latest

THE MAGAZINE GALLERY • Autumn > 2006 > Issue 2

Pauline Boty

The Only Blonde in the World

Phenomenal Women

Tracey Emin, Frida Kahlo, Diane Arbus, Barbara Hepworth and 26 more art-breakers

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Guerrilla Girls Kathe Izzo Stella Vine Cornelia Parker What Katie says



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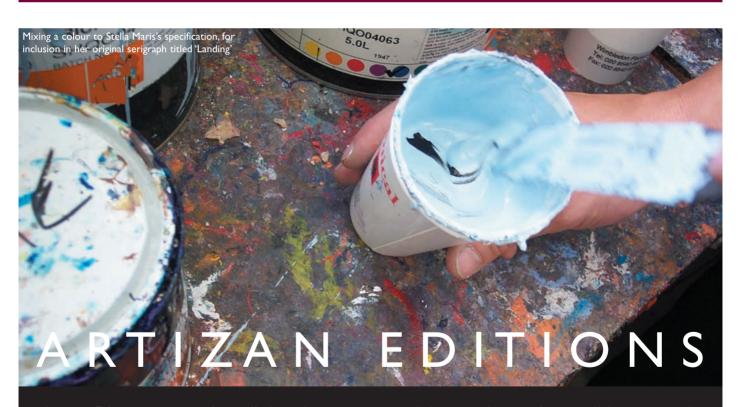
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If you want to know more, check these sites!

- → www.varoregistry.com
- → www.wendy.com/women/artists.html
- → www.artcyclopedia.com/artists/women.html
- → www.wikipedia.org/wiki/women_artists
- → www.womenarts.org

lelcome to Latest Art!

Hello again and big thanks for all the great stuff you said about our virgin issue which received nothing but rave reviews.



In this issue, we are continuing to showcase

artists' work in our gallery pages - so if you like what you see, pick up the phone, check out the artists' websites and buy some art for your own home or office! Just say you saw it here first... Of course, if you're an artist and haven't got your work up on the walls of Latest Art, then surely it's time you did - with over 100,000 readers, you've got a captive audience after all!

Right. An issue on women in art. Straightforward enough? A bit 70's perhaps? A bit unnecessary. because women now achieve recognition for all they accomplish, don't they? Well, you'd have thought so. But funnily enough, when I did a quick straw-poll of friends and colleagues, they largely came unstuck after naming two or three female artists. By and large, unless you know your art history back to front, you might find yourself stumped. Try it. Then try it again after reading about the thirty phenomenal women we've chosen to feature – who incidentally represent just a modicum of the wealth of female talent which makes up the history of art.

In a recent TV documentary, the biggest selling female artist of the UK, Tracey Emin, interviewed big art players and discovered that work made by female artists still sells for significantly less than that of their male counterparts – but nobody she spoke to was entirely convinced that this boiled down to a difference in artistic merit. A glass ceiling still prevails in the art world for women, yet there's no reason why this should be so. We believe that anyone can get their work seen in Latest Art magazine all you need to do is give us a ring!



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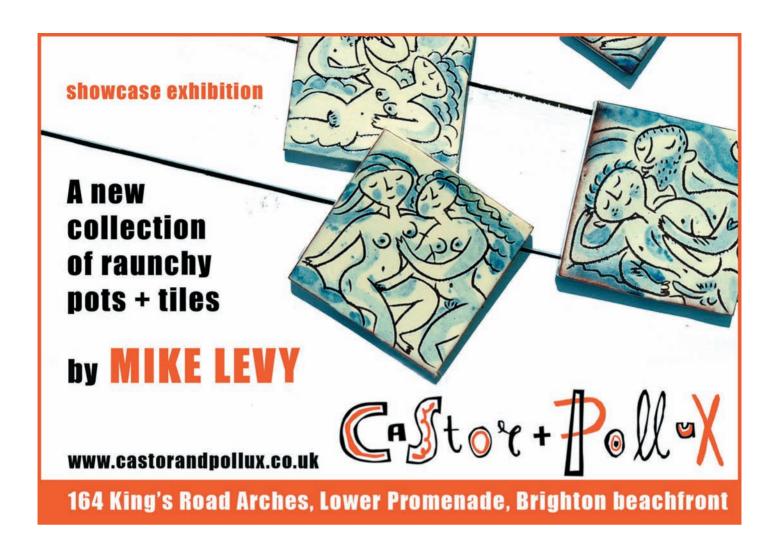
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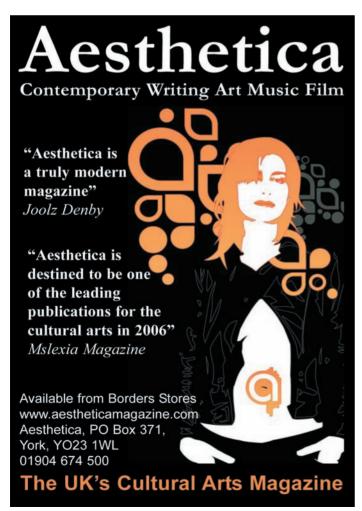
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005 > **Diary** > Stella Vine www.latest-art.co.uk



Into Stella

In this, the first of star celebrity artist **Stella Vine**'s regular columns for Latest Art, Stella asks: how do you mend a broken heart?

I have been in my home town of Alnwick, in Northumberland for the opening of my new show, Whatever happened to Melissa Jane? It was lovely to wander around the pastures, down by the castle singing pagan ditties, in some kind of imaginary DH Lawrence outfit, laced up and wanton. My show is in the church I went to as a child, The Baliffgate Museum. I might be painting the Duchess of Northumberland, sort of a Goya type thing, I don't do commissions, but I quite fancy the idea of her in a tree. I did some workshops with young people of all ages. I was very much taken with one young lad, in 'anger management' a Damien or a Chapman in the making, he made a collage of a gun on a paper doilie, out of the 'zit' of Katie Price, human hair, and fingers. 'Collage is comedy' he told me.

WELCOME TO NORWICH A FINE CITY I asked my grandmother if she would like to come to the opening and she said 'No'. However some lovely friendly people turned up who knew my mother, including someone who has read all my blogs since 2003, all the horrors, all the deletions. I was stunned. I have recently erased my latest blog, a rebirth, required after a broken heart. I'm in therapy so you must excuse any obvious phrases. I'm going through a self destructive phase, but I'm not being all that self destructive, so I think it's working. Two collectors drove from Germany, so that was flattering to say the least, and I keep telling everyone this fact, just pop it in the conversation.

I'm off to the Chelsea Arts Club tonight to don a white rose and hopefully be accepted into the clan. I think it would be lovely to be able to drop by there of an evening and have a natter with like minded folk. It's quite an old fashioned bohemian place and that suits me down to the ground. I've already met some lovely people there. I love

living in Bloomsbury but perhaps Chelsea will beckon me next. My little room, where I live and paint, is really too small to be hugely productive in, it takes so long to find a little space to work in, but I am happy there, and I occasionally see Mike Leigh walking by, which is a delight. Mike Leigh, and Joan Littlewood were my heroes when I was seventeen and went off to drama school with my little baby, before then it was Bette Davis.

My little boy is now 20, and I'm cutting the apron strings a bit, 'fend for yourself' and all of that. Not easy in London, or anywhere. This will last all of five minutes. I've not brought him up with many skills I'm afraid, but tons of love. He's a confident little bugger, with no education, or teeth by the look of things, McGowanesque.

The artist Cathy Lomax will arrive soon to chat about her show 'Vignettes', which will open in Rosy Wilde in a few days time. The collector David Roberts has bought several paintings already, well deserved, as Cathy is a star.





I would like a pug and I would like to call her Maude. I used to run Rosy Wilde in a butchers shop, this time it's above Ann Summers in Soho. I'd like to make artists books in the future. A little publishing company.

I'm adoring Pete and Nikki in BB, infact I'm loving the whole show, just wish I could get E4. Oh Russell...! I'll be in Chicago for my next column, I have a show in a wow space, but need a title...

Had some wonderful news from Chantelle and Preston, they loved the cover last month, all hush hush for now, but terribly exciting, I'll keep you posted. Hopefully painting Princess Diana today... 'Oh England my lionheart...'.

Back up to Alnwick to be 'ducked' in the town square on Sunday. A ritual, part of the Alnwick Fair, I shall be terrified, it's to see if you are a witch or not. I thought a photo might make a good painting. So I've agreed, but the ducking is in a skip, contemporary, but not the sort of poetry I had in mind. Anyway it could all be the end, I think you die either way,

Stella

→ www.stellavine.com

Baliffgate Museum, Alnwick, Northumberland 21st June-6th August → www.baliffgatemuseum.co.uk

Rosy Wilde, 79 Wardour St, London W1 → www.rosywilde.co.uk





What **Katie** says

Kalie deals with her

things that I do care about in a work of art, the only thing I don't care about is whether or not the person that did it has a vagina.

Yet amidst my repulsion I can still acknowledge the contextual catalyst that spawned this creativity.

"I'm repelled by the concept of 'women artists' because of all the things that I do care about in a work of art, the only thing I don't care about is whether or not the person

So perhaps what really needs challenging is how, and by whom, those very qualities are defined.

We don't need women artists, we need more women critics.

Or at least we need critics, collectors and curators who are



Vagina monologues

When I think 'women artists' a wave of nausea sweeps over me. (Or perhaps it's only that time of the month).

For better or for worse, I can't think of *that* concept without disturbing images of yoni worshipping earth mothers, moulding vagina shaped teapots from menstrual laced clay, invading my mind.

(You think I'm exaggerating, but trust me, Petra Paul's halfway there.)

I'm squeamish around art that is so plagued by its gender – because I suspect that such sex-ism comes at the cost of truly free creativity, and moreover formal quality.

I'm repelled by the concept of 'women artists' because of all the

When the women artists of the seventies (the main culprits of such gynocentric gestation) were producing their work, they did so with the same aggression that spurred Linda Nochlin to challenge the art world with the provocative question "Why are there no great women artists?".

that did it has a vagina."

But if in the seventies, art became a battleground for the genders, surely by now the war has been won.

Yet, cut to Tracey Emin, harassing visitors at the doors of The Tate, asking each of them to name three artists, and (thirty years on) not one can name a woman.

Clearly then, some female artists feel the need to stake their claim based on their sexual difference because they exist in a context where, if they weren't recognised as 'women artists', they may not be recognised at all.

And we're back, full circle, at the menopausal moanings with which we started.

The trick then is to find a means to challenge the exclusion of women's art in the art world but still maintain the imperative to judge art objectively on its formal qualities?

open to alternatives when it comes to classifying art.

Alternatives which subvert, transgress and finally render meaningless the socio-culturally devised, phallocentric aesthetics that so dominate the art world.

While Saatchi, Serota and testosterone flooded Southerbys rule the roost it's not surprising to find that art is being appraised by the same mal(e)formed criteria again and again.

If we don't want our art to keep being the same kind of repetitive Pollock's then we need to look beyond traditional aesthetics to new creative grounds.

And that's exactly what I feel Tracey Emin has been doing.

Her unmade bed and hand stitched tent invert the question of women artists. Instead of asking why we can't find any women in the world of art, it asks, more poignantly, why we can't find any art in the world of women?

Comments, queries and general chitchat can be sent to **katie@thelatest.co.uk**

ALL THAT GLITTERS

If diamonds are a girl's best friend, then Tiffany's must be her fairy god-mother. Take in the razzle, dazzle of the 'Bejewelled by Tiffany' collection.

Opened in New York in 1837, Tiffany & Co quickly became synonymous with luxurious objects and stunning collections. Boasting almost 200 precious items, created between 1837 and 1987, this exhibition proves the exceptional skill and quality that has made the Tiffany's aesthetic to be reckoned with.

Bejewelled by Tiffany 1837-1987. June 24, 2006-November 26, 2006. Tickets available on 0870 842 2240. The Gilbert Collection Trust, Somerset House, Strand, London WC2R 1LA. 020 74209400 www.gilbert-collection.org.uk

A MINI ADVENTURE

Does fashion reflect politics? And if so did the rise of the mini-skirt and the backcombing of beehives really correlate with the sweeping socio-political and cultural changes of the 1960s? Decide for yourselves as you take in the fashions of the swinging scene of sixties London. At a time when fashion, along with music, was London's most marketable commodity, it flouted the rules of gender and propriety that had come before.

This exhibition takes in the best of the decade, exploring the development of sixties fashion and the contributions of Britain's young designers.

Sixties Fashion. 6 June 2006 - 25
February 2007. V&A South Kensington, Cromwell Road, London SW7 2RL.

MODEL BEHAVIOUR

Known for his graceful portraits and seductive nudes, the first major exhibition of work by sculptor and painter Amedeo Modigliani (1884-1920) to be held in Great Britain for over forty years, comes to Royal Academy of Arts.

Modigliani and his models.
July 8, 2006 - October 15, 2006.

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House, Piccadilly London W1J 0BD.

Tickets available from RAtickets.org.uk or (0)870 84884844.

Rex Whistler: The Triumph of Fancy

14 April ~ 3 September 2006



image: Rex Whistler: HRH The Prince Regent Awakening the Spirit of Brighton

The first major retrospective to bring together Rex Whistler's work in all media, The Triumph of Fancy traces Whistler's glittering career as painter, illustrator, muralist and stage designer for theatre, ballet and opera, and reveals the full extent of his achievement in the context of his life and times.

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Starter for ten: you've won a commission to make a 2I-part series on Great Artists. Will it be 2I men or can you legitimately include any women? If so, who? Which females stand on the pedestal with Leonardo, Raphael, Picasso and so on? Well read on and I'll tell you who I chose.

There's been a fair few films on TV which are a direct consequence of events 12-18 months ago when broadcasters (by and large the BBC) were suffering under a continual onslaught of criticism for their meagre arts output.

The BBC wheeled out its big hope with the dramatised series 'The Impressionists'. Well, if I may quote a recent article by the excellent Rupert Christiansen of the Daily Telegraph: Flagship broadcasts, such as opera and ballet from Covent Garden, are dumped in graveyard slots. Vast investment has been made in the dramatised documentary, a genre almost impossible to make convincing: Beethoven, the Impressionists and Nijinsky and Diaghilev have all recently been ground into embarrassing kitsch of this variety.

well-presented. A bit too frenetic as always (directors always want to show off!) but intelligent and accessible.

C4, ITV?...Can't remember anything I've watched on them in the last two months. Been all Big Brother and football hasn't it? (Argentina playing football - now that's art!). So, once again, it's the resurgent Five that's providing the only alternative to BBC4. It's they who, a while ago, wanted the series on Great Artists and provided me with the problem of whether it was to be 21 films on men. And, honestly, it was a problem. Which female artist can honestly be said to rank among the greats? One can draw up a list of well-known or fine (not always the same) women artists but how many would sit comfortably with Turner and Caravaggio? We, in the end (and I

"how many [women artists] would sit comfortably with Turner and Caravaggio?... We were so desperate to have at least one that we veered towards tokenism"

He didn't like it - and nor did I much. The script becomes so wooden trying to carry narrative information that it almost becomes parody. The sets and mood were great but whether all that money was worth a few hours of evocative 19th century France, I doubt. The Beeb is on much stronger ground when it acknowledges you can't please everyone all the time - so don't try to make the lives of the Impressionists into some kind of soap opera. I much preferred the BBC4 Andrew Graham-Dixon film on the Battle for British Art which was well-shot, well-written and

acknowledge we were so desperate to have at least one that we veered towards tokenism), chose Mary Cassatt. Her life reflects a good deal about the absence of women in art until relatively recently - by and large, it simply wasn't considered an option for a girl to want to be a painter or sculptor. And if they did produce something, it was another struggle to find a dealer to sell it for them. Of course this is no different to female authors having to take on male pseudonyms. Anyway, you'd think all that had changed now- so do

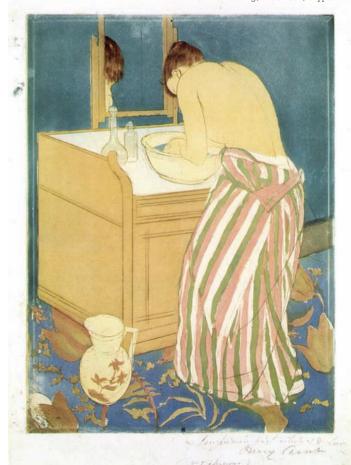
we see more recent female artists on TV? Well, yes, up to a point. Tracey Emin and Sam Taylor-Wood get their fair share of airtime but covering modern arts is more expensive (the Old Masters are copyright-free) and less popular with an audience. It's not the prejudice of a male broadcasting ethos — indeed, there are probably more women in arts broadcasting (commissioning or directing) than men - but it's simply that history has left us with a largely maledominated art world.

Are things changing? Yes, a little. There are definite attempts to bring in female presenters who can match the Tim Marlows of this world. Louise Govier of the National Gallery made a brave stab at presenting Art of the Gods. And Fiona Shaw will soon be seen on Five presenting The British Face. (Interestingly, there are a good number of female interviewees and curators in that short series – portraiture seems to lend itself to women somehow).

Let me end by quoting from Rupert Christiansen of the Daily Telegraph again: 'the real question is whether broadcasting authorities consider their charters' commitment to arts coverage as a drag or an opportunity.' If, as I hope (with fingers and toes crossed) they can be persuaded to see arts as an opportunity (and a responsibility) then the funds and airtime can be made available that would allow a full range of artists to be explored - and that naturally would mean more women. What we need are broadcasters who will commission films because they'll be good. accessible and interesting - not only because they'll get 500,000 or a million viewers. TV shouldn't follow perceived fashion but set its own trends, create interests and provide a window on the world-both the male world and the female world. On a positive note, I had an idea about Barbara Hepworth turned down a couple of years ago because 'she wouldn't secure a good enough audience' -I know for a fact that things have already changed enough that that same broadcaster would now say yes.

Phil Grabsky has made over 80 arts documentaries along with feature films such as Mozart.

Mary Cassatt, American, 1844-1891 Woman Bathing, 1890-1891, drypoint



The only blonde in the world

Pauline Boly was blonde, she was beautiful, she was one of the faces of the 60's – but much more importantly, she was one of the great painters of the 60's and a pioneer of pop art. Sadly, she died aged only 28 and was more or less forgotten – not any more, says **Bill Smith**

"I was in love with her, we all were." So wrote Dougie Gray, a great musician of the 60's. The "we" included a who's who of the swinging 60s. David Frost called her in print his ideal girl, Peter Blake was a disappointed suitor, the famous director, Philip Saville, although married was her lover, and she married all round media man Clive Goodwin. With lover, Philip Saville she literally brought Bob Dylan to England, collecting him from London Airport and letting him stay at her flat. Beatle, George Harrison made a BBC radio programme with her calling her 'Pauline Botty' (see our back cover!) and her drinking pals included David Hockney, Verity Lambert, and Ben John.

Bailey did a startling photo session with her. She was the face of the 60s, the archetypal 60s darling – literally, in fact, as many think the film starring Julie Christie was based on Pauline and Philip Saville's love affair. With dyed blonde back combed hair and skirts way above the knee she demanded the new



Above: It's A Man's World II, (oil on canvas, 1965-66) Left: It's A Man's World I

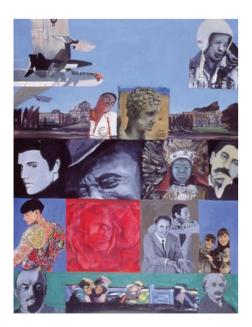
La Verite under the soundtrack – the obscure pop hit by Achilles and The Heels – "Ze longest legs in Europe and ze cutest nose I know, oh do they adore her cute posterior, and if that don't drive them crazy she's plenty more in store."

Pauline's work was full of her life, her

of Bardot – with fab shots of her from the film

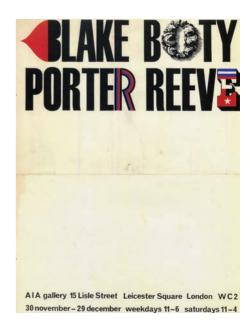
passions, her concerns and her heroes. She likened Jean-Paul Belmondo to James Dean and painted him gloriously – perhaps the first real celeb portrait.

She explains – "Then a film comes out called *East of Eden*, and you know you're not alone any more. James Dean is with you, boy, and with you all the way. So you identify yourself with him, you identify like mad. James Dean, the hero teenage suffragette. His is true to his instincts, his personal idea of good, his own kind of morality, and you say 'yes, Dean, yes', and you're with him all the way, and so he is a hero. But then he died in a car crash, the modern hero's death, and he becomes a martyr.

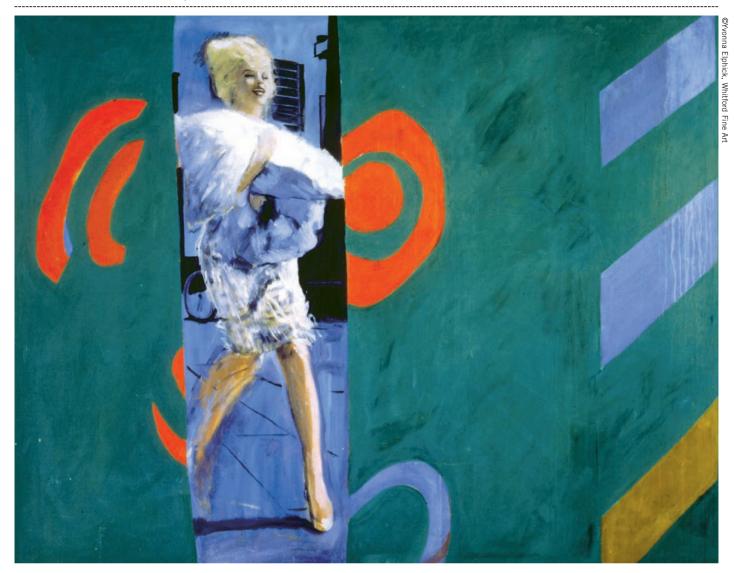


freedom and independence for women. A life of sex, London, art school and God above women working! And she worked! Painting big bright coloured canvases of Marilyn Monroe, Elvis Presley, Jean-Paul Belmondo, and collages with cut ups from magazines – although a feminist she even liked girlie mags (very modern!).

So ok, she was a sexy painter but how significant? Quite simply she was the leading lady of pop art, that fusion of art and pop culture and music which Peter Philips called "the natural way of expressing urban life – lust, dirt, sex, speed, violence, noise, petrol and drugs. The very first consciously UK pop art exhibition was entitled *Blake, Boty, Porter, Reeve* and took place at the AIA gallery near Leicester Square, with 20 of Pauline's paintings. This led to Ken Russell's BBC film *Pop Goes The Easel,* again featuring Peter Blake and Pauline Boty. One particularly memorable moment has Peter Blake dreaming







Above: The Only Blande In The World
Opposite left: 54321, (oil on canvas, 1963)
Opposite right: Boty with Peter Blake's Valentine
(1959) Blake produced it whilst still infatuated
with Pauline, but presented it to her after he had
given up the chase

Jean-Paul Belmondo. He's the number one film star in France, he's great. He's a masculine and potent extension of the kind of myth that BB engendered. He lives carelessly, like young people of today, and according to his own morality. He's lawless. He creates about himself a feeling of anarchy. You feel he is completely free. He has no guilt, and I think this in particular is a contemporary feeling. His freedom makes him full of a marvellous kind of wild energy.

But I think having any hero or heroine is like building an extension onto your own personality. You see, people aren't just made up of actions alone. Everyone has dreams and fantasies and other lives going for them as well as their everyday lives, and one of the concrete aspects of this is revealed in our idols. Our fears, hope, frustrations, and dreams. We can pin them on a star who shows them to millions. And if you can do that you're no longer alone."

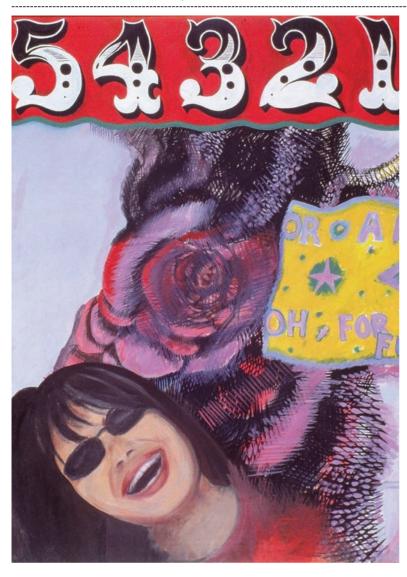
Perhaps the above quotation by Boty is the best reason, the best rationale for celebrity portraiture ever written!

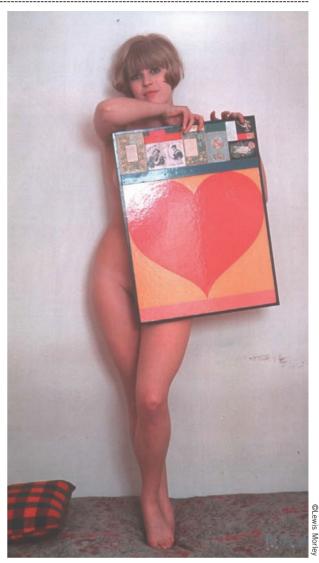
She went on to paint *The Only Blonde in The World*, the marvellous picture that hangs now in The Tate of Marilyn Monroe, and Monica Vitti,another beautiful film star from that exciting era.

As an aspiring actress – she was in *Alfie* and nearly got the lead in *Billy Liar* – she met TV

"A life of sex, London, art school and God above, women working! And she worked! Painting big bright coloured canvases of Marilyn Monroe, Elvis Presley, Jean-Paul Belmondo, and collages with cut ups from magazines — although a feminist she even liked girlie mags (very modern!). So ok, she was a sexy painter but how significant?"

013 > **Portrait** > Pauline Boty







director Philip Saville who usually turned his leading actresses into girlfriends. Pauline fell for him too but after an unsatisfactory affair – her painting *Doll In A Painted Box* tells everything in a title and a picture – she presented Saville with an ultimatum – essentially marry me or get lost. He prevaricated, she didn't. She found someone else and sent Saville a telegram which typical of Pauline's crazy life was opened by Saville's wife fearing an emergency.

"By the time you read this I will be married to Clive Goodwin. Please forgive me."

She duly married Clive and from then on their flat in London became a salon for pretty much all the breaking young artists, musicians and writers of the mid sixties. Over a few (hundred) joints you'd see Michael White, Ken Tynan, David Hockney, Roger McGough, Bob Dylan, Peter Blake, John McGrath, Troy Kennedy Martin, Christopher Logue, Dennis Potter and Jim Allen etc.

Pauline continued to throw herself into her work, painting great pictures that could only be painted by a woman, like "It's a man's world" one and two. Her last known painting called *Bum* is dated 1966. It was painted for Ken Tynan's erotic review *O! Calcutta!* Which was a pun on "Quel cul q't'as" or what a bum you have!

Tynan writes in his diary: 'Casting about for a possible poster for Carte Blanche [Calcutta sequence] I think of Pauline Boty's Bum which hangs in the dining room. In the Mount Street flat I covered one wall of my study with the wallpaper I had made up of a huge enlargement of a detail from a nude photo of *La Goulue* – the detail being the cleft of her bottom. Multiplied thousands of times, it was of course unrecognisable, and I used to challenge guests to guess what it was. Nobody got near it till one day I showed the wall to Pauline. 'That', she said instantly, 'is a girl's bum' (which gave me the idea of commissioning the painting).

It was here at their London flat, that Pauline found out she was pregnant with daughter, Boty Goodwin but here too that she was diagnosed with the cancer that killed her at the tragically young age of 28, with Peter Blake arriving at the hospital 10 minutes after she died. Many share their shock and disbelief to this day "People we knew just didn't die then" they all say.

As Adam Smith writes in his biography of her *Now you see her*, "three things make Pauline remarkable. First, she was that great rarity, a woman painter on equal terms with the men who ran that world. Second, she was the only woman Pop painter and a pretty good one too. Third, she advocated a rational and natural feminism then so alien as to lack even the name, and generally regarded as lying anywhere between vaudeville and witchcraft."

Pauline said "My work is for looking at, not talking about. If they have some effect on you, I have probably succeeded."

She succeeded!!!

This year is the 40th anniversary of her death – as far as I know nothing is planned. It is time for a revival of interest in her work. She is up there with Blake and Hockney and some of us are still in love with her.

"First, she was that great rarity, a woman painter on equal terms with the men who ran that world. Second, she was the only woman Pop painter and a pretty good one too. Third, she advocated a rational and natural feminism then so alien as to lack even the name, and generally regarded as lying anywhere between vaudeville and witchcraft."

BOTY IN BRIGHTON!

As an art student she knocked Princess Margaret (the Diana of her day) off the gossip pages as secretary and beautiful figurehead of the Anti Uglies, once even coming to Peacehaven and as she explained to The Argus in 1959 "We object"



to this meaningless seaside sprawl. We came to Peacehaven because it is about the best example of the worst type of uncontrolled development."

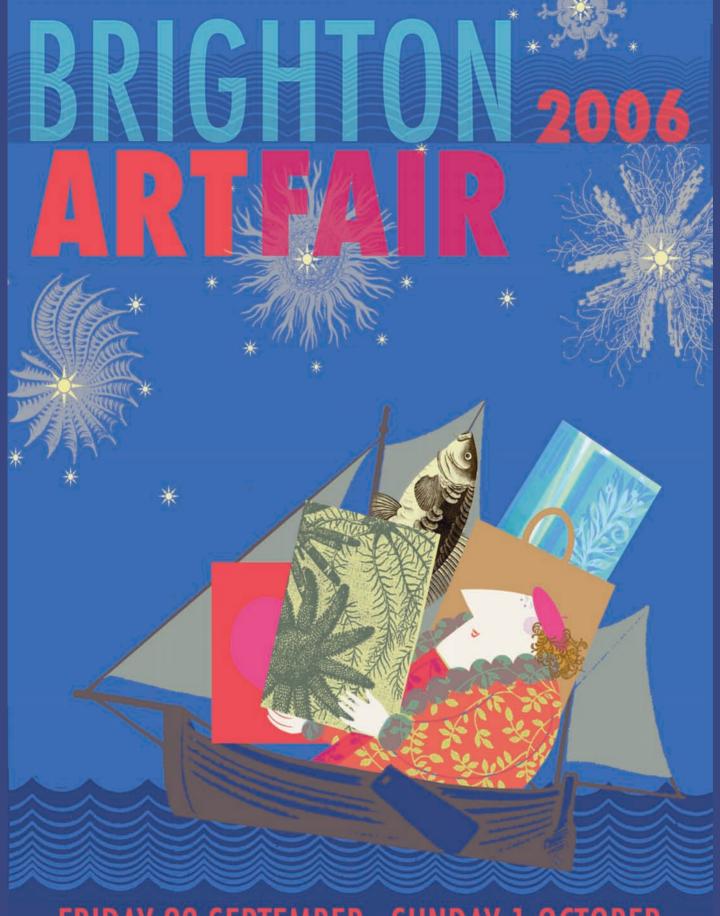
Much of this article is taken from Adam Smith's biography of Pauline Boty, available free on the internet at www.writing-room.com Thanks also to Colin Robinson www.colinrobinson.com

Below: Pauline Boty with Sandor Ellis in *Bartok*, October 1963 (TGC 11) © BBC

Opposite: With Love to Jean Paul Belmondo, (1962, oil on canvas)







FRIDAY 29 SEPTEMBER - SUNDAY 1 OCTOBER

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All's fair in love and art

The art market is booming and art fairs have been springing up over the past decade to try and sell more work to the collectors and new buyers. Latest Art previews three that are taking place

There are many different types of art fair to choose from. Top of the heap is Frieze. It's one of the newest high-end art fairs in Europe, only established in 2003 but it was a huge instant success. Frieze can be seen as the Henley Regatta of the art world. The private iets of art collectors from L.A. and Zurich head for London to spend some days at Frieze and its associated swanky parties. 1000+ artists from all over the world are represented by 160 top end international galleries including 35 British ones. Frieze is housed in a specially designed huge temporary building in Regents Park. The super-rich go to buy, network and party but for the rest of us a visit is still worthwhile, 42,000 people queued last year to get into the huge tent, view the fantastic big name contemporary art on show, smell the money and observe the super-rich in their natural habitat.

Like Frieze the Affordable Art Fair is held in a tent – in Battersea Park. It is smaller with 125 galleries and aims to sell work to the general public rather than just the rich. All work for sale must be under an 'affordable' £3,000 but with Will Ramsey's (the organiser) support of original printmakers there are works on sale from under £50. Many of the galleries represented are provincial, in the best sense of the word - it is an opportunity for galleries from places such as Skye or Tresco to make the trek to London and tap the metropolitan pound, bringing with them lesser-known artists from their locale.

Now in it's third year Brighton Art Fair is a different concept altogether. BAF aims to encourage a direct relationship between the artist and the buyer. It's not just about money – although buyers at BAF are pleased to know that all the money from a sale goes direct to the artist – BAF believes that it is

mutually beneficial for artists and buyers to be able to meet. For the artists, the chance to get feedback direct from people who are buying (or not buying) your work can be invaluable, giving insight into what buyers see and like in the work. Artists can try out new work before a large number of people and get an immediate response. For the buyer, meeting and talking to the artist direct can be a fun means of learning more about art, and an artists motivations, intentions and techniques directly from the creator. It can be the start of a long relationship between buyer and artist.

BAF is not a huge art fair by London standards, featuring about 150 artists on 90 stands. Each artist has to be selected by the BAF selection committee and competition is steep, Two thirds of applicants each year are turned down. BAF organiser Jon Tutton said "we are not the largest art fair in the country, but we hope to be a very enjoyable one, the show is large enough to have something everyone will enthuse over whilst not large enough to give the visitor visual overload."

Although there is no upper price limit at the Brighton Art Fair, prices tend to be reasonable with original prints starting from about £50 and paintings usually around £500-£1000. Amongst all the fantastic artists exhibiting at the BAF06 are:

Patrick O'Donnell whose ethereal and powerful paintings won the Neo Art Prize at BAF05. Patrick O'Donnell is inspired by the English Romantic painters such as Joseph Wright, John Martin and JMW Turner. His paintings depict the power and grandeur of the forces of nature, swirling mists, and Krakatoan vistas.

Sarah Young – a widely collected printmaker from Sussex who this year will be exhibiting her mysterious, narrative paintings for the first time. Much of Sarah's work is influenced by folk tale and myth as well as referencing burlesque imagery.

Rob Peel whose abstract monoprints aim to capture and distil the essence of places important to the artist – principally the ancient landscapes of West Penwith and the Sussex Downlands.

BAF06 is joined this year by a new fair for design and the applied arts – Brighton Craft Fair – which the organisers hope will help to give craft the prominence it deserves as a skilled and creative arts sector alongside the fine arts.

Collector: Toby Smallpiece, lives Falmer, Artist: Sophie Woodrow

"I bought this sculpture from BAF 2005. It's so unusual and quirky and appeals to my more bizarre sense of humour.

Actually its quite spooky. It's all about the Victorian's take on evolution. I personally like the dinosaurs. It looks great in our home in Falmer and friends always comment on it when they come to stay... I hope to add to my collection of weird and wonderful this year!"



Phenomenal Women

They're not muses, they're not models, they're not nudes — they're some of the best artists in the world. Here, in no particular order, are thirty women who should be on everyone's lips, chosen by Latest Art. These are just a few of the thousands of women artists who deserve recognition

BARBARA HEPWORTH (1903-1975)

Hepworth born in 1903, the daughter of a civil engineer, developed a passion for art and studied at the Royal College of Art. After studying sculpture in Florence, her work increased in both scale and popularity and her pieces were in high demand. She was appointed a trustee of the Tate Gallery in 1965.

Although diagnosed with cancer, she died tragically in a studio fire in 1975, which now serves as a public museum in St.Ives, Cornwall. Her work is sleek and sophisticated; curved from metal and stone into perfection. Her sculptures are big and bold but have a peaceful feel about them.

Sophie Thompson a student studying art from Dorothy Stringer High School, Brighton.

SUSAN SEDDON BOULET (1941-1997)

Susan Seddon Boulet was my artistic heroine during my teens, and largely influenced my earlier creative endeavours. Seddon Boulet grew up on a farm in Brazil, where she developed a close relationship with nature and also enjoyed a rich fantasy life. It is the fusion of these passions, which inform her distinctive images. Working primarily oil pastels, inks and pencils, she would build up layers, creating ethereal, dream-like and mesmerising work. Seddon Boulet moved to the US in 1967, where she met her husband Lawrence Boulet. He became the catalyst for her commercial success, by supporting her creativity with his sharp sense of business. Seddon Boulet sadly died of cancer at the age of fifty-five. *Pearl Bates. Artist*

TAMARA DE LEMPICKA (1898-1980)

Unfortunately, the classical Italianate lines of the buildings of the Regency Period, which I adore, simply didn't find their way into the art of the period. The paintings of Turner and Constable are feebly faint, fussy and foggy. The paintings of Tamara de Lempicka, on the other hand, feature the coolest cars, colours and clothes. The Regency Period was about ceremony and royal opulence. The Art Deco Period was about independence. Tamara captured this in her paintings with moody yet bright characters and screaming cars. The moodiest character in her paintings was the Marquis d'Affitto who now stares at me eerily from my dining room wall! The world, including its architecture, was changing and Tamara captured the feel perfectly.

Robert Stuart Nemeth
Conservationist & Architectural Journalist

PRUNELLA CLOUGH (1919-1999)

English abstract London artist and teacher. She spent a winter drawing for the war office in devastated Holland in 1945. She started painting the life of Suffolk fishermen and lorry drivers and machinery's effect on people, in the spirit of Mass Observation. Here from 1980 is a textured oil of "plastic bag". As a painter she saw material in the ephemeral and the ruinous; rich potential for an observant and unpretentious look at our environment and its detail, reinterpreted as symbols of gates and thresholds on a shallow space. Kitchen sink abstraction. A slightly harrowing focus on the minutiae of man's scraping and bodging of our

built world. Also a discreet and generous person. She won the Kettles Yard prize in 1999 just before her death.

Andrew Gathercole is an artist who specialises in fresco painting and delivers lime-plaster fresco workshops and still life classes. www.gardneronline.co.uk/gathercole.html

MARTHA COOPER (b.1940's)

Since the nineteen seventies one photographer, Martha Cooper has been instrumental in photographing and documenting Hip Hop culture. Cooper's forethought succeeded in spotting the opportunity to capture a previously unnoticed movement and thrust it into the public eye. She changed the perceptions of what graffiti art and Hip Hop is all about, and opened people's eyes to the urban environment around them. Through her work with graffiti artists and her subsequent book, the legendary Subway Art published in 1984, Cooper is renowned as one of the founders of the Graffiti Art world, which is going from strength to strength thanks to people like Cooper's ingenuity.

Her work and her unbreakable determination have always been, and still remain a huge inspiration to me.

Bex Chapman, Rarekind Gallery, Brighton

www.rarekind.co.uk



LOUISE BOURGEOIS (b.1911)

I came across Louise Bourgeois when the Tate Modern opened in 2001. Three enormous towers, rendered in rough-hewn steel, dominated the vast Turbine Hall of the gallery like giant, Tolkienesque creatures. Each standing at about thirty feet tall, these amazing constructions, titled 'I Do', 'I Undo' and 'I Redo',

featured spiralling stair-cases, which visitors were invited to climb. The experience stays with me as one of the most fun and exciting interactions with a piece of art I've ever had. When I discovered that the towers had been created by a woman – and a ninety year old one at that – I was blown away. Bourgeois was born in Paris in 1911, and currently resides and works in New York City. *Pearl Bates, artist*

Tracey Emin Spider Legs



JULIE VERHOEVEN (b.1969)

Back in the late Nineties, fashion illustration enjoyed a sudden burst of glory after years of languishing about in the doldrums. Expensive photographic shoots and hungover models prompted art directors to start hunting down illustrators again. Julie Verhoeven quickly emerged as one of the stars of this new movement, and her quirky, darkly childish drawings were seemly splashed across every avant guarde fashion magazine in town. After failing to grab a place on Central Saint Martins fashion design course, Verhoeven managed to land a job as a research assistant for designer John Galliano, where she stayed for seven years. Verhoeven's career since then has been a whirlwind of variety, from art directing pop promos to design consultancy. But, she says, her love of drawing is always at the heart of any commercial work she undertakes. *Pearl Bates, Artist*

FRIDA KAHLO (1907-1954)

Born in 1907 of mixed race parents, Frida Kahlo is said to have always had divided loyalties. Then during her convalescence from a freak traffic accident, Kahlo decided to record her view of the world in paint. Not satisfied to live in her husband's (Diego Rivera) shadow, she reinvented herself as bohemian artist and cult figure, experimenting with various contemporary Mexican and Aztec traditions, European Renaissance and avant-garde styles. A relentless obsession with the cycle of life and death becoming her dominant mode of expression, Kahlo's resolute images spread from sexual exploration to revolutionary politics; the distinct eyebrows of her self-portraits being the artist's signature. Before her death in 1954 she had produced over 200 iconic images of "poignant beauty and originality"; a remarkable achievement for somebody living in constant pain. Simon losenh

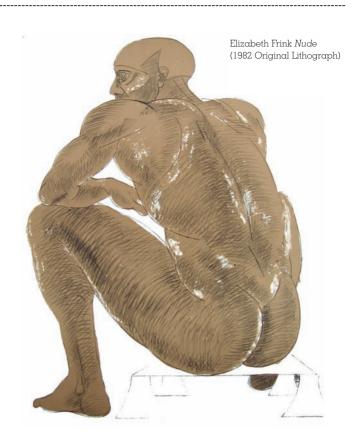
Simon Joseph writes short stories, is mad about Tottenham Hotspur, and rides a bike.

DAME ELISABETH FRINK (1930-1993)

One of Britain's leading and foremost celebrated artists, remembered for her powerful, often menacing sculptures and her extremely prolific printmaking. She is an artist who never lost her earthy appreciation of life and I never fail to be moved by her work. Her subjects: birds, dogs, horses and men are endeavoured with a delicate tension of monumental power and a naked vulnerability. She was an incredible, powerful woman and there is a deep integrity to her art as she remained untouched by passing fashions and uncompromising in her pursuit of perfection. Rebecca Warren, The Fine Art Partnership thefineartpartnership.co.uk

BARBARA KRUGER (b.1945)

A vote for Barbara Kruger is a vote for an artist immersed in the language of canvassing for attention. Kruger's control of text and image dissipates into the public arena, billboards become possibilities for art, and advertising brands the gallery space. The vernacular of commercial dynamism and business speak become loaded with a social



commentary that is only once removed from a generic of stock promotion, close enough to go unnoticed as art, or conversely resonate because of the awkwardness of a grey area between a singular artwork or a market addressed.

Daniel Pryde-Jarman, Curator, Grey Area Gallery, Brighton thegreyarea@hotmail.com

ANNIE LEIBOVITZ (b.1947)

I never get bored of looking at Annie Leibovitz's stunning photographs. They have an almost astonishing quality that makes it hard to drag your eyes away from her images. Each one seems fresh and new, unexpected yet perfect, capturing exactly the essence of her subject. Celebrities and unknown faces alike are set alight with a startlingly bold directness — each one imbued with a sense of drama and glamour. Born in the US in 1947, Leibovitz's big break came in 1973, when she became the principle photographer for 'Rolling Stone' magazine. After ten years with Rolling Stone, Leibovitz began to expand her horizons, and during the course of her career has achieved superstar status in her own right. Pearl Bates, Artist www.pearlbates.com

>The feature writers



PAULA REGO (b.1934)

Paula Rego's Portuguese upbringing revolved around literature and, unsurprisingly, her artwork reflects this. She is quintessentially a storyteller, depicting fragments of events based in reality, yet tainted with the looming atmosphere of a sinister fairytale. Her figurative, narrative-based drawings for which she is perhaps most renowned, merge magical realism with



sexually-charged overtones, exuding a delightful sense of unease. Feminist suggestions are palpable, through the sturdiness of her female characters and the raw physicality of the medium used to create them; thick-limbed, sinuous women are drawn with boldly applied pastels.

To me, her exceptionality lies in her ability to convey the nostalgia of children's literature, whilst dragging it into the corrupt arena of 'adulthood' in the context of our contemporary world.

Amy Knight

paper.horse@virgin.net

GILLIAN AYRES (b.1930)

Crazy paintings, crazy hair. No furniture is safe when Gillian is moved to create – table tops, chairs, old wardrobes, buried under riotous mountains of geranium reds, cadmium yellow and lavender blues. Formidable arm wrestler in earlier years, also plays the banjo. *Chris Garratt (is one half of Biff – see page 37)*

HELEN CHADWICK (1953-1996)

Piss-artist (dec'd)
Chris Garratt (as above)

JULIA MARGARET CAMERON (1815-1879)

Isle of Wight society hostess, friend and photographer of famous bearded blokes – used her kitchen as a darkroom. Known to have poisoned her house-party guests by accidentally adding fixer to the gravy. *Chris Garratt (as above)*

SARAH LUCAS (b.1962)

Giving toilet humour a bad name... Chris Garratt (as above)

ELSA VON FREYTAG-LORINGHOVEN (1874-1927)

Described by the press as one of the "terrors" of Greenwich Village, Baroness Elsa von Freytag-Loringhoven – sculptor, poet and performance artist - caused a public sensation with her nocturnal walks through the New York streets where she had taken exile during World War II. Using the streets as a performance site, despite suffering acute anxiety attacks, heart palpitations and paranoia, she assembled street detritus into sexually provocative sculptures. She would walk out wearing a coalscuttle for a helmet, tied to her head with a scarlet belt, Christmas tree balls for earrings and a tea strainer adorning her neck. A great plaster cast of a penis was paraded to the "old maids" she came into contact with. Her notorious appearances in worn 'Readymades' were also scandalous because her father-in-law was a high-ranking military official of the German army and public notary.

Colette Meacher is Features Editor of Latest Art.

EILEEN AGAR (1899-1991)

Eileen Agar was a painter, sculptor and milliner who fraternised with some of the greatest artists of the twentieth century. She moved from Argentina to England aged 7 and studied at Byam Shaw, the Slade School of Fine Art and in Paris, where she quickly fell under the sway of

the avant-garde surrealists. Lover to Paul Nash and Paul Eluard and friend of Ezra Pound, Agar holidayed with Picasso, Man Ray and Sir Roland Penrose between the wars. She was the only female British painter invited to show in the International Surrealist Exhibition in London (1936). Disturbed by the Second World War, ('how does one communicate with any subtlety when the world is deafened by explosions?'), she later went on to exhibit with the Surrealists in Paris, New York, Tokyo and Amsterdam. Agar's mythical subject matter deals with sexual pleasure and the power of play as a creative force, without which 'most of life's meaning is lost'. 'To play is to yield oneself to a kind of magic [...] to accept the unimagined and incredible, to enter a world where different laws apply, to be free, unfettered', Agar believed. The Tate owns two sculptures: 'Angel of Anarchy' (1936-40) and 'Marine Object' (1939).

Colette Meacher is Features Editor of Latest Art. www.londonconsortium.com/about/studentbios.htm#meacher

RUTH RIX (b.1942)

Ruth Rix, Phoenix Studios, Brighton. Born Learnington Spa 1942 to Jewish refugees. Trained Central and Leeds.

Oil on canvas; mixed media on paper. Influences include Bill Viola, Tarkovsky, Tapies. Themes: often staircases, landings, shifting rooms and spaces; figures sometimes present, often absent, leaving only resonances.

Great-niece of Austria's grand dame of letters Ilse Aichinger; grew up in the company of Anna Mahler, Elias Canetti etc; 2 Years in Fritz Wotruba's studio in Vienna. Patrons are heavyweight, longstanding, discerning and very private. Why isn't her work in the Tate and why isn't she famous? Too busy exploring and painting to seek the limelight.

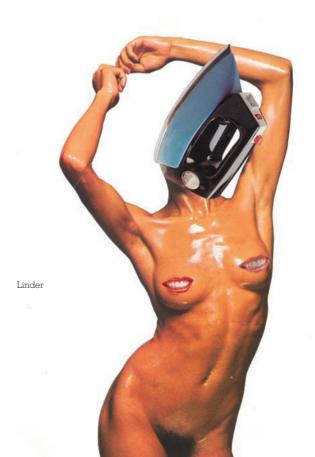
aladin/CFO alkhemi

aladin is a trouble-maker who long ago gave himself permission to roam. He was persuaded by Mayor Ken Livingstone to develop London's innaugural cultural strategy between 2000-4. www.alkhemi.com

www.bookofcool.com and Deepak Chopra's IntentBlog

LINDER

It is difficult to select one, but my favourite woman artist at the moment is Linder. She has been a seminal (no pun intended) figure on the avant garde music scene, well known for her punk photocollages for the Buzzcocks, Sex Pistols and Ian Curtis. For decades her work was sadly obscured, but a new publication, Linder: Works 1976-2006 (published by jrp/ringier), means that now her practice will receive the



Harold Mockford and Tina Balmer



Exhibiting at Stand 34, Brighton Art Fair 2006 29 September – 1 October The Corn Exchange, Brighton Entry £5



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credit it deserves. Historically, I'd position her as an important UK feminist artist. If you look at younger female artists working today, such as Tracey Emin or Sarah Lucas, they owe a lot to those such as Linder. I love her work for its sexiness, irreverence and humour. Her work looks as fresh today as it would've done thirty years ago.

Kathy Battista is a writer, lecturer and curator. She's currently working on a book about feminist artists in the 1970s.

CLARICE CLIFF (1899-1972)

In my words, Clarice Cliff is the most influential Art Deco ceramic artist of 20th century Britain. Clarice Cliff began work in the potteries at the age of 13 and by 1927 she had been given her own studio where she launched her most renowned 'Bizarre Range'. Clarice Cliff's pottery is well known for its bright colours, bold and angular shapes and was designed with the intention of bringing more colour into the lives of housewives.

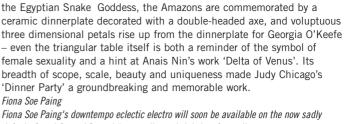
Clarice Cliff died suddenly at Chetwynd House in 1972, during the same year that the very first exhibition of her work took place in Brighton where she wrote

personal comments to accompany the catalogue. Clarice Cliff's pottery is now an extremely collectable and valuable pottery with the current record for a tea-set selling in Melbourne, Australia for £17,500. Heather Millard

Seventh Art Productions, Brighton.



Judy Chicago's installation 'The Dinner Party' premiered in San Fransisco's Museum of Modern Art in 1979. Walking into the dimly lit room where 'The Dinner Party' is about to begin, one immediately becomes not merely an observer, but a participant, a special honoured guest at a ghostly celebration banquet. A huge triangular dinner table, with 39 individualised place-settings in sumptuous ceramics and lush embroidered textiles, is laid out for the imminent arrival of the most iconic and influential female figures from mythology and history. A golden embroidered serpent coils around the place-setting reserved for



Fiona Soe Paing's downtempo eclectic electro will soon be available on the now sadly defunkt Grand Central Records' new online-only label, gc3recordings.com. http://www.myspace.com/fionasoepaing

MARY CASSATT (1844-1926)

Born in America in 1844, Cassatt grew up in an environment where education was highly valued and travel was the way to learn. Her strict upbringing is reflected in her paintings focussing on the social restrictions of wealth. Ignoring her family's objections, she began studying painting in 1861. Cassatt's work illustrates the intimacy of mothers' and children's relationships during the 1880s and 1890s and her paintings portray natural and domestic settings.

In 1911 she was diagnosed with diabetes, rheumatism and cataracts but she continued painting until affected by blindness, in 1914. She fought passionately for woman's suffrage until her death in 1926, remaining a role model for many female artists. *Sophie Thompson, student*

MARY ELLEN MARK (b.1940)

Recently voted by the readers of American Photography as their favourite woman photographer of all time, Magnum photographer Mary Ellen Mark has made some of the 20th century's most iconic and poetic photographs, thanks to a combination of trust and respect she wins from her subjects, her compositional skill and the general empathy that shines through her work despite the often difficult and disquieting subjects she is drawn to; Miami gigolos, prom-goers, circus people, cross-dressers and the like. She is unsurpassed at shaping both the odd and the everyday into genuinely surprising images that subtly yet powerfully challenge our preconceptions, and intensify our convictions. Furthermore, she has a highly regarded and enormous advertising and celebrity portfolio.

Jeff Hemmings





GEORGIA TOTTO O'KEEFFE (1887-1986)

O'Keeffe knew from a very young age that she was going to be an artist. Once her gift had been noticed she was taught privately for five years then moved around art schools, not settling in. After she resigned her job as a drawing supervisor she began to paint the way she wanted, things only she had in her head.

In 1916, O'Keeffe's paintings were shown to Alfred Stieglitz and she had her first show in 1917. Georgia and Stieglitz ran away together in 1918 and married in 1924. She then began her giant flowers, her most popular work. After Stieglitz's death in 1946 she carried on painting more flowers and travelling until her health and eyesight started to fail. Sophie Thompson, student

ANNIKA STROM

Annika Strom is a contemporary Swedish artist who makes films, performs songs and produces works on paper which sometimes act as billboards, with messages like 'this work refers to no-one' and 'everything in this show could be used against me'. Her most recent project, 'Call for a Demonstration for a Contemporary Fine Art Museum in Hove' challenged what she sees as the provincialism of the city and Frank Gehry's proposed regeneration plans. Annika's 'Tate Hove' would be a funky multi-site with a 'rocket room, unicorn room, waterfall room, a massive swimming pool and a tropical garden'. She says, "personally I am very fond of sauna bathing so I want a massive one with sea views, while someone is reading poems for me. After my dip in an ice-cold swimming pool I want to see a great show in the 24 hour open artspace". Significantly, most of the artists Annika would put in the Museum (if she could act as Director), would be women.

She strongly believes that women have a tough time in the art world, claiming: "It is a hell. Mediocre male artists get the big solo museum shows with catalogues and massive budgets one after the other and all the great women end up bunched together in group shows. Just call any museum and ask for the percentage of the work they own made by women and how much they spend on buying work by female artists. Last year, I made a text piece — 'this work refers to all male art' — in order to help me, but it didn't. It is a catastrophe. Shame on you all museums".

Colette Meacher, Features Editor, Latest Art

ARTEMISIA GENTILESCHI (1593-1652)

Artemisia Gentileschi was one of the first female artists to go beyond painting from still life and creating portraits. Although rejected by art schools and academies, she studied under both her father (successful Roman artist Orazio Gentileschi) and later her father's friend, Agostino

Tassi. Tassi was later accused of raping Artemisia – a film made about her life in 1998 suggested that this event exerted a powerful influence on what she subsequently chose to represent in her art. Painting religious tableaux and historical scenes, Artemisia's post-Renaissance imagery often focuses upon female heroines taking revenge upon tyrannical male figures.

One of the world's most accomplished female painters, Artemisia remains largely uncelebrated for her evocative and powerful paintings. It is difficult to understand why her work should be so neglected. *Colette Meacher, Features Editor, Latest Art*

DIANE ARBUS (1923-1971)

An American photographer noted for her portraits of people on the fringes of society, she courted controversy by often depicting her subjects in unflattering situations and poses that served to highlight her voyeuristic approach.

Previously a fashion photographer and photojournalist Arbus' work came of age when she exhibited with other outstanding American photodocumentarists of the 60s such as Lee Friedlander and Gary Winogrand in the late 60s.

She committed suicide aged 48 in 1971, and the tragic circumstances of which have helped to gain her legendary status to such an extent that one of her photographs ('Identical Twins') is one of the most expensive photographs ever bought.

TRACEY EMIN (b.1963)

Tracey Emin's sexuality is the most interesting in the field right now, in spite of her slightly ageing mannerisms. Her art consists chiefly of a torn self which is then pieced together and realized concretely in apparently fragile structures, granting the appearance of being assembled by cheap labour wanting in leadership. This blurred and coherent acceptance of pain for fame appears flexible and accommodating to the basic desire of a businessman thinking himself leader of the pack. That is, if his ambition is essentially tuned onto desire for money; pounds Sterling and US dollars, the Swiss Franc for good measure: to be accompanied by a portable tent of femininity to be enjoyed; an international woman wet with fear, ready to receive the grace of such desire. No one does this vibrant tenting as vividly as Ms Emin. She is truly the perfect international woman, squatting effortlessly in the fluid space of contemporary femininity. One can only marvel at Longchamp's genius. Mikkel Astrup is Research Fellow in Literary Theory at the University Of Oslo, Norway. His current research is on Sick Reading.

CHANTAL JOFFE (b.1969)

Chantal Joffe's paintings work in a clever, mesmerising way. Elfin faced girl-women with brittle limbs, big eyes and a Lolita-like sexuality peer and peek out of Joffe's frames – yet the paintings are often huge, 10' large giantesses filling the walls. Dripping, fluid, cute, quirky, collaged, Joffe's paintings are simply exquisite representations of femininity in its more frivolous guises – masked, moody, vapid, coquettish, sated. Her women are not simply cool, but also coolly appraise the viewer. Chantal's success has recently superceded that of her brother Jasper Joffe, another Saatchi protegee. This year, her painting 'Blond girl, black dress' was popularly voted the winner of the Royal Academy's £25,000 Charles Wollaston Prize. Colette Meacher, Features Editor, Latest Art





Colin Robinson Qui êtes vous Molly Maggoo?

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Kathe Izzo is to love what Tracey Emin is to sex

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Colette Meacher gets loved up with Kathe...

CM: So how did you become the love artist?

KI: I was a lover, I had an open marriage, I had eleven relationships back to back – until the start of the love project, when it suddenly became really hard to date anyone, which is interesting. I wanted to know why life is not art. I'm a conceptual artist; I've always been really interested in that thin line between everyday life and art so I thought I'd just love people as art. It started as a joke because I realised that my love life is more interesting than my art work! I've been making art for twenty years and it was obviously the right thing, as it's had more legs than any other thing I've done! 9/11 had just happened too, I'd moved away from my ex-husband, my mother died and I broke up with a girlfriend, so there was no net. I was forced to look at my life, and the True Love Project came out of that.

"A couple of people have expected me to be a prostitute, but it was with those people that I've probably had the most meaningful experiences"

CM: How much for an hour of your time?

KI: It's free. When I used to love people for a whole day at a time, when I was also hung up on making a living as an artist, I felt really competitive, I used to ask for donations of 500 dollars. But now it's free it's so much easier, it goes so much better. It's obviously meant to be free.

CM: What exactly do I get for my hour of love?

KI: Well it's a conversation... If it's an installation, I like to have a toaster, a kettle, lots of chocolate, usually flowers and candles, tons of books. The stage looks something like a cross between a red-light window in Amsterdam, your grandmother's kitchen, it's also quite pagan... I offer them whatever I have, I ask a few questions, there's a lot of love paraphernalia lying around for people to look at, whatever I feel like bringing, some leather, some photographs.

CM: What's the weirdest thing that's happened to you?

KI: The weirdest things are the most ordinary. One woman tried to seduce me by taking me to a sauna, for a massage etc. Another woman just took me to the mall and wanted me to love her by going shopping with her, trying on clothes. It's just so funny that you propose to someone that you'll love them for the day, they get to choose what you do together and they decide to take you shopping!

CM: So you're something between a personal shopper, an escort and a therapict?

KI: Yeah, right! I've offered so many people the opportunity to just be silent for the whole day, I've always really wanted to do that, but nobody's taken me up on it; I think that's so scary for people. I just think it would be interesting to be silent in front of a stranger all day.

CM: Have you ever fallen in love with one of your clients?

KI: Yes, I have. A couple of times I've been so charismatically enmeshed with the person and thought it was love and then it didn't really work out in real life.

CM: Love is ...?

KI: I think of love as Chi, a life force, it's this energy that everything is made of and is in different concentrations – between people, animals, plants and whatever. It's something that things grow out of and what brings life into the world.

CM: How many people have you loved in your lifetime?

KI: Well, you know, there are different levels of love. I give equal value to the love for my children, people on the love project, my partners; so in that way, there's hundreds and hundreds. But I've had five primary partners and I've felt them all to be pretty much as soulmates. I've also ended up sleeping with about five people on the love project, which isn't so many considering I've loved over 400 people...

CM: How deep is your love?

KI: I think that my love is very, very deep because it's so focused and true. But it's shallow also because of the idea of equal value – you know, that I'll love in the moment and then in the next moment I'll love someone else. I think it's enough to love someone for a few moments and I don't have to prove that love by doing something really heroic.

CM: Do you make art with your clients?

KI: Yeah, I think we collaborate. I call them patrons...



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CM: What's the rudest request you've ever had?

KI: That came from a curator in Germany. He wanted to put himself into the position of master. I said I don't have to do what you want me to do. That's not love. I have to do what I want to do. He accused me of being fake, but the fact that I continued to correspond with him shows a certain amount of love. I told him I would continue to love him for the rest of the day. I have had a couple of people who've expected me to be a prostitute, but it was with those people that I've probably had the most meaningful experiences. I said to them, "I'm loving you so much better than if I were to do exactly what you want me to do". I think at the end both of the men were very satisfied. They were very sad and lonely and they just thought that that was what I was offering. It was a misunderstanding. I think they were probably disappointed but they ended up interacting with me in a way that they probably wouldn't have got with a prostitute.

CM: But you didn't feel unhappy or compromised that they expected sex from you?

KI: I was afraid with one of them - not because he seemed particularly dangerous, but because his need was so deep and he was so deeply troubled. His need scared me, it made me so sad. But I made the point of staying with him, and of really, really loving him; and I could feel the change. So it was truly gratifying. I mean if anyone questions whether what I'm doing is art, there's the proof; I worked so hard to turn that situation around. I left it and thought, 'that was art!'

CM: Is your love therapy?

KI: I hate that but I think it comes into that. It's not my intention. I think I genuinely am loving my patrons and that is therapeutic.

CM: So that's the difference between you and a prostitute - that at the end of the day you don't have to do anything you don't want to do?

KI: Right. If you're doing something for someone just because they're paying you to, and you really don't want to do it, well for me that's not love. If you don't feel good about it, if you feel angry, frustrated or scared, then it's not love.

CM: Would you ever pay for an hour of love yourself?

KI: I don't know.' I've never paid for sex but I would do it. I think it would be really interesting, but that's not necessarily love. I don't know how you really pay for love. I think I've probably paid for love in that I've been a mother and a wife – I gave up a lot of freedom for that. There are different ways you pay for love.

CM: Do your folks know what you do?

KI: I started doing it right after my mother died. My father knows what I do and I don't think he understands.

CM: Could anyone do what you do?

KI: I don't think love is controlling and I have worried about whether other people would do it in the way that I do. But I think anyone can do it... I think I'm good at it, because I've been doing it for so long. People are probably doing what I do all the time, but they may not call it art. It's a lot of work; it's not as much fun as it looks!

CM: Have you ever thought of branching out and employing other people

KI: Yeah, I have actually. I'm going to Burning Man Festival this year, and I'm going to have a little love camp with various people from my life that I think would be good lovers. It's gonna be a kind of open love kiosk.

CM: Does love really make the world go round?

KI: I think it does. I really think it does.

CM: How do you find being a female artist in a largely male-dominated

KI: I am pretty, and I have just had the straightest male audience for my show at Queer Up North that they've probably ever had! I get tons of women making appointments too...gay and straight, totally across the board. I feel that although I've got some really big connections in the New York art world, I just don't get anywhere, here and there yeah, but I think that the work is provocative and that it's a hard sell. I'm not a Polly-Anna sort of person; I have a naughty, wicked side to me but I really do mean the love thing. It's not commodity or object oriented. Certainly I'm very ambitious and I've been making art for a long time. I think it's true that women make art about their bodies, about energy, more than men. My work does focus on the feminine, and I'm not apologetic about that at all. I have beaten myself up that I'm not this international artist with gallery representation, but it's not happening so I've got to look at what's working.

CM: So you're aware that there's a glass ceiling there but at the same time it's not exactly hindering you?

KI: I still get opportunities and I'm ready to do whatever shows up. I was on that fast-track in the art world before I suddenly became a mother and got married, and spent ten years mothering, and all my friends are really, really famous now. That's what really changed my life.

CM: What will be your fondest memory of being a love artist?

KI: My fondest memory will be that, even though I'm very strict with the people that make appointments with me, people always want to feel that they're the most special person I've ever loved. The best thing for me is that I will love people for an hour, but that doesn't mean that I love them any less, and hearing from them a year or two years later is just Wow! Amazing.' It's made me look at love differently.

CM: What piece of advice would you give to anyone feeling desperately unloved at the moment?

KI: Usually when you're unloved, you're waiting for something to happen that you've imagined in your head is love, and there's probably love right next to you or in front of you - it may not be romantic love but some construct of your mind. When you're feeling unloved, you should probably turn around and love somebody else, and by that, I mean a selfless love - it's a chain-reaction love, and when you're feeling sorry for yourself, you're stopping that right there. La















Jasmine & Corduroy Textile art and fashion

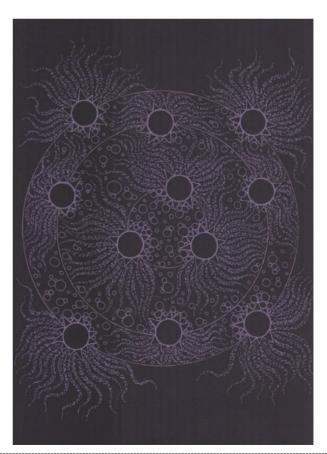
Jasmine and Corduroy's work extends from box-framed textile artwork to greeting cards and fashion accessories including bags, and a new collection of jewellery this autumn. Known for their sophisticated use of fabrics, embroidery and print, their collections will soon be available online. Contact for current stockists.

- 07867 670115
- e jasmineandcorduroy@hotmail.co.uk



Karren Urben 'Glitter Knickers; Brighton Babe 2'

- 01273-883699 m 07766-523747
- e www.karrenurben.com



Olivier Jamin **Deaf Contemporary Artist** Coral Sealife

- 01582 571455
- e olivierjamin@hotmail.com w www.olivierjamin.com (PC only)

030 > **Gallery** > Art For Sale

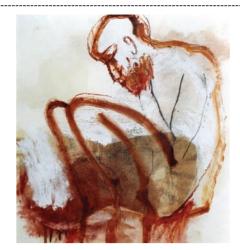




Daniel Purcell is a self taught artist currently living in Brighton. His work is heavily influenced by modern graffiti and has often been described as surreal, visionary and psychedelic. Prints of the artist's work can be bought via his website. Feel free to contact him with any questions or enquiries.

e danmail.com@mail.com w www.danpurcell.deviantart.com

Kate Walters Abraham



Stephanie Davies-Arai Sitting Figure

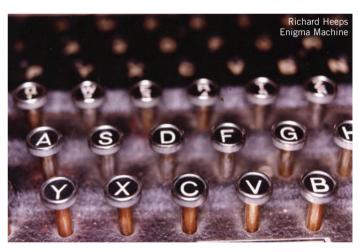


Tessa Walliman Flower & Circles













Brighton Art Fair 2006 29 September – 1 October Brighton Corn Exchange

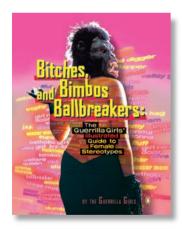
Great artworks to look out for this year include: Stephanie Davies-Arai's wood and stone sculptures influenced by Buddha statues in Japan; Richard Heeps' extraordinary images of ordinary things; Kate Walters' raw drawings and paintingr; Justin Todd's brightly coloured paintings and Tessa Walliman's monotype prints.

e info@brightonartfair.co.uk w www.brightonartfair.co.uk

The Guerrilla Girls

The Guerrilla Girls use billboards and posters to communicate their message — that the art world fails to represent women and artists of colour. Is this just an outdated feminist rant or are women still justified in getting angry at the artworld? Colette Meacher throws her bra to the wind and perkily goes off to investigate.

Tate Modern has an average daily audience figure of 12,000 visitors (that's an enormous footfall of 4 million bods a year) so it would seem silly to argue that the art world is exclusive anymore. Although not quite achieving the visitor figures of the Bluewater Shopping Centre in Kent - a staggering 27 million per year when teenagers hang out in the Tate at weekends, it's safe to assume that art is now as cool as shopping, that public galleries are the new Tesco's and Asda's of this world, finally at the very heart of consumer culture



I'm not surprised then that it's the now popular and confident Tate who've invited the Guerrilla Girls to exhibit as part of their recent rehang – and to publicly contest whether the art world is now as democratic as it seems.

When I went to meet them in the room where their work is now hanging, their two masked representatives, Kathe Kollwitz and Frida Kahlo were being mobbed by gangs of girls requesting photos with them and demanding excitedly how they could join the gang. "I've just finished my thesis on the Guerrilla Girls" beamed one proud girl, over the heads of the throng mobbing the Guerrillas. You wouldn't expect to see such





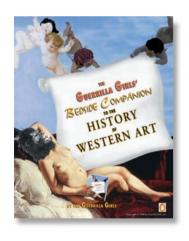
a commotion in a public gallery, or artists being treated like celebrities, but these masked avengers had just played to a full capacity audience in the Tate. An audience made up not of "angry wimmin" and brazen-faced feminists, but of the general curious public and around a third were men.

The Guerrilla Girls remain unconvinced that their inclusion in galleries is little more than tokenistic. "There's some good news!", they begin, in their chirpy New York accents. "Women have made 16% of the work in the Tate rehang, which is more than their overall representation in the entire collection of Tate Modern." Yet though things may be shifting, they say "16% is still bad, bad, bad!"

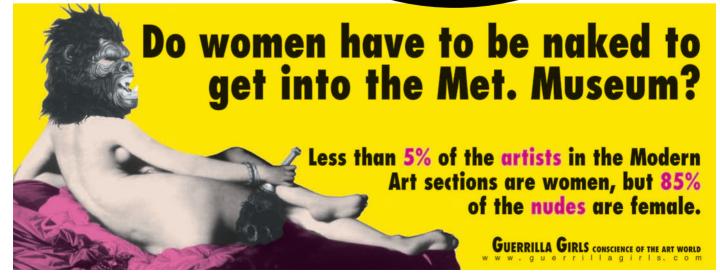
Their whole view is summed up by the poster addressed to international curators worldwide, now hanging ironically in the Tate Modern:

'Dearest art collector,

It has come to our attention that your collection, like most, does not contain enough art by women. We know that you feel terrible about this and will rectify the situation immediately.'







Parker the Thunderbird!

Famous for her blown-up shed, which was shortlisted in 1997 for the Turner Prize, **Cornelia Parker** has gone on to be one of the UK's leading artists. Comedienne **Sam Stone** went to visit her in London, to talk about Dust, String, Vertigo, Split Ends and Duchamp!



Sam: The first time I saw you, you were on your hands and knees in the whispering gallery of St Paul's Cathedral, very carefully brushing dust into a small jar, like an archaeologist uncovering an ancient relic.

Cornelia: I was on my hands and knees because I am afraid of heights! I was up there with Rebecca Stephens who was the first woman to climb Everest. I was making a piece of work to do with altitude and climbing. I asked Rebecca for a feather from the lining of her jacket and I made a photogram of it. Do you know more feathers have been to the top of Everest than people? Which is funny, because birds can't even fly that high.

But when I was on the floor of the whispering gallery, I noticed all this dust and fluff.

Sam: And what did you do with all that dust and fluff Cornelia? Cornelia: I made some earplugs.

Sam: I think that the idea of making earplugs from the gathered dust of muffled whispers is so poetic. I also think, 'You're nuts'

Cornelia: I think I've always been thought of as nuts. When I was a child I was called 'nuts'.

Sam: And it doesn't bother you?

Cornelia: Er no. I most probably made it into a virtue. In a way, the wonderful thing about making art is it's permission to be free and if you care too much what people think, you're not free.

Sam: Like when you wrapped Rodin's 'The Kiss' up in bondage with string? Cornelia: A few critics vilified me for that, for 'violating' Rodin's work. People are entitled to their opinions as long as they don't attack me in the street...(laughs) Because someone did attack the piece of work with a pair of scissors. He violated my string! (both laugh)

Sam: You just need someone to violate his scissors now...
Cornelia: Exactly. I'll have them pulverised into a powder and then...

Sam: ...Blow them over a cliff?...

Cornelia: ...Or feed them to him surreptitiously...

Sam: I understand the Tate wanted to prosecute the man for cutting your string?

Cornelia: Yes. The police said "But the artwork wasn't damaged." And the Tate said "No. Rodin's wasn't damaged, but Cornelia's was. And the police said, "We can't take this to court. How can we defend a piece of string?"

(both roar with laughter)

Sam: That reminds me of another piece of yours. Didn't you have a silversmith make a thin wire out of a wedding ring?

Cornelia: It was two wedding rings actually that I bought from a pawnshop, obviously from a marriage that had failed and so I made them into a drawing, which was called the 'Circumference of a Living Room'.

I've melted down various objects over the years. I did a piece called 'Measuring Liberty with a Dollar,' i.e.: the Statue of Liberty. I had the dollar drawn into wire because the process of making wire is called 'drawing' and so it was almost like making a pun on the word.

Sam: Are you a political animal?

Cornelia: I quite like to be 'slippery' and 'open to interpretation' but I think just being an artist is a political act in itself.





Above: Thirty Pieces of Silver (exhaled) (2003) 30 silver plated items crushed by 250 ton industrial press, metal wire

Right: Subconscious of a Monument (2005) soil excavated from beneath the Leaning Tower of Pisa. wire.

Installation view RIBA All works courtesy the artist and Frith Street Gallery, London

Sam: Especially for a woman would you say?

Cornelia: (considers this) Mmmm... perhaps. Now of course, women in art haven't got any complaints. I have never felt beleaguered as a female artist, not for a millisecond.

Sam: You became quite famous after your nomination for the Turner Prize. For a woman to become successful in her forties in any other field would be quite unusual. Do you feel blessed sister?

Cornelia: There's so many great artists in Britain now and it's not such a male preserve. So many museums and galleries are run by women now. I have never been overly feminist or anything, but I most probably am a feminist just because I am doing what I am doing.

Sam: Some people's interpretation of the word 'feminist' can back you into a corner. Would you agree?

Cornelia: I always try to avoid labels. That's what I mean about being 'slippery'. I don't want to give my work a narrow agenda.

Sam: Do you have any heroes, in the widest sense?

Cornelia: Marcel Duchamp. Charlie Chaplin. Yves Klein, he was the guy who did the 'Leap into the Void.' Piero Manzoni, who would do things like blow up a balloon, put it on a plinth and call it 'Breath of an Artist.' He would sell it and the next day it would have deflated. For some reason they all seem to be jokers. Emily Bronte was quite a heroine of mine when I was at school.



The alternative collector

Make your own

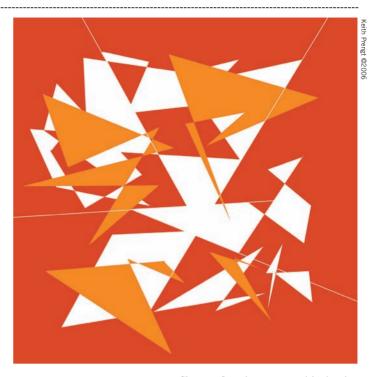
Ever looked at some scrawny piece of 'so-called' art hanging on a gallery wall with a price tag longer than your arm and thought to yourself that you could do a whole lot better? Well go on then, says **Keith Prengt** — make your own.

Why waste your money on a piece of art that's already been made and overpriced when all you've got to do is splash some paint of a bit of card or wood and voila, a masterpiece your mum or Laurence Llewellyn-Bowen would be proud of.

Of course, we're not all Damien Hirsts or Michelangelos, but no one's expecting the Sistine Chapel on your downstairs toilet ceiling or a Haywain above the bed in the spare room. All that is required is something that brings a wall or a space alive, that highlights the tone, colour or use of a room. Perhaps a blow-up of that naughty Polaroid snapshot of you and your other half will add an intimate glow to your bedroom, or how about that other old *Changing Rooms* chestnut – frame your wedding dress in a glass case?

One obvious potential is the money that you could make if you wish to sell your work. Try chopping one ear off and just watch the value of that painting you've made rocket through the roof... and when the day comes to finally meet your maker, your relatives will love you for that self-made piece of art you left them in your will.

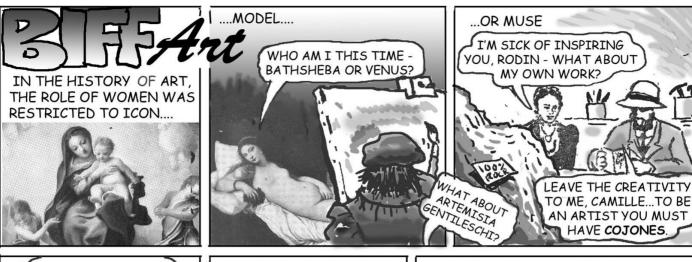
However, if you're not feeling that adventurous, talented or creative, then just cheat and get someone else to make the art work for you.



Shatter – A modern critique of the fragile nature of human relationships... made in two minutes on Photoshop

There's a whole world of portrait painters and mural artists out there who would just love to pop round and offer you something unique and individual for your home. Just look through the artist gallery in this magazine. And maybe one day, if you've got carried away, you'll find your own ad in there too. Good luck.











I bought this {and it changed my life}

Marc Abraham bought 'Back from the Market' by Jeremy Sanders at an art auction organised by the bar Brighton Rocks in memory of their former manager, Bianca Heard.

'Bianca was a really dear friend of mine and I wanted to have something that constantly reminded me of her. She was an absolutely incredible person who died whilst on holiday in Barcelona aged only 29, from natural causes. This tragic event changed many lives and the painting will always remind me of how fragile life is.

I do sometimes pick things up. I've got some of my Dad's work and I also bought a painting in Montmartre, Paris which I just had to have – it's abstract, oil on canvas, stunning.

I was in Cuba last year and Jeremy's painting strikes me as a well-depicted street scene. The



picture is very colourful – and so was Bianca. The money from the auction goes to Pride, Amnesty International and to Bianca Heard's Memorial Fund.'

Marc Abraham runs PETS, and is also the resident vet on the New Paul O'Grady Show on Channel 4. Visit www.pets-brighton.com for more details.



038 > But is it art? Latest Art > 02 > 2006

But is it art?

Can you work out which of the pictures below depicts an innovative creation that has shocked and delighted the contemporary art world, and which ones we knocked up in half an hour?

> Priceless or worthless? <



universe, a symbol of healing and survival or just a nice corner of beef dripping?



most respected street artists.



An old bit of paint splattered hard board, once used to keep the floor covered in an artist's studio? Or a daring piece of abstract painting acquired, at some expense, to adorn the walls of an exclusive champagne and oyster bar?



Some graffiti. A destructive, criminal activity and a public nuisance or a humourously delightful work by one of Britain's

The happy slapping of a student exhausted by too many trips to Gap? Or a document attempting to conflate our understanding of the histories of street protest, Nauman's early endurance videos, the imagining of the body as a piece of modernist sculpture and the psychic possibility of levitation.

restaurant in Brighton.

(Photo: Dave Morgan Courtesy of the artist and Lisson Gallery, London) Both, artist Julie-Anne Gilburt's floor is now hanging in Ruby Tate's A genuine Banksy, photographed on the streets of Brighton

A lump of lard, not an original Joseph Beuys **Answers:**

Public Enemy, 1988, 2006. Currently exhibited in the Lisson Gallery, It's art! Tim Lee -It Takes A Nation Of Millions To Hold Us Back,



Chalk Gallery

4 North Street, Lewes, BN7 2PA 01273 474477 www.chalkgallery.org.uk open daily - 10.00am to 5.00pm

every three weeks with a re-hanging of approximately eighty works every six weeks. Do (Chalk is represented at the Brighton Art Fair, 29th September to 1st October).











- Angela Perrin
- Ben Whitehead
- Sue Barnes
- Joelle Robinson
- 2 3 4 5 Edith Barton
- Mary Beaney

- 'Pathway"
- "Viaduct"
- 'Small Baba'
- "Snake Skin"
- "Ready"
- "Saxon Fields Seed Heads Poppies"

watercolour photograph acrylic photograph textile sculpture acrylic

