

**A BUSINESS
SOCIETY**

MAG

Letter from the Editor

This magazine began as a university society project, an ambitious attempt to explore the art world from within its margins. At a place where academia often eclipsed creative ambition, Rain and I shared a desire to make something thoughtful, critical, and concrete. We had no blueprint, no experience – just the sense that something was missing. For me, The Art Business Society became a way to reclaim space (or *hold space*, as Cynthia Erivo would say): a whirlwind effort to build a creative community inside a business-heavy institution. In my final year, we hosted over 25 events, and it was thrilling to see artistic voices begin to surface where they so often go unheard. The Art Business Magazine grew out of that momentum; a half-serious idea, quickly typed out on a Google Doc in the corner of a classroom one afternoon in November 2023.

A year and a half (and what feels like a lifetime) later, we're finally publishing it – post-graduation, transatlantic, and tempered by grief, growth, and all the crazy interruptions life throws at you in your early 20s.

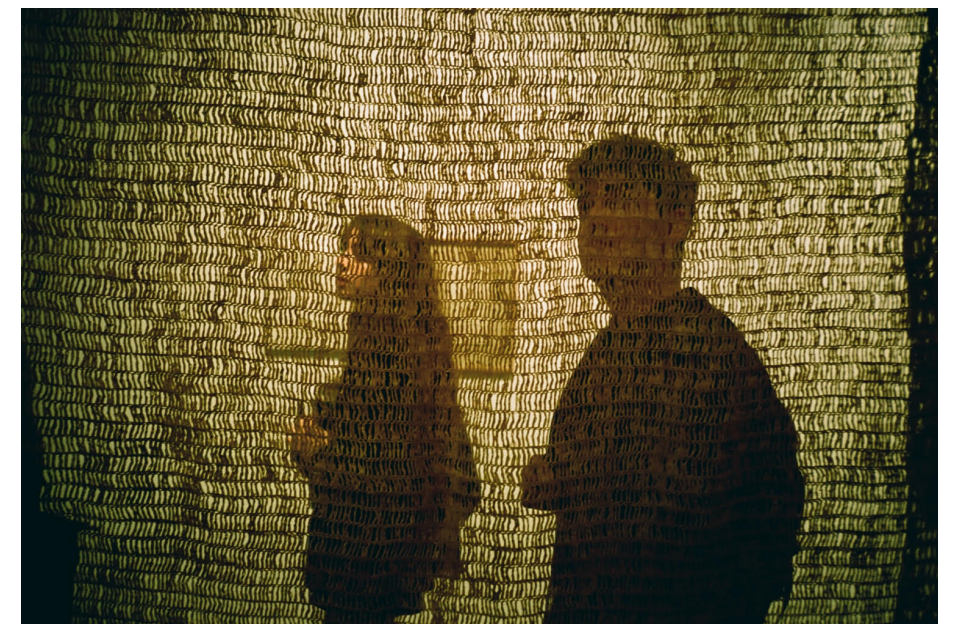
We thought about leaving it unfinished. There were long stretches when I assumed we had. I think we came back to it not just to finish what we started, but to pick up a creative thread that had quietly carried us through university. Rain taught herself everything from scratch—layout, design software, the entire visual framework—with a quiet determination I'm still in awe of. I edited, wrote, and creatively directed through the chaos of losing my father and navigating the messy blur of early adulthood. This magazine became an anchor, and a reminder that some things just take time.

Inside, you'll find stories about reinvention, rebellion, and reflection. From Anna-Eva Bergman's luminous abstractions to Ai Weiwei's politically charged installations, from Kelly Akashi's meditations on memory and material to Sofia Natoli's theatrical explorations of femininity; this issue is filled with writers and artists who transform constraint into clarity. We examine the rise of NFTs and the debate around AI authorship, question the quiet persistence of nepotism in the art world, and revisit the women of Surrealism who refused to remain anyone's muse.

Throughout these pages runs a shared impulse we've seen time and again in London's student art scene: to look beyond the surface. These aren't established names or familiar voices – they're students, early-career writers, and first-time contributors we wanted to give space to. Whether through photography, sculpture, performance, or prose, each contribution speaks to a desire to see differently: **TO QUESTION, TO RESIST, TO REFRAME.**

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Editor-in-Chief | @penelope.bianchi



Images by @gaseousklay0

Special Thanks

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LSE Students of the Art Business Society.

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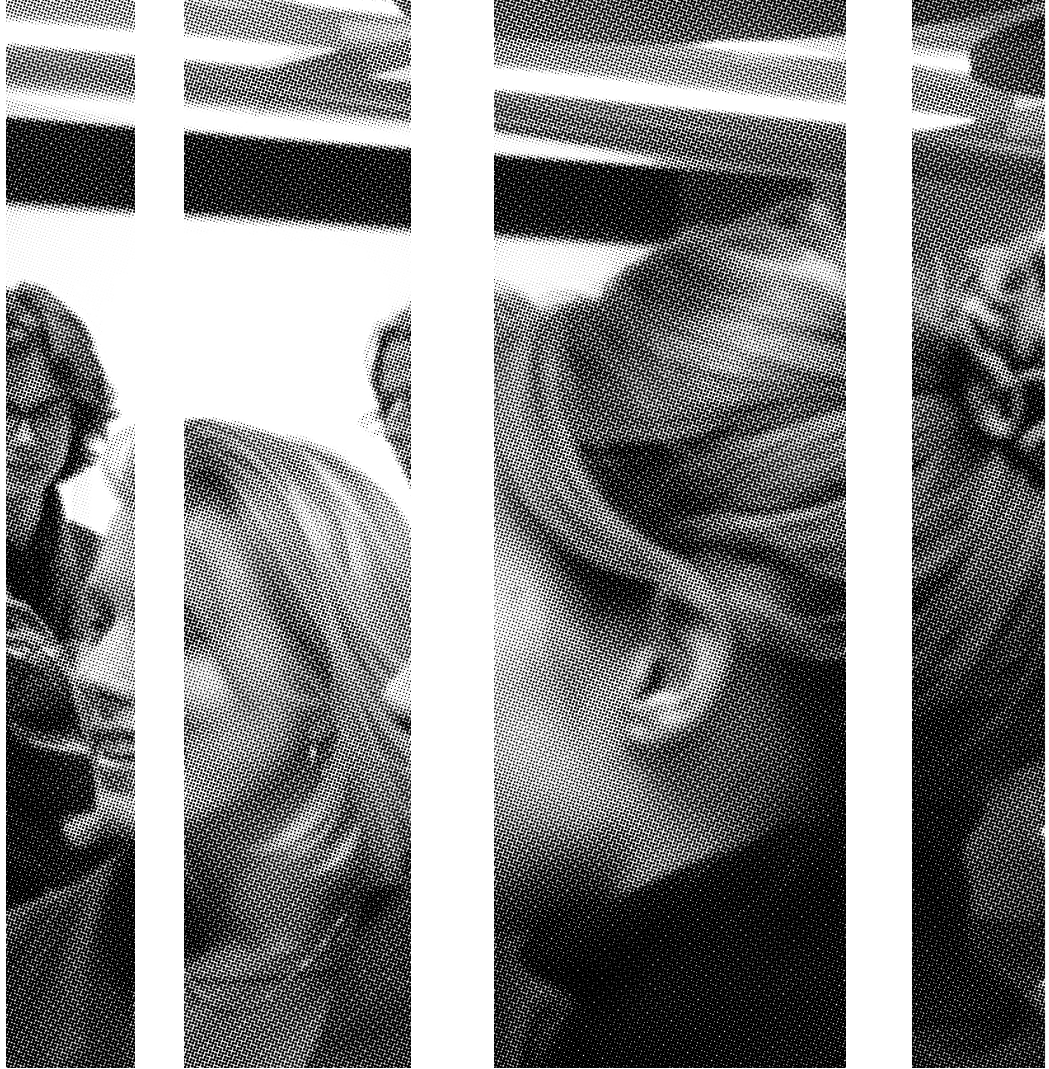
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@raulbutfilm

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@sofnatoli

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@emilychawework

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@serskatén

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@marinesmoments

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@gaseousklay0

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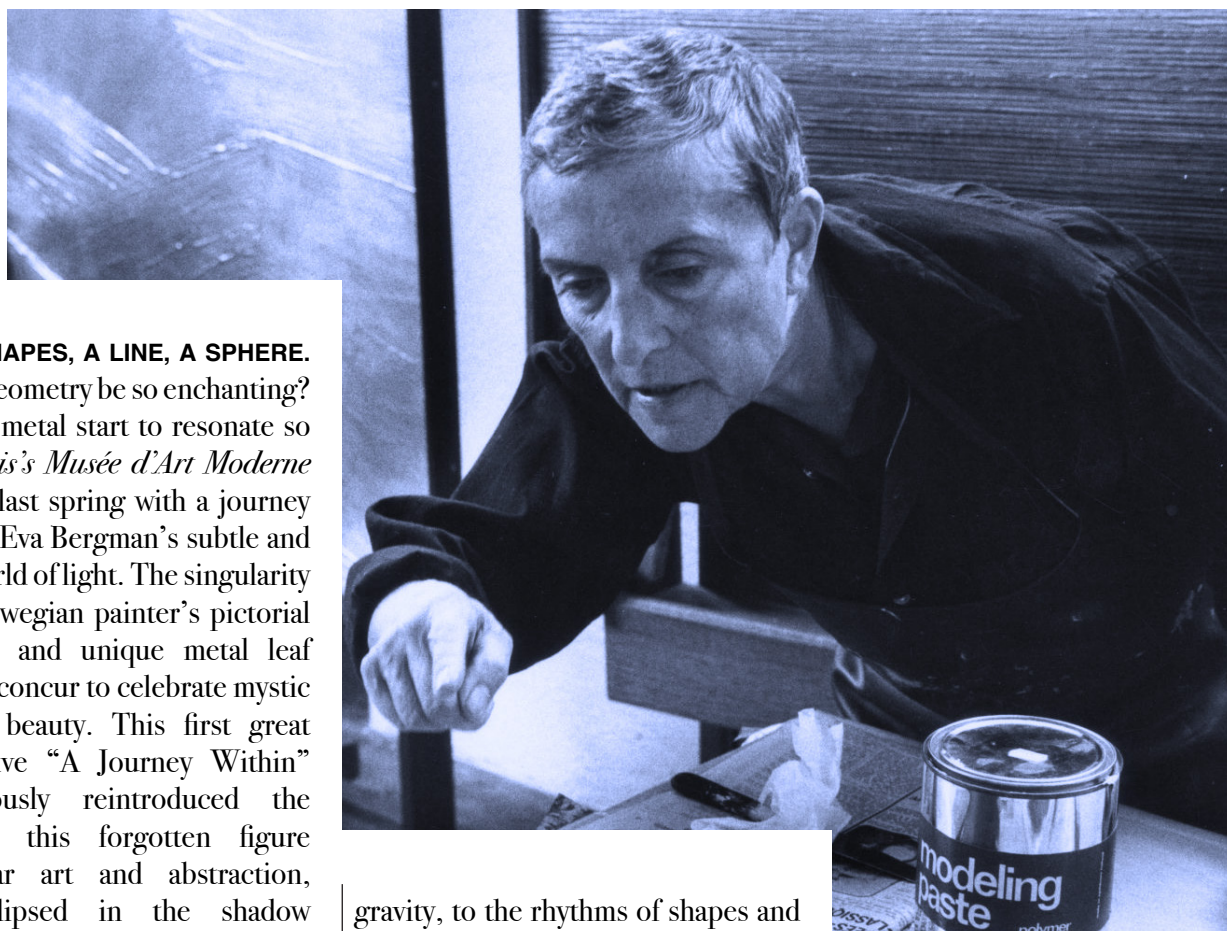
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@andrea_olivo_photography

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Anna-Eva Bergman: A Journey Within

By Eva Stalford



Anna-Eva Bergman in her studio in Antibes by François Walch, 1975 © Adagp, Paris, 2023. Photo : Fondation Hartung-Bergman

SIMPLE SHAPES, A LINE, A SPHERE.

How can geometry be so enchanting? When did metal start to resonate so deep? *Paris's Musée d'Art Moderne* graced us last spring with a journey into Anna-Eva Bergman's subtle and vibrant world of light. The singularity of the Norwegian painter's pictorial vocabulary and unique metal leaf technique concur to celebrate mystic and pure beauty. This first great retrospective "A Journey Within" simultaneously reintroduced the public to this forgotten figure of postwar art and abstraction, partly eclipsed in the shadow of her husband Hans Hartung.

A premature artist, Bergman's early work is in sharp contrast with her most acclaimed ethereal landscapes. Indeed, she started her career as a caricaturist. But what her satirical portrayals of Nazi Germany and her abstract productions have in common is this talent for observation. Bergman has an eye capable of capturing the essence of an idea as well as a glimmer of light on the glossy Scandinavian ice. Her shift to abstraction transcends the influences of the artists she lived in close connection to: Kandinsky, Mondrian, Sonia Delaunay and Edward Munch, without forgetting Renaissance painter Fra Angelico who was her greatest aesthetic awakening. Her interest in the golden ratio made her alert to nature's geometric rules and laws of

gravity, to the rhythms of shapes and the impossible pursuit of the horizon.

Her mature work endorses a highly spiritual tone. Her technique is inspired from the art of mediaeval Scandinavian churches, which she discovered travelling Norway in the early 1950s, when she shifted from journalistic art to abstraction. Subverting the sacred technique, she skilfully wields layering, covering the material in varnish, ripping it, using it like a brush. The colour peaks from beneath the surface of the metal, sizzling the edges of the ideal shape to bring it to life. Like an alchemist, Bergman transforms matter into light, opening for journeys towards an "inner wordlessness". Her artistic process itself is somewhat ritualistic, the careful application of the fragile gold and silver leaves requiring much time and patience. Bergman believed art should be experienced in the same way as when we enter a cathedral. And when staring at her paintings,



Anna-Eva Bergman, N°26-1962
Feu, 1962, Photo: Claire Dorn

it seems indeed that time stops, leaving the visitors almost awestruck, petrified in front of her cosmogonies.

Often referred to as an abstract painter, this label however fails to contain Bergman's work. Whether through the titles of her paintings or the depiction on canvas, her subjects never lose touch with reality. Like many Scandinavian artists, Anna-Eva Bergman is inhabited by nature and draws her subjects from its reservoir. Her visual vocabulary, stripped to the essential, focuses on balance, light, and flight, resorting to identically elementary forms: stone, star, tree, fire, mountain, tomb. In turn, nature becomes a mirror for her interiority. She refrains from the expected presence of the male heroic viewer in her Romantic landscapes. Instead, Bergman selects one natural element for self-projection, placing it at the centre of the canvas to embody and concentrate her thoughts and emotions. Her sublime images of desolate and dramatic plains and deserted planets merge with her internal landscape. From

this interior-exterior dialectic, her minimal and synthetic transcription of the world is charged with evocativeness; every component becomes a symbol for reality, like the letters of her own personal alphabet spelling out her soul. This semantic representation of nature reads as an invitation for meditation.

Nonetheless, her work should not be mistaken for the appeasement that she seeks. Nothing sits still on the everchanging canvas, stirred relentlessly by waves of light. The power of her work lies in how she canalises the conflicting cosmical and telluric forces. While some works capture the warmth of the radiant Spanish sun or Northern white light, others process much more traumatic experiences. In "Fire" (1962), Bergman represents the 1941 fire in Oslo that ravaged her manuscripts, destroying everything she had and almost taking her life. In the exhibition, fire is paired with a painting of the ocean, emphasising her conception of nature as a contradictory yet complementary

space, home to both peace and destruction. This primal struggle in nature parallels the fits of a fragmented identity. The flickers of light are like stutters that express the artist's difficulty to find unity and stability in a single shape. What Anna-Eva Bergman does with light is not simply attempt to reproduce its miracle. Each encounter with a new source of brightness in her travels is an opportunity for self-revelation. On the verge of abstraction, Bergman takes us to the edge of the self, casting light onto its crevices. In her secret images painted in negatives, she brutally transforms the canvas into her own territory, attempting to create a liveable space for herself.

If Bergman was leading an artistic quest, this exhibition reveals to the public the truth about Anna-Eva Bergman at a time when History of Art is rightfully rehabilitating women artists. While Bergman is represented by market-leading gallery Perrotin and had achieved international fame by the end of her life, her name was evicted from the forefront of the art scene after her death. There stands no doubt that her famous artist husband Hans Hartung ended up overshadowing her in our collective memory. However, one of the main reasons why her work was overlooked is more prosaic: her unique technique and the vibrations of light on the canvas are simply too difficult to reproduce or photograph. Two optimistic conclusions can be drawn from the art world's forgetfulness. Firstly, that female artists in the second-half twentieth century were appreciated and acknowledged for their work and not systematically dismissed on gender grounds. And secondly, that not even the most sophisticated technology can replace an encounter with physical art and pure beauty. ■

Anna- Eva Bergmann, N°4 -
1967 Montagne Transparente
[Clear Mountain] 1967. Photo:
Claire Dorn



Anna- Eva Bergmann, N°45 - 1971
Crête de Montagne [Mountain Ridge]
1971.



untitled
Raul Del Canot



"I try to capture spontaneous moments from everyday life. I mainly shoot on film, but when I don't, I try to replicate it. The use of grain and vibrant colors makes it nostalgic and relatable."

@raulbutfilm



Ai Weiwei, Middle Finger series, Installation view, Ai Weiwei: Making Sense, The Design Museum, London 2023. Photo: Ed Reeve.

IS IT SACRILEGIOUS TO SAY I did not share or understand the widespread adoration for Ai Wei Wei's work before seeing this exhibition?

Before I am accused of apathy, I certainly see the necessity and efficacy of using art as a medium to protest China's cultural censorship. However, in an age where art and activism seem inextricably linked, one cannot be faulted for being disillusioned by the volume of such critiques. When art is used for the purpose of furthering a political message, its technical and aesthetic merits can become secondary. Rare is an artist who can present both facets of their work without one overshadowing the other. Ai Wei Wei successfully proves he is one of those artists in Making Sense worthy of our attention and anticipation. Before we launch into a glowing review of Ai's work, it is pertinent to mention that the organization of the exhibition leaves something to be desired. The exhibition is separated into 3 sections loosely revolving around materiality. Evidence explores overlooked human ingenuity in Chinese history, Construction/Destruction unveils the

2021 work Nian Nian Souvenir (PIC 5, PAGE 14) which honours the lives of the 5197 children who died in the 2008 Sichuan earthquake. Hand-carved jade seals for each child's name to create this visually spectacular work. Precious jade is used as a metaphor for the inherent value of human life. Traditional seals which evoke status are used to raise the significance of these deaths. One cannot help but marvel at its scale on first glance, but such a sensation slowly gives way to a sense of shock and melancholy. Stamping every child's name on parchment acutely quantifies the extent of suffering and life loss due to the tragedy. In an age where most are desensitized to death and destruction in the media, Ai's work is refreshing and forces one to confront the gravity of the tragedy. This work demonstrates Ai's aforementioned ability; merging creative prowess in traditional mediums with a contemporary message. Although Nian Nian Souvenir is materially-juxtaposed to the adjacent 2022 work Study Of Perspective, it once again showcases Ai's savviness around the concept of scale. In Study Of Perspective, modern pigment prints are used



tension created amidst China's rapid development and Ordinary Things is an attempt to use everyday objects for political comment. However, exhibits from each section are spread out across an extensive space and I found myself frantically flipping through the guide provided to find item descriptions. The lack of coherence and continuity is glaringly obvious. Theoretically, staging Making Sense within the confines of *The Design Museum in London* is apt. It signals to the audience that the exhibition will be oriented around Ai's adaptability as an artist in a variety of mediums and materials. Practical inconsistencies place a slight blight on what would otherwise be a unique partnership. Nevertheless, this curatorial faux pas does not detract from the merits of individual work. The 2014 piece Han Dynasty Urn with Coca-Cola Logo is a clever metaphor for the ingratiation of globalisation into centuries of heritage. Ai pays homage to the traditional sculptural medium of clay whilst cleverly reflecting the hybrid cultural reality in China today. He then pivots to a more serious social issue through his

to challenge the symbols of authority around the world. The photograph of himself making a scornful gesture at an institution is purposefully taken from a distance to reduce the dominance of the institution in the background and increase the prominence of his hand in the foreground. Whilst it is easily discernible that Ai is satirically questioning society's respect and reverence for such structures, it is the choice of institutions he has chosen to feature which begets greater evaluation. His choice of political targets to humble are understandable; Tiananmen Square, Trump Tower, the Houses of Parliament in the UK and The White House are controversial symbols of power. Featuring the Metropolitan Museum of Art in New York is perhaps a critique of the increasing commodification of art and institutional "tastemakers" who skew financial investment in the art market. This distaste is surprising to me as one could make a strong argument that the backing of such "tastemakers" has only made his work more prominent (and profitable for him). However, one is left pondering what critique Ai



Pic 5: Ai Weiwei, Nian Nian Souvenir, 2021. Installation view, Ai Weiwei: Making Sense, The Design Museum, London 2023.

has of St Mark's Basilica, the Eiffel Tower and the Mona Lisa. More colloquially, what "beef" does Ai have with the Renaissance? Leaving his audience inquisitive seems to be the hallmark of Ai's work. He is a provocateur who ironically embraces subtly. There is no lengthy wall text and the accompanying guide merely skims the surface of his intended message. This style of presentation respects room for interpretation and implores the audience to look beyond what is displayed to ascertain figurative meaning. Amidst the visual spectacle which never ceases to amaze viewers, I would argue that Ai's real masterpiece is his uncanny ability to reinvent his brand as an artist. Staying artistically and politically relevant has allowed him to remain prominent and profitable in the contemporary art market. The chronological progression in the messaging from Nian Nian Souvenir to Study Of Perspective, exemplifies an adaptability which many overlook in Ai's work. Nian Nian Souvenir and Han Dynasty Urn with Coca-Cola Logo fit within the Western narrative around China's infringement of human rights abuses in the early 2000s up to the early 2010s. Ai fit the bill of a domestically-focused, righteous activist holding an authoritarian regime which stifles freedom of expression to account. This narrative of rebellion, combined with Ai's preference to "let the work speak for itself", served to boost the allure of Ai's work at the time. However, as the West moved towards strategic partnerships with China and political realism became the guiding philosophy of the late 2010s and early 2020s, Ai has shifted to reframing his message into a more international one. Study Of Perspective reframes the duty to hold truth to power as an indiscriminate obligation, regardless of whether one resides in a Western liberal democracy or a hybrid capitalist-communist system. Reportedly, "difficult to work" with, Ai's general laissez-faire attitude and unaffected air may have alienated some. But even those who dislike him personally as a vessel for activism begrudgingly admit that Ai is tactically brilliant in his ability to capture attention. Ultimately, the "coolness" of rebellion has endured throughout Ai's career and is the cornerstone of his commercial viability. Combined with a societal tendency to prioritize message over artist, his unmatched ability to marry medium and message effectively has maximized the opportunities arising from broadening his target demographic. One could make a credible case for how far-reaching and potent his impact is both within and beyond the art world. As an artist who would rather his work speak for itself, he can rest assured that the work in Making Sense speaks volumes. ■

Kelly Akashi : Formations

by Alice Kim

Formations, at the San José Museum of Art, marks Kelly Akashi's first touring exhibition across the United States. Trained in analogue photography, traditional techniques and the materiality of documents continue to inform Akashi's sculptural explorations and visualization of time and memory.

Initially, the exhibition appears to delve into Akashi's family history, particularly her father's experience in a Japanese internment camp during WWII. However, the essence of the exhibition lies in the intricate process of creation. Like layers in rock or weeds that grow, ancestral experiences are imbued into her existence: she is part of the circling spiral of memory and the sedimentary layers of experience her family lived through. While the exhibition explores Akashi's paternal history, it is best understood in her relationship to craft and time.

Upon entering, one encounters the tree, Conjoined Tumbleweeds (fig. 2). Shadows merge with the sculpture, blurring boundaries and engaging with time, light, and space— themes carried within the geo-aesthetics of Akashi's work. This tree, resembling sharp icicles, prompts the audience to tread carefully, heightening awareness of the sculptures' and their own presence in the space.

As you wander further into the exhibition, it becomes clear that material choices and combinations are vital to how Akashi manifests her ideas. A particularly striking combination is the melding of glass and bronze.

A key work of the exhibition, Cultivator (fig. 3), skillfully melds unpolished bronze with bright, crisp glass. Challenging the traditional portrayal of humans in glossy, dominant bronze sculptures, Akashi

Figure 1. Kelly Akashi, Conjoined Tumbleweeds (installation view), 2021-2022. Lost-wax cast bronze, 69.5 x 73 x 75 inches.

presents an earthy depiction, incorporating weathered lines, broken nails, and flowers blooming with innate aesthetics and inert fragility.

Attention to presentation is crucial, with a deliberate use of gravity, fragile objects suspended by rope at varying levels, and disrupted pathways creating tension and awareness from the viewer as they navigate the gallery. A nod to traditional Japanese aesthetics is also evident in the waterfall over rock, emphasising how heritage can intertwine with natural understanding. Grouped together, these crafted objects form this new mode of communal archive.

For Akashi, the value lies not solely in the final object but in the patience and tradition inherent in the craft. The exhibition reveals that the

motions of understanding and forming as a person come through layered learning methods, akin to Akashi's approach to family history—building fragments, acquiring objects, and creating a personal knowledge bank.

This attention to sedimentation is a core value within Akashi's outward perspective. Drawing from nature, she sees herself as all the layers of her family coming together, and in the same way, she chooses to explore traditional crafts due to their repetition when learning the skills and how they are passed down, just like generational memories.

The ways in which she creates, learning and physically making through traditional craft methods mean that the final object is not always the most important part. It is the sense of patience and tradition that craft is a heritage activity that makes the process of making as important. Within this exhibition, it is evident that the motions of understanding and forming as a person come through learning layers and layers. So, just as she did with family history, building fragments, taking objects, and creating her bank of knowledge, this is how she creates the work.

Within this, there is a sense of impermanence that she sees in everything; as the exhibition draws on her intergenerational memories, we see how time is presented as an ever-moving thing, a motion, and a cycle, everything from humans to nature to art, grows and does not become an isolated monument. To draw back to Cultivator (fig.3), this work underscores Akashi's awareness of the viewing space, with its growing shadows giving a sense of impermanence as no two people might see it the same, immersing the viewer in the themes of her work—highlighting

**“I AM AT
A POINT
WHERE
I DON’T
CHALLENGE
HISTORY;
I EMBRACE
IT AND GIVE
IT SPACE,”
JUST TO BE.”**



Figure 2. Kelly Akashi, Cultivator (Hanami) 2022. Flame-worked borosilicate glass, bronze, 9 x 10 x 4 inches.

that time is not tracked linearly but with a swirling motion. The spirals of glass blur the lines, similar to the shadows, translating both sculptures and time. Again, the final work is beautiful and striking in form, but it is how it develops within the space and the knowledge of all the time that it has taken to craft that disallow it only exists as a timeless object and, in that way, gives it greater value to Akashi.

The tension of how each piece then works together in the space adds to this, with the rammed earth plinths exaggerating it further. When speaking with Akashi, it becomes clear that the whole space is intentional in reading the work: ‘All formations are ultimately impermanent. By giving form by sculpting the earth, I can highlight impermanence even more. People’s common engagement with dirt is an impermanent relationship, one of change. Rammed earth attempts to solidify and give structure to that which is typically seen as impermanent.’

In the same way, material, technique, and consideration are built through layers and layers so is the feeling that nothing is permanent, that life is a series of traveling through and back to histories or locations. The active choice to use the rammed earth, as Akashi puts it, is so ‘they are laid out based on the space and how I want to encourage people to move through the space and engage with the works’. A sense of motion and traveling, not at great speeds but gradually permeates every aspect of this space, from how the sculptures were made to Akashi’s family history to the active layout on how to encounter each work.

Taking a closer look at each piece, the mixing of traditional crafts with unique aesthetics successfully creates a jarring yet confident atmosphere across Formations. Fragile and strong, the opposing words are harmoniously

employed in her practice, outcomes, and display methods.

Recognising Akashi’s work becomes intuitive; her distinctive approach is language of her own making. Formations, therefore, emerges not just as an exhibition but as a testament to Akashi’s masterful fusion of heritage, craft, and a profound understanding of the ephemeral nature of time. This immersive experience invites viewers into a dialogue with history, family, and the intricate layers of existence, leaving an indelible mark on the viewers. You know you are looking at a Kelly Akashi work before the label tells you.

This distinct practice makes it no surprise then, that in the background of Formations, a strong solo show by a fairly unknown artist, the larger art market was taking note. Since this exhibition Akashi has gained large art market representation. This is great in one respect but also leads Formations to stand as a referential point to see how the atmosphere of her work might change with greater representation.

Her practice taking so much time, going against capitalistic values, the new representation adds an element of sales, which has forced other artists into a ‘churn-out’ culture of art, yet this would diminish Akashi’s whole practice.

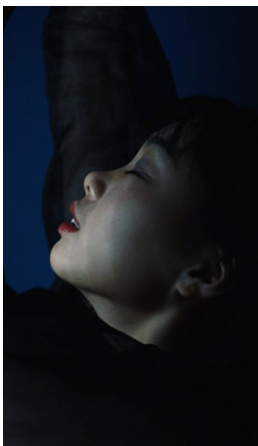
Although, during our interview it again was clear that Akashi was hyper aware of this, which comes as no surprise from an artist who is involved within their arts curation. When asking how her works would exist within a modern, white walled, gallery setting compared to a building with history, and less commercial design, she states (page 18) ■



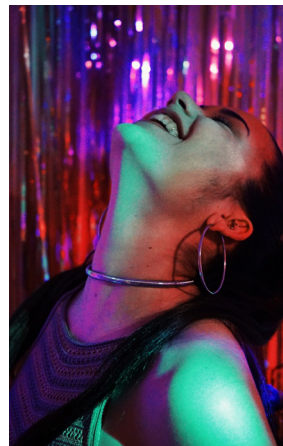
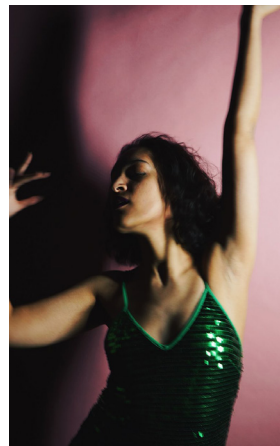
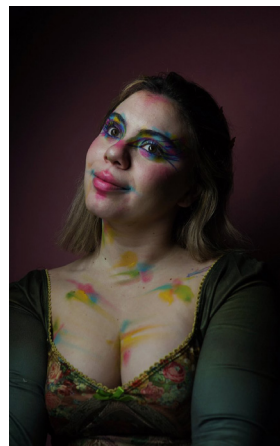
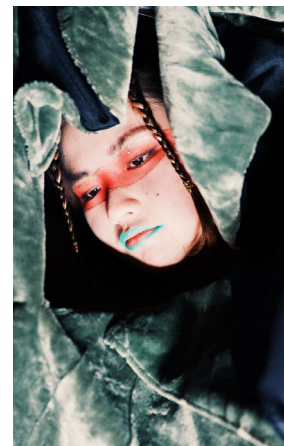
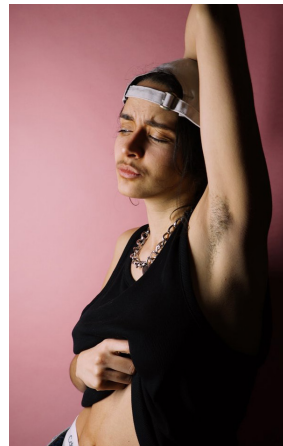
Women Performing Scenographics, Gender and Photography 2024

COSTUME HAS AGENCY. BODIES HAVE AGENCY.
A practice research project exploring how the materiality of theatrical costumes and props impacts the performance of femininity. How does a leather jacket or a silk dress compared to a fur hat influence the way you move, sit, talk and ‘perform’? Through a series of photoshoots with 50 different female-identifying subjects whom I prompted to create a character of their choice, I sought to engage in a dialogue about femininit(ies) and the female gaze, and to discover a multiplicity of identities rather than one fixed idea of gender. All photographs are titled by the names the performers gave to their characters.

Sofia Natoli is a performer, photographer and writer based in London, who attended Goldsmiths University, studying Drama & Theatre Arts. This summer she will be graduating Mountview Academy of Theatre Arts with a Masters in Acting. Starting taking photographs with her grandmother's film camera at a young age, she now centers her work around the female body and its representations in performance spaces and in society.



BETTY
WINNIE
JOSEPHINE
PALOMA
DOLL
GRAVITAS
SPACE QUEEN
MISS. LAN
KAJAL
PERI
CASSANDRA
FELICITY
ROXANNE
FLOWER CHILD
WITCHY LOVER
GIRLIE POP FEMME
DULCE DAMA
BIG MEL
HANK THE BODYBUILDER
BOOKWORM
BEE
ANASTASIA
JEAN
STELLA
BAILARINA FLAMENCA
OPHELIA
RA
GANYMEDE
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RUI
ROSALYN
CORALIA
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PICASSO
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SPACE GIRL
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VALERIE
BLAIR BAXTER
SILVER SIREN
ARIEL
BLUE LOVE
KAI
ROMERO
MELON POWER
LIMP BIZKIT BLACK ELF
PRINCESS-CUP-OF-TEA
REGENCY ROCK
PATAGONIA
LADY OF THE SEA
IGNORANCE A SONGBIRD
SABLE
BLUE MONDAY
DISCORELLA
WOODLAND WITCH
SINGLE MOTHER
BEBE
GREEK GODDESS



AI HAS ENTERED THE ART BUSINESS WORLD with a robotic ferocity rarely seen in the industry. The relationship between art and artificial intelligence had its genesis in the 1960s. Now that Ai-Da has been recognised as the first ultra-realistic humanoid robot artist, many are expressing unease; the robot's authorship and the training of the gen-AI are at the forefront of copyright protection issues.

HOW DOES AI-DA WORK?

The regenerating aspect of Ai-Da's algorithm is the critical element that makes her easily understand complex behaviors of art currents whilst simultaneously developing her very own artistic persona and main d'oeuvre. Gen-AI is a machine-learning model trained to create new data rather than predicting a specific dataset. It learns to generate more objects that look like the data it was trained on. Ai-Da's artificial intelligence sets itself, so she does not need new algorithmic inputs in their system. While some argue that Gen-AI art should be legally considered as property of the machine that created it (like Ai-Da), others believe that the human behind the machine should be recognised as the actual author and owner of the work. This debate highlights the need for a clear and comprehensive framework for the ownership and regulation of Gen-AI art in the UK.

THE CURRENT LEGAL REGIME

There have been countless debates and cases regarding the authorship of Gen-AI art, but they all ruled on human authorship. The US *Naruto* case, agreed upon by the Copyright Office, states that a human being must create a work to qualify as a work of authorship. Works that do not satisfy that requirement are not copyrightable, which means that Gen-AI art does not attract copyright, as there is no human composition. Furthermore, in the UK, the law defines Gen-AI work as work where there is no human author. Thus, human authorship is critical to creating lawful copyright in the US, like in the UK. In parallel, and under a similar narration, section 9(3) of the UK Act states that the author of the technology, for copyright ownership purposes, is the person by whom the arrangements necessary to create the AI work are undertaken. However, whilst that seems straightforward, it only works for AI artworks that are exact copies of human-made works, excluding Gen-AI. So, what about AI artworks inspired by human-made art without the help of a human hand? Gen-AI has caused many problems regarding the training of such machines. The training model of Gen-AI consists of processing already existing images, adjusting its network of mathematical

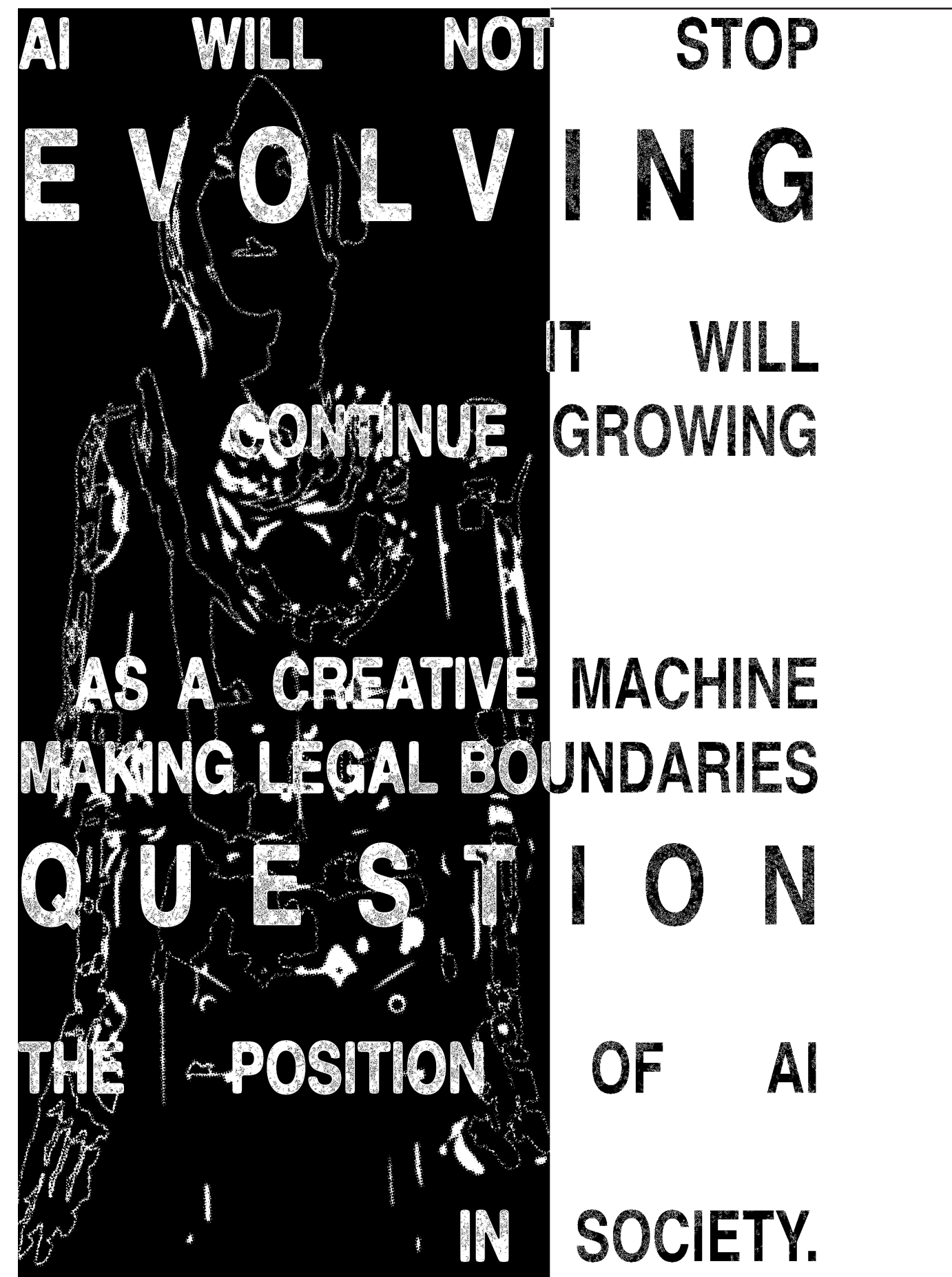
parameters when it makes a mistake in categorization and narrowing the distinct features associated with that image. Because training becomes something AI technology can do by itself, without the help of a human, it has become intrinsically difficult to accept copyright protection for artwork used for training, as it becomes artwork that is not copied by the AI but inspired from. Therefore, this requirement is easily obscured during the training part of AI development, and the legal framework is blurred for artists to prove the manipulation of their work by AI.

INCREASING COMPLEXITY

The current AI debate has become increasingly more complex. A symptom of this difficulty is shown through the robot Ai-Da having been awarded copyright protection, given her official status as a human fusion with robotics. The EU decided to take action in the pre-final text of the EU AI Act, passed on the 22nd of January 2024. It intends to ensure the safety of AI systems in the EU and provide legal certainty and clarity in AI for investments and innovation. Under Article 28(b) of the Act, AI providers must publicly disclose details of copyright-protected works used to train Gen-AI models. This transparency is a step forward in copyright infringement concerns within AI technology training. However, whilst this provision is a huge step forward for the EU, it does not need to detail how detailed and precise the disclosure must be. Furthermore, it does not consider the evolving capabilities of AI. Because it does not define authorship by Gen-AI and does not arrive at a conclusion regarding training and copyright, it is difficult to calculate to what extent this protection will be helpful.

WHAT TO EXPECT?

As the UK has not enforced European Legislation since Brexit, they decided to take a different path, one more similar to the US, by prioritizing technological innovation and a forward economy. The UK published the Government White Paper on AI in March 2023 and developed an un-constrained approach. The Government confirmed its commitment to work with a "proportionate, context-based approach" to regulating AI, which is pro-innovative, and pro-safety. Thus, AI-development will be free to operate. This will inevitably bring a tumultuous Ai-Da has already shattered this understanding by being characterised as a human/AI fusion. The future of AI in the creative industries will involve a dynamic framework, addressing the future complexities of AI works. ■



The Warmth from Within

Emily Chawe



Acrylic paint, oil paint on calico, 70cm x 70cm

In cities and public spaces, environments will stay the same but the people and human connections are constantly changing throughout them, therefore creating a warmth to each place. The warm feeling is illustrated through the use of contrasting cool and warm tones and the bright orange showing how humanity can be welcoming and endearing.

Emotion Through The Mechanical

Emily Chawe



Oil paint on canvas board, 42cm x 59cm

Inspired by *The Hands of Bresson* and the idea that body language can explain different human connections. I read that 'true emotion can only originate from mechanical, unthinking activity.' Therefore, in the painting of the hands there is no individuality, and the viewer is unaware of who the hands belong to but understands that there is a personal connection between the two people sharing an intimate moment.

Nepotism & Taste



IT HAS BEEN AN INTERESTING FEW MONTHS FOR “NEPO BABIES” since the Vulture article *‘An All But Definitive Guide to the Hollywood Nepo-Verse’* was published in December last year. We have since discovered that this portmanteau compels varied responses. Eve Hewson made a cheeky comment about dressing up as a caricature of the term for Halloween, while Jamie Lee Curtis’ response can only be described as salty. Nepotism seems to be the hot topic of the day despite its lack of novelty in public life. One could even argue that nepotism is far more prevalent and has a greater impact on politics, business, and even the art world. How curious! Is nepotism in Hollywood drawing the bulk of

fire while the art world remains relatively unscathed? After an afternoon spent scouring the Internet for articles about nepotism and the art world, I can safely conclude that there is more than meets the eye beyond the seemingly inconspicuous nature of press attention towards this issue. Nepotism in art differs from nepotism in other industries due to one key factor: taste.

In art, keeping a low profile is of interest to many. Even economists struggle to analyse the art market due to the incredulous amount of red tape and opacity surrounding the intersections of art, money, and power. There is a strange and unique taboo around discussing money in relation to art. Artists I

have spoken to generally believe such conversations commoditise art, cheapening its meaning and aesthetic value. Similarly, galleries and auction houses retain an aura of exclusivity and view the discussion of money as vulgar and crude. Perhaps, this explains the dismissal of “new money” investments in art (especially from China) as calculative. The art market is truly alive and kicking, as are nepotism and elitism. Anyone will tell you that connections in the art world are indispensable and cyclical. Artists need to catch the attention of galleries. Galleries need to raise the profile of artists they represent. Museums and public art institutions rely on the expertise of art advisors to maximise their procurement power. The art advisors link the gallery with the museum. Buyers and sellers look to art dealers to advise them on their purchases. All these processes involve trading on reputation. The majority of art advisors listed in the Financial Times article ‘The Who’s Who of Art Advisors’ are well-connected, former auction house executives who have created consultancy firms on such a basis. Money, or financial backing in general, gets your foot in the door and is a preferable safety net. Major galleries like Lisson and the Gagosian serve a certain clientele. It does not take a rocket scientist to deduce how Angelica Jopling or Phoebe Saatchi opened galleries in their 20s. As much as artists shudder at the term “art market,” aesthetic value can translate into economic value and turn art into a commodity to be transacted.



However, as the adage goes, connections and money do not guarantee “taste,” and a more critical question would be: Do money and connections inform “taste” or vice versa? Please do not be upset with me when I tell you that the answer is the damnable phrase, “It depends.” Many will say to you that “taste” is subjective. There is a caveat: When enough people have a “taste” for the same type of art, “taste” dramatically evolves into something more objective. Those “in-the-know” start using “taste” as a complimentary adjective. It affords a sort of social capital which is challenging



to quantify until the piece of art arrives at auction. Say what you will about private sales and “flipping,” auction prices still hold significant signalling power for the primary market and sway over the attribution of value to art. We infer that Cezanne, Van Gogh, Gauguin, and Monet are important because people bid generously when Impressionist work appears at auction. The economics behind it seems logical: a limited number of these paintings are available, and scarcity drives demand. Unfortunately, the latter clause of that assumption does not stand up to scrutiny for all eras of art. The reason for high demand can be vastly complicated. When impressionists were alive, their work was considered blasphemous, flying in the face of mainstream artistic conventions. Yet, a century later, their work fetches millions at auction because it is reminiscent of a crucial artistic turning point. In this instance, “taste” can inform the use of money and help one achieve greater connection. A piece of Impressionist work in one’s collection, regardless of purpose, bestows esteem and recognition from others as a “serious” art collector.

There is much more fluidity in contemporary art. If you ask some, trends in art change so rapidly that this term is outdated. Much of contemporary art investment comes from speculation. If one were a buyer, your estimation of monetary value is largely rooted in opinions gleaned from connections spanning all tranches of the art world hierarchy. Is the artist’s work being absorbed into a major collection? Is there any institutional buy-in? How did the artist’s work perform at recent auctions? All this seems clinical and is often protested by artists who revile the institutional “tastemakers”. In truth, no one can predict the “taste” of the future for there are a plethora of factors involved. Alice Neel’s work has emerged from relative obscurity to prominence with zeal. Her painting *Dr Finger’s Waiting Room* fetched \$2.5 million at auction in May 2021. Has recent attention surrounding inclusivity or a greater appreciation for female artists aided this astronomical inflation of artistic significance and monetary value? One cannot rule out this possibility. The price of this painting at auction corroborates that it is an important piece of work in our time and, by

extension, a “taste-defining” piece.

The criticism that this thought process skews financial investment in art is extremely valid. In an era where the contemporary art market is highly unregulated, the listed price of a painting in a gallery is assumed to be a reliable indicator of artistic value. It is not far-fetched that money and connection certainly hold significant sway over “taste.” Having connections to help you minimise investment risk factors heavily in the expression of “taste”. Not many, even with a financial safety net, would choose to strike out on a limb. Peggy Guggenheim has my utmost respect for doing exactly that a century ago. Many “connoisseurs” of her time still thought she was making a mistake despite her social and financial pedigree.

All this is to say that today’s art world is perplexingly complicated. Perhaps nepotism is a non-event because it is given. Thus, I will sign off by expanding my conclusion to “It depends on the type of art.” Needless to say, I hope you will join me in observing the art market closely. ■

Drawings by Rain Marlar
@rainmarlar

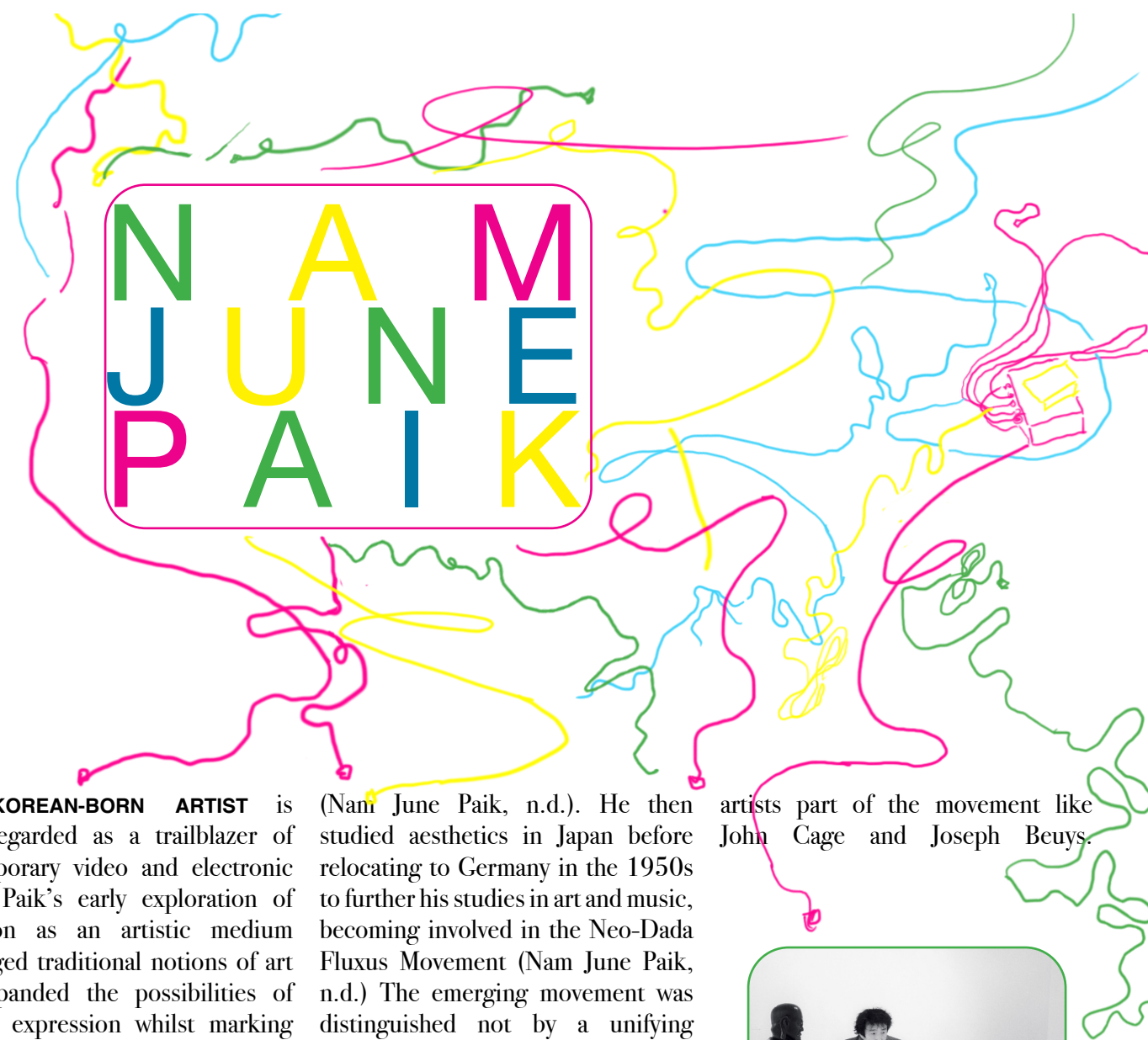


Portrait of Zawadi
Kamile Serenaite



"I never met Zawadi before but I messaged to ask to explore her favourite areas together. She is truly one of a kind. She photographs, DJs, is a true artist, and at the end of the day she is super humble about it. She is perfect for London and London is just perfect for her".
@serskatén

Image by Kamile Serenaite



THE KOREAN-BORN ARTIST is often regarded as a trailblazer of contemporary video and electronic media. Paik's early exploration of television as an artistic medium challenged traditional notions of art and expanded the possibilities of creative expression whilst marking a transitional period of the world, one that was becoming increasingly defined by the use of technology. His innovative style and use of unconventional materials would go on to influence generations of artists who continue to push the boundaries of what is considered art.

As a South Korean immigrant who later became a naturalized American citizen, Paik's work and artistic identity were heavily shaped by his exposure to both Eastern and Western philosophies. Born in Korea during the Japanese occupation, Paik's family later moved to Hong Kong to escape ongoing conflict

(Nam June Paik, n.d.). He then studied aesthetics in Japan before relocating to Germany in the 1950s to further his studies in art and music, becoming involved in the Neo-Dada Fluxus Movement (Nam June Paik, n.d.) The emerging movement was distinguished not by a unifying style but by an evolving attitude that encouraged artists to challenge the bounds of mainstream or 'accepted' art at the time (Tate, 2017). This would have included the integration of different elements such as sound and performance that were more playful and explorative than other forms of artwork being produced at the time. We can see these elements as characteristics of Paik's later works such as TV-Bra for Living Sculpture (1986) and Electronic Superhighway: Continental U.S., Alaska, Hawaii (1995). It was also at this time that Paik moved to America where he collaborated with other prominent

artists part of the movement like John Cage and Joseph Beuys.



Paik was drawn to elements of the Fluxus movement which allowed him to authentically explore his experience of both Eastern and western culture. Most notably, the artist was able to use this style to celebrate and also reinterpret his Korean heritage and culture in a contemporary context. He often incorporated elements such as traditional Korean music, philosophy and imagery into his performances

Nam June Paik and his Buddha TV, 1974, at Projects: Nam June Paik (August 29-October 10, 1977), Museum of Modern Art, New York, 1977, photo: Eric Kroll

and installations such as TV Buddha (1974) depicting a Buddha statue facing a television monitor that displayed a live video feed of itself. The juxtaposition of the ancient religious symbol from Buddhist and Taoist philosophies with modern technology reflects Paik's exploration of the intersection between Eastern spirituality and Western media culture. The piece itself becomes a mediation on the relationship between tradition and modernity, with the Buddha statue symbolizing Paik's Korean heritage and the television monitor representing contemporary mass media. The common thread running through much of Paik's work is a profound sense of cultural syncretism, reflecting the blending and fusion of diverse cultural traditions and influences shaped by his experiences in both the East and the West. This hybrid aesthetic, which seamlessly merges elements from different cultural contexts, finds its most succinct expression within the Fluxus movement. Paik's distinctive use of multimedia technology and performance is integral to conveying these multifaceted experiences, offering viewers a rich and immersive exploration of the complexities of cultural identity and cross-cultural exchange. These cultural ideas and societal observations were often portrayed through Paik's characteristic use of unconventional media and technology in his artwork. Whilst living in America, Paik wrote a letter to the Art Program of the Rockefeller Foundation that encouraged the use of new media to express the need for new technology to be used in art. Paik believed technology could be used to address 'pressing social problems' which included racial segregation,



modernization of the economy and even environmental concerns (Ryan). Electronic Superhighway (1995) is a particularly interesting piece as it explores the effects technology would have had on the U.S. at the time and its increasing place in society. The Electronic Superhighway is an on-traditional map representing the United States with each state separated from the next by a network of neon tubing. The bright and colourful tubing reflects the unique identity of each state whilst also referencing the interconnectedness due to the interstate highway. The lights symbolize a system that provided connection through the transportation of goods and people, although the distinct use of neon reflects how with technology this was quickly changing as it was no longer the roads that connected us but the technology instead. The piece comprises over 300 television screens with flashing images and video. For some states this was footage that Paik had collected himself, featuring his impressions of each state for what they were known for or even footage of his friends and collaborators. In Iowa, where the presidential election begins, footage of old presidential candidates was played in Kansas, Missouri, footage from the popular film The Wizard of Oz. This experiential aspect of the artwork

resonates with Paik's interest in Zen Buddhism and Eastern philosophies, which emphasise the importance of direct experience and sensory perception. While "Electronic Highway" may not directly reference Paik's Korean heritage, its immersive and meditative qualities evoke themes of contemplation, mindfulness, and interconnectedness that are central to his cultural background.

The installation brings together disparate elements—television screens, video imagery, electronic sounds—in a collage-like composition that blurs the boundaries between different media and traditions. This blending of forms and technologies reflects Paik's belief in the interconnectedness of cultures and his desire to create a universal language of art that transcends cultural barriers.

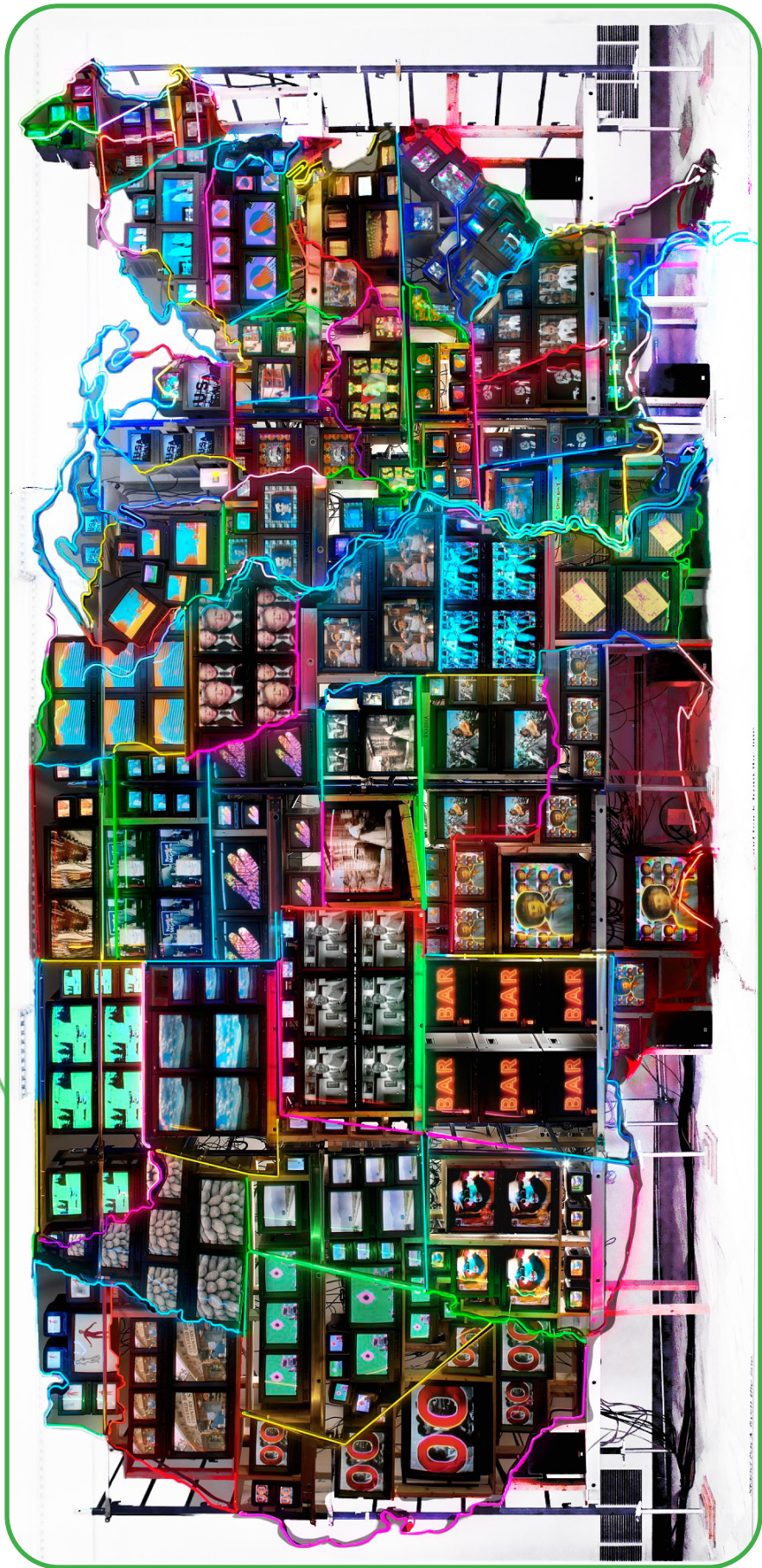
Paik's notable use of technology and television within his work has become a unifying medium used to express complex ideas about an evolving relationship with technology. Whilst, using television sets and video cameras in his artwork long before they became common artistic tools helped to establish video as a legitimate artistic approach. Furthermore, Paik's work remains relevant today as we live in a world that he prophesied through his art almost 30 years earlier. To a contemporary viewer, the meaning of the pieces Paik produced has evolved with time, the 'new technology' that provided a sense of connection now becoming commonplace— if not outdated technology within the viewer's home. Yet, eerily, Paik was the first artist to understand the repercussions of technology in our day-to-day lives with the world becoming just as interconnected as he predicted. The digital communication networks that Paik referenced facilitate mass



'Nam June Paik, lying among televisions, Zürich, 1991' Photo: Timm Rautert

communication on a global scale—allowing us incredible amounts of power to consume, share and create media that affects people all over the world. Paik correctly suggested that technology, in its own way, has overstimulated us. Constantly being surrounded by new information has led to a problem of insensitivity where it has become harder to decipher the constant stream of information and content we are exposed to. His work has since come to reflect the ways in which technology has "homogenized the customs and accents of what was once a more diverse nation" (Smithsonian American Art Museum). As a society experiencing the interconnectedness technology has enabled, we have also begun to face challenges of isolation, electronic media has replaced what we once left home to discover. ■

Drawings by Rain Marlar
@rainmarlar



Nam June Paik, Electronic Superhighway: Continental U.S., Alaska, Hawaii, 1995, fifty-one channel video installation, Smithsonian American Art Museum, 2002.23.



"The common theme in my art is people. I tend to spot moments and things that speak to me, that I find romantic, nostalgic, loud, or unique. It's really about capturing a feeling".
@marinesmoments





Image by @gaseousklay0

NFTs

(Non-Fungible Tokens) are block-chain based unique ID tags that confirm the authenticity of different media, such as digital art, videos, and music, whilst trading works for thousands of dollars. Most NFTs are part of Ethereum blockchain which is a type of cryptocurrency, similar to bitcoin or dogecoin, it is the second-largest cryptocurrency. This functionality gives digital artists a sense of value and exclusivity to their works because they were not appreciated in terms of their market value. Hence, this type of asset is arguably instrumental in democratising the art realm, leveraging new technology to recalibrate the cultural power dynamics between the East and the West.

Singaporean technopreneur Vignesh Sundaresan, who purchased the digital work *Everydays (2021)* by Mike Winklemann (a.k.a Beeple), voiced “cryptocurrency was an equalising power between the West and the rest, and the global south was rising” (Sim 2021). This narrative counter previous racial stereotypes against Asians as being financially disadvantage, challenging their conventional role as “developing countries”. However, especially today, specific regions such as East Asia were stereotyped as the “model minority” where those specific country’s “economic achievements appear much higher than those of other minority groups”; While this might seem to convey positive implications, it actually indicates the West’s limited acceptance of Asian diasporas under certain conditions (Ip 2020).

Over decades, art education and the media have always centred on Western art collectors and artists like the Medici Family, Picasso, and Titian. Whereas Eastern artworks have been consigned to the role of influencers rather than the primary focus. This can especially be seen in the 19th Century trend of Japonisme, the idealisation of Japan, prominent in Paris following the opening of trade with Japan in 1858. The fascination with, arguably, cultural appropriation of Japanese art influenced many famous Impressionist and Post-Impressionist artists such as Vincent van Gogh, Camille Pissarro, Paul Gauguin, and Claude Monet.

For instance, Claude Monet’s *Madame Monet en costume Japonais (1875)* depicts a white European woman in traditional Japanese costume embracing herself within a room filled with fans. It’s challenging to comment whether or not this is a celebration of Japan’s culture or an example of Paris’ obsession with the “beauty” of their culture. It could have been a genuine interest in the artistic culture because he deeply admired and collected many of Hokusai’s polychromatic wood-

block prints which were stored at his house in Giverny. Although Monet later regarded *Madame Monet en Costume Japonais (1875)* as “trash”, suggesting he saw the influence of Japanese culture as a temporary trend rather than appreciation (Butler 2008). Thus, indicating the appropriation of Eastern artworks and culture in the past was used only for the West’s consumeristic benefit.

However, the emergence of NFTs in the 21st Century changed the game in terms of cultural power dynamics, as China is considered to be the world’s second-largest economy embracing new technology and cryptocurrencies. This was included in the government’s national Five-Year Plan because the National Development and Reform Commission announced they’ll find its own way for NFTs to grow following their launch of digital yuan, introducing a “digital asset trading platform” to operate transactions of NFTs (Feng 2022). Thus, this is a strong example of technology advancing political and economic issues, strengthening China’s digital economy for NFTs in the near future. Despite the digital asset being considered as “young” or “new” in the art market, it gives opportunities to buyers to cherish the value of family and inheritance within Asian tradition. It’s an effective investment as this new liberation of art can pass down wealth from one generation to another “motivating Asians to accumulate wealth” as supported by Bowie Lau, the founder of investment firm, MaGEHold (Sim 2021). The virtual inheritance of digital art becomes a symbolic act, imitating the physical act of inheriting passing material property. Prompting discussions on the motivations of these acquisitions, was it rooted genuine artistic appreciation or for the sake of numerical value? Nevertheless, this new profound technology allows the extension of the Asian tradition of inheritance, intertwining cultural traditions and art finance.

Therefore, NFTs have become a social economic catalyst for change as Asia have started to embrace these economic strategies, highlighting the potential for a rebalancing cultural structure within the art market. The digital landscape, once known as a temporary trend, wields influential power to reshape previous perceptions of arts and culture in our ever-evolving globalised society. ■

by Lauren Tang

by Dana Chang

“THEY WEREN’T ARTISTS” referring to women Surrealists, English Surrealist Roland Penrose said firmly while shaking his head. “Of course the women were important, but it was because they were our muses,” he told art historian Whiney Chadwick during her visit in 1982. This is documented in her book *The Militant Muse*. His words sound rather surprising given the fact that he was part of a Surrealist group that had many women members at the core of the group such as Leonora Carrington and Eileen Agar, and that himself was married to two female creatives, Valentine Penrose and later to Lee Miller. Surrealism, this interwar art movement responded to the unprecedented circumstance of the First World War by exploring the irrational dreams and the unconscious mind. For the male Surrealists, the female body became the mean to visualise explorations in their masculine dreams. *La Révolution surréaliste* (1929) published a composite illustration that is very telling: it consists of Surrealists’ photographs with their eyes closed surrounding a naked woman René Magritte painted. In this men’s club, the value of woman is granted on what she can do for them. However, the women said otherwise. “I thought it was bullshit,” English Surrealist artist Leonora Carrington expressed her thoughts during an interview with Chadwick.

**“I DIDN’T
TO
ANYONE’S**

**I WAS TOO
AGAINST**

AND

TO BE

**HAVE TIME
BE
MUSE . . .**

**BUSY REBELLING
MY FAMILY**

LEARNING

AN ARTIST.”



Surrealists around a painting by René Magritte, 'La Révolution surréaliste', 1929.

At that time, men were fully aware of the talent and impact of these female artists, in fact, Surrealism had the biggest group of women participants among all movements. Yet, all women were excluded from the official member list of the surrealism movement. In those years between wars, the women struggled, to carve out their own paths in the art world and to navigate a life surrounded by male voices and the destruction of war. In 1939, the irruption of the Second World War awakened women Surrealists to live very different ever since. It was the time the women redefined their lives and transformed to be more than a muse. Lee Miller, the well-known muse of Man Ray and one of the few female war correspondents during World War II, quit her modelling job and sail to Paris in 1927. She convinced the pioneer Surrealist Man Ray to take her as his assistant and they soon found themselves in tumultuous love. This was where twenty-two-year-old Miller made into the immortalised muse of Man Ray. The mad love inspired Ray's sensuous and romantic artworks, but that did not seem for him to think differently from the attitude rife in the Surrealist movement:

**A
P A R A D O X I C A L
D R I V E
T O W O R S H I P
A N D D E G R A D E
T H E
F E M A L E B O D Y**

The potent sexual energy embodied reveals the essence of surrealism. In 1932, Miller left Ray for greater autonomy and soon became an independent photographer (Thurman, 2008). She developed her ability to derive Surrealism into photography and travelled through

lands from New York, Egypt to Europe. Later during the Second World War, Lee Miller reinvented herself with a new purpose – she became a war correspondent. She was present when the Blitz rained down on London. She accompanied the Allied troops from Normandy to Paris and eventually into Germany. She documented D-Day, the liberation of Paris, and the concentration camps at Buchenwald and Dachau. Through the lens of Miller, we see Holborn underground station as an air-raid shelter, and smokes wreathed when the bombers fired at ATS (Auxiliary Territorial Service) women. Her photographs are ranked among the most revolutionary, impactful and striking photographs of the 20th century. From a young muse to a mature photographer, Lee Miller's story provided a closer look of the complex history of Surrealist women. Similar as Miller, most women reached personal and professional maturity only after departed from the Surrealist circle. Reflecting on Roland Penrose's thought of the significance of women are granted by their role as muses in contrast with Leonora Carrington's statement of she was no body's muse, "the fundamental incompatibility of beguiling muse and committed professional artist" is fully illustrated (Chadwick, 1985). The women's subjective need to pursue self-discovery and artistic freedom contradicted the male Young, adventurous, and rebellious, the women Surrealists carved out their own path amongst male voices and under the shadow of war. ■

**S H E I S T O I N S P I R E
M A L E
C R E A T I V I T Y
S H E I S T H E I R M U S E .**



Images by @andrea_olivo_photography



lessons from Wolfgang Tillmans

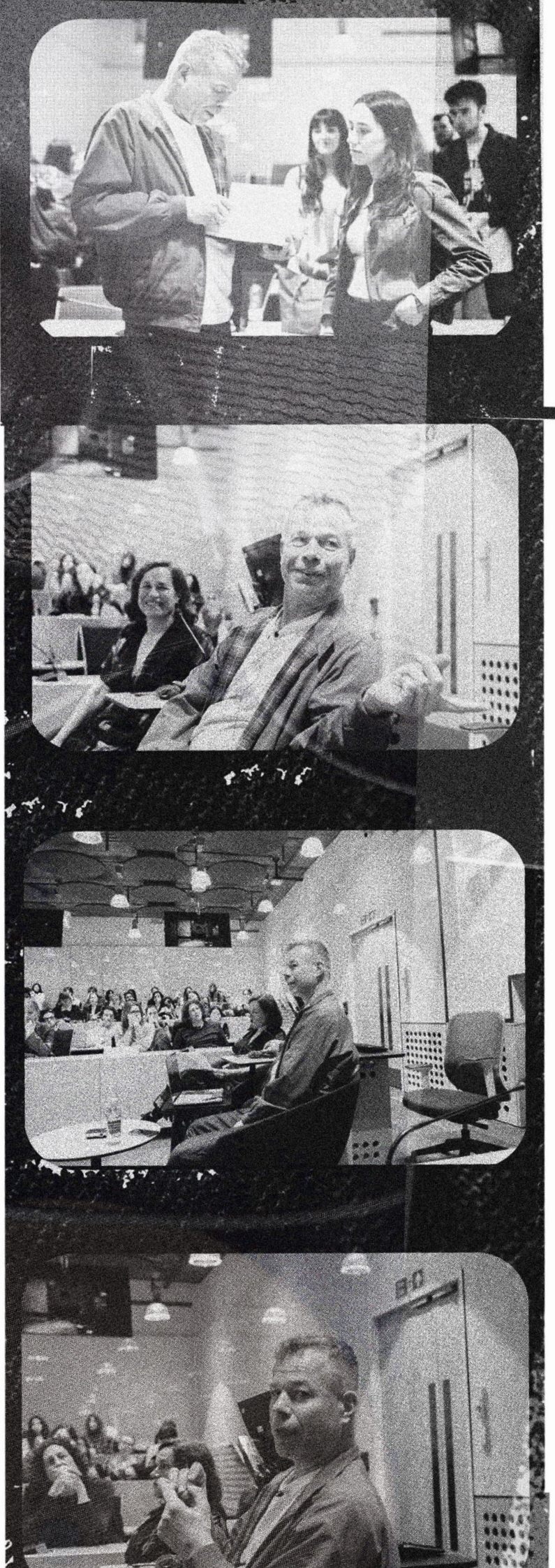
by Ben Young

HEADING DOWN TO THE LOCAL BOOTS in the coastal town of Bournemouth for printing materials seems a world away from the expansive and accomplished portfolio which forms part of 'To look without fear'. This touring retrospective of Wolfgang Tillman's works has recently concluded its 3rd and final stop at the San Francisco Museum of Modern Art (SFMOMA); it has taken a lifetime of graft to transform from a student on England's south coast to a world-renowned artist and producer of some of the world's most recognisable pop-culture images.

LSESU Art Business Society were privileged in February to be lectured by Tillmans, who shared profound insights about his processes, experiences, and intentions. Here are some key takeaways which have stuck with me long after leaving the lecture theatre.

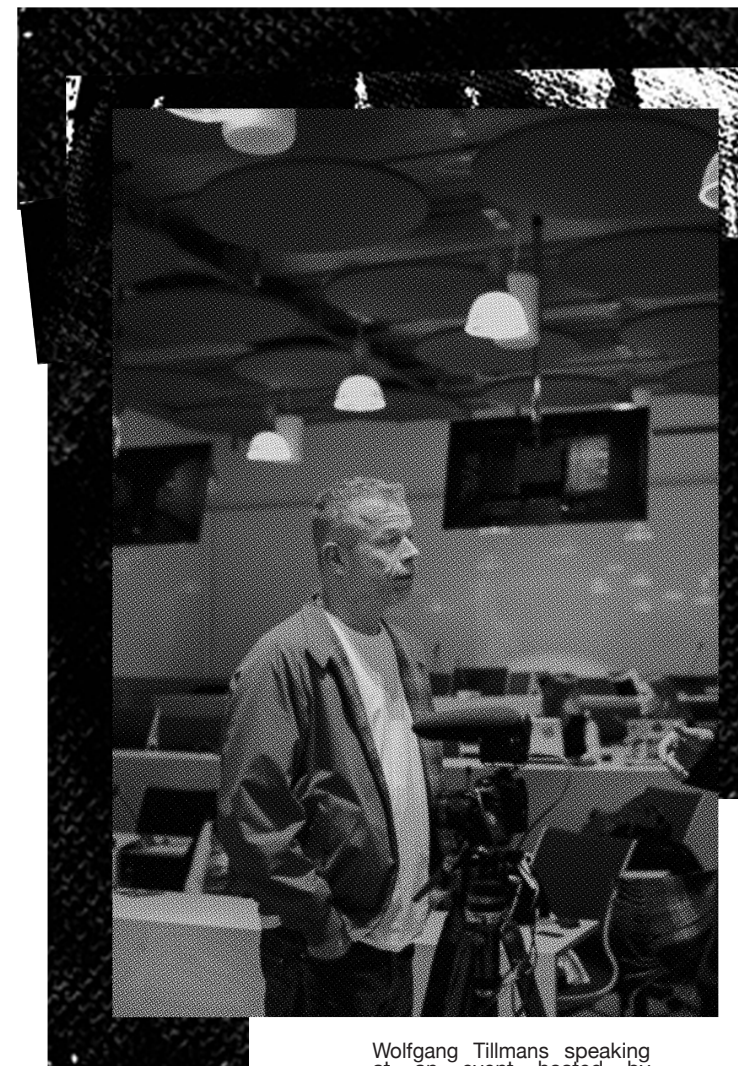
Firstly, Tillmans defines success on his own terms. Just 30 "good" photos, and roughly 100 sidekicks which play supporting roles in series and exhibitions are what he requires in a year to be satisfied. The cliché of chasing 'quality over quantity' comes to mind here. However, this doesn't do justice to the hidden processes involved in the quality we see in galleries, magazines, and books. There is certainly 'quantity' involved because it requires persistence and meticulous trial and error to produce the few quality artworks the public sees.

For such an accomplished artist, Tillmans is remarkably grounded.



Therefore, humility is key to his longevity. Perhaps sceptical about the appetite for the arts at a notoriously non-creative university, I saw Wolfgang peeping through the doorway and taking a video of the waiting spectators, as if he was in disbelief that the lecture was fully packed. Later, he recounted the rancour he received from sects the art Establishment after winning the Turner Prize in 2000. Despite taking the criticism well, this no doubt slightly soured the fruits of success. This success, he admits, is partly due to the luck of being born at the best possible time to be a professional photographer, coming of age at the crux of photography breaking into respectability. Now, he finds himself at its vanguard, no longer competing for recognition or having to justify whether his works 'count' as artworks or deserve international prizes. So, how does one survive as a photographer when photography has been 'democratised'? The democratisation of photography refers to increasing numbers of people have cameras, camera phones and access to a platform via social media. The answer: Your intentions must be right. His photographs are not about him. He emphasises the fact that they don't display what he eats, nor what he wears. There is no vanity involved. Instead, he highlights the curiosities and enigmas he encounters, the stories worth telling. He shows us two poignant portraits: one man in Canada and another woman in Iran. Wolfgang discovered the man in Canada was a Ukrainian refugee over a chat during a haircut. The Iranian woman was part of an underground artist collective operating from a kitchen who had smuggled Tillmans into the country to deliver a workshop. Even in these single sentence summaries of the images, you're picturing what they look like,

imaging where they are and attempting to understand why Wolfgang became intrigued enough to make them subjects of a portrait. These thought provocations should lead you to the conclusion that Wolfgang's artwork have been painstakingly considered. Those two portraits were featured in a comprehensive slideshow which demonstrated some of Tillmans' favourite snaps. Being at the LSE, Tillmans provided an extended feature of his 'pro-EU/ anti-Brexit campaign'. As an International Relations student, art is an interest of mine rather than my forte; I could not speak with conviction about art history or philosophy. Yet, Tillmans spoke with authority and delivered a conscientious summary of the campaign including its purpose, goals, delivery, and results. He wanted to protect the EU due to its instrumental role in maintaining peace between the European superpowers. His main slogan was 'don't let an older generation decide your future', as his main concern was apathy among younger voters. Regardless of Brexit succeeding he doesn't consider his activism unsuccessful, quite the opposite. He took solace in the fact that the people got their way whilst he was able to meaningfully contribute to an informed discussion. Wolfgang talked for almost two hours and gracefully stayed behind to sign autographs and take questions from everybody. Which leaves me with one final thought. Kindness goes a long way. A world-renowned artist voluntarily dedicated his evening to educating young artists and those simply interested in art like myself. Ultimately, it takes persistence, a relentless pursuit of success, intelligence, curiosity, and kindness for Wolfgang Tillmans to be where he is today. And do you know what? He made the process seem so easy and enjoyable.■



Wolfgang Tillmans speaking at an event hosted by LSESU Art Business Society. Image by Angelina Holt, February 2024

