

FINE ART

AUTUMN 2017 UK £3.00 US \$5.50

COLLECTOR

WASHINGTONGREEN.CO.UK



THE FUTURE OF ART

THE CHANGING FACE OF ART
IN TODAY'S DIGITAL REALM

Autumn 2017

WHAT'S HOT FOR
AUTUMN/WINTER 2017

IMAGINE

WE PUT THE CAREER OF ALEX
ECHO UNDER THE SPOTLIGHT

XUE WANG

TAKING LOWBROW TO
A HIGH LEVEL

PLUME

DISCOVER A VOYEURISTIC AND
HYPNOTIC NEW DIMENSION OF ART

YOUR WORLD OUR ART[®]

Contemporary art from the country's finest artistic talent, chosen by Washington Green Fine Art for you.





From the *Editor*

Welcome to the AUTUMN 2017 issue of *Fine Art Collector*.

As is so often the case, the transition between seasons prompts a period of reflection. Thus far, 2017 has taught us to expect the unexpected, prepare for the inconceivable, rally when threatened and to challenge the norm. Art, thankfully, is impervious to world events, and continues to present us with a portal away from events around us. It counteracts reality with realism, juxtaposes fantasists with fantasy and tackles classicism with classical.

Taking art as our compass through life's journey, who wouldn't want to immerse themselves in the safety of childhood superheroes captured so brilliantly by Nigel Humphries, lose themselves among the crowds in Paul Kenton's enticing cityscapes or retreat to the peaceful isolation of Richard Rowan's Icelandic landscapes showing the aurora borealis in all its natural glory? The human spirit takes nourishment and succour from things of beauty, and actively participates in the alternative reality gifted to us by artists – a sentiment echoed by Anais Nin "I will not be just a tourist in the world of images"

Continuing the theme, this issue touches on the concept of art and its challenges, from museums struggling to evolve their practices and adapt to a world of funding cuts, to the difficulties faced when art is thrown into a modern realm where digital reigns supreme and usual rules of engagement lay discarded on the studio floor.

So, Collectors, we encourage you to sit back, absorb, ponder and debate the very best that AUTUMN 2017 has to offer.

WASHINGTON GREEN
fine art

Fine Art Collector is published by Washington Green Fine Art Group Limited. Email art@washingtongreen.co.uk Website washingtongreen.co.uk All the art featured in Fine Art Collector is available through a network of Partnership Galleries. Visit our website at washingtongreen.co.uk to find your nearest gallery. The images contained within this literature are an artistic representation of the collection. To best experience our art, we recommend you contact your local gallery to arrange a viewing. Prices illustrated throughout this magazine are recommended retail prices and may vary between Partnership Galleries depending on styles of presentation.

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Behind the scenes at the museum

WITH ALEX NICHOLSON-EVANS,
COMMERCIAL DIRECTOR FOR
BIRMINGHAM MUSEUMS TRUST

Talk to us a little about your role as Commercial Director for Birmingham Museums Trust...

My role has two main areas of focus: I look after Birmingham Museums Trading Ltd, our trading company and I also have leadership of our heritage sites (previously known as our community museums) Aston Hall, Museum of the Jewellery Quarter, Sarehole Mill, Soho House, Weoley Castle and Blakesley Hall. When it comes to trading, we have three core areas; Food and beverage (our cafes and restaurants), Retail (the museum gift shops) and Conference and Banqueting (hiring out our unique spaces).

What opportunities does your role present you with that you might not otherwise experience?

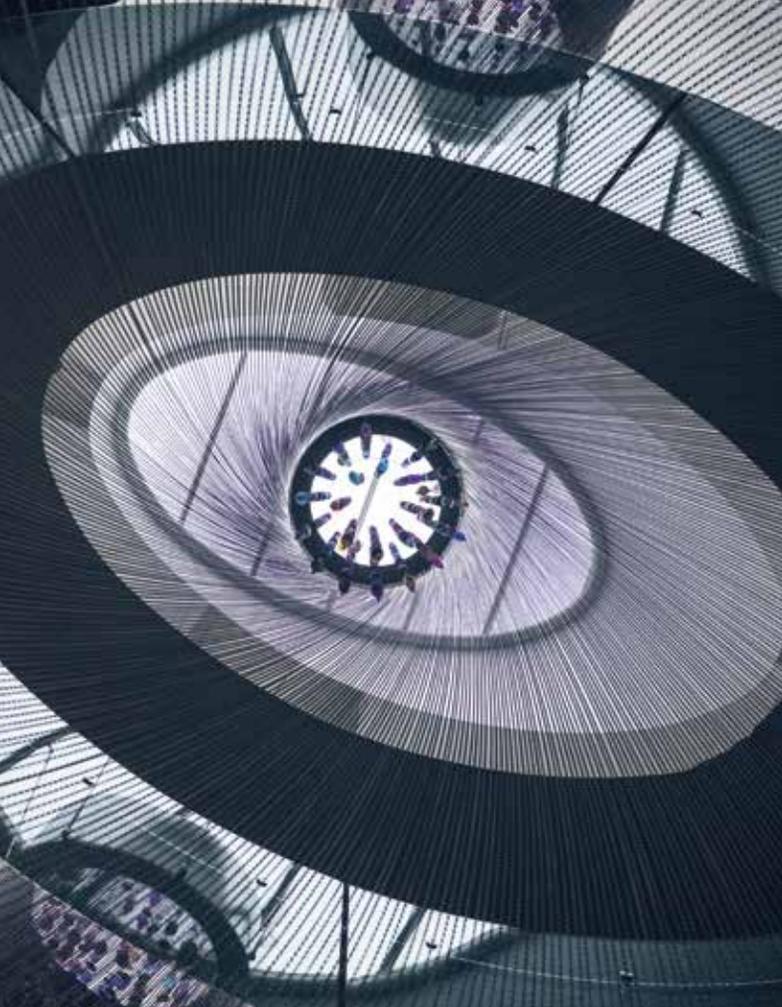
The commercial avenues I mentioned previously are pivotal to the ongoing financial health of the Birmingham Museums Trust. I am continually exploring ways of maximising their potential for growth, and that in itself has created some very exciting experiences for me. Whilst the phrase may be reviled by some, we must get better at 'sweating our assets' which in this case is Birmingham's fantastic collection! We need take them from being educationally and

inspirationally of value, to something that also generates greater revenue for the Trust. We must ensure we are sufficiently commercially-minded to ensure the charitable trust is able to carry on doing what it does best; engaging communities and enthusing the next generation of Einsteins and Picassos. For example, we have recently announced a 'Drink & Dine with Dippy the Dinosaur' corporate package for our 2018 programme, which will allow guests to enjoy superb hospitality alongside Dippy when he is on loan to use from the Natural History Museum next year. We are getting much better at using our spaces



al Gallery

ed Glass



incredible collection, has seen the team and I step outside of our comfort zones and work harder on product development. My view is that the collections within the Birmingham Museums are certainly inspirational enough to warrant their own bespoke product ranges, it's purely a matter of deciding on the areas within our collections, choosing the products that best compliment them and finding a supplier who can deliver what we want. An example of an item that is very shortly to come to market is the umbrella we have had designed, which looks to be plain black on the outside but you open it up and inside is a replica of the great ceiling at Aston Hall. It really is a thing of beauty!

What are the biggest challenges that the Birmingham Museums Trust, and museums in general, face these days?

I doubt you will find a director in the country who wouldn't say funding, especially for regional museums, these days. The problem is twofold: the public do not always realise that Birmingham Museums is an Independent charitable trust, instead thinking we are part of the City Council. This certainly impacts the public's willingness to donate. Also, public funding is in decline, and has been over the past five years or so. The trust has been affected by a drop in external funding, and our organisation has shrunk astronomically as a result. We find ourselves, as a sector, trying to do more and more with less and less and this does lead to growing



creatively to the benefit of our bank balance as well as our audiences. Examples include the Silent Disco we're hosting in our Edwardian Tearooms, and the Independent Birmingham Festival that

brought a buzz to Aston Hall in September.

Similarly a focus on our gift shops and seeing the potential of bespoke products as a result of Birmingham's

frustrations among all parties involved. It's often difficult to reconcile a vision for how good things could be, with the realities of budget and resource limitations.

How has the landscape changed for museums in recent years, and how are you evolving to stay current?

Relating to my earlier point about public funding, we must work solidly to change what would once have been seen as secondary spend, secondary priority, into a primary source of income. For example, I think perhaps museum cafes in the past might not have given much thought to food trends, the quality of the coffee they serve and indeed the environment in which visitors can sit and enjoy refreshments, whereas we now recognise

that this needs to be an area of focus for us. Our offering in terms of visitor journey must be consistent, and every area of experience must be reflective of the quality of our collections. Nowadays, we make decisions on menus in line with other destination restaurants instead of exclusively comparing with other museums and I think cross- sector benchmarking will become increasingly relevant. We absolutely should be looking at who our non-museum competitors are in the conferencing and banqueting market, for example, instead of solely pitching ourselves against other cultural organisations.

What do you think will be the biggest changes to the way

museums operate in the next 5-10 years?

I would be very surprised if we don't see more museums taking bolder investment decisions, such as property portfolios, car parks etc – in fact, we are starting to see that already – to increase revenue beyond the three core trading areas I mentioned previously. I also think that how we evolve our digital landscape will be interesting to see, and I see it following one of two paths: either we will become so much more focussed societally around technology, with apps and smartphones growing more sophisticated by the day, that exhibitions will become even more interesting and interactive, with digital add-ons providing a higher

“it doesn't matter whether someone is inspired by walking into a retail gallery on their local high street or one of the big national museums, as long as we – as an industry – continue to inspire.”





level of visitors engagement and learning potential. Or conversely, visitors to physical museums may dip as virtual worlds continue to develop and we need to be ready to play a different role - how can virtual reality be used to put a pre-Raphaelite in the home, for example? We are already reaching new audiences through livestream tours of some of our exhibitions and I would like to see more curated digital gallery tours and educational talks, so anyone around the world can watch and feel involved in what we offer here in Birmingham.

There is quite often a divide between what is deemed fine art by the establishment, and that which is seen as being too commercial to be credible. Should retail be a dirty word in the art industry?

No, I don't believe that it should. Art by its very nature is simultaneously subjective and inclusive, and if a person

is sufficiently engaged with a piece it shouldn't matter what that piece is, where it's on view, whether or not it's for sale and indeed who created it. It's merely enough that it sparked a curiosity in someone, and started a conversation. Are works of the great Masters lessened through being sold at auction, are they made less credible for being in privately owned collections...? No, not at all. I prefer to think that good art is simply good art, and should be experienced and enjoyed as such.

How do you feel that museums and retail galleries sit alongside each other in today's cultural offering?

In my opinion, it doesn't matter whether someone is inspired by walking into a retail gallery on their local high street or one of the big national museums, as long as we - as an industry - continue

to inspire. From our collection of Pre-Raphaelites to the many contemporary exhibitions that retail galleries curate throughout the year, we're all chasing the same goal, which is to cultivate a love for the arts that transcends all genres and price points. We offer elements that retail galleries can't, but vice versa. For example, we certainly don't have the advantage of inviting our visitors into the museum to meet with Rossetti or Millais at an artist appearance!

Who is your audience? Do you have programmes in place actively to drive diversity & widen your appeal?

Our mission is to reflect Birmingham to the world, and the world to Birmingham, so we do truly consider our audience to be global in the respect. Courtesy of our touring exhibitions, people across the world will have the advantage of enjoying the collections that usually take



pride of place in and around Birmingham. Reaching the widest possible audiences is incredibly important to us. We continually strive to find new and exciting ways to engage the city's young, multicultural audiences and international visitors to our museums. Community engagement is at the heart of our approach, and we run a range of initiatives

to keep the momentum going. For example, Ignite is a forum for 16-24 year olds that allows the younger generation to immerse themselves in the arts, from co-creating galleries with our team to running tours that they have developed themselves through our learning programmes. This programme will develop over the coming year as we work with partners to engage younger people in the city.

You are essentially safeguarding the many treasures in Birmingham Museums for generations to come... Does the responsibility weigh heavily? What legacy would you like to leave behind from your time at BMT?

In short, yes it does weight heavily. Museums are traditionally very risk averse, most likely because they have guardianship over priceless and historically important treasures, and are responsible for preserving them for generations to come. But I believe, in order to survive, we

have to be braver and make bold decisions, because if we don't make these decisions, and we don't find new ways to generate income, it will all have been in vain because our doors will close and we will have nothing to show for our efforts. That's not to say I don't still have the odd sleepless night about arranging banquets in unusual and precious spaces, case in point the Great Hall at Aston Hall, but to me it's all about balancing the risk with the reward. You will never find our team serving a beetroot canapé, for example, just in case one should inadvertently end up staining the historic limestone floor, but we've learned to use the space in a respectful way so that people can now enjoy it just as Sir Thomas Holte would have enjoyed it with his friends and family back in the 1600s. And isn't that magical...the traditions of yesterday are now part of the solution towards guaranteeing a safer tomorrow for these iconic buildings and the treasures contained within them.

If you would like to support the work being done by the Birmingham Museums Trust, you can donate online [<https://www.justgiving.com/BirminghamMuseums>], encourage your workplace to offer corporate support, or become one of the Trust's valued members or patrons. For more information, please visit <http://www.birminghammuseums.org.uk/support-us>



PAUL KENTON





METALLIQUE

“My cityscapes reflect the many moods of manmade landscapes. 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.”

1 Last Light
Giclée on Aluminium
Edition of 150
Image Size 60" x 24"
Framed Size 68" x 32"
£1,350



2

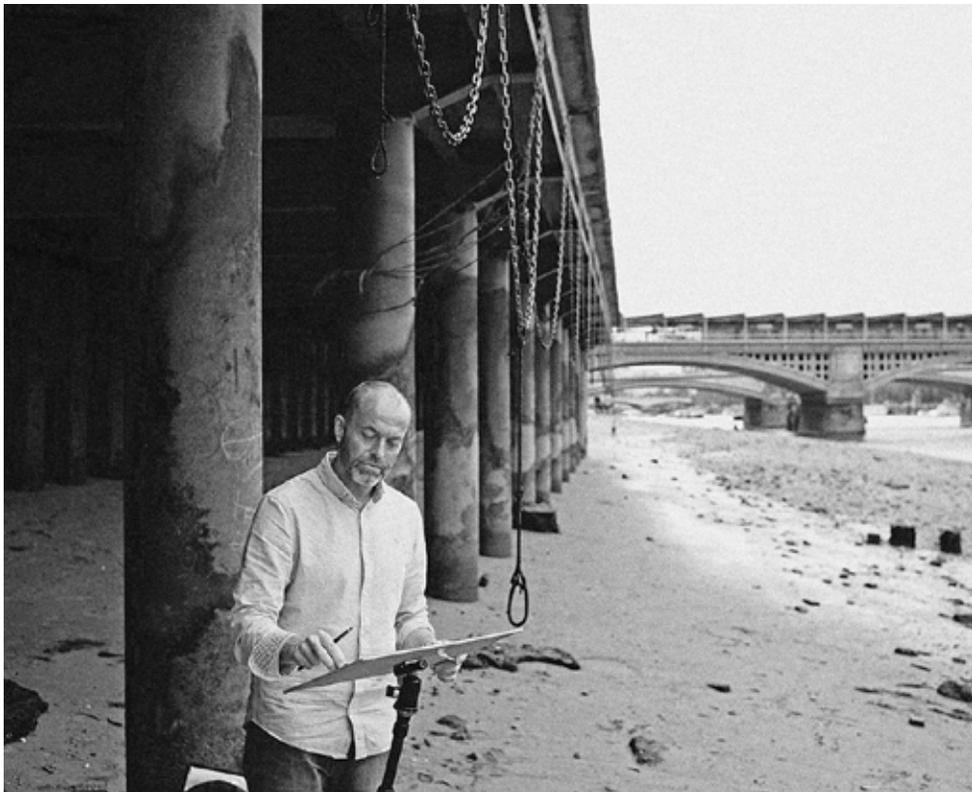


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2 Above All
Giclée on Aluminium
Edition of 150
Image Size 45" x 36"
Framed Size 53" x 44"
£1,450

3 Urban Overlook
Giclée on Aluminium
Edition of 150
Image Size 48" x 24"
Framed Size 56" x 32"
£1,095

4 Monochrome
Giclée on Aluminium
Edition of 150
Image Size 60" x 24"
Framed Size 68" x 32"
£1,350



STUART MCALPINE MILLER

KNESSES

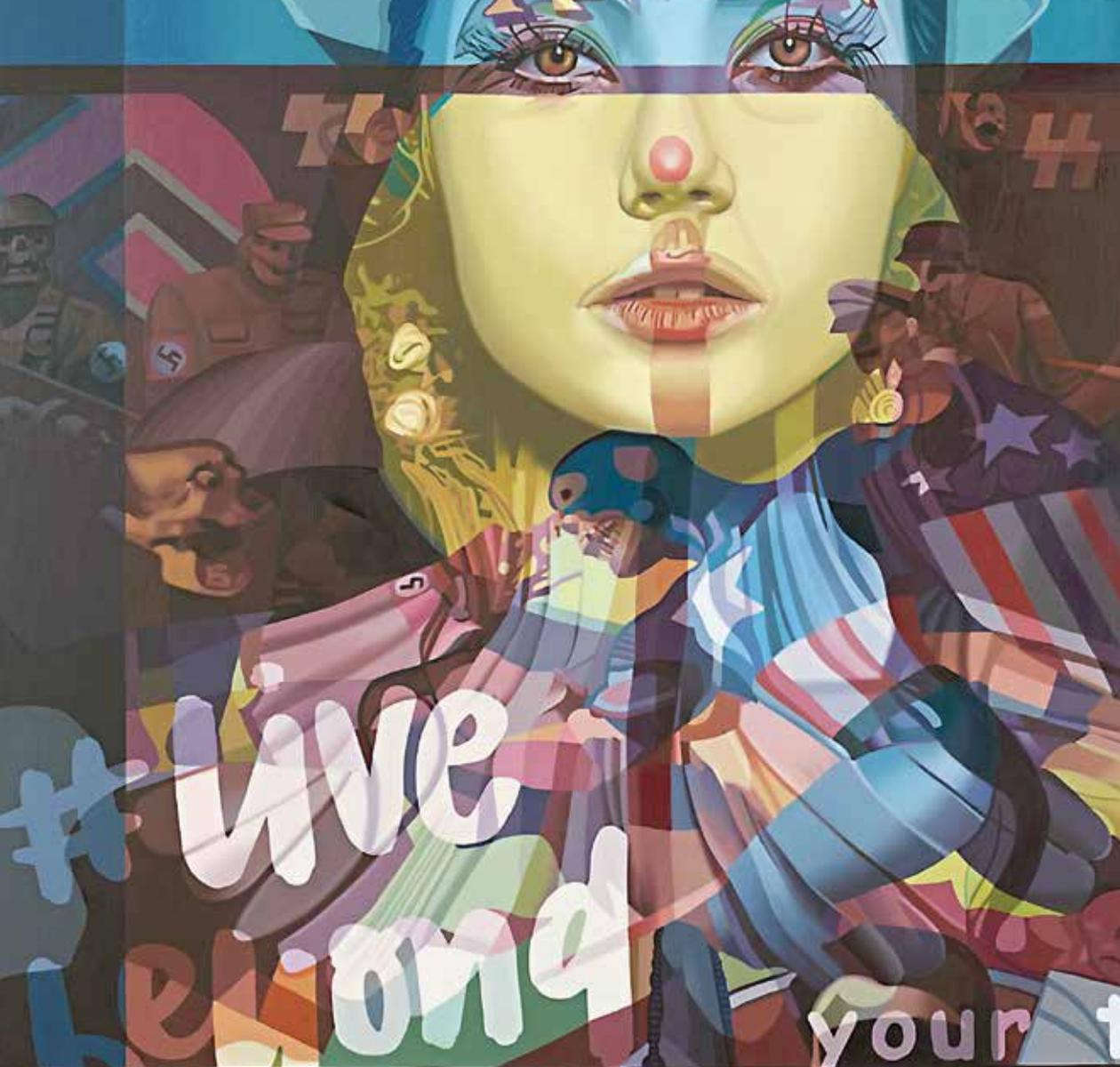


“Warhol’s views on mass consumerism and the way he translated these into his art is something I really relate to and I hope my art does something similar and stands the test of time.”





MARVEL ZOMBIES vs. ARMY OF DARKNESS





1

1 Circus Skills

Boxed Canvas
Edition of 25
Image Size 33" x 40"
Framed Size 49" x 56"
£2,500

Also available as
Giclée on Paper
Edition of 95
Image Size 23¼" x 28"
Framed Size 39" x 44"
£995

2



2 Faded Memories

Boxed Canvas
Edition of 25
Image Size 38" x 40"
Framed Size 54" x 56"
£2,500

Also available as
Giclée on Paper
Edition of 95
Image Size 27" x 28"
Framed Size 43" x 44"
£995



IN THE FRAME

Stuart McAlpine Miller

Trends From The Wider World Of Art

Towards the end of 2016, industry experts and insiders clamoured to forecast how the art world would be affected by the onslaught of social and political changes afoot. Following scandals at both Sotheby's and Christie's, then faced with Brexit, Trump,

an immigration crisis and a new wave of 'fake news' all compounded the need for transparency and truth among collectors in an otherwise uncertain time.

A move into the digital world of augmented and virtual reality



1 The Heart Of The King

Giclée on Paper
Edition of 150
Image Size 22" x 14½"
Framed Size 32" x 26"
£295

**2 Marilyn With
Montgomery Clift -
The Misfits, 1960**

Giclée on Paper
Edition of 495
Image Size 18" x 12"
£350

as an artist medium casts ever more shade across the truthfulness of art, which has resulted in several ongoing trends. Taking photography as one example, it would appear society has performed a volte-face and now unfiltered and candid portraiture provides the authenticity that the more prolific manufactured images cannot. Movement and spontaneity are key, photography now needs to tell a story and demonstrably capture and preserve a moment that is uncontrived and without guile. Turning to our own artists, we can see this exact theme present in the photography of Eve Arnold, Luiz Paulo Machado and Terry O'Neill, the latter of which provided the base images for Simon Claridge's most recent silkscreen collection in May 2017. Whilst their subjects were all different, these three photographers were all famed for their ability to develop a sufficient rapport with their subjects that allowed them to move amongst them unobtrusively and capture the iconic right time, right place shots that others could not.

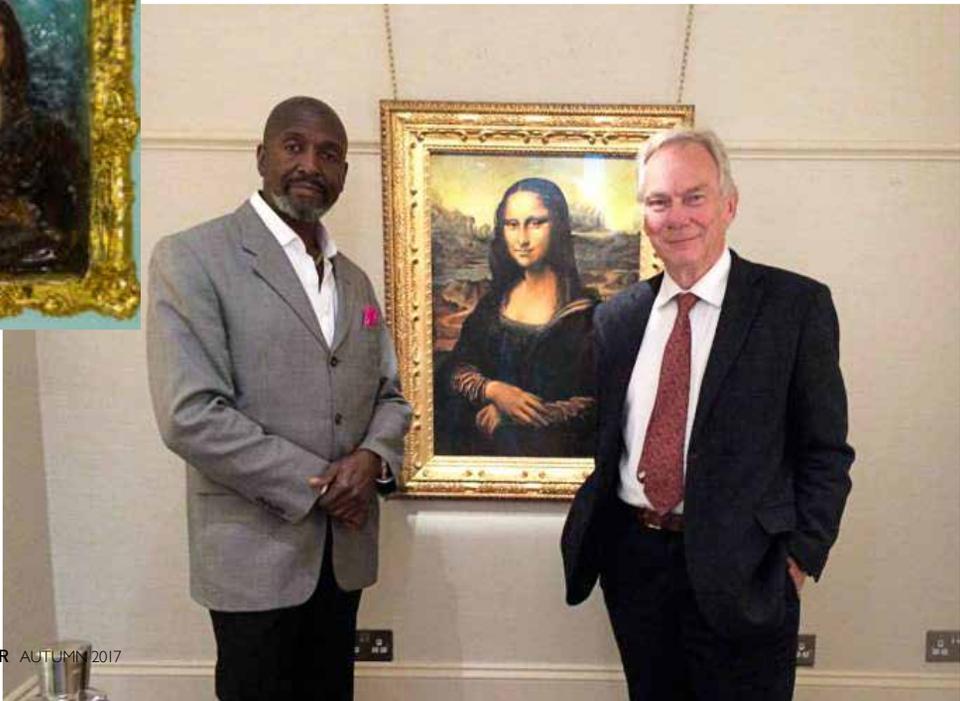
Similarly, the respective styles of our other artists have also resonated with current trends, and given them tremendously successful starts to 2017. John Myatt, legendary for his 'Genuine Fakes' has collaborated with world renowned micro-sculptor Willard Wigan to produce a one million pound artwork entitled Mona Lisa: Secret In The Eye, which was launched in August 2017 in the heart of Mayfair. John Myatt has excelled himself by painting a perfect replica of the original Mona Lisa, and 'the greatest micro sculptor on earth' Willard Wigan MBE has created a minute version of the portrait that features in her eye – painted with the hair of a fly, the microscopic rendering measures under

1mm squared. Viewed with the naked eye, one can just about detect that Mona Lisa's right pupil has something within it, however one can only establish that this is in fact a miniature portrait with the assistance of a strong magnifier. Wigan, who has to go into a trance-like meditative state to slow down his nervous system so that he can work between heartbeats, has somehow managed to capture the Mona Lisa's distinctive features on the most minuscule of canvases.

Lorenzo Quinn also made waves this year, with his monumental sculpture at the Ca' Sagredo Hotel during Venice Biennale 2017. Launched in May, Support sees two large hands emerging from the Grand Canal to protect and support the historic building of the



Ca' Sagredo Hotel. The hands symbolise tools that can both destroy the world, but also have the capacity to save it.





Unsurprisingly, the powerful message and the perfect execution of this installation won headlines across the globe and were a permanent fixture on the social media channels of all art lovers and visitors to Venice alike.

Happily, the wider art world continues to rally in the face of global challenges, and 2017 has so far witnessed a number of industry highs also. Sotheby's in New York recorded a record auction result when Untitled by Jean-Michel Basquiat sold for a record \$110.5 million (£85m) in May 2017, representing not only a record for Basquiat sales, but also a record for any work by an American artist at auction. This was swiftly followed by another world record-breaking sale

during Christie's 20th Century Week in June 2017 when Max Beckmann's *Hölle der Vögel* (*Birds' Hell*) sold for £36,005,000, which was not only the highest price achieved for the artist at auction, but

also the highest selling price for an Expressionistic work. These sales demonstrate an enduring confidence in art, and give great hope for many more triumphs for the industry as we look towards 2018.



©DACS

JOHN MYATT



**Mona Lisa in the Style of
Leonardo Da Vinci**
Stretched Canvas
Edition of 95
Image Size 21" x 30"
Framed Size 31" x 40"
£1,650

*"Although I frequently use modern
paints and canvases, the hope is that
the finished painting will deceive the
eye into thinking that it is seeing a new
work by an established master."*



The Gift of Art

“The artist vocation is to send light into the human heart.”
– George Sand (nineteenth century French novelist)

Art truly is the gift that keeps on giving.

It inspires, it makes a house a home, it injects creativity into the workplace and it stands the test of time. Privileged are we who work among it on a daily basis, soaking it up, breathing it in and benefiting from the therapeutic traits it has been proven to demonstrate.

We are delighted to reveal that we would now like to share this gift with others, and bring a little beauty into the lives of those who deserve it. This is where we will open the floor to you, our valued Collectors, to nominate a worthy recipient to receive their very own Gift Of Art from us. Whether it be a charity close to your heart, a local hospice or even an unsung hero, write to us at marketing@washingtongreen.co.uk and tell us a little bit about your nomination. We will be making one donation per month, and you can read all about how we're spreading a little love through art in our Spring 2018 issue.



AURORA BOREALIS

RICHARD ROWAN



Above the Trees

Glass
Edition of 150
Image Size 13½" x 13½"
Framed Size 23" x 23"
£595



Magic at Midnight

Glass
Edition of 150
Image Size 28½" x 14½"
Framed Size 38" x 24"
£775







Lucky Strike

Glass

Edition of 150

Image Size 20.5" x 20.5"

Framed Size 32" x 32"

£850

IN THE GALLERY
Richard Rowan

Perfecting Beauty
Glass
Edition of 150
Image Size 20½" x 20½"
Framed Size 32" x 32"
£850



“I believe the minute I stop learning is the minute I stop painting. Every single painting has a new technique – no one painting can come close to being the same. My obsession with natural light has always been a big part of my work and the key to the beauty of the world around us. I believe my work can open our eyes to the unique treats that Mother Nature can show us.”



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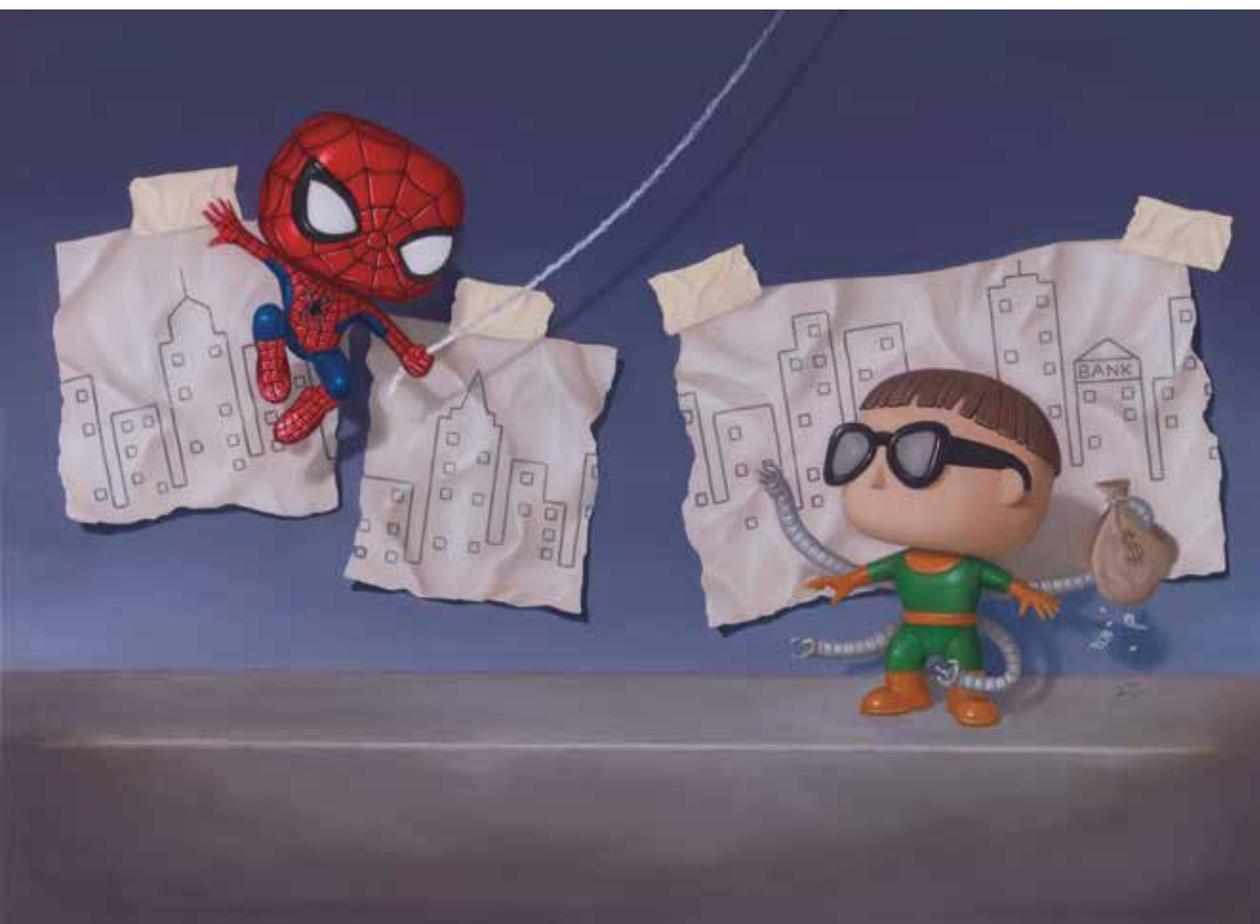
6

-
- 1. Swing into Action
 - 2. Clown Prince of Crime
 - 3. Doctor Strange
 - 4. Skyward!
 - 5. Lasso of Truth
 - 6. Man of Tomorrow

All Canvas on Board
 Editions of 295
 Image Size 11" x 11"
 Framed Size 17" x 17"
 £195

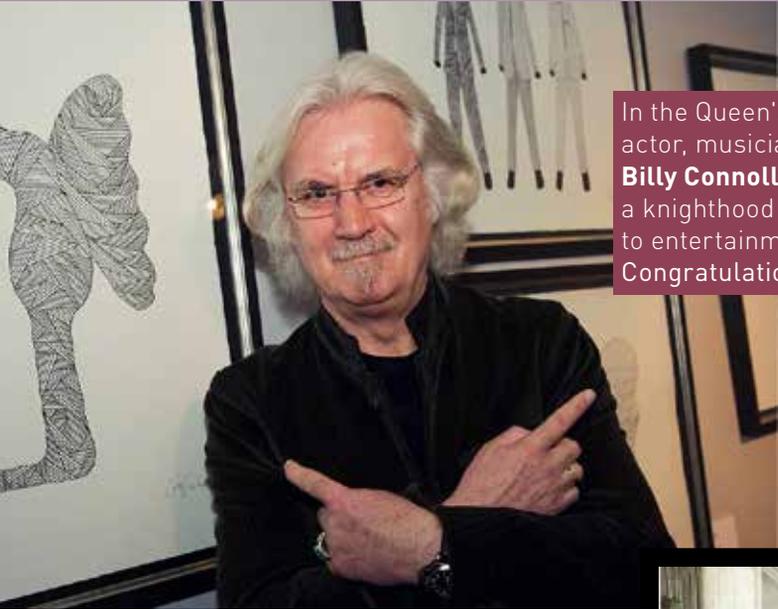
NIGEL HUMPHRIES

"I have great fun painting the pieces that I do, and enjoy seeing the characters emerge from the canvas and come to life. Being self-taught, I have studied many artists, particularly the techniques of the Old Masters, which I have adapted to suit my own way of working. My style, I think, would be considered as quite traditional but with a quirky element. I suppose my main aim is to bring a smile to people's faces."



Doctor at Large
Canvas on Board
Edition of 295
Image Size 18" x 13"
Framed Size 24" x 19"
£250

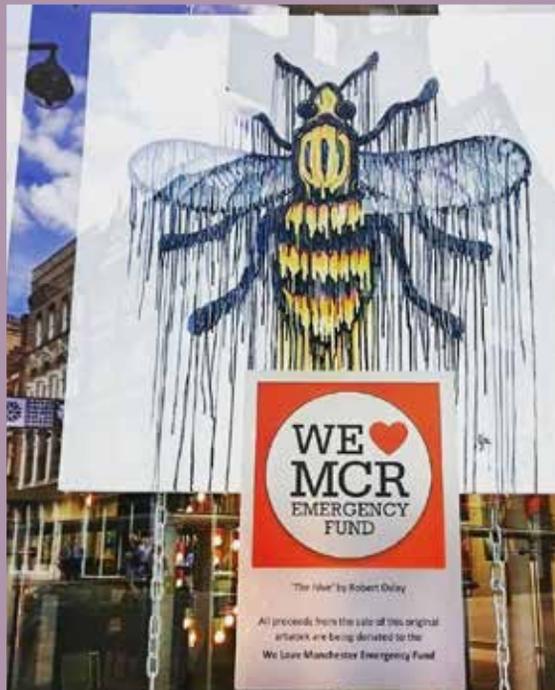
THE SOCIAL EDIT



In the Queen's Birthday Honours accomplished actor, musician, comedian and artist **Billy Connolly** was awarded a knighthood in recognition of his services to entertainment and charity. Congratulations Sir Billy Connolly!



Stuart McAlpine Miller's fabulous home, as featured in **The Times**.



We 🐝 MCR. 'The Hive' by Robert Oxley



@xjessleex



Software & game development company, **NetDragon Websoft**, commissioned **@brittopopart** to make a sculpture for their HQ in China. Check it out!



Behind the scenes! Terry O'Neill signing the certificate of authenticity for collection of silkscreen prints by **@simoonclaridge #TerryONeill**



Thank you to all who attended today's exhibition and live painting session. Great fun, best show there for years.



@lawrencecoulsonart



We're feeling very inspired at the **Amsterdam International Art Fair!** Here's a snippet of the amazing talent - including a familiar face!



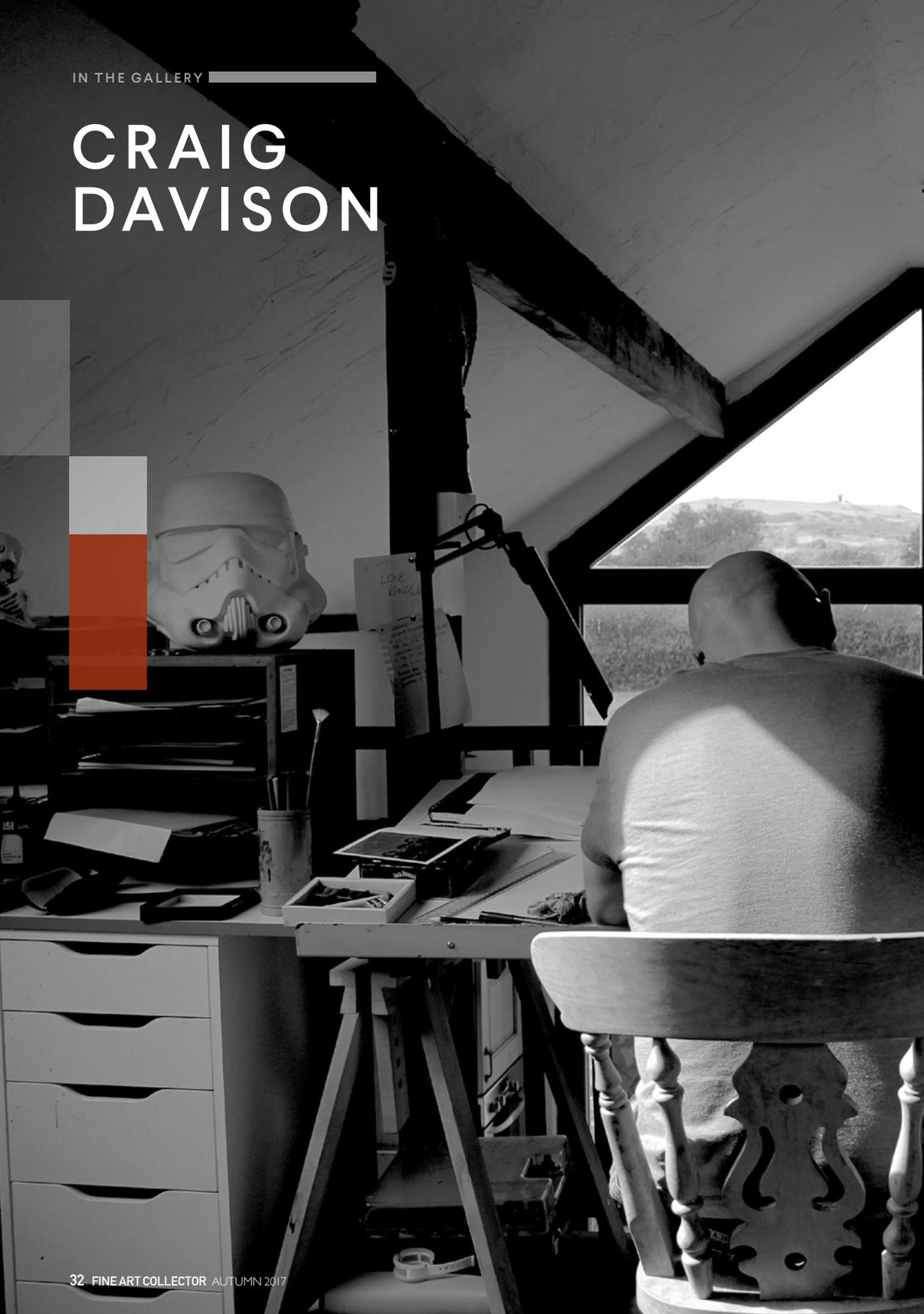
Fantastic to see **@BritishGQ** feature **@urbisrabbitt**, which is home to fantastic artworks by **Alex Echo** and **@LouisSidoli**



Multi-talented artist **@AndyKinsman** joined **@KasabianHQ** on stage

IN THE GALLERY

CRAIG DAVISON



"I want my paintings to take the viewer back to a time in their life when anything seemed possible and the whole of their life stretched before them."



2



3



1 Like Zoinks!!
Canvas on Board
Edition of 195
Image Size 16" x 26"
Framed Size 23" x 33"
£425

2 Pesky Kids!
Canvas on Board
Edition of 195
Image Size 30" x 21"
Framed Size 37" x 28"
£575

3 Express Yourself
Canvas on Board
Edition of 195
Image Size 30" x 22"
Framed Size 37" x 29"
£595

DAVID REES

"I want my work to reflect how wild animals are at threat of slipping away from us, whilst at the same time showing how powerful and majestic they are."

Manchas

Boxed Canvas
Edition of 150
Image Size 38" x 38"
£750





Mr. Fox
Boxed Canvas
Edition of 150
Image Size 38" x 38"
£750

Xue Wang

Xue Wang's creative impulse is driven by a fascination with childhood paraphernalia: dolls, toys, fairy tales, stage sets, fun fairs and found objects mixed with whimsy. She breathes new life into these personal recollections with an amalgamation of Victoriana, vintage fashion, film noir and iconic pin-up imagery.

The latest collection is a continuation of her dark fairy tale theme. In a new series of four extraordinary paintings, Xue's signature vignettes range from the cryptic to the

cute and we see the return of her big-eyed maidens and kitsch-looking creatures, typical of the Lowbrow art movement in which she finds her roots. As with her previous works, the subjects are the soul of these new pieces, with an intensely curious connection to the world around them. Not for the faint-hearted, Lowbrow just got high end.

Originally coined in Los Angeles, California, Lowbrow movement began as an underground visual art movement, which combined comic art and street culture,





often tinged with a sense of sarcasm and, sometimes, mischievous humour.

In contrast to traditional Lowbrow artwork that is commonly produced digitally, Xue's alternative method of using oil on boards highlights her meticulous attention to detail within each piece. The Head of the Table sees a new painting technique from Xue

that enables her to perfect the jellified effect of the gruesome banquet on the table. The cinematic elements are tinged with darkness in dramatic Hitchcockian studio lighting, which accentuates both the strength and vulnerability in these feminine figures.

Xue explains, "My take on the traditional fairy tale is tinged with a sardonic twist. There is

a juxtaposition of light-headed sauciness with the macabre."

Depending on its size, each painting takes between 80-120 hours to complete. Xue uses multiple layers of glazes when producing her infinitely detailed paintings. Ornately carved frames lend the paintings a baroque aesthetic that perfectly complements their enigmatic themes.



2



3

1 The Head of the Table

Canvas on Board
Edition of 150
Image Size 24" x 17"
Framed Size 32" x 25"
£450

2 The Night Before Christmas

Canvas on Board
Edition of 150
Image Size 24" x 19"
Framed Size 32" x 27"
£495

3 A Hairy Moment

Canvas on Board
Edition of 150
Image Size 13" x 26"
Framed Size 21" x 34"
£395

4 Midnight Liaison

Canvas on Board
Edition of 150
Image Size 24" x 17"
Framed Size 32" x 25"
£450

4





XUE

ORIGINALS

Original portrait collection by Xue Wang. From £995
Frames for illustrative purposes only



BOB DYLAN

THE BEATEN PATH

New collection of signed limited edition artworks by Bob Dylan

AVAILABLE NOW

JEFF ROWLAND

“I have always been fascinated by two areas of art: the implicit meaning, and the inspiration, and I am always inspired to experience what I am about to paint. I was inspired to paint a rain-soaked street by films I saw at the cinema. I like to let the viewer make up their own mind about what is happening with the characters in the composition.”

Lovers Stroll
Canvas on Board
Edition of 150
Image Size 24" x 19"
Framed Size 26" x 31"
£495







MR. WASH
CLEAN WASH
HOT WASH
NO IRON
IRONING SERVICE

LAUNDRETTE
30

BUSTER
THE
BARBER
HOT TOWELS
SHAVE 10¢
WAXING 30¢

BUSTER

JOE'S
RESTAURANT
STEAK - CHICKEN
ROAST - PORK
PIZZA'S
VEGETARIAN
YORKSHIRE
POT ROAST
BEEF STEW
VEG DINNER
LAMB - COTLET
SOUP

JOE'S

ROOMS 25

MAC'S
SHOE REPAIR
KEYS CUT
BELTS
SHOELACES
LEATHER GOODS

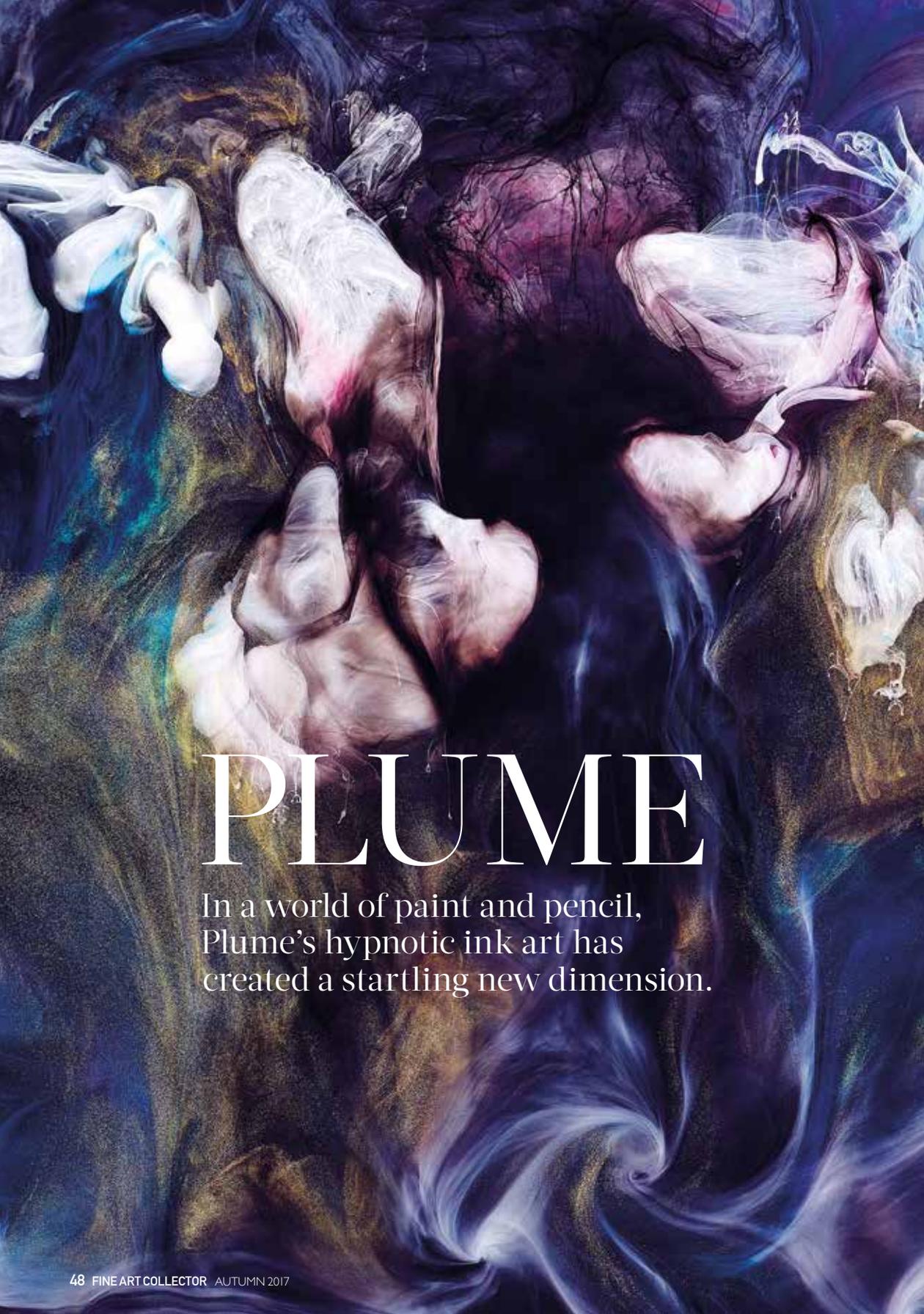
MAC'S



Love Beneath the Bridge
Canvas on Board
Edition of 150
Image Size 24" x 19"
Framed Size 26" x 31"
£495



Our Meeting Place
Canvas on Board
Edition of 150
Image Size 24" x 19"
Framed Size 26" x 31"
£495



PLUME

In a world of paint and pencil,
Plume's hypnotic ink art has
created a startling new dimension.



Crescent

Glass

Edition of 65

Image Size 36" x 27"

Framed Size 40" x 31"

£895



The creative duo – comprising graphic designer Ernest Otoo and photographer Andy Pilsbury – wowed our IN:SIGHT 2016 judges with their other-worldly compositions.

Combining high-speed photography, moving images and ethereal soundscapes, Collective Growth seeks to challenge what can be achieved with ink in water.

“It’s a voyeuristic look at the hypnotic behaviour of different coloured paints,” Ernest

explains. “We’re pushing the boundaries to understand the true potential.”

What emerged as an outlet for creativity, away from their self-described mundane work routines, has turned into a quest to revolutionise the way we experience ink art. Describing their work as “escapism through exploring”, Plume are inspired by artists like Leif Podhajský, Samuel Burgess-Johnson, Phill Blake and Richard Mosse.

For each piece, lighting is set up around a fish tank of clean water. Ernest then drops in the inks to build a composition

1





2



1 Conclave
Glass
Edition of 65
Image Size 36" x 27"
Framed Size 40" x 31"
£895

2 Cluster Surge
Glass
Edition of 65
Image Size 36" x 27"
Framed Size 40" x 31"
£895





Cultivation

Glass
Edition of 65
Image Size 36" x 27"
Framed Size 40" x 31"
£895

whilst Andy photographs the emerging artwork. Finally, the strongest images are retouched to enhance the vibrancy of the colours.

The unique result is the metamorphosis of two juxtaposing skill sets. Graphic designer Ernest views art from a technical and design perspective, allowing him to objectively assess the aesthetics of a piece. Conversely, photographer

Andy uses his technical understanding of light to react quickly to the ink movements.

Plume are keen to allow viewers to decipher their own message between the mysterious wisps of ink, with Ernest adding: "The medium is naturally beautiful. We didn't feel there was a need to weigh it down with a deep and heavy meaning; each viewer takes away their own experience."

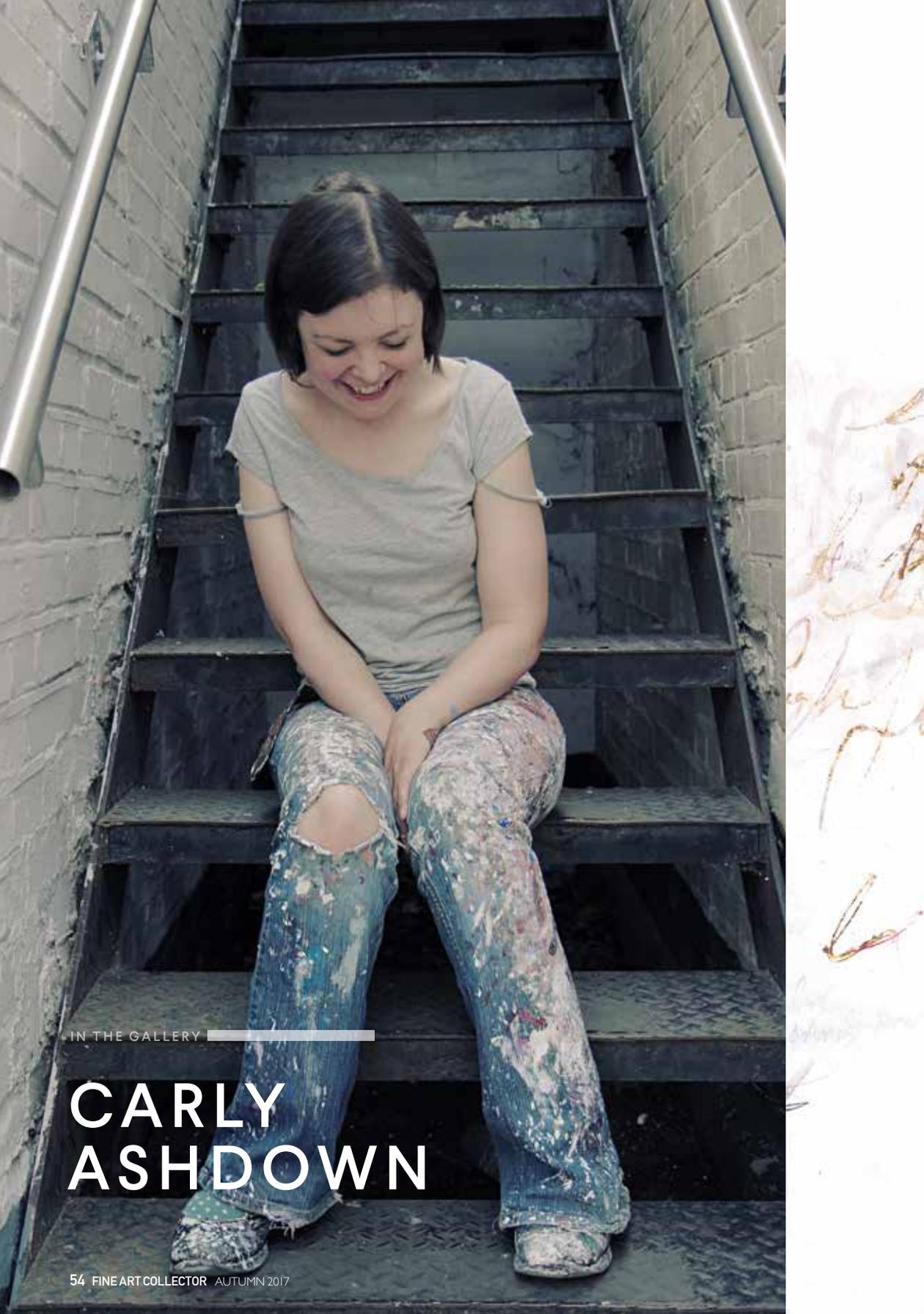
IN SIGHT
BUILDING CREATIVE TALENT

If you would like to follow in the footsteps of Plume and enter IN:SIGHT 2018 entries are now open online
www.castlegalleries.com/insight

IN THE GALLERY

Plume





IN THE GALLERY

CARLY ASHDOWN



1 Lion Heart
Canvas on Board
Edition of 95
Image Size 24" x 24"
Framed Size 30" x 30"
£550



2 Rise
Canvas on Board
Edition of 95
Image Size 24" x 24"
Framed Size 30" x 30"
£550

“All my work is an exploration of the experience of being human, encompassing both the profound beauty and possibility of life alongside the struggle that every human being experiences.”



PAUL CORFIELD

2



1 Summer Nights
Canvas on Board
Edition of 150
Image Size 14¼" x 20"
Framed Size 20¼" x 26"
£295

3



2 Dawn
Canvas on Board
Edition of 250
Image Size 8" x 8"
Framed Size 14" x 14"
£175

3 Dusk
Canvas on Board
Edition of 250
Image Size 8" x 8"
Framed Size 14" x 14"
£175

4 The Way Home
Canvas on Board
Edition of 250
Image Size 8" x 8"
Framed Size 14" x 14"
£175



4

"The ideas and inspiration are there all of the time, and it's something I no longer need to go in search of."

6



5

5 Sunrise Over the Village

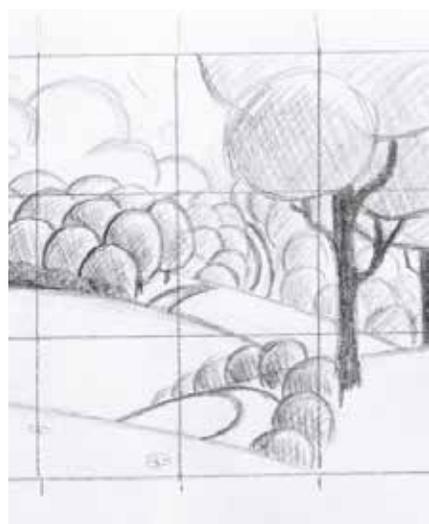
Canvas on Board
Edition of 150
Image Size 40" x 20"
Framed Size 46" x 26"
£695

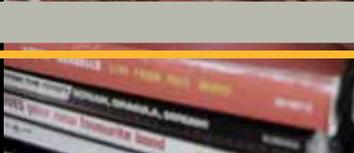
6 Sunlight Over the Tree Tops

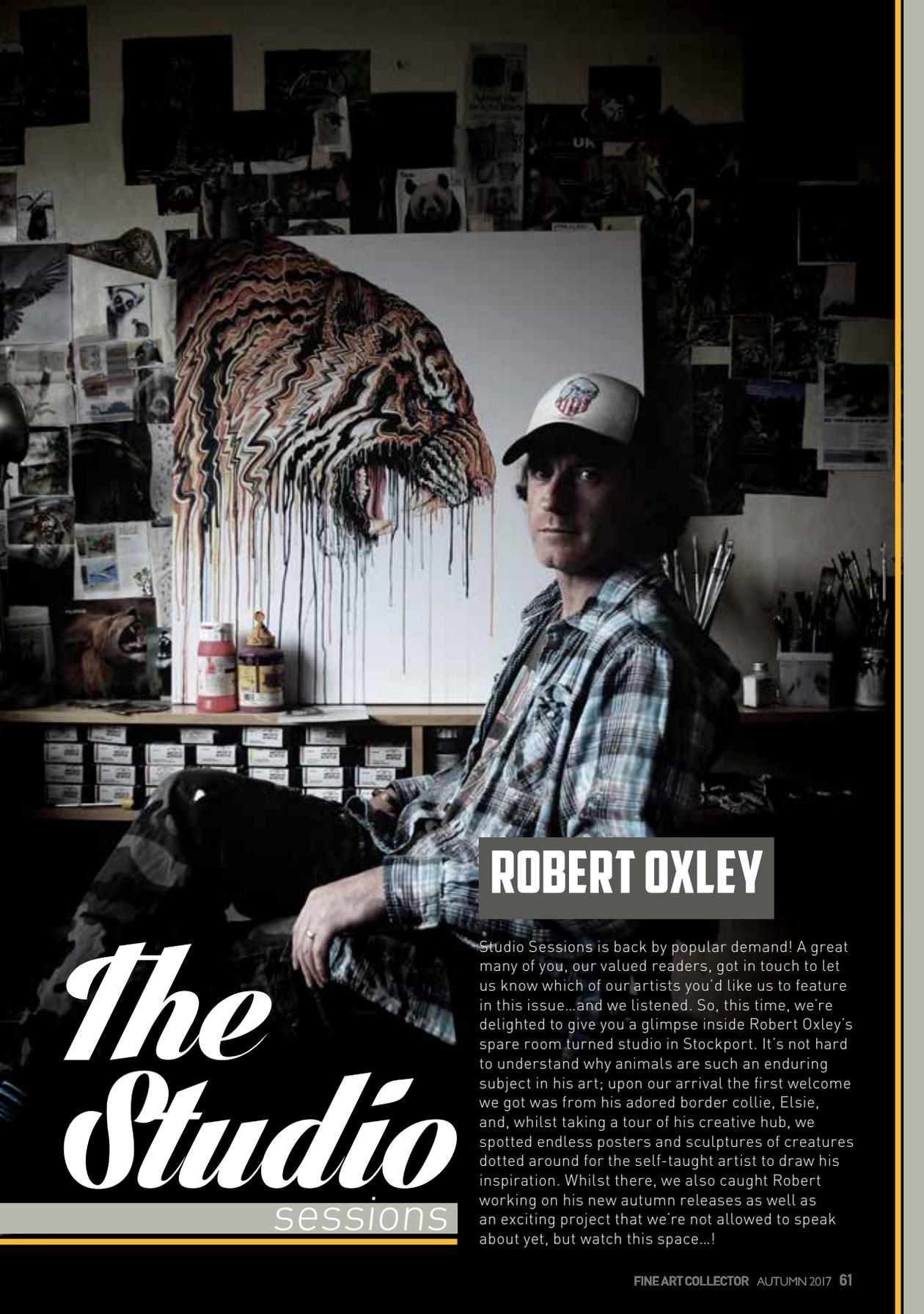
Canvas on Board
Edition of 150
Image Size 24" x 24"
Framed Size 30" x 30"
£550

7 The Tree Lined Pathway

Canvas on Board
Edition of 150
Image Size 28" x 20"
Framed Size 34" x 26"
£550







ROBERT OXLEY

The Studio

sessions

Studio Sessions is back by popular demand! A great many of you, our valued readers, got in touch to let us know which of our artists you'd like us to feature in this issue...and we listened. So, this time, we're delighted to give you a glimpse inside Robert Oxley's spare room turned studio in Stockport. It's not hard to understand why animals are such an enduring subject in his art; upon our arrival the first welcome we got was from his adored border collie, Elsie, and, whilst taking a tour of his creative hub, we spotted endless posters and sculptures of creatures dotted around for the self-taught artist to draw his inspiration. Whilst there, we also caught Robert working on his new autumn releases as well as an exciting project that we're not allowed to speak about yet, but watch this space...!

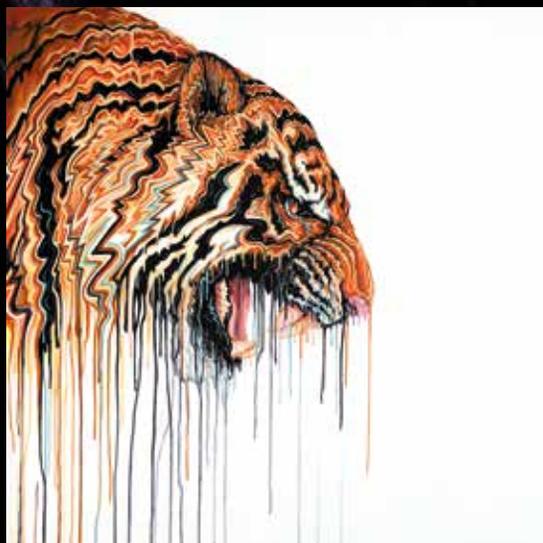
ROBERT OXLEY

INSTINCT

1



2



1 Diplomat
Boxed Canvas
Edition of 150
Image Size 48" x 32"
£795

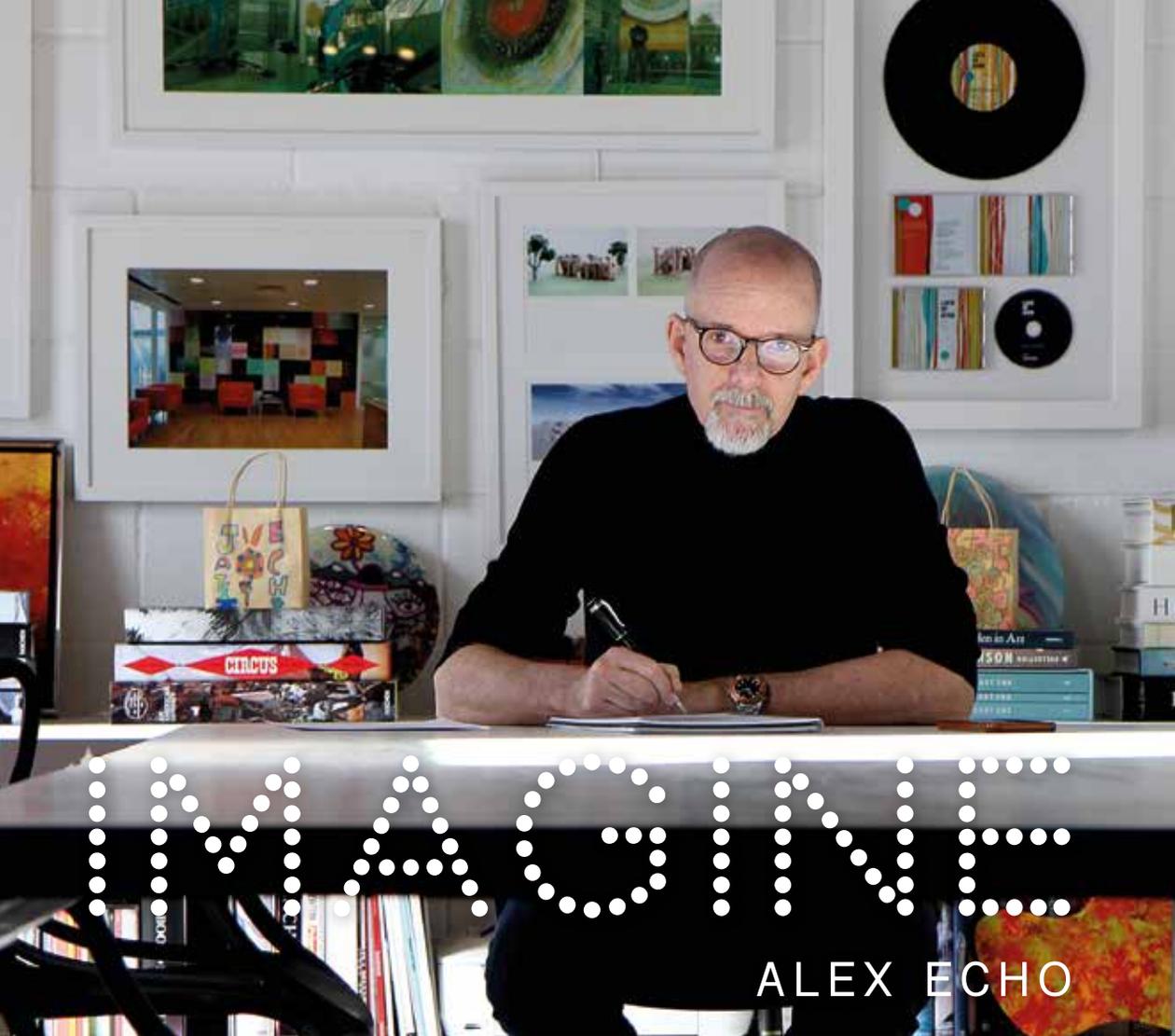
2 Ranthambore II
Boxed Canvas
Edition of 150
Image Size 36" x 36"
£695

3 Harambe
Boxed Canvas
Edition of 150
Image Size 30" x 40"
£725

3







ALEX ECHO

ALEX ECHO

Alex Echo's artwork is unique and instantly recognisable, using a technique that has never been seen before. His paintings resonate with the beauty and history of Impressionism, yet they speak with a contemporary voice and structure of abstraction and even minimalism.



SUSTAINABILITY

In honour of his respect for the country and landscape around him, Alex strives to work as green and sustainably as possible, using the highest quality water based paints available. The resin he uses to create his unique "liquid effect" is as non-toxic, and low carbon footprint as the technology currently allows.

CHARITY WORK

Alex has worked relentlessly for various charities and institutions, raising nearly €660,000.00 (\$850,000.00) from the direct sale of his work for a multitude of projects including The Princess Grace Foundation, The Prince's Trust, Teenage Cancer Trust, Nordoff Robbins, Aids Project Los Angeles, AMFAR, The Elton John Aids Foundation and WaterAid.

He also created one of SWATCH Watches' most successful artist watches, "The Imagine Love" watch. Selling more than 153,000 units, Alex gave all his royalties to send over 80 children affected by AIDS to a healthy summer camp in New York with full health care.

Most recently Alex worked in cooperation with HRH Prince Charles and The Elephant Family in London, creating a one of a kind TUK TUK that was auctioned at the private residence of Prince Charles. The sale raised a record €52,000.00 (\$81,500.00), the proceeds of which were dedicated to saving the Asian Elephant.

New projects on the horizon for Alex include working with the World Food Program, UNICEF and the United Nations.



COLLABORATIONS

Alex has worked on exciting collaborative projects with iconic fashion designer, Sir Paul Smith, who developed a fabric design from one of Alex's paintings. "Classic With A Twist" was used by Paul Smith as a principal print design for his 2011 Couture Women's Wear line. Alex was able to watch his artwork walk down the catwalk during London Fashion Week.

At the request of legendary recording artist and guitarist Eric Clapton in 2012, Alex Echo painted one of Clapton's own Fender Stratocasters, which was auctioned to benefit the recovery facility The Crossroads Centre in Antigua, founded by Eric Clapton, raising €20,000 for the charity.

Alex has created more advertisements for Absolut vodka than any other artist, with Absolut Echo featured in magazines around the world. He created four, 2,000 square foot, hand painted billboards for the brand which ran for one year on the fabled Sunset Strip in Hollywood California. Each of the four billboards cost \$175,000.00 to create, and \$25,000.00 per month to maintain.

His billboards were seen by an average of 45,000 people per day for one year. Each billboard was disassembled and the individual pieces were auctioned off at several charity auctions and raised in excess of \$300,000.00 for various Los Angeles charities, including Aids Project Los Angeles and The Venice Beach Food Bank.



CAROLINE SHOTTON

"Most of my earliest memories are of playing with paint and crayons and drawing all the time. I've always created work that stems from personal experience, yet allows others to add their own narrative."



Amoorican Gothic
Canvas on Board
Edition of 95
Image Size 25" x 30"
Framed Size 30" x 35"
£595





T-BONAPARTE



Napoleon T-Bonaparte
Canvas on Board
Edition of 75
Image Size 24" x 32"
Framed Size 33" x 41"
£650



Tretchikow
Canvas on Board
Edition of 95
Image Size 25" x 30"
Framed Size 30" x 35"
£595



THE FUTURE OF ART

Gone are the days when art was confined to a canvas.

With the click of a button, we are able to transport ourselves to a world where art and technology are intertwined. Instead of a passive spectator, we are agents in our own artistic experience, blurring the line between artist and viewer.

Apps such as Blippar act as a portal, allowing us to strip away the countless layers of

paint to reveal the creative journey beneath. For Scarlett Raven's incredible augmented reality collection, *The Danger Tree*, the First World War is digitally recreated to the haunting words of poets Wilfred Owen and Siegfried Sassoon. Past, present and future collide for a new breed of art that is as unsettling as it is exciting.

We can also now teleport art into our homes using the Art Beamer app, which allows viewers to visualise art on their own walls. After pointing a mobile device at their selected space, the screen reveals the artwork in the same space – hovering curiously between real and unreal. In the process, technology is invited into our most private sanctum, becoming part of our everyday life and the fabric of our home. No longer reserved for the privileged, art can be accessed by anyone with a computer or mobile device. While Vincent Van Gogh once showcased his artworks in the cafés of Paris, artists now display their creations on Facebook, Twitter and Instagram. Word of mouth has been replaced by the strokes of a keyboard, as art is dissected and critiqued by virtual strangers.

Technology has opened up opportunities of which artists could previously only have dreamed. The world's largest online community for artists and art enthusiasts, DeviantArt, enables people from across the globe to connect through the creation and sharing of work. And the formerly Instagram-based gallery Unit London was born in 2013 from the desire of artists Joe Kennedy and Jonny Burt to “break down the barriers of elitism” and make contemporary art accessible to all.

But with this accessibility comes an inevitable anxiety. Tales of intelligent robots and technology superior to humans, that once seemed so fantastical, are now

transcending the pages of books.

In 2016, the first-ever International Robotic Art Competition saw 26 robots competing for the \$100,000 prize in two categories: telerobotics (robots controlled by humans via Wi-Fi or Bluetooth), and fully-automated painting robots. The same year, the IK Prize – which is awarded by Tate Britain for a concept that uses digital technology to transform the way we explore art – was briefed in partnership with Microsoft to create a form of artificial intelligence that understands art.

Awareness, once thought of as a human trait, can now be programmed into an inanimate object. Whole brain emulation – also known as mind uploading – enables the transfer of brain processes such as long-term memory and ‘self’ to a computer. Man and machine are no longer two neatly-defined entities, but interchangeable.

Artist Simon Wilkinson explores this concept through his fusion of art and 3D animation. His robotic pieces analyse, dissect and reassemble the emotions and experiences that make us human. Their generic body shape and lack of personalising features render them unidentifiable; they are an everyman figure that is both intimate and unobtainable. This synthesis of technology and humanity was illustrated in January 2017, when the European Parliament's

Committee on Legal Affairs voted in favour of drafting regulations to govern the development and use of artificial intelligence (AI) and robotics. Within this proposal was guidance on ‘electronic personhood’, which would ensure rights and obligations for the most developed AI. As technology becomes more autonomous in the creation of art, this begs the question of whether these rights will include creative ownership, and how such ownership will be regulated online.

Partner and intellectual property specialist at law firm Shakespeare Martineau, Mauro Paiano, says: “Although the current regime can protect copyright in digital artwork, the problem for copyright owners is the ease with which digital artwork can be replicated.

“For the time being, it is hard to envisage a scenario where a self-aware robot would be recognised as the owner of copyright unless it is recognised as a legal person. This subject has been highlighted in the Civil Law Rules on Robotics report, which challenges the EU parliament to deal with such issues.”

While such concepts are still on blueprints, they leave us with a host of unanswered questions. We are left to wonder whether we will continue to live in a world where technology and art exist in tenuously separate spheres, and if we will face the same jarring illogicality: how can something supposedly without feeling make us feel so much?



JOHN WILSON

“Picasso once said that he spent his life trying to paint like a child. This inspired me to mix children's art with the carefully-planned paintings of an adult artist.”

Aqueduct

3-D
Edition of 150
Image Size 19" x 39"
Framed Size 22" x 42"
£850

IN THE GALLERY
John Wilson



Night Shift
3-D
Edition of 150
Image Size 28" x 19"
Framed Size 32" x 23"
£695



The Picasso Gallery
3-D
Edition of 150
Image Size 28" x 19"
Framed Size 32" x 23"
£695



Aqueduct

3-D
Edition of 150
Image Size 39" x 19"
Framed Size 42" x 22"
£850



IN THE GALLERY

TEMPER

**1 Messages from the
Nameless Galaxy**
Boxed Canvas
Edition of 95
Image Size 26" x 40"
Framed Size 30" x 44"
£995

2 Super Nature
Boxed Canvas
Edition of 95
Image Size 40" x 30"
Framed Size 44" x 34"
£995



1



2

HEAVENLY CREATURES

— Hamish Blakely —

1



2



3

1 Interlude
Giclée on Canvas
Edition of 95
Image Size 24" x 24"
Framed Size 30" x 30"
£625

2 Body and Soul
Giclée on Canvas
Edition of 95
Image Size 20" x 24"
Framed Size 26" x 30"
£595

3 Like A Feather
Giclée on Canvas
Edition of 95
Image Size 21¼" x 24"
Framed Size 27¼" x 30"
£595







Unlocking The Influence of Art

"Business owners are beginning to understand that displaying artwork in the workplace does more than make the office aesthetically pleasing; it can actually increase employee efficiency, productivity, and creativity."

- Forbes.com

Here at HQ, we're privileged to be surrounded by art every day we come to work, and it seems more and more employers are harnessing the power of our surroundings to drive success within their companies. Humans are far more aware of, and affected by, our immediate physical environments than perhaps we realise – indeed, we are anthropologically designed to be so. Many



studies and surveys have been commissioned to demonstrate that very point in recent years, and the results are compelling. So much so that the corporations and organisations are putting the theory into practice and using interior design as a tool to derive improved performance from their workforces.

Further to the proven gain in employee retention and productivity, bringing art into the workplace can play a role in showcasing a brand's credibility and authority in the eyes of its consumers or clients. Art can be particularly powerful for companies who rely on a specific demographic or socioeconomic group for the majority of their business. Curating art that resonates with a client base establishes a connection between parties and subliminally conveys the message that there is a meeting of minds, which is a powerful stepping stone in the path to building and maintaining a working relationship.

Ideally, a workplace should be designed as a visual representation of the company, reinforcing its brand identity and values each day to every employee based there. Art is an effective route to achieve this goal. Deutsche Bank is undoubtedly leading the charge with corporate art, and has amassed the biggest collection in the world, which currently stands in excess of 60,000 artworks across their network of global offices. A study conducted by BOSTI Associates, a workplace planning and design consultancy firm in New York, showed that 83 percent of the employees felt that artwork was important in the work environment and, of those employees, 73 percent also said that their perceptions of their workplace and their work experiences would change if the art were removed.

In a generation that has finally recognised that working smarter is infinitely preferable to working longer, employers are taking a more creative approach to employee efficiency. The list of leaders in the field of workplace design reads like a who's who of innovation and success. From Airbnb, who experiment continually with different office layouts and decors, to Google whose famously quirky Soho offices have everything from an old fighter jet ejector seat to rooftop allotments, to the famous oversized Dalek in Twitter's head office, it seems that infusing a work environment with personality and individuality truly is the way forward.





Love In London
Giclée on Paper
Edition of 95
Image Size 17½" x 26"
Framed Size 28" x 37"
£595

IN THE GALLERY

RAPHAEL MAZZUCCO

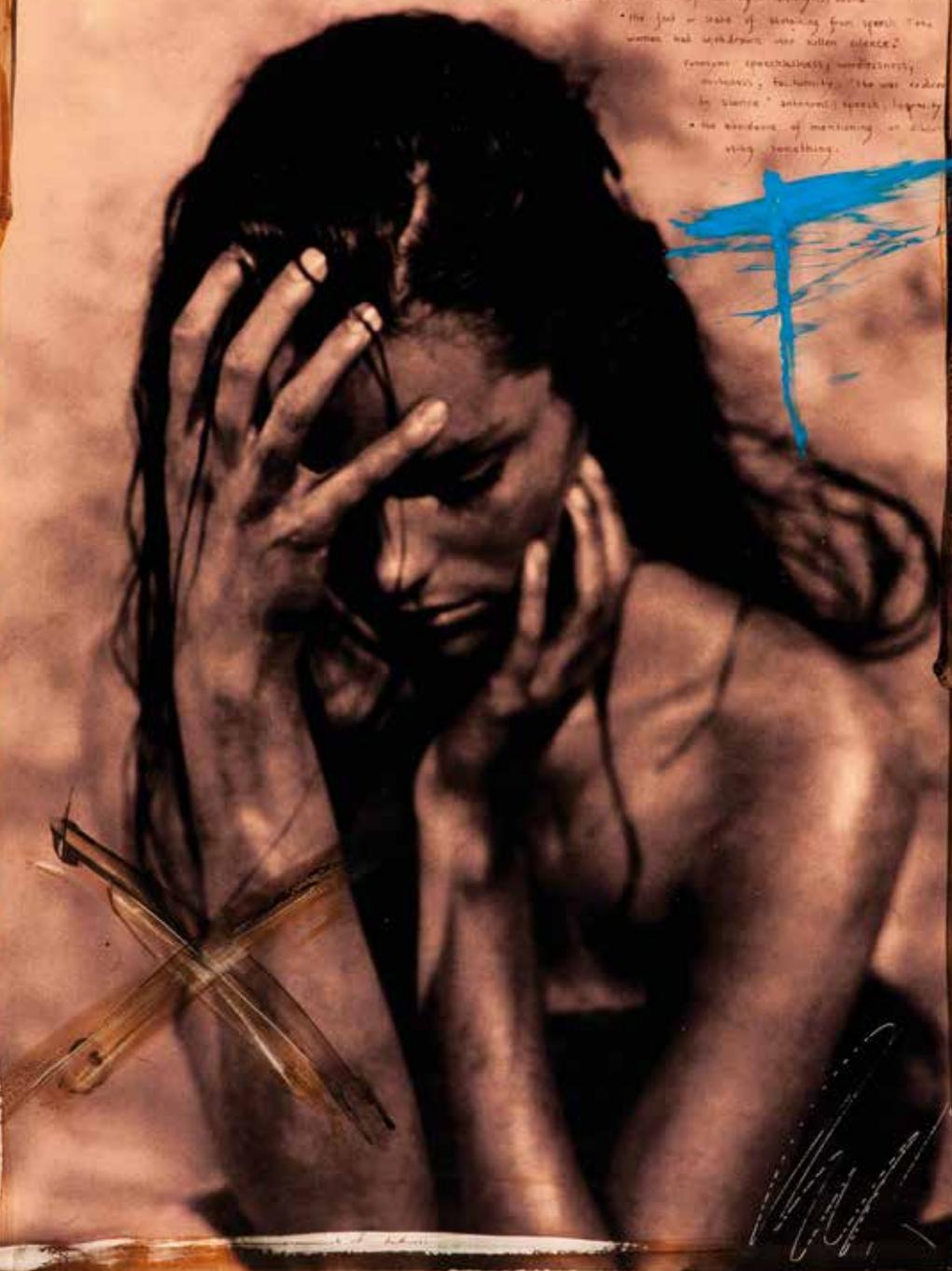


si·lence

/sai·lens/ *n.* silence; plural silences; a complete absence of sound "there's peace the silence of the night" synonyms: hush, quiet, quietude, still, stillness, hush, hush, tranquillity, tranquillity, tranquillity, peace (and still) "the silence of the night" etymology: sound

"the just - state of stopping from speech" "the women had withdrawn into silent silence"

synonyms: speechlessness, wordlessness, muteness, taciturnity, "the use of silence" antonyms: speech, loquacity
"the avoidance of mentioning or discussing something."



[Handwritten signature]



Raphael Mazzucco

2



1 Memory of Silence

— Giclée on Paper
Edition of 95
Image Size 17½" x 26"
Framed Size 28" x 37"
£595

2 Freedom

— Giclée on Paper
Edition of 195
Image Size 22½" x 26"
Framed Size 33" x 37"
£695



“I draw a lot of inspiration from my surroundings and love being in the moment, but even if the work is photographed in the remotest location, the journey always comes full circle back to my home – back to Montauk and my paint covered floors.”



MONTAUK PROJECT

In July 2017, our Head of Marketing and Lead Designer made the 3,000 mile journey to visit artist Raphael Mazzucco at his home in Montauk, NY. Located at the east end of the Long Island peninsula, Montauk is the destination du jour thanks to its Hamptons-esque exclusivity offset by a deeply creative and infinitely more relaxed culture. Known charmingly as 'The End', it has long attracted the notice of Hollywood and, as a result, Montauk has been a regular filming location and provided the backdrop for a multitude of blockbusters and popular TV series over the years. You may not know it, but you'll certainly recognise it. The inhabitants themselves are a veritable hall of fame, and the area itself has played host to many of the biggest names of our time over the years; from Pulitzer Prize winning writers to politicians, musicians such as The Rolling Stones and artists including Andy Warhol, among other names of note.

So what exactly is Montauk's siren call...? Well, quite simply, it's a place of palpable magic. Inspiration is ever-present, from the beaches to the dramatic clifftops, the imposing lighthouse, the eclectic architecture and beyond. Indeed, if the adage is correct and we are all products of our environments, little wonder that Raphael has chosen to call Montauk home. His self-designed house, as stylish and flawlessly executed as one might imagine, is a shrine to all things beautiful. Nothing is too modern, overtly vintage, shamelessly rustic or in fact occupies any genre in particular...it simply all works together and harmonises to form one of the most personal embodiments of an aesthetic one might ever experience.

Our visit saw us tour this cultural oasis, take in all the sites that inspire Raphael, and allowed us the insight to view his world – through his eyes – as a canvas awaiting



Raphael Mazzucco



his unique flourishes. It was a privilege to walk the shoreline with him, to watch him gather the stones, driftwood, sand and other materials that so frequently feature in his art underneath the joyful and untamed splashes of colour synonymous with his work. Only after engaging with Raphael in his natural habitat, so to speak, did we truly realise how organic a process it is for him when he works. Montauk gives him everything he needs; it provides a backdrop that requires no editing, embellishments that need no adornment and a host of people moving continually in and around his creative space to keep him inspired

and engaged. Having met with his friends and family, it was immediately apparent not only how much they form part of his muse, but also how much he in turn engenders creativeness in others.

You may well be wondering as to the reason for this once in a lifetime opportunity to visit such a remarkable destination...? [SPOILER ALERT] We are currently working with Raphael on a project that is due to launch in 2018. No amount of bribery could persuade us to say more at this time, but watch this space – the Spring 2018 edition of *Fine Art Collector* will reveal all.



NIC JOLY

1



2



1 Line Dancing
Wall Sculpture
Edition of 90
Framed Size 19" x 19"
£895

2 The Law of Attraction
Wall Sculpture
Edition of 90
Framed Size 16" x 16"
£695



"My fascination with creating small sculptures inspired by the theatre of life has grown into an absolute obsession for me. No area of life is safe!"





Entity (above), Reaside Clinic (secure mental health unit), Painting. Image courtesy of the Koestler Trust.

ART DISASTERS

Even the most prestigious of pieces aren't immune to a slip-up or two.

Few can forget the uproar caused in 2012, when well-intentioned but decidedly untalented volunteer Cecilia Giménez attempted to restore the original version of 'Ecce Homo' by Elias Garcia Martinez.

With just a few misplaced brushstrokes, Cecilia destroyed the 1930 depiction of Jesus Christ, becoming a celebrity (and the subject of a thousand internet memes) in the process. Honoured with the dubious title of 'the worst restoration in history', her unique interpretation even inspired an opera.

Further blunders include an over-enthusiastic cleaner, who unwittingly cleared up Damien Hirst's 2001 exhibition of 'Painting-By Numbers' after mistaking the arrangement of overflowing ashtrays, empty beer bottles and paint tins for rubbish.

CRIMINALLY GOOD ART

The Koestler Trust was established in 1969 to award 'creative work in the fields of literature, the arts or sciences by those physically confined'.

Each year, the charity holds an exhibition to showcase the talent and potential of ex-offenders to the public to transform prisoner stereotypes.

This year's exhibition – Inside – is curated by British sculptor Antony Gormley OBE – famed for his 'Angel of the North'. It will be held at London's Southbank Centre until Wednesday 15th November.

A SPLASH OF ART HISTORY

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.



PARANORMAL PALETTES

Stories of haunted paintings and ghostly apparitions have long wrapped their icy fingers around the world of art.

Creepy tales include 1972's 'The Hands Resist Him' by American Bill Stoneham, which is also known as the 'eBay Haunted Painting'. According to legend, the painting's characters – a little boy and girl – have been witnessed moving during the night, with the boy attempting to flee the artwork entirely.

Further spooks include Italian painter Giovanni Bragolin's 'The Crying Boy', which has been blamed for a spate of fatal house fires. Don't mind us; we're just covering behind our easels.

Elizabeth I
(bottom left),
Caroline
Shotton

Marilyn
Taking
Direction -
The Misfits,
1960 (right),
Eve Arnold

A ROYAL COLLECTION

In an age of Instagram selfies and Snapchat filters, it may seem incredible that meticulously painted portraits were once the only way to document one's visage.

Historically reserved for the upper classes, this tradition is particularly associated with royalty. The first royal portrait is believed to be that of King Henry VII, which was painted by an unknown Netherlandish artist in 1505.

Today's reigning monarch, Queen Elizabeth II, has been painted by some of the world's most famous artists – including Lucian Freud and Andy Warhol.

HUE'S THAT GIRL?

While male artists such as Van Gogh, Picasso and Monet may have dominated much of history, the role of women in art cannot be brushed to one side. In fact, according to the Roman writer Pliny the Elder, the first-ever drawing was by a woman named Dibutades, who traced the silhouette of her lover on a wall.

And although often dismissed as 'craft' rather than fine art, needlework and embroidery have played an important part in the weaving of our art history. Famous examples include the 11th century Bayeux Tapestry: a colossal 230-ft textile document which reveals the past of medieval Britain.

Art has also provided women with a voice, with feminist artists and photographers such as Frida Kahlo, Eve Arnold and Mary Beth Edelson changing the art landscape forever.



BOB BARKER

“Light in the north transforms everything it touches, from the cobbled streets to the terraced houses, mills and back alleyways – they have been bathed in this light for decades.”



Gonna Be a Bumpy Ride

Canvas on Board

Edition of 195

Image Size 20" x 26"

Framed Size 27" x 33"

£550



Bob Barker

1



2



1 Is This Love?
Canvas on Board
Edition of 195
Image Size 28" x 22"
Framed Size 35" x 29"
£595

2 Walk With Me
Canvas on Board
Edition of 195
Image Size 22" x 28"
Framed Size 29" x 35"
£595



3 War Horse
Canvas on Board
Edition of 195
Image Size 35" x 28"
Framed Size 42" x 35"
£795







Peter & Jayne Smith

SCREWBALLED

2



1 You're Screwballed
 Canvas on Board
 Edition of 195
 Image Size 16" x 18"
 Framed Size 23" x 25"
 £450

2 Snow Place Like Home
 Canvas on Board
 Edition of 195
 Image Size 11" x 24"
 Framed Size 18" x 32"
 £295

Peter & Jayne Smith

3



4





3 For Those About To Rock

Canvas on Board
Edition of 195
Image Size 24" x 24"
Framed Size 31" x 31"
£495

4 One Size Sits All

Canvas on Board
Edition of 195
Image Size 24" x 24"
Framed Size 31" x 31"
£495

5 Feeling Gintastic

Canvas on Board
Edition of 195
Image Size 15.75" x 28"
Framed Size 22¾" x 35"
£450



DIAMOND



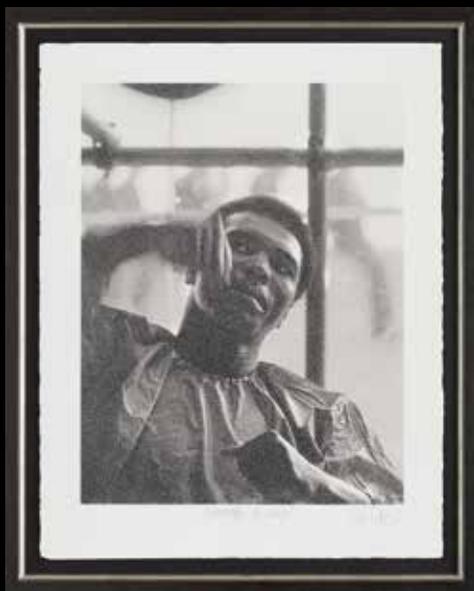
DUST

Hot on the heels of his previous sell out silkscreen collections, immortalising both screen siren Marilyn Monroe and iconic Playboy imagery respectively, Simon returned in 2017 with his homage to legendary celebrity photographer Terry O'Neill.





Using images taken from O'Neill's archive, Simon's diamond dust renderings have been executed thoughtfully, to retain the essence of the original exposures and showcase the style of both artists simultaneously. Sharing his vision with us, Simon explains; *"The aim was to celebrate his photography, not dominate it. I wanted to add my own style whilst still keeping the soul of the pieces true to the original exposures, and leave the viewer with some tangible emotional feelings."*



Terry O'Neill is one of the most celebrated and collected photographers of all time and, in a career spanning more than 50 years, he pioneered the iconic celebrity portrait, becoming famous for his instinct and ability to photograph his subjects in candid, and sometimes unorthodox, poses and locations. From rock stars and presidents to royals and movie stars, the legendary photographer has captured the likes of Frank Sinatra, David Bowie, Sir Elton John and Chuck Berry, and his work comprises a vital chronicle of rock and roll history.

Simon Claridge

2



Speaking to us ahead of the collection's launch event in Mayfair back in May 2017, Simon was keen for collectors both of his work and Terry's alike to understand that: *"Terry O'Neill is a true icon and, whilst it's hard to improve on the originals, it is my hope that the diamond dust application has birthed a new generation of his work."*

Building layer upon layer of colour and shade, Simon's application of diamond dust gives a multi-faceted luminosity that changes according to the light source around it. Viewed by candlelight, sunlight or in artificial light, the work offers an endless array of glittering facades that continue to evolve and tantalise the eye. It certainly won the approval of Terry O'Neill himself, who Simon freely admits is one of his biggest heroes and therefore whose approval he was most keen to gain. *"Simon's unique interpretation of my work through the Diamond Dust collection is fabulous. The silkscreening and diamond dust process is fascinating and highly intricate, and it is impossible not to be impressed by the level of detail that has gone into each piece."*



3



TERRY O'NEILL
DIAMOND DUST
SIMON CLARIDGE

IN THE FRAME

Simon Claridge

“WHEN IT COMES TO
PHOTOGRAPHIC LEGENDS
THERE CAN BE FEW MORE
PROLIFIC OR REVERED THAN
TERRY O'NEILL, THE MAN
WHO SHOT THE GREATS.”

- VOGUE

5



6



1. Muhammad Ali - The Greatest
2. Hepburn With Dove
3. Raquel Welch - One Million Years B.C.
4. Bardot With Cigar
5. Frank Sinatra - Boardwalk
6. Lennon & McCartney

Silkscreen on Paper with Diamond Dust
Edition of 150
Image Size 20" x 26"
Framed Size 29" x 36"
Framed £995

Also available as
Silkscreen on Canvas with Diamond Dust
Edition of 25
Image Size 28" x 36"
Framed Size 33" x 41"
Framed £2,995

► **Collector from South France**

This sculptural piece from Frédéric Daty gives great depth, and adds interest to this classic space. The combination of traditional elegance with Daty's modern post-industrial touch creates an intriguing contrast.



OUR ART IN *Collectors'* Homes

Whether you're lively and confident or quiet and reflective, art is a great way to express yourself and give your home personality. Our mission is to help people to discover art that they love. Knowing that we have succeeded is the best reward, and that's why there is nothing that we love more than seeing our art in your homes!

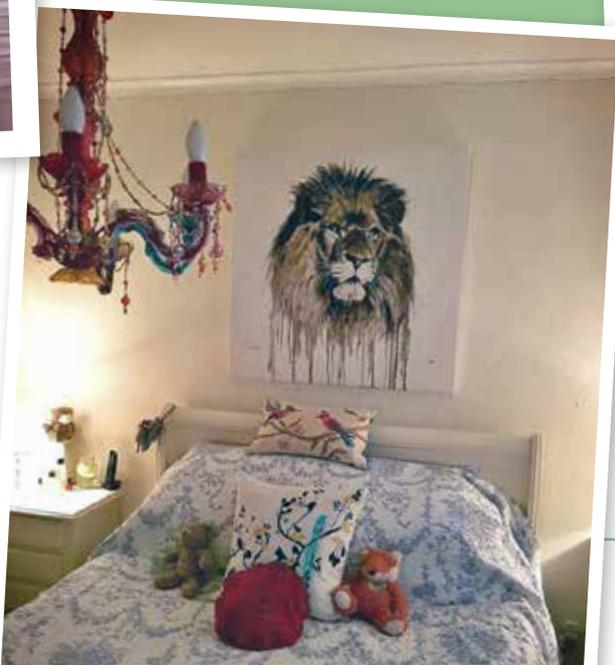


▲ **Helen Hulston from Birmingham**

Temper's piece adds a sense of visual dimension and texture to this bright room. The dark frame and contrasting black accents tie the look together perfectly.

► **Virginia Anne Lorenz**

We love the romantic look of Virginia's bedroom, especially David's lion in pride (pun intended!) of place.



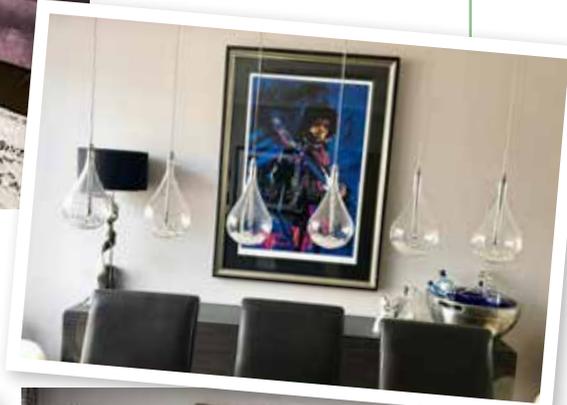


◀ Katy from Lytham

In this cosy room, jewel tones and lush textures create a warm, dreamy look with an artistic boho twist. Hanging over the fireplace, Vida by Shazia makes a strong focal point and helps to achieve balance in the room.

▼ Collector from Essex

This statement piece by Ronnie Wood paired with the toned down décor, creates a balance in the dining room of our collector's home.



▼ Jessica from Buckinghamshire

Jessica's home in Buckinghamshire has a classic, timeless look. The sophisticated palette of soft greys and off-whites provides a perfect backdrop for black and white photography by Eve Arnold.



▲ Gemma and Samantha from London

Wedding Flowers by John Myatt perfectly complements the fun and eclectic style of this colourful living room.

If you would like to be featured in the Spring 2018 edition of *Fine Art Collector*, simply share a picture of our art in your home using the hashtag **#YourWorldOurArt** or email us at marketing@washingtongreen.co.uk.

Christmas Gift Guide

Summer, blink
and you missed it!

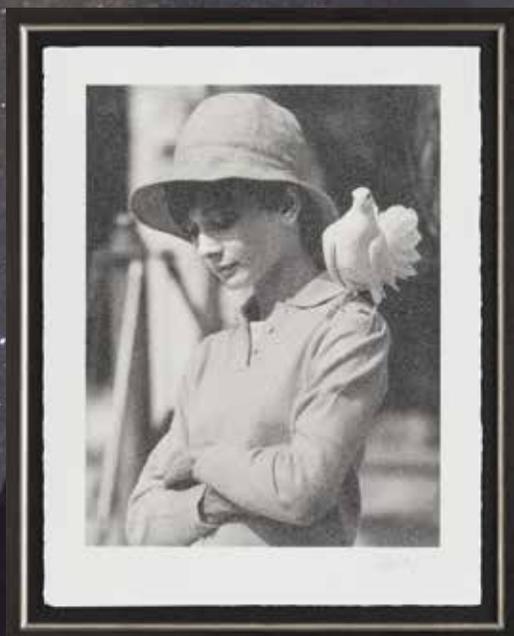
But it's not all doom and gloom, the segue into autumn means that the festive season is nearly upon us. We have created the ultimate gift guide to help you find the perfect gift for the art lover in your life. As far as we're concerned, there's always room for contemporary art amongst the mince pies and *Love Actually!*

FOR THE BIG KID

Heavily inspired by his childhood memories, **Craig Davison's** oil paintings capture the essence of youth. This particular piece is inspired by the hit cartoon series, *Scooby-Doo*, and makes the perfect gift for the big kid who refuses to grow up.

Pesky Kids!

Canvas on Board | Edition of 195
Image Size 30" x 21" | Framed Size 37" x 28" | £575



FOR THE CELEBRITY ENTHUSIAST

In his latest collection, **Simon Claridge** has taken iconic images from the hallowed archives of legendary photographer, Terry O'Neill, and given them his signature diamond dust treatment. Terry has photographed rock stars, movie leads and royals over the years, so you're sure to find the perfect piece in this body of work for the celeb aficionado in your life.

Hepburn With Dove

Silkscreen on Paper with Diamond Dust
Edition of 150 | Image Size 20" x 26"
Framed Size 29" x 36" | £995

FOR THE FASHIONISTA

Impress your stylish loved one with a piece by fashion photographer turned fine artist, **Raphael Mazzucco**. His colourful career has seen him create imagery for the fashion elite, including, Ralph Lauren, Vogue and Victoria's Secret. From the catwalk to the canvas, his work will add colour to anyone's Christmas stocking.



Love in London
Giclée on Paper | Edition of 95
Image Size 17½" x 26" | Framed Size 28" x 37" | £595

FOR THE SUPERHERO FAN

Know someone who is obsessed with comic books and superhero movies?

Spread the festive cheer and spoil them with art by **Nigel Humphries**.

Inspired by comics, cinema and all things nostalgic, Nigel hopes to spread happiness through his art.

These award winning pieces also make the perfect Christmas present for the personal superhero in your life.

Skyward!
Canvas on Board | Edition of 295
Image Size 11"x11" | Framed Size 17"x17" | £195



FOR THE MUSIC MANIAC

Through the intricate use of spray paint, **Temper** has immortalised music icons, David Bowie, Amy Winehouse and Bob Marley in his Timeless collection. The artist brings his inimitable precision to each piece – no mean feat when you consider the spray paint leaves the can at 130mph! Nearly as fast as Santa's sleigh has to travel on Christmas Eve...!

Southern Gates To Heaven
Boxed Canvas | Edition of 50
Image Size 40" x 32" | Framed Size 45" x 37" | £995



The Art

Our Artists Love

Have you ever wondered who or what is hanging in your favourite artist's home? Wonder no more, we have asked our artists to spill the beans on who they like to collect, which pieces are on their wish list and their favourite Washington Green artist.



Dolly Duck

Sarah Graham



SIMON CLARIDGE

Do you own any work by other artists?

For the last few years I've really been trying to build my collection. Followers of my social media accounts will know I have two pugs, so I own quite a few of Gemma Correll's "Pugs Not Drugs" illustrations. For our wedding, we were gifted a Sarah Graham original watercolour that we treasure dearly. We've also recently started collecting typographic works from Chloe Vaux and abstract works from Lola Donoghue.

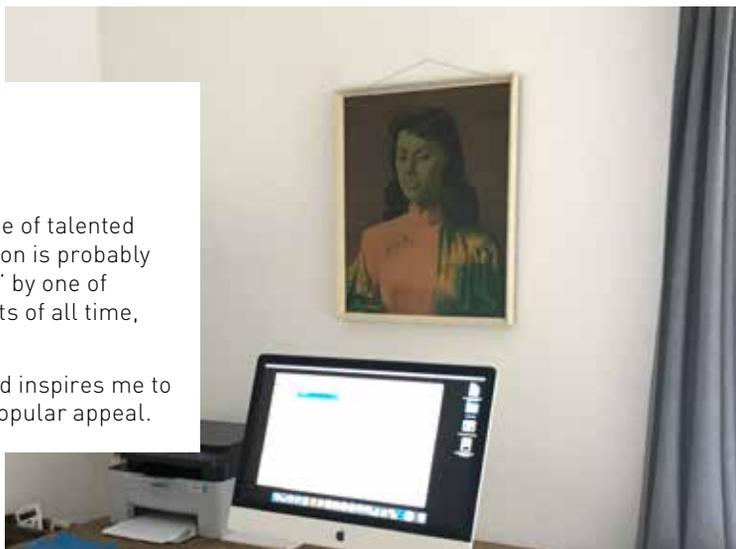


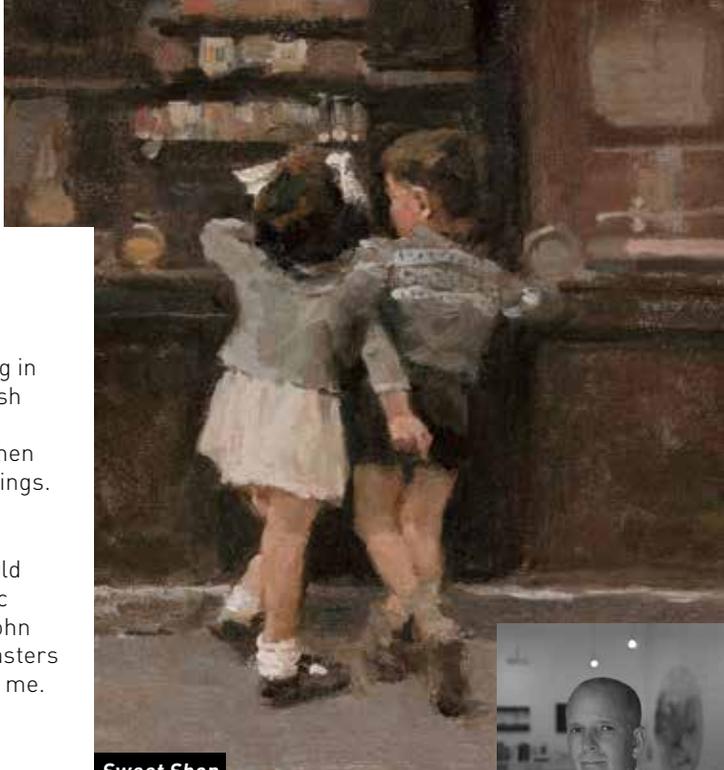
LOUIS SIDOLI

Do you own any work by other artists?

I have quite a few pieces of art by a range of talented artists. My favourite piece in my collection is probably the cheapest, it's a print of "Miss Wong" by one of the most commercially successful artists of all time, Vladimir Tretchikoff.

I keep it above my desk as it reminds and inspires me to produce art that is iconic but also has popular appeal.





Sweet Shop
Nigel Mason

NIGEL HUMPHRIES

Do you own any work by other artists?

I have quite a varied range of art hanging in my home. I have a painting by the Scottish painter Stephen Mangan, a print of a greyhound lounging on the sofa by Stephen Hanson and a couple of Simon Bull etchings.

What artwork would you like to own?

If I had to choose just one painting I would like to own, it would be an original comic book illustration by either Jack Kirby, John Buscema or John Romita. These are masters in their field and are great inspiration to me.

Who is your favourite WG artist?

I admire many of the artists signed to Washington Green, from Hamish Blakely to Nigel Mason. If I had to choose, I would love to own a piece by Craig Davison.

Never Feed Them After Midnight

Craig Davison



ALEX ECHO

Do you own any work by other artists?

I have owned one of Andy Warhol's Diamond Dust Shoes. I sold it for a few thousand bucks in 1984 and now it's worth a few hundred thousand dollars!

I have amassed 10 Sir Peter Blakes. They're extra special because they have been co-signed by Brian Wilson of the Beach Boys. They're currently in a vault which I have been ordered to stay away from by my family!

I've also owned pieces by George Braque (I paid \$40 for it in a garage sale!), Peter Max and a couple of photos of Jean-Michel Basquiat by Mark Sink.

However, nowadays I mostly collect my daughter's drawings and paintings.

Who is your favourite WG artist? Do you own any of their artwork?

We own two stunning paintings by Craig Davison, both my children and I are big fans. He is truly a gifted painter.

I also have Bob Dylan's Revisionist Series on paper and another piece by him that is hanging in my guest bathroom.

Most recently, I have commissioned a family portrait by my favourite painter in the Washington Green Stable of artists, Nigel Mason. I am in love with his work!



RAPHAEL MAZZUCCO

Do you own any work by other artists?

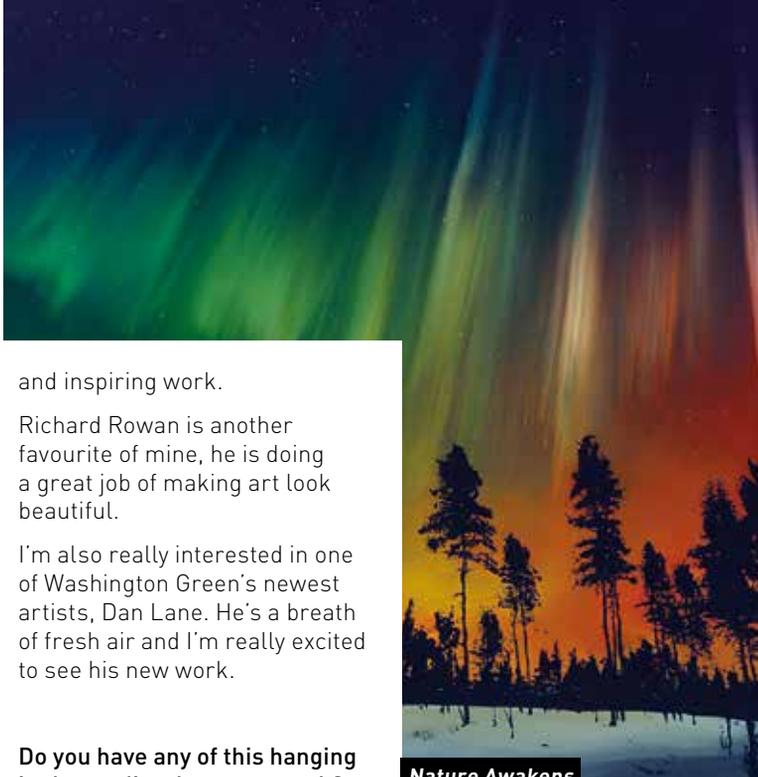
I do! I have an eclectic collection of art, photography and books by various artists. Some may be slightly familiar to others, such as Andy Warhol and Ronnie Wood, but I also love to collect work by unknown artists.

Who is your favourite WG artist?

I love Nic Joly. He's a beautiful person with an amazing sense of humour. Qualities which are evident in his thought-provoking

Equilibrium

Keith Maiden



Nature Awakens

Richard Rowan

and inspiring work.

Richard Rowan is another favourite of mine, he is doing a great job of making art look beautiful.

I'm also really interested in one of Washington Green's newest artists, Dan Lane. He's a breath of fresh air and I'm really excited to see his new work.

Do you have any of this hanging in the studio where you work?

I like to keep any beautiful artwork I own out of my studio as I know I'll ruin it by getting paint on it!

DAN LANE

Do you own any work by other artists?

I have two prints by Jake Wood Evans, whom I have been a fan of for a long time. I also have a painting by British still life artist, Christopher Kettle.

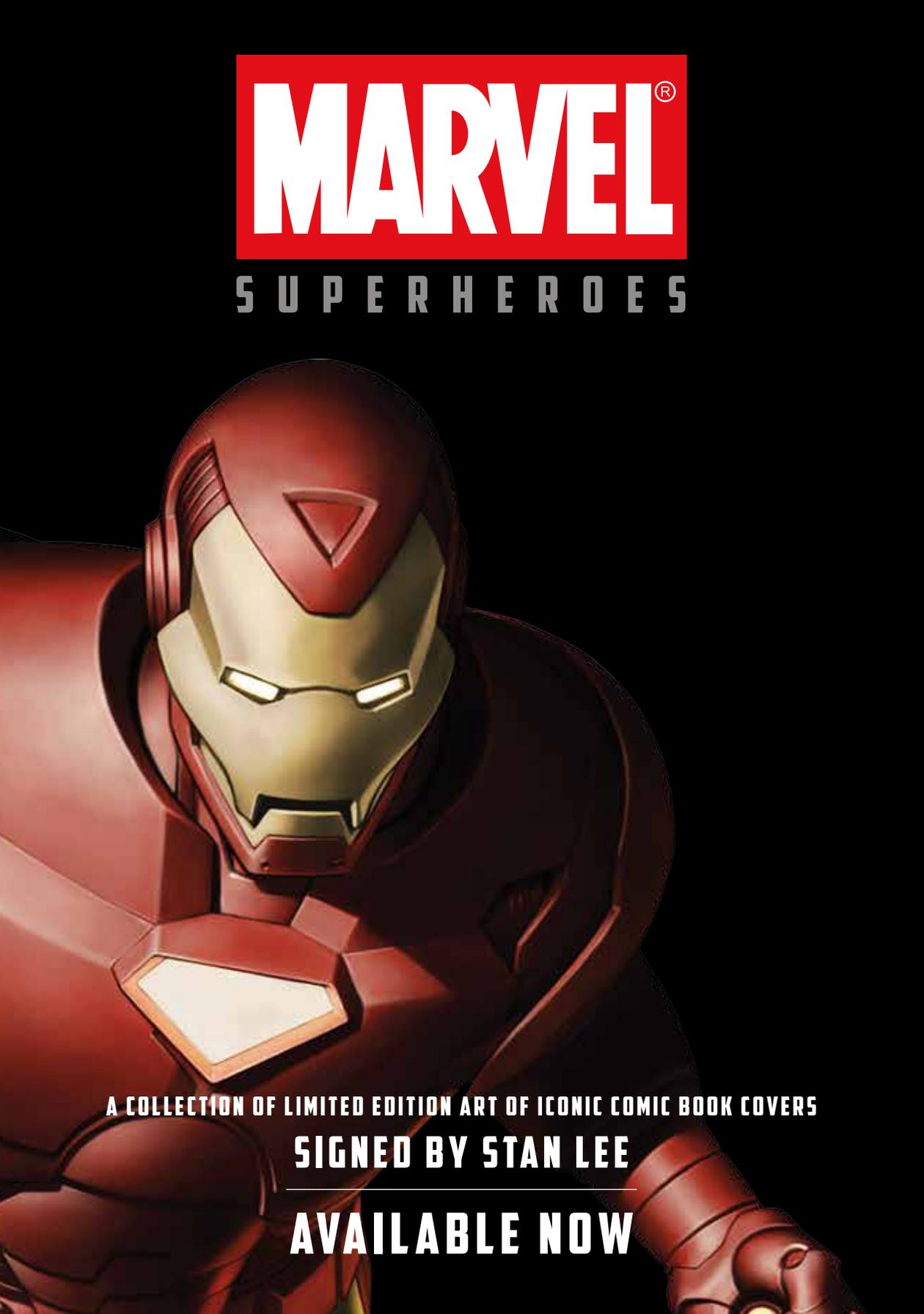
What artwork would you like to own?

I would sell a kidney for an original by Welsh luxury leather artist, Mark Evans. His work is truly spectacular but very expensive! I would sell my other kidney for a Jeremy Geddes original.

Who is your favourite WG artist?

This is easy - I love and am inspired by Raphael Mazzucco, Stuart McAlpine Miller and Keith Maiden. Each artist is highly skilled, and you can see the time and effort that has gone into their work. Their work stands apart from anything else and has the power to captivate me.



A close-up, front-facing view of Iron Man's helmet and upper chest. The armor is primarily a dark red color with gold-colored accents. The helmet has a triangular sensor on the forehead and glowing white eyes. The chest features the iconic arc reactor, which is a glowing white pentagon. The background is solid black.

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