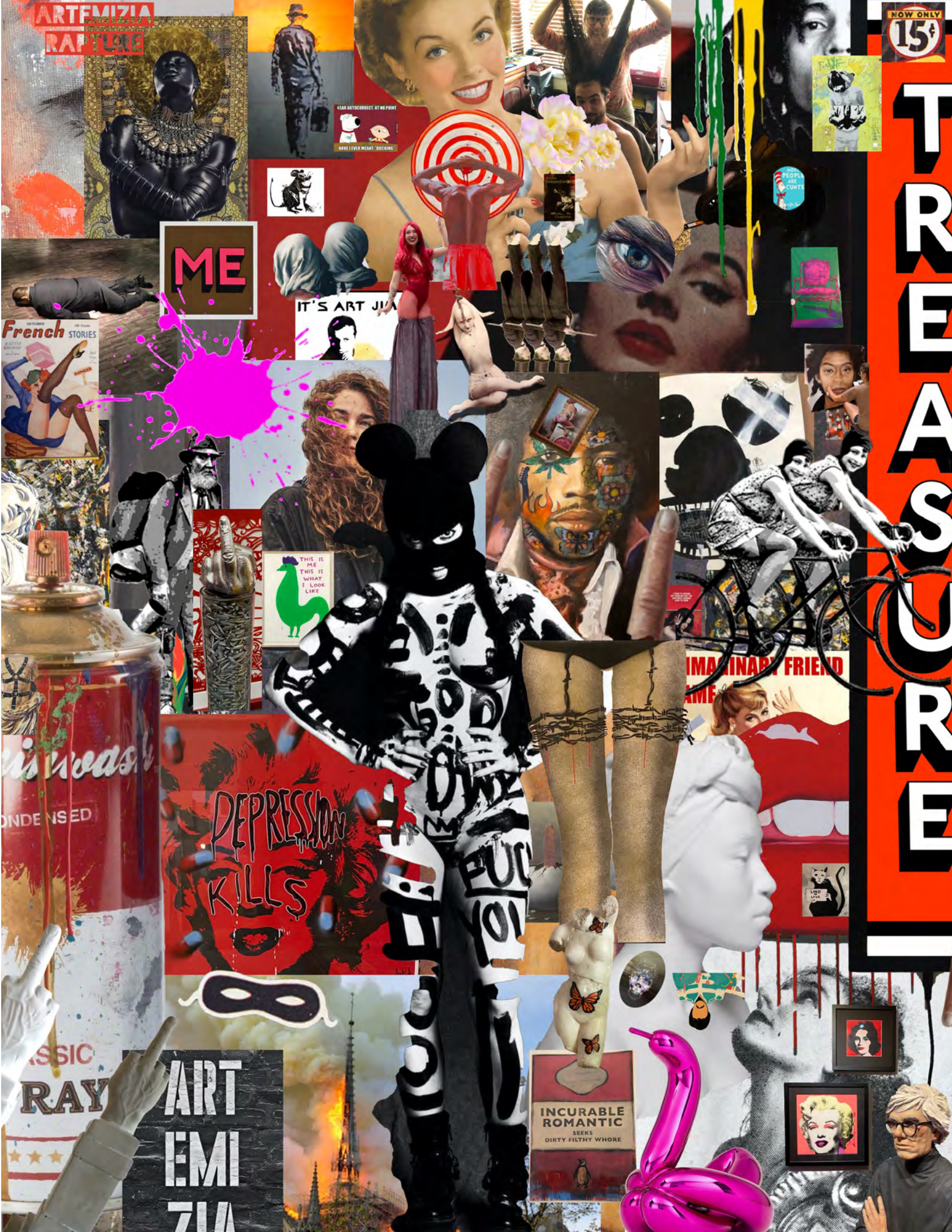


ARTEMIZIA **FOUNDATION**

PERMANENT COLLECTION



Art can, and should, mean something...

We are not the worst of the worst, we are the best of the broken, wrote 19th Century poet and philosopher Pierre De Montford in his epic lyric poem *C'est La Porte Ouverte Aux Tragedies*.^{*} *We're only as sick as our secrets*, says the sign on the communal room wall at Verhelst Recovery House.

Both quotes remind me of Bisbee, a little cultural oasis in the near endless deserts of Arizona. The town, unique in myriad ways, gives off the feeling of a place in which anything is possible, a place abandoned when the copper ran out, and later rediscovered by runaways looking for a fresh start, hippies looking for a new way of life, and artists drawn to the town's beauty and its affordable rent.

Of course, when Sloane Bouchever got in touch and offered us a show in Bisbee, we didn't know any of this. It was just another featureless name on a map. We agreed because we would be in nearby Tucson that year to buy a dinosaur, and because Sloane had a fancy sounding surname.

As the exhibition drew closer, Sloane's texts became more frequent; did we want to collaborate on some fund-raising for Verhelst Recovery House? Did we need a car to pick us up? Did we have any special dietary requirements? Did either of us play ping-pong? A word of advice; don't play ping-pong with Sloane. It's humiliating. I lost a tooth. That's not a joke. The night we arrived in Bisbee, in a particularly aggressive, inebriated, game of table tennis, I lost a tooth.

From the outset it was clear that Sloane was no ordinary gallerist. In some ways he was not a gallerist at all. Sloane is a collector who happened to have a gallery, and his collecting ethos was based on achieving parity between male and female artists, and representing the broad diversity of talent that exists in the arts, but is most often underrepresented in The Art World. Sure, he sold our pictures, but he was more interested in our trip being meaningful, both to us, and to the community of Bisbee.

Sloane wants art to have meaning in the real actual world where we all live, rather than just in the insular, and self-congratulatory, bubble of The Art World. It was in this spirit that Sloane and his wife Danielle made the fund-raising for Verhelst, and our visit to see the centre's life-transforming work, the focus of our visit. Art can, and should, mean something, and working with Sloane is a reminder of this.

It is fitting that Sloane is evolving his gallery from a commercial enterprise into a museum. It's also fitting that the Artemizia Foundation is in Bisbee; a small cultural gem of a museum, in a small cultural gem of a town. As for my tooth, I never did find it. A part of me, as the saying goes, will remain forever in Bisbee.

Mike Snelle ~ The Connor Brothers ~ Shoreditch, UK

^{*} Pierre De Montford is a fictional poet invented by the fictional artists known as The Connor Brothers.

Cover Art: Rayvenn Shaleigha D'Clark

Untitled 2019 lenticular photograph 40" x 28" (100cm x 70cm)



Foundation director Sloane Bouchever and 'Connor Brother' Mike Snelle cracking up at The Connor Brother's exhibition at the Artemizia Annex, February 2020.





Ai Weiwei

Ai Weiwei - born 1957 China

Today Ai Weiwei enjoys a reputation far beyond the art world.

While his social, performance-based interventions and appropriated object-based artworks have secured his place as one of the world's leading conceptual artists, Ai is equally known as a social media phenomenon, a political activist, and an outspoken champion of free expression in his native China, where he earned an 81 day solitary confinement police detention in 2011.

Ai is also known for his work in architecture and was the artistic consultant on Herzog & de Meuron's Beijing National Stadium, known as the Bird's Nest.

Ai Weiwei reflects on his life and work through the Chinese art of papercutting in this signed limited-edition portfolio. Meticulously cut in large-format, colored fine-art paper, each of the eight pieces represents a decisive moment within the artist's oeuvre — from his time in New York in the '80s, his exploration of Chinese crafts in Beijing in the '90s, to the political activism of his recent work — offering a beautiful, personal retrospective in a unique format.

The Papercut Portfolio

2019 cut paper



Anders Gjennestad

Anders Gjennestad – born 1980 Norway

Gjennestad's signature hand-cut, multi-layered stencils, leveraging elevated angles and dramatic, elongated shadows create stunningly photorealistic, intricately detailed images that evoke an alternate universe where gravity has ceased to exist and time is frozen — a fleeting glimpse into a realm of other possibilities (or, if you prefer, the possibilities of the other, whether metaphysical or supernatural).

Currently based in Berlin, the self-taught Gjennestad first garnered attention in 2001 with a series of oversized murals credited to the alias “Strøk,” which he still uses to differentiate his street art from the studio work he produces under his given name. His output frequently bridges the present and the past, intertwining men and women in contemporary apparel with the crumbling factory walls, rusted metal and decaying plasterwork textures their figures adorn. Gjennestad has won media attention and critical acclaim for murals in locales as diverse as Europe, Sumatra, Taiwan and Hawaii. He previously held solo shows in Norway, Denmark, Germany and France.

Candy Corollary II

2020 spray paint on wood



ANDY WARHOL

Andy Warhol

Andy Warhol – born 1928 United States

Andy Warhol was a leading figure in the Pop Art movement. Like his contemporary Roy Lichtenstein, Warhol responded to mass-media culture of the 1960s. His silkscreens of cultural and consumer icons including Marilyn Monroe, Elizabeth Taylor and Campbell's Soup Cans would make him one of the most famous artists of his generation.

"Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art."

Born Andrew Warhola in 1928 in Pittsburgh, he graduated from the Carnegie Institute of Technology in 1948. Moving to New York City to pursue a career in commercial illustration, the young artist worked for fashion magazines such as Vogue and Glamour. Though Warhol was a gay man, he kept much of his private life secret, occasionally referencing his sexuality through art. This is perhaps most evident in his drawings of male nudes from the 1950s.

In 1964, Warhol rented a studio loft in midtown Manhattan which was later known as The Factory. The artist used The Factory as a hub for movie stars, models, and artists who became fodder for his prints and films. The space also functioned as a performance venue for The Velvet Underground.

During the 1980s, Warhol collaborated with younger artists, including Jean-Michel Basquiat and Keith Haring. In 1987 the artist died tragically following complications from routine surgery at the age of 58. After his death, the artist's estate became The Andy Warhol Foundation and in 1994 a museum dedicated to the artist and his oeuvre opened in his native Pittsburgh.

Today, his works are held in the collections of the Museum of Modern Art and the Whitney Museum of American Art in New York, the Art Institute of Chicago, and the Tate Gallery in London, among others.

Marilyn Monroe

1981 color screen print



Ann Carrington

Ann Carrington - born 1962 United Kingdom

Ann Carrington studied at Bourneville College of Art, Birmingham and The Royal College of Art graduating in 1987. In 1988 she received The Herbert Read Award, followed by the Commonwealth Fellowship for Sculpture in 1992. Two major Arts Council of Great Britain awards followed in 1994 and 1997.

In 2010 Ann was invited by the United Nations to help raise awareness of current issues through her artwork – her first art work for The UN was presented at the UN Human Trafficking conference in Luxor Egypt, December 2010.

Ann has exhibited worldwide and fulfilled many private and public commissions including the large scale public artwork Manhattan Mettle which was unveiled at The W Hotel, Hoboken, USA in 2011. In 2008 Ann was the winner of a national competition to produce a major new bronze artwork for Margate sea front. The sculpture, Mrs Booth, is sited in front of The Turner Contemporary.

Ann was commissioned to make The Royal Jubilee Banner for the Queen in celebration of her diamond Jubilee. The Royal Jubilee banner hung from the stern of the Royal Barge 'The Spirit of Chartwell' as it made its journey up the River Thames from Battersea to London Bridge on the historic occasion of the Thames Diamond Jubilee procession 3rd June 2012. The Royal Banner was recently purchased by The Worshipful Company of Haberdashers, one of the great twelve livery companies of London and now hangs permanently in the Haberdashers' Hall, West Smithfield.

In 2014 Ann produced commissions for The Waldorf Astoria, The Alpini Gstaad, and The Chiltern Firehouse, followed by her solo show Pom Pom Pompadour at Paul Smith's Mayfair gallery in March 2015. August 2016 saw 'Pop goes the Weasel!' – a large retrospective exhibition of Ann's work – open at the Royal College of Art, Kensington, London. The centrepiece of the exhibition, Devil's Trumpet, a floral sculpture fashioned from cutlery, was acquired by the V & A for their collection and is now on permanent display in the Silver Galleries.

In the Summer of 2017 Ann was invited to show her pearl galleon at The Royal Academy Summer show. The Rothschild Collection also hosted an exhibition 'Power and Portraiture' at Waddesdon Manor which featured Royal portraits including Ann's seminal artwork 'Pearly Queen of Shoreditch'.

Helen of Troy

2019 crushed beer cans



Annie Leibovitz

Annie Leibovitz – born 1949 United States

Annie Leibovitz is a celebrated American photographer best known for her engaging and dramatic celebrity portraits.

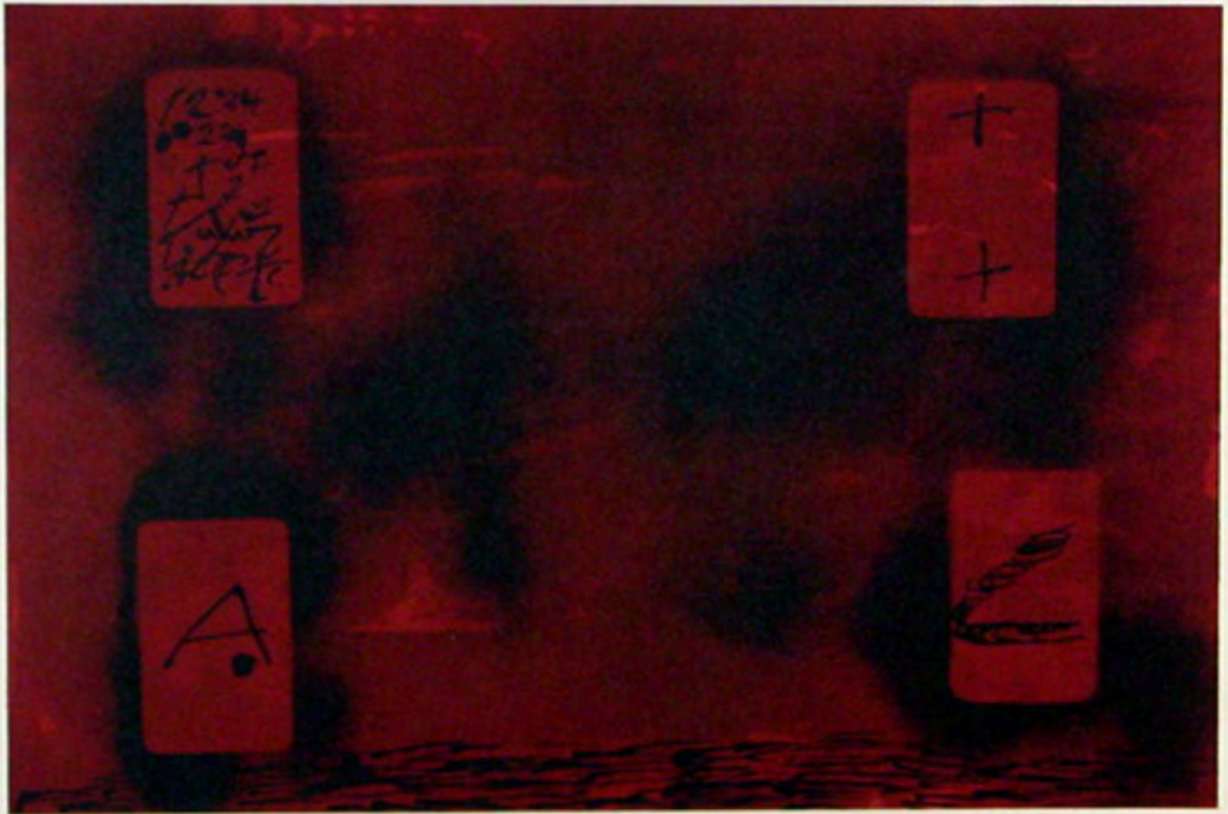
Adept at capturing her subject's personality and inner life, her images reflect intimate or staged moments that reveal the playful and expressive aspects of her sitters, as seen in her *Disney Dream Portraits* (2011). "I no longer believe that there is such a thing as objectivity," she once said. "Everyone has a point of view. Some people call it style, but what we're really talking about is the guts of a photograph. When you trust your point of view, that's when you start taking pictures."

Born on October 2, 1949 in Waterbury, CT, the artist studied painting at the San Francisco Art Institute with the intention of becoming an art teacher, and took night classes in photography. In 1970, she began working as a commercial photographer at *Rolling Stone* magazine, and soon became the first woman to be named chief photographer. She left the publication and began working at *Vanity Fair* where she developed her style of staged and brightly lit portraits, and today, still regularly contributes to the magazine, as well as to *Vogue*.

She has cited both Richard Avedon and Henri-Cartier Bresson as influences to her work, as well as taking photos during her family vacations as a child. Leibovitz is known for her celebrity portraits—famously captured the last image of John Lennon and Yoko Ono before his death in 1980. In 1991, she became the first woman ever to have a solo exhibition at the National Portrait Gallery in Washington, D.C. In 2008, the photographer authored and published the book *Annie Leibovitz at Work*, which dissects in detail how some of her most iconic images came to be. The artist's photographs are held in the collections of the Art Institute of Chicago, The Museum of Modern Art in New York, and the Los Angeles County Museum of Art, among others. Leibovitz currently lives and works in New York, NY.

Keith Haring

1986 photograph



110

115

Antoni Tàpies

Antoni Tàpies – born 1923 Catalunya

Antoni Tàpies was a Catalan artist known for his mixed-media paintings that incorporated marble dust, found objects, and resin as seen in his seminal work *Grey and Green Painting* (1957).

Social themes run throughout his highly textured and tactile paintings, which were influenced by his experience of the politics and environment of the wartime and the postwar state of the Spanish government.

“If one draws things in a manner which provides only the barest clue to their meaning, the viewer is forced to fill in the gaps by using his own imagination,” he reflected. “He is compelled to participate in the creative act, which I consider very important.”

Tàpies originally studied law while pursuing art, he became a friend of his fellow Catalan Joan Miró who was an integral influence on Tàpies's early Surrealist work. Incorporating the scrawling marks of Paul Klee, Tàpies joined the Art Informel movement, as his work turned toward the abstract and seemingly anticipated the Arte Povera movement. Over the several decades to follow, the artist became more nuanced in his choice of materials and attempted to convey the accidental marks of walls and graffiti. He died on February 6, 2012 in Barcelona, Spain.

Today, his works are held in the Fundació Antoni Tàpies Museum in Barcelona, The Museum of Modern Art in New York, the Tate Gallery in London, and the Reina Sofia National Museum in Madrid, among others.

Quatre Rectangles

1979 lithograph



Àsìkò

Àsìkò – born 1978 Nigeria

Ade 'Àsìkò' Okelarin is a UK based Nigerian conceptual artist who explores his ideas within the medium of photography, mixed media and film. The stories told through his images are an anthology of his emotional state and its intersection with culture and identity. They are a love letter to the African story, celebrating the beauty of color, womanhood and the African way of life. The artist creates symbolic representations to question culture, beauty, identity and power, and fight against the barriers of patriarchy.

Through the use of constructed storytelling and the application of composition, form and movement, Àsìkò draws the viewer into a conceptual narrative that radiates emotions of strength, vulnerability, defiance and loneliness. His work is constructed in the narrative that straddles between fantasy and reality as a response to his experiences of identity, culture and heritage. It is organic, surreal, emotionally layered, all informed within an African cultural aesthetic as well as his connection to the contemporary world the artist lives in.

Àsìkò explores different aspects of African cultures and their intersection with womanhood. For one of his series, "ase", the artist worked with Yoruba women to visualize the divine energy encapsulated within the black woman; her power, her energy, her vulnerability. In "Conversations", he created a set of conceptual images addressing the subject of violence against women and exposing the lasting impact of a patriarchal system that uses culture as a tool to ensure its durability by suppressing female expression and sexuality.

"As a kid who read comics, Black Panther was one of the very few superheroes I came across. For a child, it is a beautiful thing to see yourself represented in a positive light in pop culture."

She is Embraced by the Sun

2020 metallic photograph



Banksy

Banksy - born 1973ish United Kingdom

Banksy: Provocateur - Guerilla

Since arriving on the Bristol underground art scene in the 1990s, Banksy – whose real identity remains a mystery – has been behind some of the most audacious and witty guerilla art around the globe. Getting his start in tagged graffiti, the British artist quickly adopted his signature graphic street art style where he spray paints stencils made beforehand. His recurring subjects – rats, police, children – are often presented in ironic juxtapositions that critique political authority, consumerism, and terrorism.

“All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars,” says Banksy, whose most famous works include paintings on Israel’s West Bank barrier wall that imagine an opening to the Palestinian side, and “Rage, Flower Thrower,” a rioter stenciled in black and white whose bomb is replaced by a colorful flower bouquet.

In addition to his distinctive graffiti which has appeared extensively throughout London and Bristol, his stunts include incorporating his own artworks into the collections of major museums such as the Louvre and Tate Modern and selling his canvases, worth tens of thousands of dollars, in New York’s Central Park for \$60. Eschewing the gallery system, Banksy has made a plea to keep artworks outside “on the cave walls of our communities.” Since 2001, when he presented works in an abandoned subway tunnel that he painted white, the artist has continued to exhibit in unconventional spaces such as industrial warehouses in London and Los Angeles. 2010 saw the artist widening his oeuvre, with *Exit Through the Giftshop*, a mock documentary on street art, which premiered in a pop-up cinema in a London underpass. Fellow street artist Shepard Fairey described the film as, “a way for Banksy to tell his story but at the same time critique the street art phenomenon,” proving that for Banksy, even his own art practice is not off limits.

GrinReaper

2005 screen print



I shop
therefore
I am

Barbara Kruger

Barbara Kruger – born 1945 United States

Barbara Kruger is an American conceptual artist known for her combination of type and image that conveys a direct feminist cultural critique.

Kruger's works examine stereotypes and the behaviors of consumerism with text layered over mass-media images. Rendered with black-and-white, red accented, Futura Bold Oblique font, inspired by the Constructivist Alexander Rodchenko, Kruger's works offer up short phrases such as "Thinking of You," "You are a captive audience," and "I shop therefore I am."

Like multimedia artist Jenny Holzer, Kruger uses language to broadcast her ideas in a myriad of ways, including through prints, T-shirts, posters, photographs, electronic signs, and billboards.

"I'm fascinated with the difference between supposedly private and supposedly public and I try to engage the issue of what it means to live in a society that's seemingly shock-proof, yet still is compelled to exercise secrecy," she explained of her work.

Kruger worked as a graphic designer and art director after studying at both Syracuse University and Parsons School of Design (where she studied under Diane Arbus and Marvin Israel) in the 1960s. Her early career path directly influenced the style her art would eventually take.

She currently lives and works between New York, NY and Los Angeles, CA. Today, the artist's works are held in the collections of The Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Art Institute of Chicago, and the Walker Art Center in Minneapolis.

I SHOP THEREFORE I AM

1990 photo-lithograph on paper shopping bag



Barbara Rodgers

Barbara Rodgers – born 1937 United States

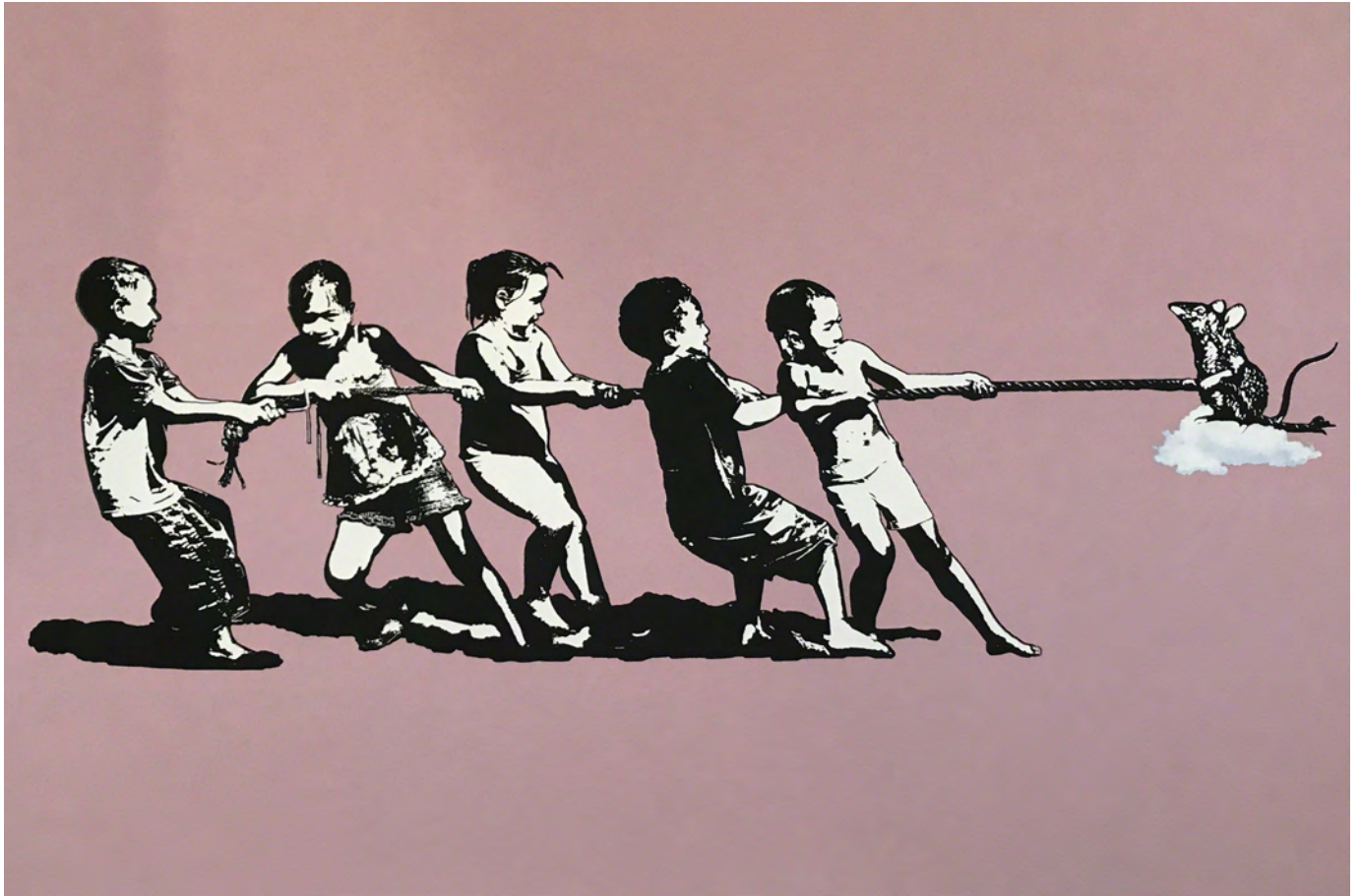
From her early Ohio childhood and time spent in simple family kitchen gardens, a love for botany and exotic gardens grew. Now gardens are Roger's source material and inspiration for her paintings. She employs the metaphor of the garden to address the essence of time and life cycles and uses photography to record information for her paintings and often incorporates actual plant specimens in the work as well as photographs.

Often organic shapes and arabesque elements all combine in atmospherically colorful and spatially complex grounds. Rogers says she "loves everything about oil paint and the hundreds of ways I can apply it to paper and canvas to keep myself excited about working and learning the complexities and possibilities of the medium!"

Rogers has exhibited widely both nationally and internationally including one person exhibitions at major galleries and museums in San Francisco, Seattle, New York, Chicago, Pittsburgh, Scottsdale, Germany, South Korea and the United Arab Emirates. Her work is in major public and private collections including The San Francisco Museum of Modern Art, The Scottsdale Museum of Contemporary Art, The Oakland Museum of Art, Artemizia Foundation and The San Jose Museum of Art.

The Garden of Subversive Desires

1995 oil on gelatin silver print



Blek le Rat

Blek le Rat - born 1951 France

Blek Le Rat is a grand master of street art and considered by many to be the originator of stencil graffiti.

“Every time I think I’ve painted something slightly original, I find out that Blek Le Rat has done it as well. Only twenty years earlier.” Banksy, 2005.

Blek has been adorning the streets of Paris with his hugely original and intelligent artwork since the early eighties, and has been a massive influence on today’s graffiti and guerrilla art movements. He started decorating the streets of Paris in 1981 with a rat stencil, hoping to create an invasion of rats in the city. He was inspired to create this stencil after seeing graffiti in New York in the 70’s, but he didn’t want to copy the American style, he wanted to create a style that suited Paris.

After rats he moved onto life sizes portraits. Blek has now painted on walls all over the world and has influenced generations of street artists. He was a pioneer of stencil graffiti and one of the first artists to use a symbol rather than his name as his tag. Blek Le Rat created his name from a cartoon strip he read as a child ‘Blek le Rock’. He changed the ‘Le Rock’ to ‘Le Rat’ because his first stencil was a rat and because you can find art in rat.

Blek Le Rat lives in an abandoned 10th Century castle somewhere in France with his wife and teenage son.

Rope Pulling

2018 3 colour screen print





Claire Luxton

Claire Luxton – born 1991 United Kingdom

Claire Luxton is a multidisciplinary artist working with photography, painting, poetry and installation. After receiving a BFA from Goldsmiths, University of London, Claire created a challenging series of self-portraits, pushing her emotional and physical boundaries by becoming both the subject matter and the materiality.

The ominous undercurrents of her work oscillate between constructed femininity and alluring vulnerability, seducing the viewer with intrigue and uncertainty. Claire's work draws on both the modern anxiety of society and the environment; each portrait, painting and accompanying poetry, becoming an exploration of isolation, desire and uncertainty.

Claire is drawn to the concept of truth and how people weave beautiful lies around their lives. She constantly seeks to tap into the parts of herself and others that nobody sees; to unhinge that part of our awareness that keeps it 'all together', that serenity we seek to display to the world, covering our dark fragility and desires.

In 2015, Claire Luxton's exploration of human fragility, physicality and the female form culminated in her first solo exhibition, Avalon. This was followed by a second solo show, Botanica, in 2017. The artist's work has been shown in London, Miami and Singapore, including at The London Art Fair and Art Basel.

Claire has collaborated with various brands, from Adobe to McQueens, and created bespoke artworks for clients such as The Birmingham Royal Ballet and JP Morgan. Luxton's work has also been featured in both Glamour Italia and Germany, as well as on the cover of Blogosphere Magazine.

Her new work feels like a tide of change to the artist, a building conversation between a forgotten part of herself and the perpetual rhythm and anxiety within today's society. She seeks to examine the anticipation of perfection and the heightened nervousness of self; in-built loneliness from constantly seeking, looking, wanting, needing.

Jungle Juice

2018 metallic photograph



Claire Newman-Williams

Claire Newman-Williams - born 1966 United Kingdom

Claire Newman-Williams is a British photographic artist who uses photography and collage to explore the world where imagination and reality collide. By blending her unique photographs with text, diagrams, and inscriptions that other generations have left behind, she builds visual stories of recalled experience and nostalgia.

In her Story Box series she combines original photographic images (often portraits that she creates with old cameras and alternative processes) with found objects, to create collages layered and arranged in antique wooden boxes. These Story Boxes are intended to be like inner landscapes, addressing the recurrent themes of the smothering of identity and our fear of being seen - truly seen by those around us.

She sources the boxes themselves from auctions and house clearances and the contents of the box are the ephemera of everyday life, the junk that others throw away: old book covers, flakes of old textured paint, strips of leather, old nails, snippets of newspaper from years past. Vintage glass slide casings often cover the photographic portraits giving the viewer the impression that they are being looked at from behind a window. The viewer becomes the viewed.

Comedia

2019 mixed media collage in antique box



Clet

Clet Abraham – born 1966 France

Clet Abraham studied at Ecole des Beaux-Arts in Rennes and lives and works in Florence, Italy where he has his own studio.

Originally coming from the world of paintings and sculptures, Clet has moved on to putting street sign stickers in cities around the world. His philosophy is not to destroy, ruin, or invade with his artworks, but rather to be respectful and sometimes provocative. These interventions are made in order to wake up attention and create a dialogue.

Clet redirects traffic signs in order to create unique work with bright colors, marked with a hint of humor. His work is based on criticizing the strictness of signage, therefore he gives these signs a more humanistic dimension which symbolize rules and regulations. It is in Florence that he began this redirection, he cuts stickers in advance and sticks them on panels in Italian streets and cities.

In this way, he believes his peaceful works contribute to the street art of cultural and historical cities in all parts of the world. Some people call him a guerilla artist, as he mostly works by night when the chances to get caught are smaller, and because his actions are sometimes illegal.

His work can now be seen on the streets of European capitals such as Paris, Rome, London, Turin, Milan and Barcelona.

Do Not Enter

2016 woven carpet



**ALL SHE WANTED
WAS TO BE SOMEONE'S MOST
PRECIOUS PERSON**

The Connor Brothers

The Connor Brothers - imagined 2000's United Kingdom

The Connor Brothers is the pseudonym for British artists James Golding and Mike Snelle. The duo came to prominence in 2012 and for several years maintained their anonymity by using a fictional biography.

Best known for their Pulp Fiction series the pair are also known for their activist work and their playful hoaxes. In 2014 they created a fictional museum – The Hanbury Collection, which fused truth and fiction in such a way as to render it impossible to work out which exhibits were real and which were not. This obsession with truth and fiction can be seen throughout their work, and is particularly relevant in the current climate of fake news, post-truth and social media obsession.

"It's okay to be different. Actually, it's much more than ok: being different will one day become an asset."

James and Mike are Particular Friends of the Artemizia Foundation. Plus they both play ping pong. The importance of that can't be overstated....

All She Wanted

2019 acrylic on canvas

"Hi, I'm Jeannie, Sloane's mom. Sloane commissioned those dear boys the Connor Brothers to paint this portrait of me, and I know if I was still alive I'd absolutely love it!"





Damien Hirst

Damien Hirst - born 1965 United Kingdom

People are afraid of change, so you create a kind of belief for them through repetition. It's like breathing. I've always been drawn to series and pairs. A unique thing is quite a frightening object.

—Damien Hirst

Since emerging onto the international art scene in the late 1980s, Damien Hirst has created installations, sculptures, paintings, and drawings that examine the complex relationships between art and beauty, religion and science, and life and death. From serialized paintings of multicolored spots to animal specimens preserved in tanks of formaldehyde, his work challenges contemporary belief systems, tracing the uncertainties that lie at the heart of human experience.

In 1988, while studying at Goldsmiths College in London, Hirst curated Freeze, a rolling exhibition in three parts, featuring his work and that of fellow students. This show is considered the debut of the artists who would come to be known as the Young British Artists, or YBAs, whose approach was characterized by a combination of entrepreneurial and oppositional attitudes, the use of found materials, and an interest in shock and spectacle. In the final iteration of Freeze, Hirst included two of his Spot paintings, which he painted directly onto the wall. The Spot paintings (1986–), of which there are now more than one thousand, present multicolored spots on white or near-white grounds and are painted by hand in glossy house paint. With these works, Hirst sought to paint as a machine yet allow for the subtle imperfections of the artist's hand.

Like many of Hirst's series, the Spot paintings evoke various psychological and perceptual dichotomies: they are both calming and unnerving, beautiful and ordinary. A subseries, the Pharmaceutical paintings (1986–2011), features evenly spaced, multicolored circles. The title links these works to the medicine cabinets (1988–2012) and Visual Candy paintings (1993–95), all of which consider the cultural role of prescription drugs, the ways they are advertised, and the many promises that are made to their consumers. The medicine cabinets are filled with the empty packaging of various medications, highlighting the minimalist aesthetic of the boxes and plastic containers. The Visual Candy paintings push the idea of false promises even further. Alluding to movements including Impressionism, Abstract Expressionism, and Pop art, they are exuberant, colorful paintings with euphoric, perhaps facetious, titles such as Happy Happy Happy (1994), Wowee Zowee (1993), and Super Silly Fun (1993).

Fruitful

2020 archival print on aluminum



Daniele Fortuna

Daniele Fortuna - born 1981 Italy

After graduating from the European Institute of Design in Milan, Fortuna moved to Ireland where he continued to study art. After completing his studies, he went back to Italy, where he has been working on his sculptures in his studio in Piacenza, investing in them a lot of emotion, patience and love and thus revealing his most intimate feelings and preoccupations.

He has exhibited at a number of solo and group exhibitions in his country and abroad. His works can be found in many galleries as well as private and corporate art collections.

His artwork represents a kind of return to the classical ideal of beauty that he interprets in a very contemporary manner. Each of his sculptures is composed of a number of small, wooden, painted elements that are being put together like a jigsaw puzzle. The sculpture is finally done only when each part, which had been patiently and meticulously crafted, is fitted into its place.

Nike

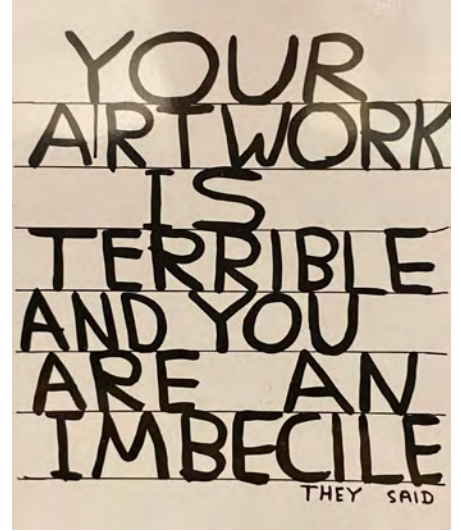
2020 painted wood with gold leaf

MAKE
YOUR
MARK



LET THE MARK REFLECT WHO YOU ARE

David Shrigley



David Shrigley – born 1968 United Kingdom

David Shrigley is best known for his distinctive drawing style and works that make satirical comments on everyday situations and human interactions. His flat compositions take on the inconsequential, the bizarre, and the disquieting elements of daily life. While drawing is at the center of his practice, the artist also works across an extensive range of media including sculpture, large-scale installation, animation, painting, photography and music.

Shrigley's extensive range of artistic endeavors has brought him much attention since graduating from Glasgow School of Art (1991). In 2003 he directed the animation for the music video for Blur's "Good Song" and in 2004 Bonnie 'Prince' Billy's "Agnes, Queen of Sorrow".

Since 2005 he has contributed to The Guardians Weekend magazine every Saturday. Most notably, in 2013 he was nominated for the Turner Prize, following his major mid-career retrospective at the Hayward Gallery, London entitled 'Brain Activity'. His most recent artistic exploration brought him into the realm of public art; In September 2016, Shrigley's large scale sculpture 'Really Good' was unveiled in Trafalgar Square, for the Fourth Plinth Commission.

Shrigley's works are included in prominent collections internationally, including the Museum of Modern Art, New York; Art Institute of Chicago, Thyssen-Bornemisza Contemporary Art Foundation, Vienna.

Make Your Mark

2020 7 color screen print with varnish overlay



Didier Lovestore

Didier Lovestore – born 1989 Canada

Didier Lovestore is a self-taught writer, singer, painter and digital artist.

Lovestore is a people's artist. He is hung by his contemporaries at the crossroads between crude sophistication and sweet sexuality, creating art of unpolished pleasure; art of un-botched debauchery.

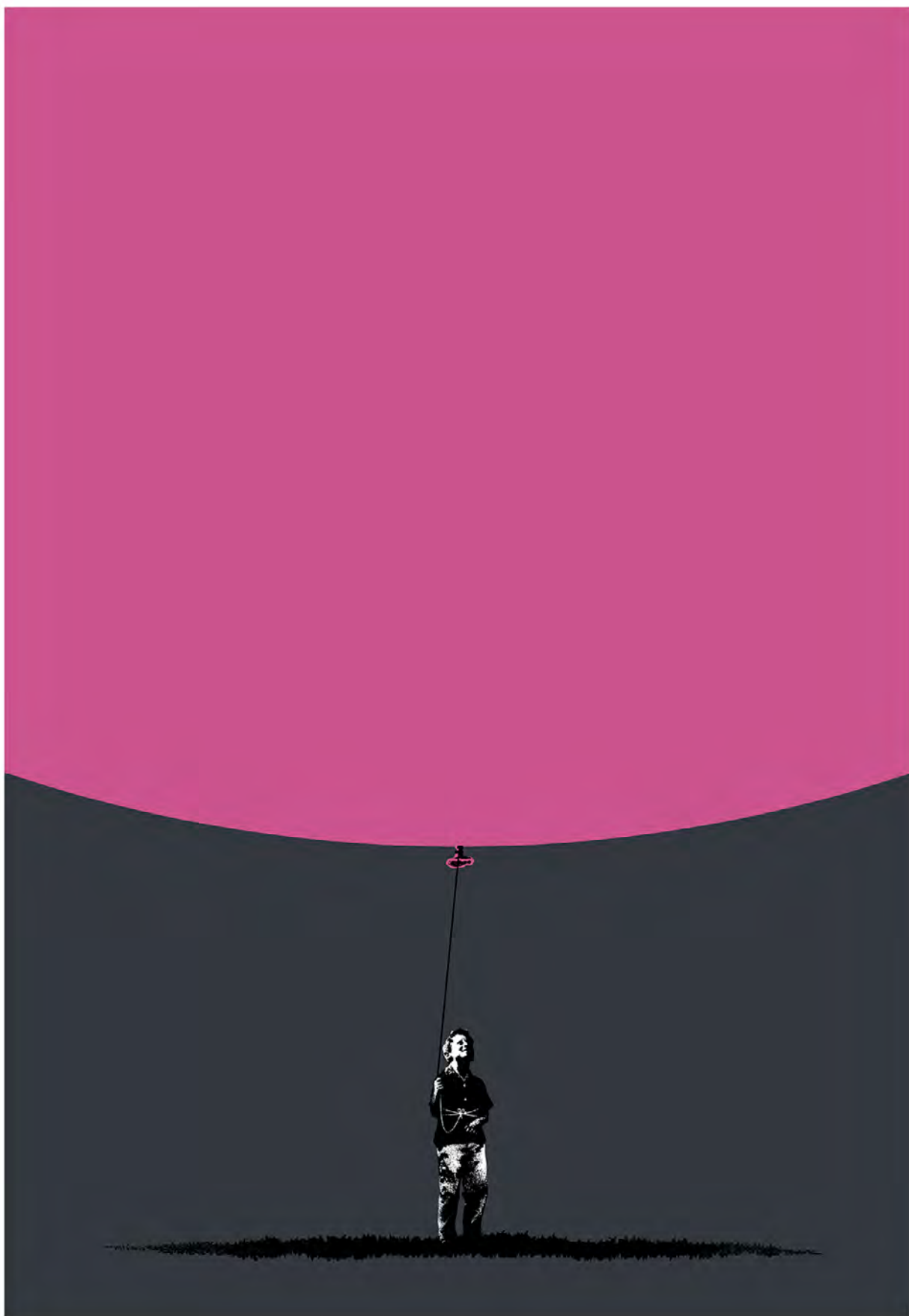
Lovestore is a man not to put a finger on, but to be held and grabbed and loved. He is a pleasure cruise back to the visceral primitive. Sometimes Lovestore spends hours pondering the most beautiful things in existence then realizes he's been thinking of you the entire time. When this happens, he takes out his pen and notebook and scribbles things like,

"I eat what I please and I please what I eat."

Lovestore and his pen are as thick as thieves. They go on adventures all over the world, from Haiti to Thailand, Firenze to Bisbee. Lovestore is a lover of life, women, food, wine, adventure. He has created a body of work against the norm, but it makes you feel. It sure does make you feel...

COQUETTE

2021 acrylic and oil on canvas



Eelus

Eelus - born 1979 United Kingdom

Lee Pennington's art career began in the north of England in the late 80's. At around 10 years old, he peddled a small edition of hand-drawn Teenage Mutant Ninja Turtles posters to his friends in the school playground for 10p each. The sale was a marginal success, allowing him to buy an extra chocolate bar or two on his way home.

The early 00's and a move to London opens Lee's eyes to the emerging world of street art. He begins to experiment with his own stencil based works, painting under the moniker of Eelus. It's after Banksy encounters the work on the streets of the East End that everything changes for Lee, and after a 17 year hiatus he releases his second edition through the legendary Pictures on Walls.

The image – a young girl taking a Star Wars At-At for a walk – sells out in record time, securing Eelus's place as a favourite amongst collectors. The image itself becomes iconic, helping define the early days of a rising art movement.

After repeat success with more sell-out editions, Eelus receives an invite from Banksy to paint at his now infamous 'Cans Festival – A Street Party of Stencil Art' in Waterloo, London. His mural and stencils becoming a highlight for many of the thousands of people who visited the landmark outdoor exhibition.

Eelus has now painted and exhibited worldwide alongside key figures within the movement. The desirability of his artwork is evident in the success of his solo exhibitions and sell-out print editions.

He applies his playful and provocative visual language to paintings, prints, murals, sculpture and installations, the work often characterized by stark monochromatic figures limned in a joyous display of colour, suggesting the entanglement and necessity of light and dark whilst celebrating the colourful magic of the human spirit.

He currently lives beside the sea in Brighton, UK, with his girlfriend, their daughter, two cats and a dog called Arty.

Hold On To What You Got

2019 acrylic on wood



Emma Hack

Emma Hack – born 1972 Australia

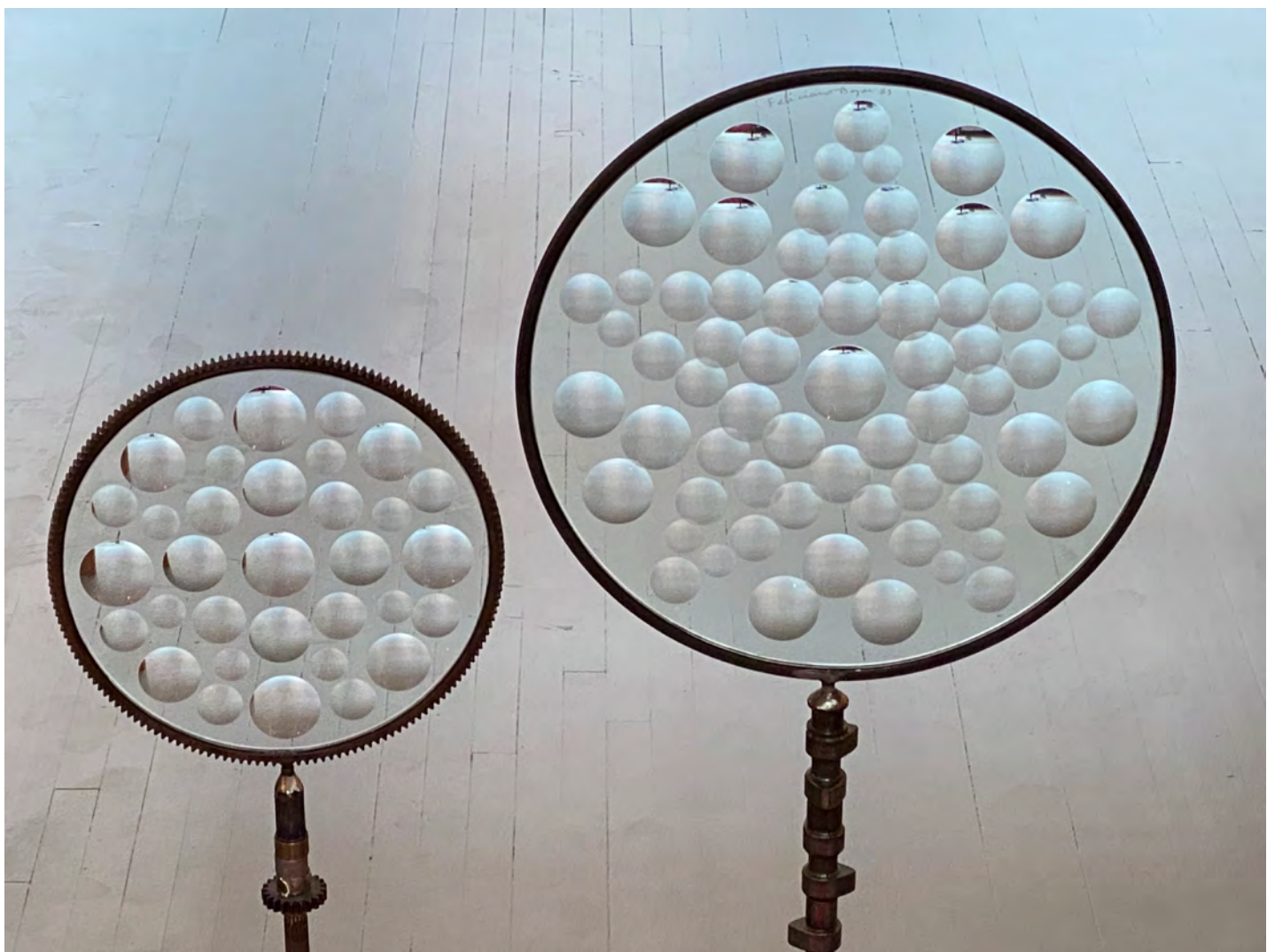
Emma Hack works in the unique medium of body paint installation and photography.

Emma has received great acclaim for her refined body paint camouflage technique; through a combination of painting on canvas, body painting and studio-based photography, her work evokes a rich array of visual narrative and magical realism.

Best known for her Wallpaper series (2005-2013) in which she painstakingly camouflaged the human form by hand painting her models into the remarkable designs of the late Florence Broadhurst. Emma Hack's diverse artwork collections draw inspiration from the unique Australian flora and fauna, as well as Asian influences and expanding to fine embroidered portraits.

Phoenix

2019 photograph



Feliciano Béjar

Feliciano Béjar – born 1920 Mexico - died 2007

Feliciano Béjar Ruíz was a Mexican artist and artisan, best known for a style of sculpture called “magiscopios” which involved various materials along with crystals and lenses to play with light or create distorted visions.

Béjar was born in rural central Mexico and was completely self-taught as an artist. He was creative as a young child, drawing and creating his first sculpture like pieces from papier-mâché. His art career began in New York, where he had travelled and lived for a time in Hell’s Kitchen.

Béjar drew the attention of Arthur Ewart and Frances Coleman, with the latter helping him have his first exhibition and whose husband helped sponsor his time in Europe. The magiscopes arose from an intense interest in light and the sun, which began when he saw a boy in Italy playing with reflections of the sun in puddles. Images of the sun appeared in his painting and sculpture, developing into the use of crystals and lenses.

In his later life, Béjar withdrew from the art world for about sixteen years, disillusioned with it and retreating to his ranch in the State of Mexico. He returned in 1998, with a retrospective of his work in Mexico City and continued to show his work until shortly before his death.

Magiscopio

1986 steel and glass



Gala Mirissa

Gala Mirissa - born 1975 Spain

Gala Mirissa is a digital artist based in Barcelona and Reus, Spain.

Mirissa's artwork combines photography and art with motion graphics; she is a pioneer in the emerging world of NFTs ("non-fungible tokens" - digital files whose unique identity and ownership are verified on a blockchain).

Mirissa's artwork inquiries into the notion of movement as a universal language and challenges the viewers' perceptual parameters initiating them into heightened experience capable of encouraging a cross-pollination. One of the most interesting aspects of Mirissa's work is the way, through her experimental approach, she combines photography and art with motion and sound and thus creates something that looks alive, dynamic but also unique.

Mirissa's works are her engine, giving her limitless movement, wings, strength and healing. In 2015 she began to develop the Redhawk effect using morphing software.

"I dedicate my art to all those women who have suffered some mental disorder or anxiety product of a society that annuls them as people. In particular, one of my favorite poets, who could not stand the pressure and ended up committing suicide, Alfonsina Storni, wrote a combative feminism in the line that is observed in the poem "You want me white", which is motivated by relationships problematic with men, decisive in the life of the poet. Making reference to a society that demands more to women than to men."

Frida Kahlo: I love you more than my own skin

1200 x 1700 px, video (56.3 MB)

Includes a radio recording in which Frida Kahlo recites fragments of "The portrait of Diego"

Signed single-edition digital NFT creation

“I Love You More Than My Own Skin”

Artist: Gala Mirissa 2021

1200 x 1700 px, video (56.3 MB)

Includes a radio recording in which Frida Kahlo recites fragments of “The portrait of Diego”

Signed single-edition digital NFT*

After a difficult life marked by tragedy and illness, Mexican artist Frida Kahlo met Diego Rivera in 1927. Rivera became her mentor and, shortly after, the love of her life. During all the years they were together, Kahlo did not stop writing passionate, romantic and profound letters that, fortunately, we still have today. Imbedded in the artwork is a radio recording in which Kahlo recites fragments of “The Portrait of Diego”, two minutes in which Kahlo describes Rivera physically and intellectually. Kahlo wrote this text in 1949 to describe her husband, the painter Diego Rivera:

~

“Con su cabeza asiática, sobre la que nace un pelo oscuro, tan delgado y fino que parece flotar en el aire, es un niño grandote, inmenso, de cara amable y mirada triste. Sus ojos saltones, oscuros, inteligentísimos y grandes están difícilmente detenidos. Casi fuera de las órbitas por párpados hinchados y protuberantes como de batracio, sirven para que su mirada abarque un campo visual mucho más amplio, como si estuvieran contruidos especialmente para un pintor de espacios y de multitudes y muy pocas veces desaparece de su boca búdica y de labios carnosos una sonrisa irónica y tierna, flor de su imagen. Viéndolo se piensa inmediatamente en un niño rana, parado sobre las patas de atrás, sus hombros infantiles, angostos y redondos, terminan en unas manos maravillosas, pequeñas y de fino dibujo, sensibles y sutiles como antenas, que comunican con el universo entero. Es asombroso que esas manos hayan servido para pintar tanto y trabajen todavía infatigablemente. Su forma es la de un monstruo entrañable”.

“With his Asian head, on which dark hair grows, so thin and fine that it seems to float in the air, he is a big boy, immense, with a kind face and sad eyes. His bulging, dark, extremely intelligent and large eyes are hardly stopped. Almost out of their sockets by swollen and protruding batrachian eyelids, they serve to allow your gaze to encompass a much wider field of vision, as if they were specially built for a painter of spaces and crowds and very seldom disappears from your Buddha mouth with full lips an ironic and tender smile, flower of his image. Looking at it, you immediately think of a frog child, standing on its back legs, its childish shoulders, narrow and round, ending in marvelous hands, small and fine drawing, sensitive and subtle as antennae, that communicate with the entire universe. It is amazing that those hands have served to paint so much and are still working tirelessly. Its shape is that of an endearing monster.”

~

*Non-fungible tokens or NFTs are cryptographic assets on blockchain with unique identification codes and metadata that distinguish them from each other. Unlike cryptocurrencies, they cannot be traded or exchanged at equivalency. This differs from fungible tokens like cryptocurrencies, which are identical to each other and, therefore, can be used as a medium for commercial transactions.

Artists and musicians are using NFTs to monetize digital goods that have previously been cheap or free. The technology also responds to the art world’s need for authentication and provenance in an increasingly digital world, permanently linking a digital file to its creator.

For example, an artwork by Beeple, which exists only as a digital file and was sold as a “nonfungible token” for a staggering \$69.3 million at an online auction handled by Christie’s in early 2021, was bought by an investor known only by a pseudonym and who paid for it with cryptocurrency. “I feel like I got a steal,” said the buyer, who goes by the pseudonym Metakovan.



PENGUIN
PLAYS

HARLAND MILLER

THE ME
I NEVER KNEW

Harland Miller

Harland Miller – born 1964 England

Harland Miller is both a writer and an artist, practicing both roles over a peripatetic career in both Europe and America.

After living and exhibiting in New York, Berlin and New Orleans during the 80s and 90s, Miller achieved critical acclaim with his debut novel, 'Slow down Arthur, Stick to Thirty' (2000); the story of a kid who travels around northern England with a David Bowie impersonator.

In 2001 Miller produced a series of paintings based of the dust jackets of Penguin books. By combining the motif inherent in the Penguin book, Miller found a way to marry aspects of Pop Art, abstraction and figurative painting at once, with his writer's love of text.

The ensuing images are humorous, sardonic and nostalgic at the same time, while the painting style hints at the dog-eared, scuffed covers of the Penguin classics themselves. Miller continues to create work in this vein, expanding the book covers to include his own phrases, some hilarious and absurd, others with a lush melancholy.

The Me I Never Knew

2013 screen print





Inna Rohr

Inna Rohr – born 1984 Estonia

Born and raised in Estonia, Inna Rohr is a Russian artist who now lives and creates in Arizona. Inna delves into a wide range of subjects from emotionally raw figurative work to landscapes, moody interiors, and whimsical erotic pieces. Inna also experiments with fiber art, ceramics and epoxy resin.

In her figurative work, Inna explores our common experiences of frailty, strength, fear, power, sexuality, vices, and humor. The awe-inspiring female strength to resist, overcome and rise as well as the aftermath of “#metoo” experiences often become the subjects of her paintings. Her landscapes, cityscapes and interior scenes in particular, are all about embracing the mundane, and at times even the unattractive; celebrating simplicity and the present moment. Inna’s work is honest, moody... and at times just simply fun and risqué.

With her work Inna encourages authenticity and offers another point of connection between all of us. Inna’s works are in private collections across the United States and Europe.

Laundry Day

2018 oil on canvas



J.R.

JR – born 1983 France

A semi-anonymous street artist of international renown, JR plasters giant, monochrome photographs of faces in urban centers—on rooftops and walls, in church windows, and along the sides of buses.

Calling the street his gallery and “using art to turn the world inside out,” JR delivers a message of social action, telling the stories of the marginalized or voiceless.

“Portrait d’une Generation” (2004-06) featured images of young African immigrants hamming for the camera, plastered in the Paris suburbs in the aftermath of major rioting; for his project “Face 2 Face” (2005-07), JR pasted huge images of similarly jovial Jews and Palestinians along the border marking disputed areas between Israel and Palestine.

JR describes his practice as a continuation of the “tagging” he did as a young graffiti artist:

“I’m tagging faces of persons,” he says. “They are the ones responsible for their image. When the people react to the project, it becomes their project.”

Ballerina In Crate, East Village

2015 photograph



Jeff Koons

Jeff Koons – born 1955 United States

Born in Pennsylvania in 1955, artist Jeff Koons made a name for himself by using everyday objects in special installations that touched on consumerism and the human experience. Some of his art has consisted of overtly sexual themes while others have been seen as a form of neo-kitsch, such as his balloon animals.

Koons' first show was staged in 1980, and he emerged onto the art scene with a style that blended several existing styles—pop, conceptual, craft, appropriation—to create his own unique mode of expression. An “idea man,” Koons now runs his studio as he would a production office, often using computer-aided design and hiring out the actual construction of his pieces to technicians who can bring to life his ideas with more precision than he himself could.

“There are certain artworks that I respond to, artists that I respond to. It's an intellectual reaction but it's also a biological reaction. And the excitement that the work can generate - how it makes you feel about not only your intellectual possibilities but your physical possibilities in this world. How it feels to be alive!”

Jeff Koons' work takes on, in usually unconventional ways, such hot-button subjects such as sex, pornography, race, gender and fame, and it comes to life in forms such as balloons, bronzed sporting-goods items and inflatable pool toys. His knack for elevating the stature of such items from kitsch objects to high art has made his name synonymous with the art of mass culture.

Magenta Balloon Swan

2019 porcelain with chromatic coating





Jenny Saville

Jenny Saville – born 1971 England

Jenny Saville is a contemporary British painter whose stylized nude portraits of voluminous female bodies have brought her international acclaim. Among her best-known works, is the large-scale self-portrait *Branded* (1992), in which the artist distorts her own torso and breasts through painting, making both body parts pendulous and imposing. Saville's luscious yet grotesque treatment of painted bodies have elicited comparisons to Lucian Freud. "I paint flesh because I'm human," she has said. "If you work in oil, as I do, it comes naturally. Flesh is just the most beautiful thing to paint."

During her time at the Glasgow School of Art, she was granted a six-month travel scholarship to the University of Cincinnati in the United States. It was while she was in America that Saville recounts seeing many overweight women and becoming interested in their bodies as subject matter. After graduating from school in 1992, with her entire senior thesis show having been purchased by Charles Saatchi, she emerged as a part of the Young British Artists group, alongside Damien Hirst and Sarah Lucas. Over the following years, the artist has complicated her imagery by layering multiple figures within the same composition. In 2018, a self-portrait of the artist titled *Propped* sold for \$12.5 million at auction—\$3.5 million above her last auction record for *SHIFT*. This painting is what first brought the artist international acclaim when Saatchi exhibited it in his 1997 blockbuster show "Sensation: Young British Arts from the Saatchi Gallery" along with Chris Ofili, Rachel Whiteread, and other YBA artists.

Saville currently lives and works in Oxford, United Kingdom. Today, her works are held in the collections of the Broad Art Foundation in Los Angeles, the Brooklyn Museum, and the Metropolitan Museum of Art in New York, among others.

Chapter (for Linda Nochlin)

2016 archival print

“Here there be tygers...”

I title this essay with the phrase that old time pirates and cartographers used when they did not know what was at the edge of the map; places of the great unknown containing adventure, treasure and undiscovered gems....

My family and I had gone for a week to visit friends and ring in the New Year in Bisbee, AZ. Looking forward to the trip, my vision was great company, great food and great memories. Unbeknownst to me, it would also include great art. I have often found that the most wonderful experiences are the ones that are unplanned, happy accidents or serendipitous encounters; one afternoon on Main Street in Bisbee I experienced just that.

On a midday stroll of the downtown district, my family and I were window shopping with an eye to picking up some local souvenirs. Bisbee is known for its mining history as well as its current day hipness; a landscape of creative types in the shadow of the closed Copper Queen Mine, and there are any number of shops catering to visitors with an eye to taking a reminder home with them. Charming really and filled with personality.

As we walked along the main drag, my eye caught sight of a store front unlike the others; quite frankly it was shocking as the facade was decorated in a way that was remarkable; a vast arrangement of flowers created a threshold that covered the entire front of the establishment. I couldn't believe my eyes as the only other place I'd ever seen such a presentation was at a well-known fine art gallery in London just a few months earlier.

As I approached, I was further surprised to see what was within. Here, in the small town of Bisbee, were the most wonderful treasures of contemporary art. It was as if a twister had picked up a gallery from the Chelsea District of NY or the downtown Arts District of Los Angeles and dropped it down in this Arizona border town. Seeing the works of Andy Warhol, Kara Walker, the Connor Brothers, Kerry James Marshall as well as Banksy was such a surprise that I expected to see a witch's red slippers sticking out from under the building! World class art in a setting in which you would least expect it...

Mesmerized, I walked into the Artemizia Foundation and found it to be exactly what I was hoping for, an oasis of culture and sophistication. It is testimony to one man's dream of surrounding himself with the best art that he can find and bringing it “home” to share with locals and visitors alike who might never have a chance to visit it in the places where it typically resides. Sloane Bouchever hosts the foundation with aplomb, fielding all questions and entertaining all comments (even when they involve the typical “my kid could do that...”).

Building on a foundation of “Blue Chip” artists, Bouchever continues to support and collect some of the art world's up-and-comers. Often with an eye toward collecting the work of female artists and artists of color, the permanent collection is ever expanding and developing.

Having spent the better part of 40 years in the art business, traveling the world to its “art meccas” from NY to LA, Paris & London as well as China and Japan, I have often thought what a simpler (and better) life it might be to just open a gallery in a spot where one would like to live and display the type of art that one genuinely enjoys while sharing and educating the passers-by. Sloane Bouchever is doing just that with the Artemizia Foundation in Bisbee, AZ and we (and the town) are the better for it.



Daniel Crosby ~ SPS Limelight Agency ~ Los Angeles, CA







Bust by Rayvenn D'Clark

Cultural Dialogue

I remember the very first art collection I ever saw with my own eyes: it was the collection of Daniel Katz, a renowned art dealer in London. I was barely nineteen years old and when I saw the old masters dramatically lit in a dark oak room and the Henry Moore sculpture resting in the natural light of his Notting Hill mansion, it made such a strong impact on me. Suddenly these artworks were alive, having the most heated of conversations and they felt so powerful. This short visit is forever in my memory and it triggered a love for art collecting and the need to have art everywhere around me.

A few years later, I had dinner in the dining room of Michael Ovitz, surrounded by the most impressive series of Rothko paintings at a dark table that had been made of ashes. These experiences shaped me as a young woman, fueled my ambition, gave depth to my eyes, and a fuller understanding of the wider world.

Now imagine if these experiences could be made more public, how incredible could it be to impact the awareness of so many more people. That's exactly why I believe in the need to set up art foundations and that is why I am so honoured to endorse the art foundation of Sloane and Danielle Bouchever - the Artemizia Foundation.

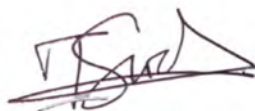
I truly believe that it will become a cultural institution of reference... and you can already see this in its stellar selection of artists, from Barbara Kruger to Ai Weiwei and Kara Walker.

The choices are political as the artworks selected make a statement; in a world where we hear so much noise, this curation is a beacon of hope and progress.

While most would have been scared to venture out of established names, once again, Artemizia Foundation leads the way by showing that these historical artists must be in conversation with their younger contemporaries, such as Rayvenn D' Clark, Jesu Moratiel and Wangechi Mutu. This diversity of artists highlights that talent doesn't have an age, a skin colour or a gender. How incredibly necessary in 2021.

My hope for the Artemizia Foundation is that it will foster a new generation of art lovers and art creatives, and encourage all of us to support the arts even more. I also hope that it will create a more inclusive cultural dialogue and reflect better on who we are as a wider society.

Onwards!



Marine Tanguy ~ MTArt Agency ~ London, UK

Banksy is an artist like no other...

I first met Sloane Bouchever when doing appraisals of his Banksy collection. It is always a special connection when two persons share a strong passion for an artist and their oeuvre. It is also a rewarding experience to have the opportunity to work with a true and sincere art collector.

One of the most talked about and sought-after artists today, nearly everyone in and out of the art world has heard about Banksy.... yet few know who he is.

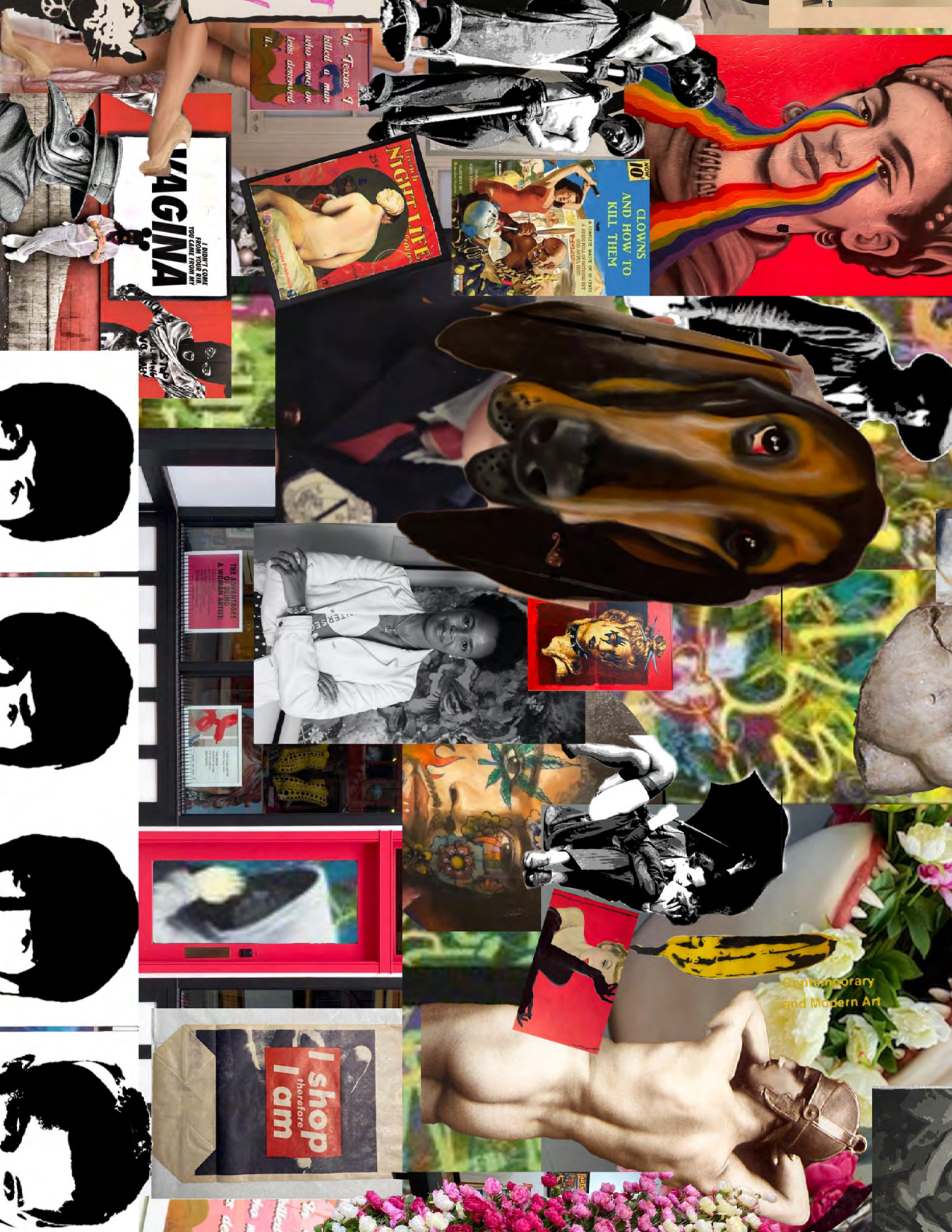
Banksy has garnered great fame for his street works which combine spray paint and stenciling techniques with commercial, political and contemporary imagery, fused with ironic social commentary and humor. Banksy travels the world painting iconic murals but also creates numerous artworks on various medium that are sought after by collectors worldwide.

The power of Banksy's message sometimes obscures the skill-set required to create the visual and conceptual aesthetic such a variety of medium require. Banksy is one of the most talented artists of his generation, but unlike many, he rarely talks but constantly acts to make our world a better place. Whether he is buying and outfitting a ship to save refugees in the Mediterranean, or using his art to defend a cause he truly cares about, Banksy achieves.

Collecting Banksy is indeed a significant experience - the messaging is so strong, and the aesthetics so powerful - that no-one can stay indifferent. Sloane and I agree that Banksy's works are amazing opportunities to share and teach. After all, this is also what art is about: to help us think, debate, and learn. Banksy's art is perfect for educative projects and I wish Artemizia Foundation the very best of success in helping a new generation grow through the love of Art and the love of Banksy!

Sebastien Laboureau ~ CEO Moonstar Fine Arts Advisors ~ Miami, Florida









Jesu Moratiel

Jesu Moratiel – born 1993 Spain

Jesu Moratiel currently works and resides in Madrid. His work is multidisciplinary, from installation and sculpture to photocollage, painting and 3D animation. His eclecticism deepens the intrinsic characteristics of the materials and media in which he works: from the conservationist and insulating nature of resin, as time capsules, contrasting its transparency and brightness to its relic character.

The thematic bulk of his work revolves around four fundamental pillars: life (and as a consequence, death), sex as the original phenomenon of life, the influence of science and technology in contemporary society as well as the configuration of social relations. Moratiel drinks from the artistic and anthropological record of universal cultures, their myths and beliefs, to configure a reflexive network of allegories to the origins of human concerns. All of them, proposed from a very personal point of view, marked by traumatic experiences in an easy childhood, such as the double separation of his parents and the premature death of his then-girlfriend Carlota.

Thus, one could speak of his practical and theoretical work as a stratification of concepts that are entering the reflection on the consequence of scientific, historical, technological and social influence in that entelechy that is Human.

For example, in some of its amber pieces, thousands of dead bees participate as a result of pesticides and global warming. Far from being limited to the environmental problems that characterize our era – and in particular the catastrophe of bees – it shares with Aristotle, Hume or Manderville the metaphor between apicultural and human societies to delve into concepts such as the loss of identity and the individuality in favor of a mass report, the situational “hornet” in which we live or the dissolution of geopolitical borders.

Chronicles of a Massacre: Hunger, War, Plagues, Deicide (or the death of hope)

2018 dead bees, transparent polyester resin, pigment, methacrylate, lacquer steel

John's Chimp

M. W. H.

Joseph Beuys

Joseph Beuys - born 1921 Germany (died 1986)

Joseph Beuys was a leading German Conceptual and Performance artist.

Known for his highly original and controversial themes, his practice of “social sculpture” attempted to make art more democratic by collapsing the space between life and art. His work *I Like America and America Likes Me* (1974) remains a seminal piece of performance art. In the work, Beuys, over the course of three days, locked himself in a room with a live coyote, armed only with layers of felt and a cane.

“Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives,” he once mused.

Beuys fought in World War II and was injured in a plane crash in 1943, an experience that would feature heavily in his future artistic practice. He enrolled in the Kunstakademie Düsseldorf in 1947, and after being appointed professor of monumental sculpture at the school in 1961, he joined the Fluxus group along with Nam June Paik and George Maciunas, only to leave the movement four years later.

Beuys performed in his first documenta exhibition in the early 1960s, and was dismissed from his teaching appointment in 1972 after accepting students who were previously rejected from the Akademie.

Today, Beuys’ artworks are held in the collections of the Art Institute of Chicago, The Museum of Modern Art in New York, the Tate Gallery in London among others.

Materie

1970 offset print on cardboard

Marie Antoinette - During her reign, women artists enjoyed great success. But the French Revolution which brought democracy to men - caused women artists to lose their status while the queen lost her head



Marie Antoinette 1773/2017

Judy Chicago 2017

Judy Chicago

Judy Chicago – born 1939 United States

Synonymous with early feminist art, Judy Chicago has been challenging the male-dominated art world since the 1970s.

Chicago's characteristically colorful body of work includes paintings, tapestries, sculpture, and mixed-media installations celebrating women's achievements. Chicago legally assumed the name of her hometown after becoming a widow at the age of 23, symbolizing her lifelong struggle with identity, which she chronicles in *Through the Flower: My Struggle as a Woman Artist* (1975).

In homage to 1,038 women central to the history of Western civilization, Chicago's most celebrated work, *The Dinner Party* (1974-79), exemplifies her ongoing endeavor as an artist, educator, and author to elevate women from the margins of society and history. The work—on permanent display at The Brooklyn Museum—features 39 place settings meant to represent famous women from history, from Joan of Arc to Emily Dickinson, with a further 999 names inscribed on the floor.

Marie Antoinette

2017 four-color lithograph



John
Mack

Jules Muck

Jules Muck – born 1978 United Kingdom

Jules Muck: Writer Extraordinaire and Particular Friend of the Artemizia Foundation

Born in Stoke-on-Trent, UK, Jules began painting graffiti in Europe and Greece, taking her nickname from a pet name given by her grandmother. Muck was living and working in Manhattan in 1999 when Lady Pink found her painting a rooftop illegally and offered an apprenticeship.

Muck bombed with Spek and Since and was painting highways and rooftops with BTC throughout the late nineties. Her first interview in 1999 was by Zephyr for While you were Sleeping magazine. Smith took Muck into the NYC subway tunnels and the freight yards.

Muck was christened into graffiti by some great early legends. She has been published in numerous books including Broken windows, Burning New York, Ganz's Graffiti Women and Cey Adam's the Art and Design of Hip Hop. Muck has had work in numerous collaborative projects such as the wooster collectives 11 Spring St., Hanksy's Surplus Candy, she was one of the first females to paint at 106th and Park Hall of fame in NYC and did an installation with the Guerrilla Girls for the lobby of the Bronx Museum of Art.

She has painted murals for tv shows and movies including Under the Dome, Mr. Mercedes and IT. Muck had produced several large scale murals in Wynwood for Miami's Art Basel. She travels and paints often in New York, New Orleans, Texas and anywhere else she can. The landscape of Venice beach remains the most mucked place in the world as her Venice home and studio is her favorite place to be. "Muckrock" is the ig handle she chose as an ode to graffiti's hip hop roots but it has come to represent her obsession w all things music, she has painted over 5 memorial murals for Motorhead's Lemmy including one at the Rainbow room and a 40 ft Mt. Lemmy at Dave Grohl's recording studio in LA. Pixie's Video Classic Masher features a stop motion Muck mouth, Engelbert Humperdinck's house in Bel air has been mucked and her work is collected by Everlast and Ministry's Al Jourgensen. Humanitarian efforts have included painting murals in Syrian Refugee camps, Miami's Juvenile Detention Center and several large scale Bernie Sander's pieces.

Muck's real passion is to paint on things she's not supposed to paint on but those opportunities are rapidly decreasing as she is ever invited to paint on more and more walls and things, she enjoys painting humping bunnies and dressing up any manner of vehicle. Muck is also an amateur tattoo artist and has been so for over a decade. If you want to get mucked we can make that happen.

Rainbow Skull

2019 acrylic on canvas





Julius Agbaje

Julius Agbaje – born 1992 Nigeria

Julius Agbaje's works take on specific issues of personal, socio-political and religious inclination. In an attempt to create engaging conversations, he infuses elements of humor as well as symbolic references as metaphors to reel in his audience, while addressing issues which he finds interesting or important, making his works satirical and educative. He thinks of his art as a journal that documents his transition through life, his connections and interactions with other humans and human activities.

"I believe firmly that humans are conduits capable of holding and disseminating energy".

In 2017, he joined the Arts in Medicine Fellowship Nigeria (an NGO that was created to positively transform the healthcare experience in Nigeria and across Africa through the integration of art in its diverse forms) as a volunteer. In 2018, he was honored by US Consul General, John Bray with an award as Outstanding Fellow at the US Consulate in Lagos for his contribution towards the development of arts in health in Nigeria. He was made Artistic Director for the Fellowship in 2019, where he led a team of over hundred volunteers in facilitating diverse hospital visits and bedside art activities, engaging both in and out-patients as well as mentoring medical practitioners in specific kinds of therapeutic art.

Black Male II

2020 acrylic on canvas



Kara Walker

Kara Walker – born 1969 United States

New York based artist Kara Walker is best known for her candid investigation of race, gender, sexuality, and violence through silhouetted figures.

Walker says “Once you open up the Pandora’s box of race and gender... you’re never done.”

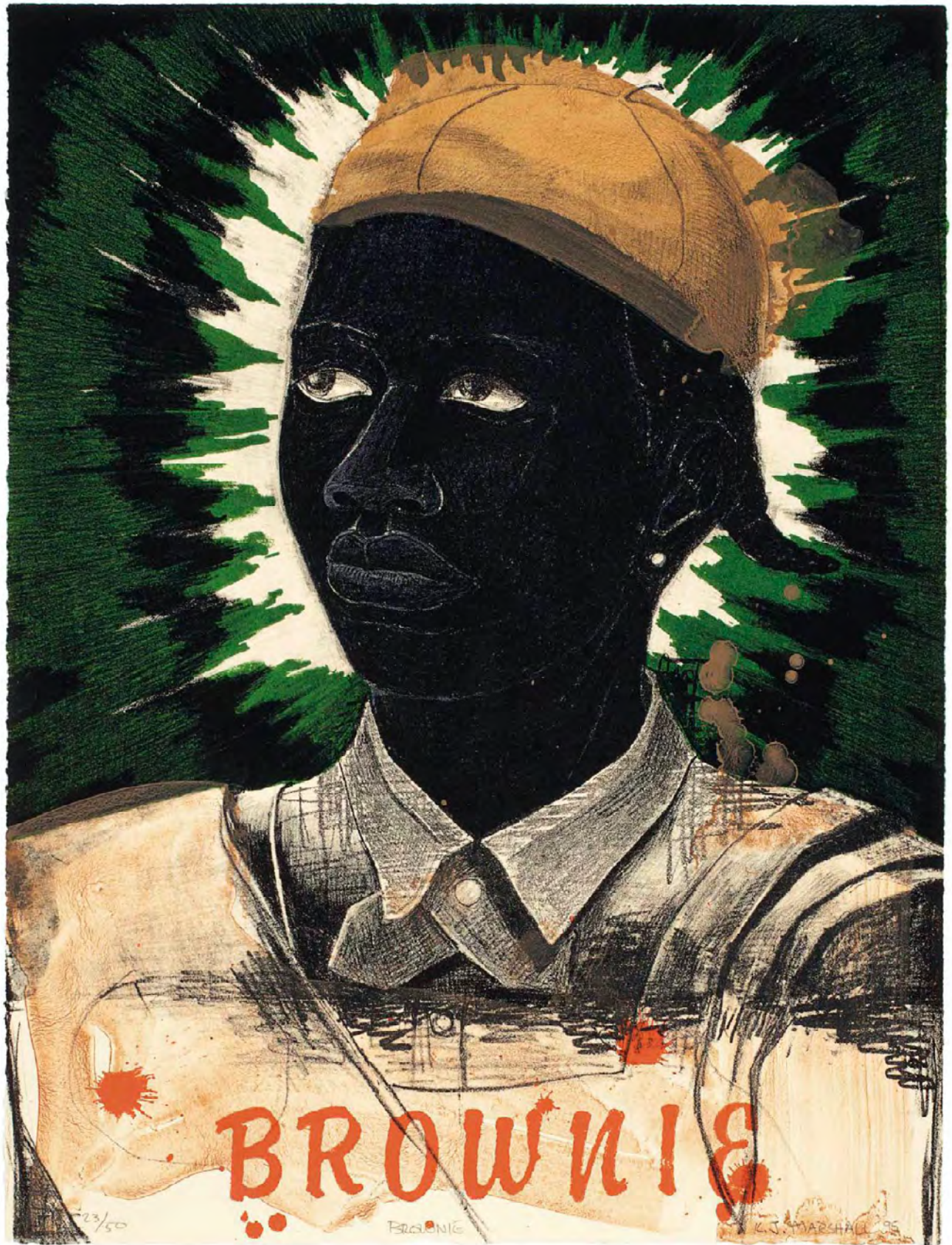
Her work can be found in major museums and public collections throughout the world including the Guggenheim, MoMA, the Met, and the Tate.

During the spring of 2014, Walker’s first large scale public project, a monumental installation entitled *A Subtlety: Or... the Marvelous Sugar Baby an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, was on view at the abandoned Domino Sugar refinery in Williamsburg, Brooklyn.

“Almost nothing disrupts the comfort of a mainstream white art audience more than a discussion of sexuality, violence, and race. When a black female artist explores these topics there is a faint but unmistakable shudder that will ripple through the crowd. This moment of shared embarrassment and denial is exactly the reaction artist Kara Walker is looking for when she presents her work to the public.” Amanda Thomas, November 26, 2015

Testimony: Narrative of a Negress Burdened by Good Fortune

2005 photogravures



Kerry James Marshall

Kerry James Marshall – born 1955 United States

Kerry James Marshall uses painting, sculptural installations, collage, video, and photography to comment on the history of black identity both in the United States and in Western art. He is well known for paintings that focus on black subjects historically excluded from the artistic canon, and has explored issues of race and history through imagery ranging from abstraction to comics.

He was in Birmingham in 1963, when white supremacists dynamited a Baptist church and killed four young girls. He was 9 and living in Los Angeles in 1965 when Watts went up in flames. He remembers all that, just as he also remembers growing up in those years in a loving family: mother, father, sister, brother. Home.

Marshall said in a 2012 interview with Art + Auction that “it is possible to transcend what is perceived to be the limitations of a race-conscious kind of work. It is a limitation only if you accept someone else’s foreclosure from the outside. If you plumb the depths yourself, you can exercise a good deal of creative flexibility. You are limited only by your ability to imagine possibilities.”

In 2018 a Kerry James Marshall Painting sold for \$21.1 million, the highest price at auction for a work by a living African American artist.

Brownie

1995 lithograph



Lady Pink

Lady Pink – born 1964 Ecuador

In 1979 Lady Pink started writing graffiti and was soon well known as the only female capable of competing with the boys in the graffiti subculture.

Pink painted subway trains from the years 1979-1985. In 1982 she had a starring role in the motion picture “Wild Style”. That role and her other significant contributions to graffiti have made her a cult figure in the hip-hop subculture.

While still in high school she was already exhibiting paintings in art galleries, and at the age of 21 had her first solo show at the Moore College of Art. As a leading participant in the rise of graffiti-based art, Lady Pink’s canvases have entered important art collections such as those of the Whitney Museum, the MET in New York City, the Brooklyn Museum and the Groningen Museum of Holland. She has established herself in the fine arts world, and her paintings are highly prized by collectors.

Today, Lady Pink continues to create new paintings on canvas that express her unique personal vision. She also shares her 30 years of experience with teens by holding mural workshops and actively lecturing to college students throughout the world.

Brick Woman

2005 archival print



Li Hongbo

Li Hongbo – born 1974 China

Li Hongbo earned his Bachelor of Fine Arts from Jilin Normal University, Jilin, China, in 1996. He then earned his first MFA in 2001 from the Folk Art Department of the Central Academy of Fine Arts in Beijing and concluded his formal education with a second MFA 2010.

Li Hongbo is best known for his interpretations of paper. His reinvention of the material's form challenges viewers' expectations of the medium as an artistic vehicle. Utilizing an age-old honeycomb technique seen in paper gourd making in China, Li creates kinetic paper works which elegantly expand, contract, and retract.

These sculptures hint at influences of folk traditions in China, but in contemporary light play upon perceptions and the visual language of a mercurial medium that has stood the test of time. Li's solo exhibition *Tools of Study* (2014) inaugurated Klein Sun Gallery's space in Chelsea, New York, to critical acclaim. Staged like an institutional assembly of classical sculptures, the exhibition was activated through participation – with one simple tug, a bust revealed layers and layers of paper that unraveled like a slinky.

Li Hongbo currently lives and works in Beijing, China.

Bust of Laocoön

2015 35,000 sheets of carved paper





Linda Charles

Linda Charles – born 1969 United Kingdom

Born in the South East of England, Linda Charles has always had an overwhelming attraction to color.

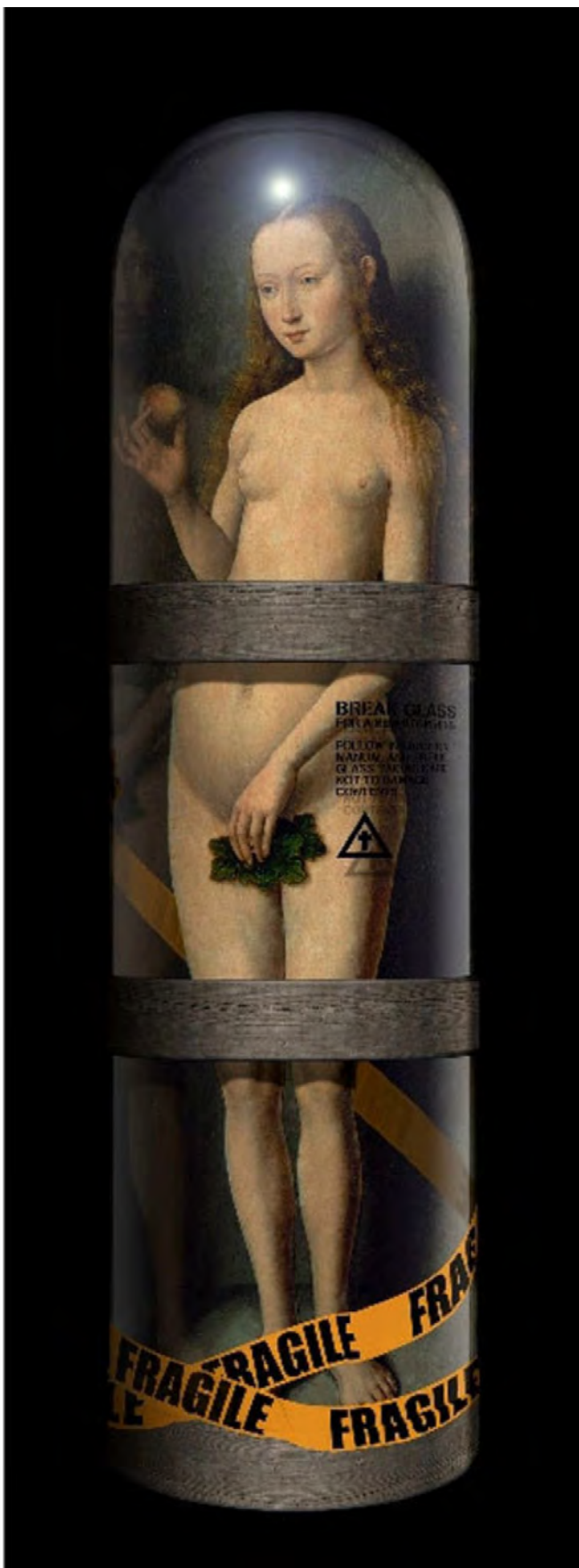
Charles first developed an interest in abstract art during her years studying textiles and fashion at Scotland's Herriot Watt University, and has enjoyed a successful career as an artist working with prestigious galleries across the Europe.

"My aim is to bring the feel of the street and its overdose of color and design indoors. My inspiration comes from things often overlooked and taken for granted. I love raw beauty, peeling paint, old weather-beaten doors and window frames on buildings, rusted metals and old tarnished mirrors and mixing the old with the new. I like to work on distressed surfaces with multiple layers to create a depth to my art."

Using collected materials, Linda structures patterns, texture and color to emerge organically in her work.

Wisdom

2018 mixed medium on canvas



Magnus Gjoen



Hans Memling Adam & Eve 1485

Magnus Gjoen - born 1988 United Kingdom

Born in London to Norwegian parents, Magnus Gjoen grew up in Switzerland, Denmark, Italy as well as in the UK. As a contemporary artist Gjoen has exhibited worldwide and questions the notions of beauty by juxtaposing a range of styles and media, incorporating a street and pop aesthetic with a fine art approach. His pieces draw on history and allusion, using existing artworks or fragments from the past to create his own, contemporary aesthetic.

Describing himself as an 'accidental' artist, Gjoen studied fine art and fashion design which led to a successful career in fashion, working for brands such as Vivienne Westwood.

A move back into the art world came from decorating the walls of his London flat and realising he could do so with his own artworks. Thought-provoking and often emotional, Gjoen's art offers a modern spin on old masterpieces or manipulates powerful and strong objects into something fragile yet beautiful.

By blending two genres from completely different worlds, his art is about rediscovery, taking things from the past and renewing them for the contemporary market. Breathing fresh air into dusty old paintings found in the far corners of a museum or lending a sense of beauty and grace to typically powerful, even dangerous objects, Magnus Gjoen's work invites a second look. It's this ability to engage with the viewer and get them questioning, challenging and thinking that makes him a promising and successful young artist in the contemporary art world.

Break Glass For a New Beginning, Adam & Eve

2014 archival print



Maldha Mohamed

Maldha Mohamed – born 1999 Maldives Islands

Maldha Mohamed is a self-taught artist from the Maldives Islands. Her art is a visceral representation of how she views behavior and emotion, particularly in relation to her own dreams and what she observes around her. It consists of fragmented portraiture and emotion expressed by isolated human features.

Mohamed's subjects are rendered in a contemporary manner, with hints of surrealism, through heavily textured surfaces. Their striking hues and a powerful play on shadows give her pieces incredible life and depth. The artist aims to convey her subjects as if they are in a battle against time, always fleeting. She wishes for the viewer to see beyond the shattered nature of her subjects and explore what is beyond the canvas, something at which the observer can only guess.

Maldha has been dabbling in fine arts since the age of 3 and has been professionally pursuing a career in art since the age of 15. Her work has been featured at many notable exhibitions such as Galerie Berlin Baku - Germany, as well as many solo exhibits - the most notable being her 2019 exhibit at Jen: Shangri-La hotel Maldives titled 'Hiyala - An insight into Maldivian Folklore'. She has also taken part in numerous group exhibits and her work is often shared on social media platforms such as Instagram, Facebook and through interviews with various websites. Before committing full-time to creating art, Maldha worked at an elementary school teaching art to children. She thus hopes to be an inspiration for the next generation of artists entering the industry.

The Hierophant

2021 oil and impasto on wood panel



Marta Fabregas

Marta Fàbregas – born 1974 Spain

Anything that has to do with image is part of Marta Fàbregas' DNA.

Fàbregas has always felt passionate about the visual language, and that's why she chose to devote herself to photography, her passion, which allows her to combine both her artistic and entrepreneurial sides. Her main talent is knowing how to capture, in a fast and natural way, the beauty in the things that surround her. That's where the power of her work comes from.

Fàbregas gives meaning to everything that passes through her lens. Undoubtedly, empathy, implication and creativity are what gives every project in which she engages a power and a character that makes it special and unique.

"Art is the channel, the guiding thread or the narrative which makes two souls (the soul of the observer and the soul of the artist) connect and engage in a dialogue, a conversation with a single language: the expression and the understanding of feelings and emotions."

In 1998 Fàbregas cofounded Estudi La Fotogràfica with photographer Marc Vidal. From then on, she has been mainly devoted to her studio, where she developed personal and artistic work, along with commissions from museums, businesses, and private clients.

"The goal of this art is to dignify and praise the feminine figure as a key part of human history, and to underscore women's essential role in the development of today's civilization. By using the trans photography technique in "Colonized", I wanted to give these unknown women the visibility they never had."

Hula Dancer

1890 old photography mixed technique with collage



Maurizio Cattelan



Maurizio Cattelan – born 1960 Italy

Maurizio Cattelan is a contemporary Italian Conceptual artist.

Known equally for his dark humor as for his realistic sculpture, he frequently depicts celebrities, art historical figures, or taxidermied animals in comically absurd scenes.

Cattelan takes inspiration from the Dadaist and Surrealist movements to create his biting and surreal satire, as evidenced in *La Nona Ora* (The Ninth Hour (1999), where Pope John Paul II is struck down by a meteor, or in *Not Afraid of Love* (2000), where a life-sized elephant stands hidden in a white sheet, its curious eyes peering out from two cut holes.

Cattelan's work alludes to a sense of failure or shame through psychological projection, and has at times sparked controversy for their irreverence towards normally revered figures.

Cattelan originally worked as a furniture maker in Forlì before embarking on his art career. He went on to participate in the 1993, 1997, 1999, 2002, and 2011 Venice Biennales as well the 2004 Whitney Biennial, and was the subject of a 2011 retrospective titled "All" at the Guggenheim Museum in New York, hanging a massive chandelier arrangement of his works from the center of the building's famous rotunda. The artist lives and works between Milan, Italy and New York, NY.

L.O.V.E - Grey and White

2015 concrete sculptures



Miss Bugs

Miss Bugs - founded 2007 United Kingdom

Miss Bugs was founded in the early part of 2007, originally coming from a background in photography and graphics. Working in partnership, they developed fast, spontaneous working methods, cutting and pasting existing images; 'remixing and sampling classics' in art to make new pieces with their own mark.

Miss Bugs began in the early days making small scale works on paper, using screen printing with hand painted elements. They then scaled the work up, making life size cut outs of characters to place in situ on the streets of London. These were left in place to become part of the cityscape and recorded through photography.

Their most recent work includes larger scale pieces, incorporating laser cut planes of wood, hundreds of small component objects and poured resin. These pieces are time consuming and labor intensive, and a long way from the quickly constructed art pieces of the early days. Miss Bugs has always taken a broad and varied approach to creating work. The combining of materials and objects, alongside the way contemporary imagery can be collaged together, either by hand, through photography, or using a digital process is important.

Miss Bugs have exhibited in New York, San Francisco, LA, Paris and London. Their artwork is also in a number of significant private collections around the world.

Do No Harm

2019 handmade resin ice lollipop with a used syringe



MissMe

MissMe – born Geneva, Switzerland

Dubbed by Vice as Montreal's premier art vandal, MissMe has been busy wheatpasting, preaching, and taking no prisoners.

Her explosive style draws you in, but it's the amplification of marginalized voices in her bright, powerful works that gives you something to take away. MissMe's unapologetic pieces command attention in sharp tones, exploring her own struggles with race, gender, society, and class while uplifting icons of the past. Her compelling, elegant, and sometimes unsettling large-scale wheatpastes swallow buildings whole, confronting issues of dignity and forcing us to reconsider our own truths.

Rarely in any city for more than a few months at a time, the Artful Vandal has channeled the momentum of her art's global success toward a new movement, passionately advocating for women as role models and pivotal members of their communities. Regularly asked to speak on radio shows, featured in magazines, on panels, and in conferences as the voice of new feminist activism, MissMe has also organized her ideas into workshops and teen programs.

Spotlighted by Complex, HuffPo, Vice, TED, and countless others, MissMe's message is resonating around the world as she continues to shine an illicit light of beauty on the stage and in the street.

Be ~~Pretty~~ Powerful

2020 archival print



Miss Fuck

Miss Fuck – born 1973 France

A self-taught artist, since her childhood, Miss Fuck has felt close to the artistic world in general. She likes to vary her techniques, though most of the time she does stencil and spray-painting.

With time, Miss Fuck likes to evolve her creation techniques, she refuses to take the easy route or banalities, and always tries to renew her work. This is why street has become her favorite playing field, source of inspiration, place of exhibition. The urban space allows her a certain closeness with her public.

All her canvases resemble her and are a direct reflection of her thoughts. Due to her art, she is able to express her joys and sorrows. She uses bright and bold colors like her speech, the slight punk aspect brings in a touch of revolt, an important aspect for Miss Fuck.

It's like a victory for Miss Fuck to see the world of street art and the punk atmosphere mix together, unite as one in the same speech. Even though, she innovates her mediums and techniques, the stage is always the same, public: street.

Donkey Skin

2019 spray paint on canvas



Montserrat Gudiol

Montserrat Gudiol – born 1933 Spain - died 2015

Montserrat Gudiol studied restoration of old paintings and focused specifically on paintings on wood and paper.

The starting point for Gudiol's art is founded on the broad tradition of figurative art filtered through symbolism and a stylization that values detail at the core of her paintings.

Through the concentric blurring of the surroundings, Gudiol explores the plasticity of the expression of faces, and the spirituality that issues as much from the private and calm halo of the subjects as from the atmosphere that generates it.

The sensibility of Gudiol's figures emanates from their handsome, Gothic and timeless faces, and her painted women become ethereal and symbolic. The models, who are almost always women and created with the contrasts inherent in human existence, strive to convey the sensitive and reflective soul that they are endowed with thanks to Gudiol's skill.

A Girl

1988 etching and ink wash



Mr. Brainwash

Mr. Brainwash – born 1966 France

Mr. Brainwash is French street artist and videographer Thierry Guetta, known for his large-scale installations and prints of celebrities like Madonna, Kate Moss, and Marilyn Monroe.

Brainwash's practice of subverting cultural iconography and appropriation borrows from Andy Warhol, Keith Haring, and Banksy.

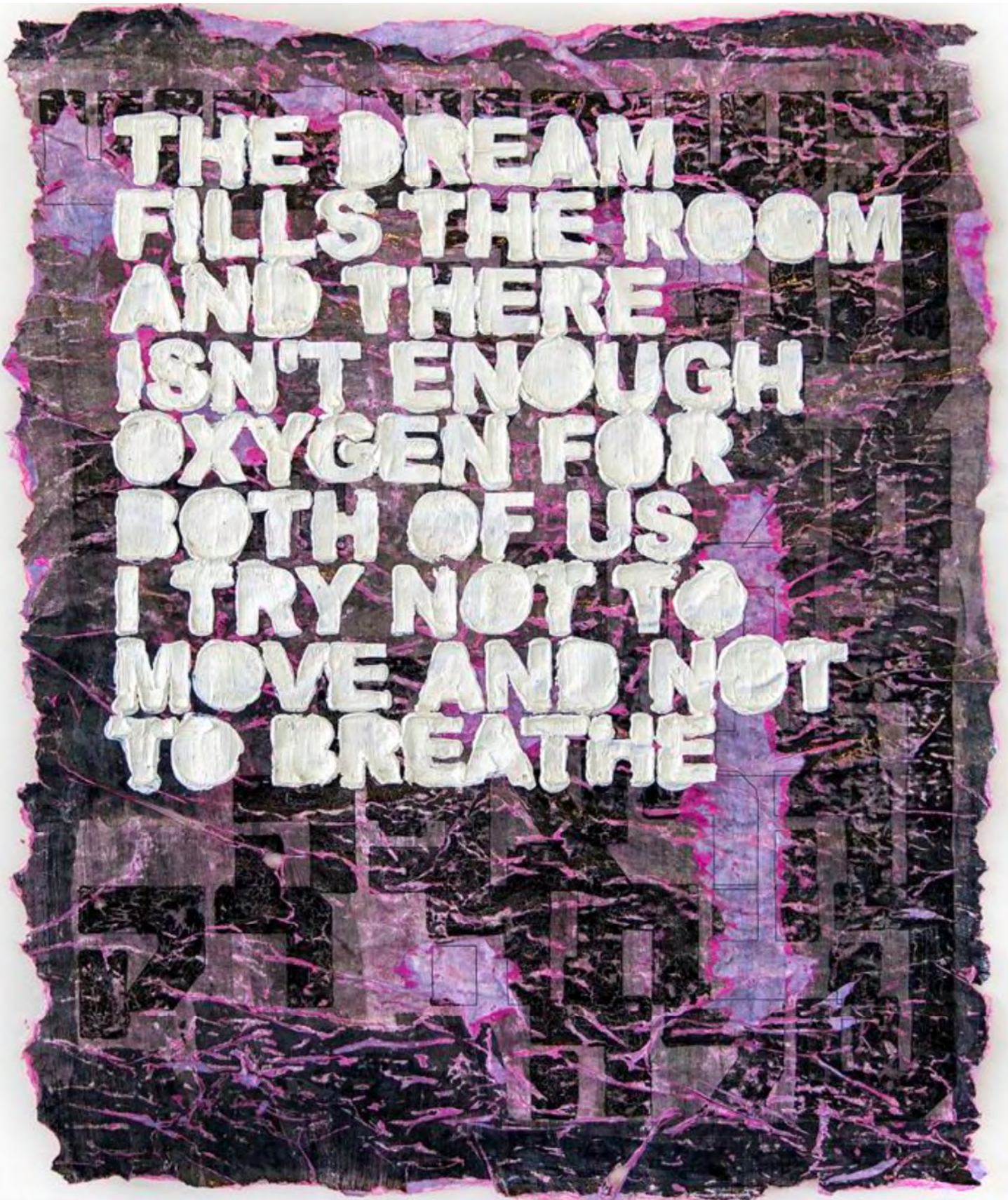
Fellow street artist Alec Monopoly has said that he considers Brainwash a mentor. He is perhaps best known for his role in Banksy's documentary *Exit Through the Gift Shop*, which features Brainwash's rise to success in the street art scene.

"Banksy captured me becoming an artist," Mr. Brainwash has said. "In the end, I became his biggest work of art."

Brainwash moved to Los Angeles when he was 15. His interest in street art was spurred by a visit to France in 1999, where he learned that his cousin was the famed graffiti artist Space Invader. Having developed a knack for filming, Brainwash started to record the nightly escapades of Invader and other street artists, such as Shepard Fairey. The artist currently lives and works in Los Angeles, CA.

Balloon Girl

2018 silkscreen and mixed media



THE DREAM
FILLS THE ROOM
AND THERE
ISN'T ENOUGH
OXYGEN FOR
BOTH OF US
I TRY NOT TO
MOVE AND NOT
TO BREATHE

Nitzan Mintz

Nitzan Mintz – born 1989 Israel

Nitzan Mintz is a visual poet based in Tel Aviv. She began working a decade ago in the streets of Tel Aviv, where she would create visual poetry for specific locations in the city. She later continued to create studio pieces as well.

The public sphere has a central role in Mintz's artistic process, as it is her main source of inspiration. As a Tel Aviv native, her personal growth and change has been echoed by the dramatic changes Tel Aviv has undergone in recent years. In her poems, Mintz attempts to verbalize personal and collective emotional struggles. Her poems are later developed into her visual pieces.

Mintz mainly uses leftovers from the public sphere, industrial materials, paint and letter stencils. Her final pieces facilitate a unique connection between text, form and color, allowing a new experience for the viewer. In her pieces in the public sphere she often considers the history and nature of the location, along with its visual aspects, thus deepening the meaning in her final piece.

Mintz has created pieces in the public sphere and has exhibited her work in different art venues and events in many cities in the world – New York, Miami, Montreal, London, Paris, Prague, Vienna, Berlin and more.

White on Purple

2019 mixed media



Nuveen Barwari

Nuveen Barwari - born 1995 United States

Nuveen Barwari grew up in Duhok, Kurdistan. In 2013, she returned to the US and is currently in the Master's in Fine Art program at the University of Tennessee.

Barwari uses her work to spark social commentary on her stateless nation of Kurdistan, preserving culture and aid in giving voice to an often-forgotten people. Mediums include painting, photography, screen printing, mixed media, and installation including traditional Kurdish attire.

Barwari has worked with and completed projects with the Frist Art Museum, Oasis Center's Art and Activism Series, and McGruder Social Practice Artist Residency.

Fragmented Homeland

2020 found rug and tassel garland



Pablo Picasso

Pablo Picasso – born 1881 Spain (died 1973)

A prolific and tireless innovator of art forms, Pablo Picasso impacted the course of 20th-century art with unparalleled magnitude.

Inspired by African and Iberian art and developments in the world around him, Picasso contributed significantly to a number of artistic movements, notably Cubism, Surrealism, Neoclassicism, and Expressionism.

Along with Georges Braque, Picasso is best known for pioneering Cubism in an attempt to reconcile three-dimensional space with the two-dimensional picture plane, once asking, “Are we to paint what’s on the face, what’s inside the face, or what’s behind it?”

Responding to the Spanish Civil War, he painted his most famous work, *Guernica* (1937), whose violent images of anguished figures rendered in grisaille made it a definitive work of anti-war art. “Painting is not made to decorate apartments,” he said. “It’s an offensive and defensive weapon against the enemy.”

Picasso’s sizable oeuvre includes over 20,000 paintings, prints, drawings, sculptures, ceramics, theater sets, and costume designs.

Tete de Faun

1958 color soft ground etching with aquatint



Rayvenn Shaleigha D'Clark

Rayvenn Shaleigha D'Clark – born 1995 United Kingdom

Rayvenn Shaleigha D'Clark is a UK based, self-taught, digital sculptor, writer, researcher and curator living in Central London. She studied at Chelsea College of Arts, where she gained an MA in Fine Art in 2018.

Following the affirmation of media, D'Clark's practice explores the digital hybridity of sculpture. She explores the nuances of identity that pivot between hyper-visibility and invisibility, offering (re-)imagined collective perspective. She chronicles the reframing of black anatomy in order to open up a dialogue about the irregular and marginalized position of the black artist – turning 'the system' back on itself, she uses the power, influence and materials of the industry to present an alternative narrative history and perspective.

D'Clark asks: 'When will the black body truly escape [from] the guise of the white imagination?'

Such ideological positioning shifts the normative function of figurative practices within this mode of self-referential questioning, which engenders a self-sustaining (non-)fiction rooted in authenticity and criticality that allows audiences to break free from reference once and for all in a new form of hybrid realism.

I Don't See In Colour

2021 SLA resin sculpture



Robert Longo

Robert Longo – born 1953 United States

Robert Longo burst onto the New York art scene as a brash 25-year-old with “Men in the Cities,” his iconic 1983 large-scale charcoal drawings of businessmen posing in uncanny contortions.

“I always imagine that I want to make art that is going to kill you,” he said in 1984. “Whether it’s going to do it visually or physically, I’ll take either way.”

Longo works and reworks his charcoal into thick-textured surfaces, giving his velvety drawings deep, blackened expanses and sharply contrasting whites; his forms are at once representational and softly elusive.

Having been fascinated with popular culture as a child, Longo centers his practice on transposing images and the resulting transformation of meaning, linking him with the Pictures Generation.

“An artist should know art history,” he says. “Shock value only lasts so long.”

His recent works have included series depicting women in burkas, ocean waves, nuclear explosions, views of Sigmund Freud’s apartment, zoo animals in cages and even Alexander the Great’s horse.

Bucephalus

2019 ditone print on Hahnemühle photo rag



Rosie Emerson

Rosie Emerson – born 1981 United Kingdom

Rosie Emerson is an award winning contemporary artist, working almost exclusively on representing the female form. Emerson's figures draw reference from archetypes old and new from Artemis to the modern day super model.

Inspired by her love of museums, architecture, theatre, silhouettes and shrines, Emerson uses dramatic lighting, hand made costumes, set and prop making alongside printmaking and painting to create ethereal works on paper.

Emerson's subjects range from well-known icons to models, actors, dancers, friends. Her Screen-prints are delicately embellished with bronze powders and more unusual materials including charcoal powder, ash and saw dust. These textural prints shift the focus of printmaking from precision and replication to the creation of unique, hand-finished prints.

Emerson's current Photopolymer etchings continue to push printmaking in new directions, her monochrome portraits are delicately embossed with unusual materials; salt, netting, hair and cellophane. Her works almost always echo previous eras and sometimes other worlds entirely.

Blood Roses

2017 hand painted charcoal and bronze powder screen print



Sara Pope

Sara Pope - born 1973 United Kingdom

Contemporary artist Sara Pope is best known for her bold, seductive oil paintings of voluptuous lips. Taking inspiration from a successful career in the fashion industry and her work in magazines as a designer and art director, Sara aims to capture the sensuality and seductive power conveyed by the lips and mouth. Interested in questions of beauty, communication, and the rise of image perfectionism, Sara uses the perspective of her commercial experience to explore these themes.

The starting point is a makeup brush and a lipstick. She paints the models lips, then, using tricks and techniques of makeup and lighting, she begins the process of creating the perfect lips. She asks the model to express different emotions which she captures photographically. Using these shots as inspiration she begins the artwork. The painting process involves several layers of thin oil-diluted paint being overlaid, blending and smoothing the colours extensively at every stage, sometimes also mixing lipstick into the paint.

Emulating the stylistic slickness of advertising, the result is glossy, perfect and irresistible. Pope's work has been shown in numerous solo exhibitions and art fairs internationally, including Next Street Gallery, Paris, The Saatchi Gallery, London, and The London Original Print Fair at the Royal Academy of Arts. Sara's art sells regularly at auction, at Bonhams Auction House in London, and Sara is also the first British female artist in over 70 years to have a piece of work accepted into the Vatican collection.

Scarlet Starlet

2019 oil on gesso on wood panel with 24 CT gold leaf



Saype

Saype – born 1989 France

Self-taught, Saype (born Guillaume Legros) is known for his paintings on grass with eco-responsible paint. Certainly one of the most publicized artists in 2019, he was named by Forbes as one of the thirty most influential personalities under the age of thirty in the world, in the field of Art and Culture.

In 2012, working as a nurse, challenged by the revolt of the Arab Spring, Saype questioned the meaning of our existence and our place in society and began to paint in the subway.

Based on the premise that graffiti is diluted in the pollution of our current society, Saype sought to find a new way. Influenced by his readings as well as by the popularity of drones in Europe which gave him easy access to aerial views, he began to paint on grass.

He then invented a 100% biodegradable paint and perfected a process which enabled him to create gigantic frescoes on the ground. He is now considered a pioneer of a new 'land art' movement. Its main objective is to put art at the service of the human being, always with a concern for poetic optimism.

With this experience and his ability to mobilize, in 2019 Saype embarked on a project of global scope. His ambition: to symbolically create the largest human chain in the world. This pharaonic project called "Beyond Walls" aims to involve more than 30 cities around the world, and to invite people to mutual aid, kindness and coexistence.

Begun in June 2019 at the foot of the Eiffel Tower on the Champ de Mars, closed to the public for the first time in its history for the two weeks for the event, this enormous fresco has left its mark. Supported by the British daily newspaper The Guardian, which devoted 3 magazine covers to it, relayed by several hundred media and inaugurated by the Mayor of Paris, Anne Hidalgo, this work has been seen by half a billion people around the world.

Beyond Walls step I - Paris

2019 photograph 49" x 36" (124cm x 92cm)

**YOU
DON'T
KNOW
SHIT
ABOUT
LOVE**





Sofia Cianiulli

Sofia Cianiulli – born 1993 Italy

Sofia Cianiulli is a multi-disciplinary body artist from Florence. She grew up surrounded by Renaissance art history's sexual connotations, and was later influenced by the individualism and diversity of New York feminism.

Cianiulli recently concluded an MA in Fine Art at Central Saint Martins, and after that was shortlisted for The Ingram Prize, launched a video collection on Sedition, and collaborated with some talented curators including Samantha Picard, James Kadine, Zoe Allen and Jenn Ellis.

Cianiulli's work combines Painting, Performance, Digital Media and Augmented Reality to consider the female body in the post-feminist media age. The work reflects upon the entangled and co-dependent nature of millennials and the internet, responding with absolute transparency to modern narrative conventions that are an inextricable part of her reality.

You Don't Know Shit About Love

2019 acrylic on canvas



Swoon

Swoon – born 1977 United States

Caledonia Curry, whose work appears under the name Swoon, is a Brooklyn-based artist and is widely known as the first woman to gain large-scale recognition in the male-dominated world of street art. Callie took to the streets of New York while attending the Pratt Institute of Art in 1999, pasting her paper portraits to the sides of buildings with the goal of making art and the public space of the city more accessible.

In a moment when contemporary art often holds a conflicted relationship to beauty, Callie's work carries with it an earnestness, treating the beautiful as sublime even as she explores the darker sides of her subjects. Her work has become known for marrying the whimsical to the grounded, often weaving in slivers of fairy-tales, scraps of myth, and a recurring motif of the sacred feminine. Tendrils of her own family history—and a legacy of her parents' struggles with addiction and substance abuse—recur throughout her work.

While much of Callie's art plays with the fantastical, there is also a strong element of realism. This can be seen in her myriad social endeavors, including a long-term community revitalization project in Braddock, Pennsylvania and her efforts to build earthquake-resistant homes in Haiti through Konbit Shelter. Her non-profit, the Heliotrope Foundation, was created in order to further support these ventures.

Today, Callie's work can be found on the sides of buildings worldwide and has been given both permanent and transient homes in more classical institutions, including New York's Museum of Modern Art, the Institute of Contemporary Art in Boston, the Tate Modern, and the São Paulo Museum of Art. Most recently, she has begun using film animation to explore the boundaries of visual storytelling.

Monica

2020 block print with acrylic gouache on paper mounted to wooden door

**HOPE
DON'T
DO IT**

Tim Fishlock

Tim Fishlock – born 1973 England

Following the hugely successful inaugural show REPEAT AFTER ME at Hang-Up Gallery in August 2017, London-based artist Tim Fishlock (FKA Oddly Head) has gone on to create sell-out series of work and collaborated on several exciting projects and exhibitions.

He has shown work in prestigious institutions in London including the Design Museum and the Royal Academy, where two of his works were selected by Grayson Perry for the 250th RA Summer Show. Fishlock makes work that shrewdly comments on the fragile state of society and our place within it. Through his vibrant, text-based paintings, the artist reflects on our uneasy relationship with technology and how we are being subjugated by our own invention.

Whilst honing in on the dreaded compulsions of social media and our own existential plight, there is a dark humor that runs through much of Fishlock's work. The joy of words and the value of a good pun are always evident.

Hope Don't Do It

2019 acrylic gouache on board



Tracey Emin

Tracey Emin - born 1963 England

Tracey Emin's art is one of disclosure, using her life events as inspiration for works ranging from painting, drawing, video and installation, to photography, needlework and sculpture. Emin reveals her hopes, humiliations, failures and successes in candid and, at times, excoriating work that is frequently both tragic and humorous.

Emin's work has an immediacy and often sexually provocative attitude that firmly locates her oeuvre within the tradition of feminist discourse. By re-appropriating conventional handicraft techniques – or 'women's work' – for radical intentions, Emin's work resonates with the feminist tenets of the 'personal as political'.

In *Everyone I've Ever Slept With*, Emin used the process of appliqué to inscribe the names of lovers, friends and family within a small tent, into which the viewer had to crawl inside, becoming both voyeur and confidante. Her interest in the work of Edvard Munch and Egon Schiele particularly inform Emin's paintings, monoprints and drawings, which explore complex personal states and ideas of self-representation through manifestly expressionist styles and themes.

No Surrender

2019 4 colour lithograph on Somerset Velvet



Vhils

Vhils – born 1987 Portugal

Portuguese artist Alexandre Farto has been interacting visually with the urban environment under the name of Vhils since his days as a prolific graffiti writer in the early-to-mid 2000s.

His groundbreaking bas-relief carving technique – which forms the basis of the Scratching the Surface project and was first presented to the public at the VSP group exhibition in Lisbon in 2007 and at the Cans Festival in London the following year – has been hailed as one of the most compelling approaches to art created in the streets in the last decade.

This striking form of visual poetry, showcased around the world in both indoor and outdoor settings, has been described as brutal and complex, yet imbued with a simplicity that speaks to the core of human emotions. An ongoing reflection on identity, on life in contemporary urban societies and their saturated environments, it explores themes such as the struggle between the aspirations of the individual and the demands of everyday life, or the erosion of cultural uniqueness in the face of the dominant model of globalized development and the increasingly uniform reality it has been imposing around the world.

Vhils work speaks of effacement but also of resistance, of destruction yet also of beauty in this overwhelming setting, exploring the connections and contrasts, similarities and differences, between global and local realities.

Dusk

2020 hand-finished screen print with screen print ink, Quink ink, bleach & acid



Wangechi Mutu

Wangechi Mutu – born 1972 Kenya

Wangechi Mutu scrutinizes globalization by combining found materials, magazine cutouts, sculpture, and painted imagery.

Sampling such diverse sources as African traditions, international politics, the fashion industry, pornography, and science fiction, her work explores gender, race, war, colonialism, global consumption, and the exoticization of the black female body.

Mutu is best known for spectacular and provocative collages depicting female figures—part human, animal, plant, and machine—in fantastical landscapes that are simultaneously unnerving and alluring, defying easy categorization and identification. Mutu encourages audiences to consider these mythical worlds as places for cultural, psychological, and socio-political exploration and transformation.

Mary & Magda

2018 Variegated leather, dyed and painted by hand, hand stitch-assembled with cotton thread, synthetic fiberfill and sand



Willem de Kooning

Willem de Kooning – born 1904 Netherlands

A first-generation Abstract Expressionist, Willem de Kooning is one of the most important artists of the 20th century. In 1950s New York, when painters like Jackson Pollock and Franz Kline were moving away from representational imagery toward pure abstraction, de Kooning maintained a commitment to the figurative tradition, developing a signature style that fused vivid color and aggressive paint handling with deconstructed images of the female form—a then-controversial body of works that has become known as his “Women” paintings.

“Flesh was the reason oil paint was invented,” he famously said.

Influenced by Arshile Gorky and Pablo Picasso, de Kooning was often thought to have blended Cubism, Expressionism, and Surrealism in his signature style, paving the way for generations of gestural figurative painters like Cecily Brown. Following his “Women” series, de Kooning pursued non-objective lyrical abstraction until his death in 1997.

Paris Review

1989 lithograph



Yayoi Kusama

Yayoi Kusama – born 1929 Japan

Following six solo exhibitions in Japan during her early artistic career, Yayoi Kusama moved to New York in 1958, inspired by the rise of Abstract Expressionism. She was one of the first Japanese artists of her generation to make this move, and her early mobility, combined with her openly acknowledged history of mental illness, contributed to a highly visible, eccentric public persona.

Soon after her arrival in New York, Kusama began a series that she referred to as Infinity Nets, an important body of work that encompasses paintings, soft sculptures, collages, films, and installations. Her acclaimed all-white, patterned, and monochromatic Infinity Nets paintings allude to the artist's hallucinations of being overcome by endless netting. The paintings' minutely rendered and repetitive forms are invisible when viewed at a distance, inviting the viewer to approach and experience an individual, private interaction.

The series quickly brought Kusama to the attention of the New York avant-garde, and won her the recognition of artists such as Donald Judd, with whom she developed a close friendship. In the early 1960s she began to create large-scale, immersive installations called Accumulations that feature objects covered with white, phallic protrusions; these projects presaged Claes Oldenburg's soft sculptures and aspects of American Pop art. She also staged provocative Happenings that involved the artist painting polka dots on participants' bodies. Kusama appropriated the polka dot as her signature symbol, and has used it throughout her prolific career.

Butterfly II

1984 screen print



Ai Weiwei



Anders Gjennestad



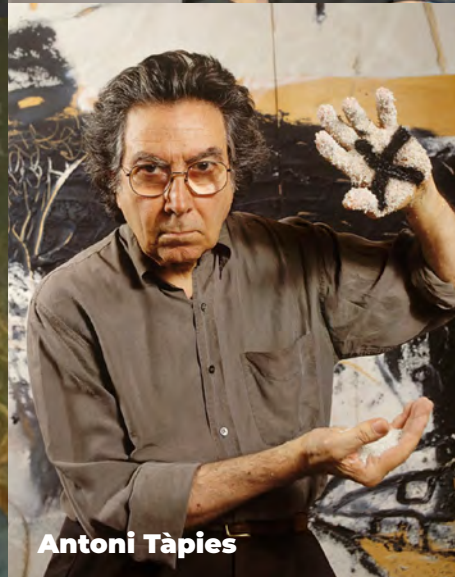
Andy Warhol



Ann Carrington



Annie Leibovitz



Antoni Tàpies



Àsiko



Banksy



Barbara Kruger



Barbara Rodgers



Blek le Rat



Claire Luxton



Claire Newman-Williams



Clet



The Connor Brothers



Damien Hirst



Daniele Fortuna



David Shrigley



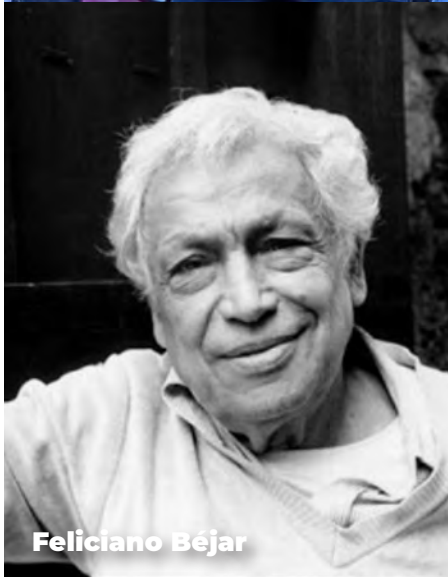
Didier Lovestore



EELUS



Emma Hack



Feliciano Béjar



Gala Mirissa



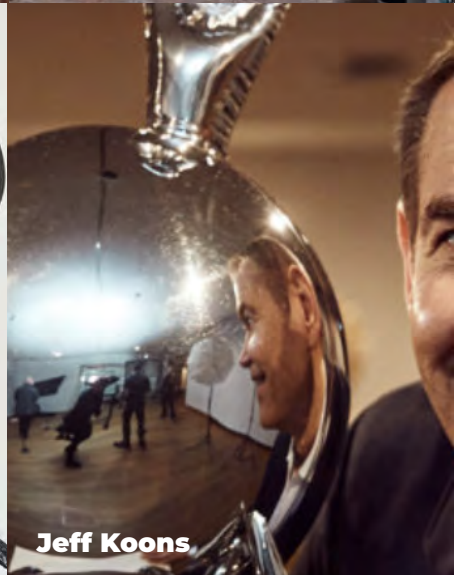
Harland Miller



Inna Rohr



J.R.



Jeff Koons



Jenny Saville



Jesu Moratíel



Joseph Beuys



Judy Chicago



Jules Muck



Julius Agbaje



Kara Walker



Kerry James Marshall



Lady Pink



Li Hongbo



Linda Charles



Magnus Gjoen



Maldha Mohamed



Marta Fabregas



Maurizio Cattelan



Miss Bugs



MissMe



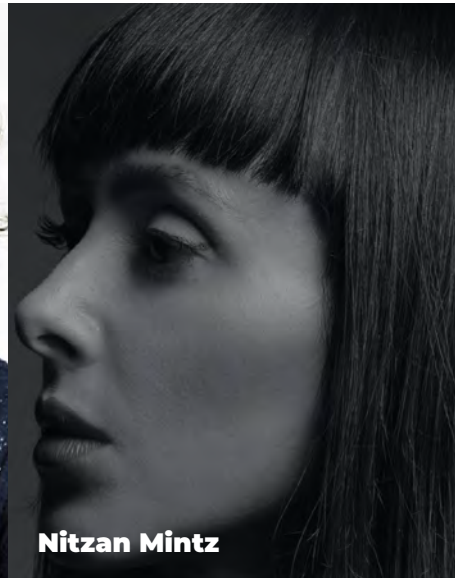
Miss Fuck



Montserrat Gudiol



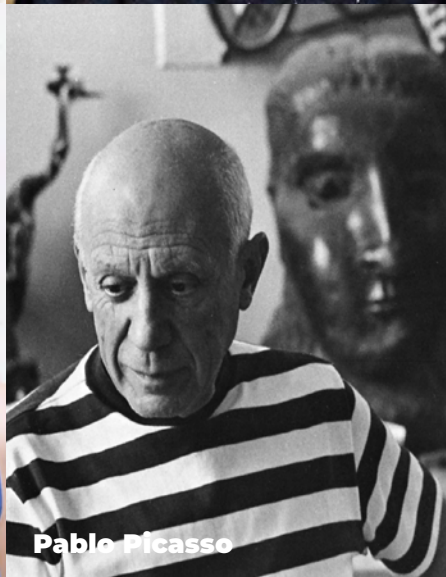
Mr. Brainwash



Nitzan Mintz



Nuveen Barwarf



Pablo Picasso



Rayvenn Shaleigha D'Clark



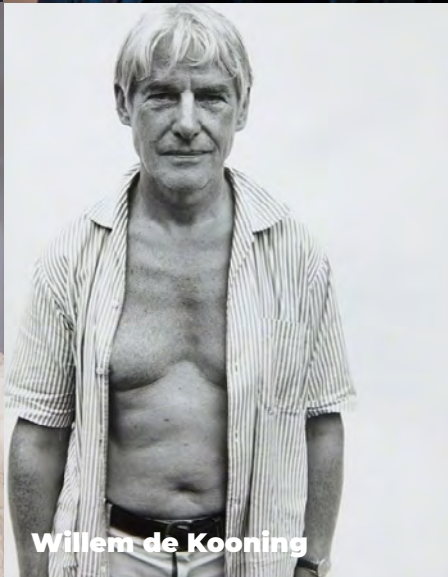
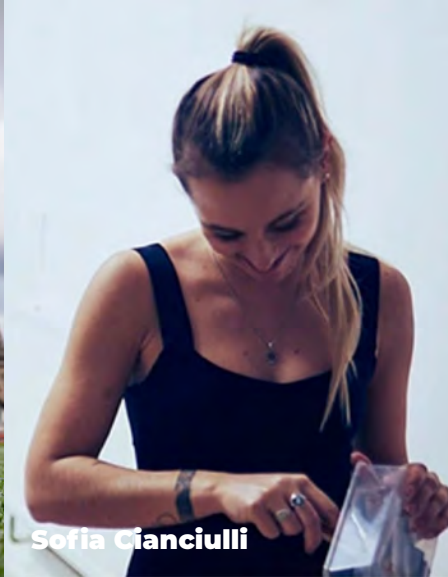
Robert Longo



Rosie Emerson



Sara Pope



This book, and indeed my life, is dedicated to Danielle,
Celine & Didier. Thank you. Thank you. Thank you.

Sloane Bouchever
Bisbee 2021

Multiple and myriad sources and resources were tapped to create the BIOs of the artists included in this book. Due to the anonymous nature of the internet, it was impossible to credit these descriptions to their original writers. We apologize for the lack of credits.

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