to secure the commission than by establishing himself, through his training by Michelangelo, as the heir to the great tradition of Florentine art. Whatever Vasari's motive, his praise of Michelangelo is

important to the study of art history, and crucially reveals a growing desire among artists for greater recognition for their trade above that of merely craftsman status through the acquisition of that most desirable resource; a patron.

6



THE SOCIAL EDIT



@blackjaguarwhitetiger

The day that I introduced Baby Britto to the world together with one of my brother @romerobritto Lions. Now, Baby Britto is like 330 pounds and growing. Romero has been a huge Angel to the Foundation...



@PaulKenton

All my own work you know!



Here's a sneak peek into Nigel Humphries' studio. #NigelHumphries



@oxleybob

I read my copy at work where do you read yours? #fineartcollector



@ronniewood

Great to be at #BRITs2018 thank you - 🙌
Congrats @edsheeran #GlobalSuccessAward



@alexechoe4520

Was at HQ today signing new limited editions "Cathedral of Sea and Sky 1&2". Thanks for the beautiful printing WG!



@carly_ashdown_artist

Signing my new prints 🧡👉👈



@lauratinald_artist

What an honour - had a lovely ol' night @paulsmithdesign in The Mailbox this evening



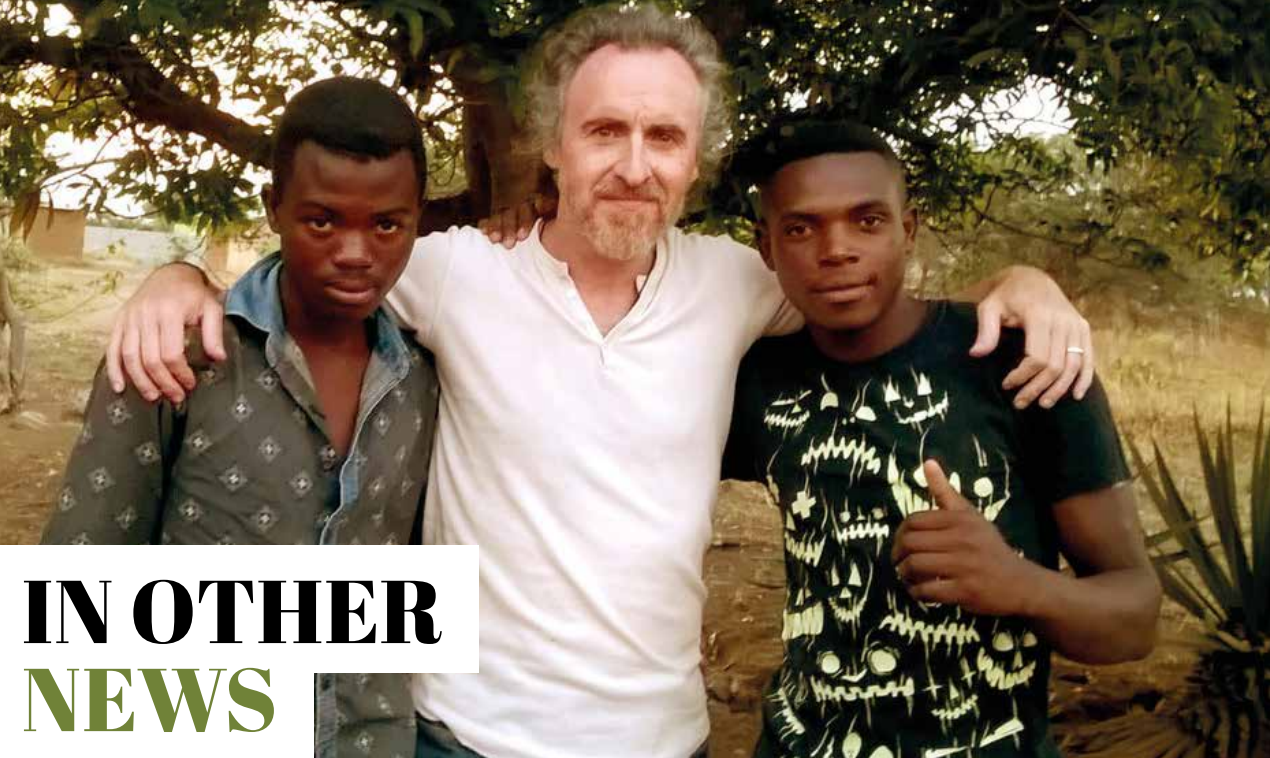
Lord Mayor of Birmingham, Anne Underwood, officially opened The Danger Tree exhibition in Birmingham.



We were proud to support two brave fire fighters from the Grenfell Tower tragedy who created this painting to raise funds for @BritishRedCross



Photo © EPA



IN OTHER NEWS

HAMISH BLAKELY

Hamish has recently spent a great deal of time in Lusaka, Zambia, the birthplace of his wife and muse, Gail. Staying at her grandmother's farmhouse, they made it their mission to rescue 15 dogs and ensure their continued health and happiness by providing information and guidance about the proper shelter, nutrition, vaccinations and neutering that dogs need. As Hamish kept his followers updated on Instagram upon his return to the UK, Gail remained in Zambia continuing their stellar work.



GRENFELL TOWER

In honour of the courage and community spirit that rose from the ashes of the Grenfell Tower fire, two brave fire fighters created a painting to raise funds for the British Red Cross.

Crew manager Carl Ramsay and fire fighter Robert Davison explained: "We added the thin green, blue and red lines on the building to signify all of the emergency services, and the love hearts the many lives lost."

We were delighted to provide the frame for the artwork, which boasts around 60 signatures from fire fighters, survivors and celebrities including José Mourinho and exhibit it at our Covent Garden gallery. An overwhelming number of people entered the raffle, helping these two heroes to exceed their fundraising target and raise over £1,000 for the British Red Cross.



JON JONES

In November 2017, artist Jon Jones produced a new oil painting depicting the notorious Peaky Blinders gang, in support of the Birmingham Children's Hospital.

The piece, entitled He Who Fights by the Sword, was exhibited in our Mailbox gallery as part of a month-long raffle draw, with all proceeds being

donated to support the amazing work being done by the Birmingham Children's Hospital.

We were delighted to pay a visit to the fantastic team at the hospital's fundraising hub and present a cheque for £6,000 to Eloise Davidson, corporate fundraising manager at Birmingham Children's Hospital Charity.



IN THE FRAME



THE DANGER TREE

The Great War Re-imagined

January saw the grand opening of the latest instalment of *The Danger Tree*, by artistic duo Scarlett Raven and Marc Marot, at Manchester Central Library. 2018 marks the centenary of the end of the Great War and, as such, is sure to be a big year for this widely acclaimed touring exhibition. Next stop...Belfast!



TITANIC BELFAST
August 2018

BOB DYLAN

THE DRAWN BLANK SERIES

10TH ANNIVERSARY

COMING SOON

FINE ART
COLLECTOR

