



**GLOBAL  
WILDLIFE  
CONSERVATION**

# ART TO ACRES

Art to Acres marks the joining of artists and collectors in an open-ended initiative to conserve land and to do good. After a decade of forethought, this collaboration between art and land conservation begins. This is a project that I care deeply for and have faith in. Both conservation and art are defined by principles of legacy and permanence. The artists and collectors donating recognize the importance of biodiversity and are doing something now and into the future to preserve it. In the Art to Acres process, artists and collectors will conserve thousands of acres of wilderness, forming a relatable connection between art and conservation.

The proceeds from this initiative are being magnified in many ways: The Sheth Sangreal Foundation is generously joining in providing matching funds. Partnering organizations are donating the supporting costs for the conservation efforts on the ground. The full amount raised, and the matching funds, will go to purchase forest acreage, at approximately \$150 an acre. The artists are welcomed to the location that their artworks conserved, and they will receive a parcel map with the latitude and longitude coordinates.

Art and national parks are some of the few places that we let remain. Both are made with legacy in mind. We create them, in part, for when we are no longer here. We create them to be experienced and witnessed by future generations. While an artwork is a visual of a moment in time, a wild place is a visual of all time compounded. Artworks and national reserves are among the few things that we protect: we make a space for them to continue to be exactly what they are. This work focuses on the fact that an artwork, measured in square feet, can conserve land measured in hundreds or thousands of acres.

I would like to thank all of the artists and collectors for these artworks. It is you who are key. I would like to thank the exceptional team at Christie's, Loic Gouzer, Vivian Brodie, and Lauren Ford, for their devotion to conservation. I would like to thank Brian Sheth, Joe Watson, the Sheth Sangreal Foundation and Global Wildlife Conservation for their advice and support. This new and unique collaboration between artists, Christie's, and conservationists is engaging the power of art to conserve our last wild lands. Thank you for conserving these places.

Haley Mellin, Ph.D.  
Artist and Conservationist





The Sheth Sangreal Foundation has joined in providing matching funds on the auction. Global Wildlife Conservation Board Chairman Brian Sheth and his wife Adria founded the Sheth Sangreal Foundation to provide significant support to environmental and educational initiatives. The foundation collaborates with like-minded partners for a unique approach to philanthropy keenly focused on empowering others to effectuate change – while consistently achieving outsized outcomes. The Foundation remains highly active in projects that leverage the collective strengths of disparate entities as within these distinct relationships lie extraordinary opportunities for exponential impact.

**"The proceeds and matching funds are going into our important work to conserve the crown jewels of rainforests around the world - the very lifeblood of our planet."**

Brian Sheth  
Chair of the Board, Global Wildlife Conservation  
Founder, Sheth Sangreal Foundation

**"The interplay of wildlife and wilderness is a vital backdrop to our lives, enabling everything from the air that we breathe to the food that we eat to the water that we drink. It inspires creativity, expressed in beautiful and thought-provoking works of art. And it inspires each of us at Global Wildlife Conservation to relentlessly pursue our mission of conserving the diversity of life on Earth. We are committed to building on our ten years of protecting wildlife and wildlands by cultivating the conservation leaders of today and tomorrow, ensuring that future generations are able to enjoy the wellspring of resources and inspiration that we too often take for granted. We thank you for joining us in this innovative and exciting collaboration merging art and conservation."**

Wes Sechrest, Ph.D.  
CEO and Chief Scientist, Global Wildlife Conservation



# CLOUD CATCHERS

Cloud forests are one of our planet's most imperiled habitats. While we all benefit from the clean air, climate stabilization, and medicines that they provide, they are often out of sight and out of mind. This 2018 benefit is bringing these wild places closer to home, using the power of art to connect and drive positive change for our planet's ecosystems.

Cloud forests grow across much of the tropics where mountains rise above 1,000 meters. Here, warm air rises from the lowlands and condenses into fog that shrouds the highlands. This mist is absorbed by the hanging lichens and mosses. Once saturated, these mosses slowly release the water whereupon it trickles to the ground, eventually coalescing into small creeks that steadily feed streams and rivers at lower elevations. This is a marvelous process because the water capture from the air happens consistently throughout the year, regardless of rainfall. Whereas rains are highly seasonal, these 'cloud catchers' feed the waterways of the tropics every day of the year.

Indeed, humans depend on tropical forests as well. Without these forests, communities are at the mercy of seasonal rains where inconsistency from year to year can have devastating impacts on food cultivation and other human endeavors. In addition to ensuring a supply of water throughout the year, cloud forests reinforce the mountainsides, preventing mudslides during torrential storms. The benefits of cloud forests have been held in high regard for millennia. On the island of Luzon in the Philippines, for example, forests on hilltops were considered sacred to the indigenous people, and no one would dare cut them down.

Perhaps the greatest gifts from these mysterious forests have yet to be discovered. Scientists have just begun to research the potential that their plants and animals have for medical and other benefits. When we consider that almost all medicines today were initially derived from a natural product, it begs the question why would we consider losing these wellsprings to us all. These forests provide a home to countless plants, animals, and traditional and indigenous communities, while sustaining a vibrant planet for all of humanity.

Don Church, Ph.D.  
President, Global Wildlife Conservation



## THANK YOU

Adria Sheth  
Ahmet Civelek  
Akin Gump Strauss Hauer & Feld  
Alain Richard  
Alan Laves  
Alex Berggruen  
Alex Hubbard  
Alex Logsdail  
Almine Rech  
Amanda Snyder  
Andy Geller  
Anita King  
Bianca Cabrera  
Bob Mellin  
Brian Sheth  
Christine Wächter-Campbell  
Claus Robenhagen  
David Adamo  
Deborra-lee Furness  
Deven Sheth  
Ethan Buchsbaum  
Gary Mononi  
Heather Metzinger  
Isabella Kirkland  
Jacob Kassay  
Jayne Johnson  
Jeff Musgrove  
Joe Andoe  
Joe Mizzi  
Joe Watson  
Kat Widing  
Lauren Ford  
Leo Rogath  
Loic Gouzer  
Lucy Fernandez  
Marley Sheth  
Moses Hosiery Corporation  
Nathlie Provosty  
Philippe Achard  
Robert Soros  
Rosemary Laing  
Sandy Heller  
Sheena Paul  
Shirazeh Houshiary  
Tamara Roske  
Tiffany Bozic  
Vivian Brodie  
Xiuhtecatli Martinez  
Zaria Forman



"The ability to transform physical artworks into measurable good for the planet is giving rise to a new corps of activists: artists."  
-Lauren Ford

"Nature has begotten art for centuries. How beautiful that through this collaboration, art will beget nature."  
-Sheena Paul

September 25, 2018

Home of Adria and Brian Sheth

Dinner and Auction

Celebrating GWC and Christie's auction and partnership

Tropical Forest talk by Dr. Don Church

Spoken Word Performance by Xiuhtecatli Martinez

### About This Evening's Performance

Earth Guardians Youth Director Xiuhtecatli Martinez recently turned 18. He's an indigenous climate activist, hip-hop artist, and powerful voice on the front lines of a global youth-led environmental movement. At the early age of six, Xiuhtecatli began speaking around the world, from the Rio+20 United Nations Summit in Rio de Janeiro, to addressing the General Assembly at the United Nations in New York City. He has worked locally to get pesticides out of parks, coal ash contained, and moratoriums on fracking in his state and is currently a lead plaintiff in a youth-led lawsuit against the federal government for their failure to protect the atmosphere for future generations. This fall he performs at the United Nations and launches in over 20,000 schools with the Earth Guardian curriculum.



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CHRISTIE'S

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## ZARIA FORMAN (B. 1982)

*Jakobshavn Glacier, Greenland, 69° 47'  
31.092"N 49° 47' 31.7076"W, April 29th,  
2017*

signed Jakobshavn Glacier, Greenland, 69° 47' 31.092"N 49°  
47' 31.7076"W, April 29th, 2017 68" x 102" 2017 Zaria  
Forman (on reverse)  
soft pastel on paper  
108 3/8 x 68 in. (150.8 x 242.6 cm.)  
Executed in 2018.

\$80,000 - 120,000

PROVENANCE:  
Donated by the artist and Winston Wächter Fine Art, New York

**"THE REMOTE REGIONS I DRAW ARE THE KEYSTONES OF CLIMATE CHANGE BUT ARE INACCESSIBLE TO MOST PEOPLE. I DRAW AS MUCH PRECISE DETAIL AS I CAN IN ORDER TO TRANSPORT THE VIEWER TO A PLACE THAT IS OTHERWISE DISTANT AND ABSTRACT. I CONVEY THE BEAUTY OF THESE VULNERABLE LANDSCAPES, AS OPPOSED TO THEIR DEVASTATION, TO INSPIRE VIEWERS TO HELP PROTECT AND PRESERVE THEM."**

-ZARIA FORMAN





**"ARTISTS PLAY A CRITICAL ROLE IN COMMUNICATING CLIMATE CHANGE, WHICH IS ARGUABLY THE MOST IMPORTANT CHALLENGE WE FACE AS A GLOBAL COMMUNITY. I HAVE DEDICATED MY CAREER TO TRANSLATING AND ILLUMINATING SCIENTISTS' WARNINGS AND STATISTICS THROUGH AN ACCESSIBLE MEDIUM -- ONE THAT MOVES US IN A WAY STATISTICS MAY NOT."**

**-ZARIA FORMAN**

Zaria Forman documents climate change with pastel drawings. Her latest work is an aerial exploration of some of the most rapidly changing places on our planet. Over the past two years Zaria has traveled with NASA's science missions to track shifting ice, producing a collection that faithfully captures the range of ephemeral landscapes she observed while flying just hundreds of feet over Antarctica and the Arctic. While her previous drawings are often recognizable as icebergs and glaciers, Zaria's current proximity to NASA scientists inspired work that is highly precise in its technical execution and yet visually more abstract. "My drawings aim to illuminate scientific data through a medium that can move us in a way that statistics cannot. The remote regions I draw are the keystones of climate change but are inaccessible to most people. I draw as much precise detail as I can in order to transport the viewer to a place that is otherwise distant. I convey the beauty of these vulnerable landscapes, as opposed to their devastation, to inspire viewers to help protect and preserve them." She continues, "Psychology proves that humans take action and make decisions based on emotion above all else. Studies show that art impacts our emotions more effectively than a scary news report. My drawings explore moments of transition, turbulence, and tranquility in the landscape, allowing viewers to emotionally connect with a place they may never have the chance to visit."

With an eye toward communicating the alarming rate that our polar regions are melting, Zaria portrays the vulnerability of thinning ice and heat-absorbing inkiness of the seas with profound detail and inherent drama. Each piece is rich in nuance, imbuing her drawings with great variation and thematic cohesion. In the sharpness of her latest birds-eye views drawn in her characteristic large-scale format, Zaria has created deeply intimate portraits of the environments we stand to lose. Like orbiting astronauts who are overcome by Earth's fragility and moved to protect it, viewers are invited to witness a perspective on our planet that is connected to both the exacting beauty of science and the terrifying urgency of climate change. Zaria's drawings, rendered in soft pastel on paper, depict locations she has experienced and photographed. In a studio lightly dusted in blue pastel, she works from her memory and photographs to re-create what she saw.

Jakobshavn Glacier in Greenland (pictured here) is deservedly one of the most famous glaciers in the world. It is one of the fastest-flowing major glaciers, with speeds approaching 150 feet per day. This is roughly four times the speed of the thickness over a very broad area, dumping ice into the ocean and raising sea level correspondingly. It dispenses so many icebergs into the Arctic Ocean, that they amount to 10% of all of the icebergs in the entire Arctic. The iceberg that sunk the Titanic likely came from Jakobshavn. Because the changes are so dramatic, Jakobshavn is one of only a few glaciers in the world wherein the NASA team that Zaria flew with can see the changes from year to year with their naked eyes. This glacier is also of special significance to Zaria: "Icebergs calve off Jakobshavn Glacier into Disco Bay, where I saw icebergs for the first time in my life on a trip in 2007 with my family. Five years later I spread my mother's ashes in Disco Bay. Another five years after that, I flew over Jakobshavn with NASA's Operation IceBridge to see the glacier from above and visit my mom in the bay by boat."

Forman exhibits internationally and she travels to remote regions of the world to collect images and inspiration for her work. She has flown with NASA on several Operation IceBridge missions over Antarctica, Greenland, and Arctic Canada and has been featured on CBS Sunday Morning, CNN, and PBS. Her public lectures include a TED Talk, and she has spoken at Amazon, Google, and NASA's Goddard Space Flight Center. She has exhibited in Banksy's Dismaland, and was an artist-in-residence aboard the National Geographic Explorer in Antarctica. Her works have appeared in publications such as The New York Times, National Geographic, the Wall Street Journal, and the Smithsonian Magazine. She has an ongoing collaboration with Unison Colour Soft Pastels wherein they develop new colors to match glacier ice. Forman currently works and resides in Brooklyn, NY, and is represented by Winston Wächter Fine Art in New York, NY and Seattle, WA. Zaria was born in South Natick, Massachusetts in 1982, and grew up in Piermont, New York. The inspiration for her drawings began in her early childhood with her mother, Rena Bass Forman, who spent much of her life photographing the most remote and often desolate locations in the world.

PROPERTY TO BENEFIT  
GLOBAL WILDLIFE CONSERVATION

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## DAVID ADAMO (B. 1979)

*Untitled (western red cedar)*

western red cedar  
90 3/16 x 19 11/16 x 11 13/16 in. (229.1 x 50 x 30 cm.)  
Executed in 2014.

\$20,000 - 30,000

PROVENANCE:

Donated by the artist and Peter Freeman Gallery, New York

**"I ALWAYS FELT THE GALLERY WAS A STAGE."**

-DAVID ADAMO





## ROSEMARY LAING (B. 1959)

### *Eadith*

signed Rosemary Laing (on the reverse)  
archival inkjet pigment print  
27 ½ x 60 in. (70 x 152 cm.)  
Executed in 2010-12.  
This work is number two of an edition of ten plus two artist proofs.

\$8,000 - \$12,000

### PROVENANCE:

Donated by the artist and Galerie Lelong & Co., New York

Rosemary Laing is an Australian artist known for her photo-based work. Her photographs are cinematic in scope and created with real-time performances and physical installations, as opposed to digital manipulation. Laing meticulously stages interventions in culturally and historically resonant locations across Australia. Her work is informed by post-colonial perspectives on the occupation and ownership of land and it speculates upon how the past intersects with a present situation. Laing frequently works in series, creating thematic bodies of work that are large in scale and scope and accumulate to form an ongoing narrative of events about impacts on cultural consciousness.

Laing has participated in several international biennials including the Biennale of Sydney, Australia in 2008, the Venice Biennale, Italy in 2007, the Busan Biennale, South Korea in 2004, and the Istanbul Biennial, Turkey in 1995. Laing choreographs situations in the landscape, invoking a unique set of circumstances that reflect upon historic, social, environmental, economic and material conditions. She choreographs actions and people in diverse contexts in order

"LANDSCAPE IS ALSO A SITUATION, A COMPLEX INTERPLAY OF HISTORICAL AND ENVIRONMENTAL CONDITIONS."

-VICTORIA LYNN

to invent new modes of artistic communication, which then result in a photographic or video outcome. As Claire Doherty has discussed, there is a first and second audience for such works, from the participants who experience the original situation, often located outside the gallery or museum, to the visitors who see the photographic or video outcome.

Solo exhibitions of Laing's work have been held at numerous museums, including the Domus Artium 2002, Spain; Frist Center for the Visual Arts, Tennessee; Kunsthallen Brandts Klædefabrik, Denmark; Museum of Contemporary Art Australia; National Museum of Art Osaka, Japan; and TarraWarra Museum of Art, Australia. Her work can also be found in many public collections worldwide, including the Art Gallery of New South Wales, Australia; 21st Century Museum of Contemporary Art, Japan; Art Gallery of New South Wales, Australia; National Museum of Women in the Arts, Washington, DC; and Wadsworth Athenaeum, Connecticut. Born in 1959 in Brisbane, Australia, Laing currently lives and works in Sydney, Australia.



## AHMET CIVELEK (B.1988)

*Untitled (2 Pieces of White, 120 Grit)*

signed and dated 'Ahmet Civelek, 2018, New York, Ahmet Civelek signature' (on reverse)  
sandpaper on wood panel  
60 x 48 in. (152.4 x 121.9 cm.)  
Executed in 2018.

\$5,000 – 7,000

PROVENANCE:  
Donated by the artist

**"THE ENVIRONMENT IS WHERE WE ALL MEET; WHERE WE ALL HAVE A MUTUAL INTEREST; IT IS THE ONE THING ALL OF US SHARE."**  
-LADY BIRD JOHNSON





**"I HAVE BEEN WORKING WITH SANDPAPER AS A MATERIAL FOR SOME TIME NOW. EVEN THE FINEST GRIT SANDPAPER CAN SUBTLY ERODE A SURFACE, JUST AS EVERY SMALL IMPACT WE MAKE ON OUR PLANET CAN CHANGE AND DAMAGE THE FORESTS."**

- AHMET CIVELEK

Ahmet Civelek's work focuses on the use of construction materials to create our world. Sandpaper, an industrial product which is often fabricated in Turkey, frequents his wall-based work. Raised in Istanbul, Civelek started to use sandpaper as a medium after meeting the heirs of the largest sandpaper companies in Turkey and visiting a number of the large sandpaper factories in the country. Sandpaper and glasspaper are names used for coated abrasive that consists of sheets of paper or cloth with abrasive material glued to one face. Despite the names, neither sand nor glass are now used in the manufacture of these products as they have been replaced by other abrasives such as aluminium oxide or silicon carbide. Sandpaper is an age-old construction medium. It produced in a range of grit sizes and is used to remove material from surfaces, either to make them smoother (for example, in painting and wood finishing), to remove a layer of material (such as old paint), or sometimes to make the surface rougher (for example, as a preparation for gluing). It is common to use the name of the abrasive when describing the paper, such as "aluminium oxide paper" or "silicon carbide paper." The grit size of sandpaper is usually stated as a number that is inversely related to the particle size. A small number such as 20 or 40 indicates a coarse grit, while a large number such as 1500 indicates a fine grit.

Civelek was first attracted to working with sandpaper as a common material that destroys through erosion. While sandpaper has a destructive or deletion-based aim, Civelek destroys the sandpaper itself by hand, in turn destroying the destructor. In places, Civelek's surfaces erodes to the point of complete erasure – and holes or openings appear. The harder the backing material, the faster the sanding, the faster the wear of the paper and the rougher the sanded surface. The weight of the backing is usually designated by a letter. For paper backings, the weight ratings range from "A" to "F", with A designating the lightest and F the heaviest. Letter nomenclature follows a different system for cloth backings, with the weight of the backing rated J, X, Y, T, and M, from lightest to heaviest.

A flexible backing allows sandpaper to follow irregular contours of a workpiece; relatively inflexible backing is optimal for regular rounded or flat surfaces. Stronger paper or backing increases the ease of sanding. Civelek primarily has been focusing on the roll form, which are known as "shag rolls" by many contractors. The types of abrasive materials

adhered to the paper include glass and flint, which are no longer commonly used, garnet, emery, and aluminium oxide. Aluminium oxide, used by Civelek, is the most common in modern use, with the widest variety of grits, lowest unit cost and it can be used on metal, stone or wood.

Sandpaper has a long history of involvement with the use of natural materials to shape and form objects as directed by the human mind. The first recorded instance of sandpaper was in 1st-century China wherein crushed shells, seeds, and sand were bonded to parchment using natural gum. Shark skin, or placoid scales, has also been used as an abrasive and the rough scales of the living fossil, Coelacanth are used for the same purpose by the natives of Comoros. Boiled and dried, the rough horsetail plant is used in Japan as a traditional polishing material, finer than sandpaper. Glass paper was manufactured in London in 1833 by John Oakey, whose company had developed new adhesive techniques and processes, enabling mass production. In 1921, 3M invented a sandpaper with silicon carbide grit and a waterproof adhesive and backing, known as Wet and dry. This allowed use with water, which would serve as a lubricant to carry away particles that would otherwise clog the grit. Its first application was in automotive paint refinishing.

Ahmet Civelek was born in New York and raised in Istanbul, Turkey. He moved to New York to study at the Pratt Institute, which was followed by studies in London at Central St. Martin's. In 2010, after completion of his studies, Civelek returned to New York and set up a company, The Destruction Company, which continues to relate to themes in his work and process. He lives and works in New York and continues to visit London and Istanbul intermittently. Recent exhibitions include Past Meets Present, curated by Huma Kabakci and Mine Kucuk and Anna Laudel Contemporary in Istanbul, Turkey and Shed Curated by Darryl Westly at Christies Fine Arts Storage in New York. Shows also to be noted are Works: Reflection on Failure, curated by Osman Can Yerebakan at Radiator Gallery in New York, Meet Me By The Tree at Oktem & Aykut in Istanbul, Turkey, and Scent, curated by Julio Felix at Dickinson Roundell in New York. Upcoming shows include Pi Artworks in Istanbul in November 2018.

## NATHLIE PROVOSTY (B.1981)

### *Triptych (iv)*

signed 'Nathlie Provosty' (on reverse)  
oil on linen  
19 x 30 in. (48.26 x 76.2 cm.)  
Executed in 2018.

\$12,000 - 18,000

#### PROVENANCE:

Donated by the artist and Nathalie Karg Gallery, New York

"AFTER THIRTY YEARS OF STARING AT ONE TRUE PHRASE, HE DISCOVERED THAT ITS OPPOSITE WAS TRUE ALSO. FOR WEEKS HE LAUGHED IN THE GRIP OF A FIERCE SELF-DERISION. HAVING LOST THE FALSEHOOD TO WHICH HE FIXED HIS HAWSER, HE ROLLED DRUNKENLY ABOUT THE FIELD OF HIS ENVIRONMENT BEFORE THE NEW DIRECTION BEGAN TO DAWN UPON HIS CRACKED MIND. WHAT A FOOL EVER TO BE TRICKED INTO SERIOUSNESS."

-WILLIAM CARLOS WILLIAMS

*Triptych (iv)* is painted on a single panel with a reflective form that appears doubled and folded across three shifting planes. Generated from a previous series called *Dream Sequence*, with a contained image, the bends in this piece curve inward and outward in turns. The reflective portion of the surface incorporates the exhibiting room (and viewer) into the painting—literally—while the object's beveled edges allow the walls to enter covertly, at the level of appearances. Similarly, these bends disappear and reappear as the viewer walks around the work, marking one distinct characteristic of the painting, that of "hiding in plain sight," and conceptually connecting the work to time-based media, such as film.

The artist's interest in dark colors connects to their position at the outer edge of the human visible spectrum, the peripheral and marginalized, the politically undermined and ignored.

Accompanying the color is its inseparable twin: texture, its material quality, which is why these paintings at their most basic level are deep engagements with their own physical presence and the history of painting. The *Triptych* series continues the artist's exploration into the fundamental human condition of paradox. For this reason, these highly subtle works are extremely difficult to reproduce, and must be felt to be understood.

Provosty has recently exhibited at Nathalie Karg Gallery in New York 2016 and in 2018 and at A Palazzo Gallery in Brescia, Italy in 2017. Group exhibitions include Colby Museum of Art, Maine curated by Alex Katz, and Washington University Museum, DC, both in 2017. Forthcoming is a group exhibition at the Kunsthall Stavanger, Norway in 2018. Provosty's works are included in the collections of the Albright-Knox Art Gallery, the Baltimore Museum of Art, the San Francisco Museum of Modern Art, and the Museum of Modern Art, NY.



## ALAIN RICHARD (B. 1968)

### *The Far Side*

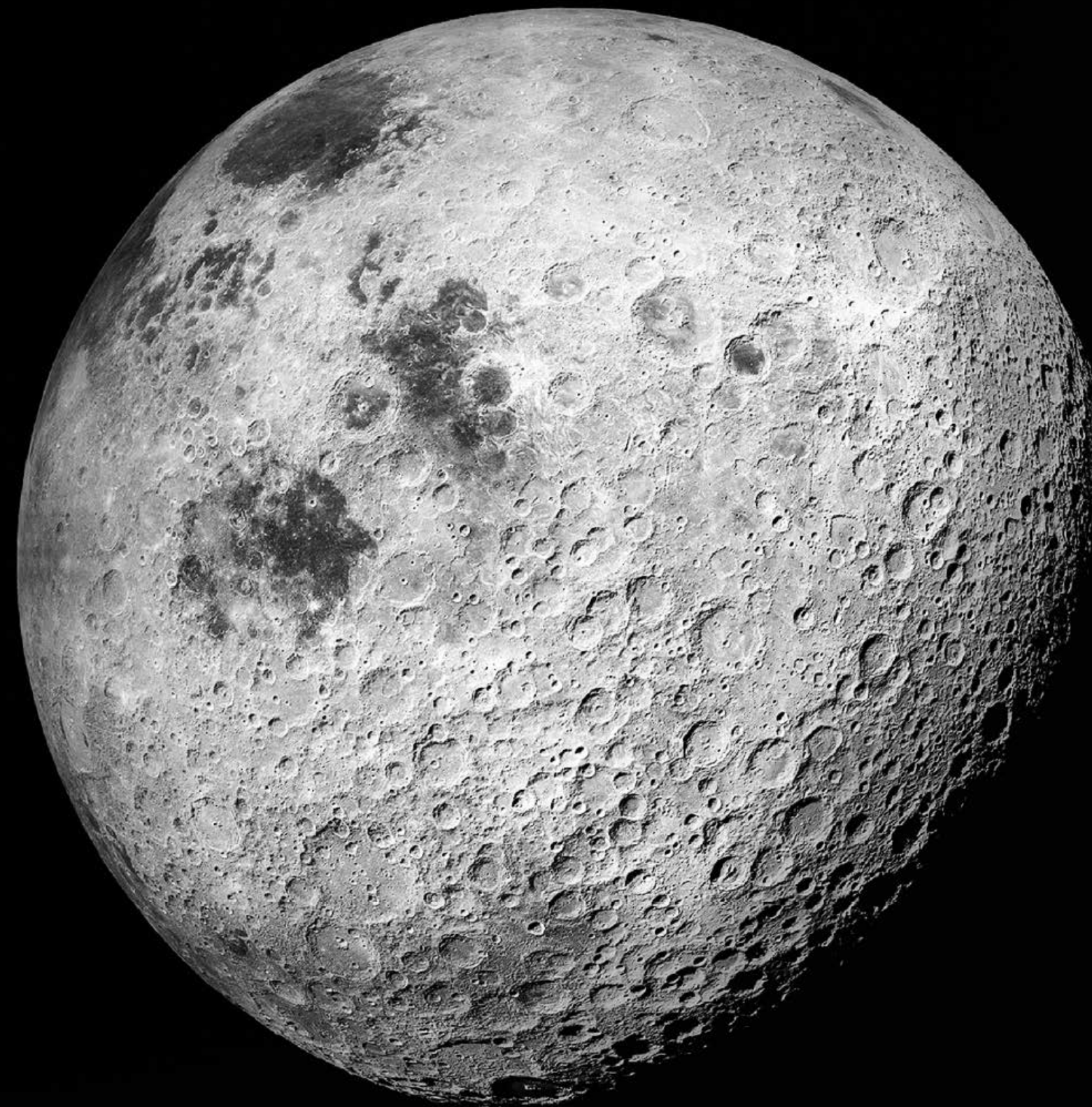
signed, titled and dated 'Alain Richard, The Far Side, 2018' lightbox, LED technology and duratrans on plexiglass 67.5 x 67.5 x 4 in. (171 x 171 x 8 cm.) Executed in 2014.

\$30,000 – 40,000

PROVENANCE:  
Donated by the artist

"FOR ME, THE BIG INFINITY IS KIND OF THE SAME AS THE SMALLEST PARTICLE ON THE PLANET. I LIKE TO CREATE A SITUATION WHERE THE VIEWER REALIZES THE IMMENSITY OF OUR UNIVERSE..."

-ALAIN RICHARD



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## SHIRAZEH HOUSHIARY (B. 1955)

### *Trail*

signed 'Shirazeh Houshiary' (on the reverse)  
pigment and pencil on white Aquacryl on canvas on aluminium  
47 1/8 x 47 1/8 in. (120 x 120 cm.)  
Executed in 2018.

\$140,000 - 180,000

### PROVENANCE:

Donated by the artist and Lisson Gallery, New York and London

"TYPICALLY MY WORKS ARE MULTI-LAYERED RELATING TO HUMAN PERCEPTION AND ALL  
ITS PROCESSES."

-SHIRAZEH HOUSHIARY



"THESE ARE HUMAN." -SHIRAZEH HOUSHIARY

Houshiary's large-scale paintings, most of them measuring more than a meter in height and in width, take two months of daily work to complete. "Nobody realizes how physical these are," she sighs. She works with the canvases placed on the floor, first pouring a wash of pigment over them, and then building up intricate feather or scale-like textures through pencil or paint. The pencil shavings tidily collected in bowls on her desk speak to the exhaustive work that goes into each piece. Pointing out a painting, *Soar* (2015), a two-by-two-meter wash of cloud-like blue clusters, Houshiary explains that piece's texture comes from repeatedly writing two Arabic phrases—"I am" and "I am not"—until they vanish into the canvas. Microscopic and abstracted, the form created by the words resembles chain-mail armor rather than text. "These words are not about meaning, because actually they dissolve, you can't really read them. But they're more about... the contradiction of saying 'I exist,' 'I don't exist,' like breathing," she explains. "I mimic, in a way, the inhalation and exhalation of breath. That's why they are pulsating like a generative force."

Considering the ethereal, organic feeling that Houshiary's paintings evoke, as well as the spiraling, ascending shape of her glass and metal sculptures, there is a tendency for writers to reach for words like "spiritual" and "transcendental" when describing her work. Such descriptions have "become very banal now," she laments. "My work is actually very physical," she says. "I'm very interested in our senses, our sight, our hearing. We are [each] in a body...Out of my body, I don't exist." While there is undeniably an intangible quality to Houshiary's work that reaches beyond daily experience, her range of inspirations is far wider than reductive ideas about spirituality. The austere white walls of the studio's top floor are countered by a pile of books casually strewn in a corner, ranging from a collection of ancient Chinese poetry to a volume of paintings by Spanish Baroque artist Francisco de Zurbarán. "I spend my life looking into things and trying to understand," Houshiary elaborates. "I'm not just fascinated by making art, but I'm also fascinated by nature, by science."

Searching for a postcard of Renaissance artist Piero della Francesca's *Madonna Del Parto* (c. 1450–75), she recounts how moved she was seeing the painting

in Italy. "It still vibrates...there's so much tenderness." European paintings of religious subjects may appear to be an unlikely reference point for Houshiary's non-figurative work, yet as she explains it, she's trying to move beyond the "narrative" of traditional art while retaining the "the colors, the structure," and the human touches that grant it emotional resonance.

In a similar manner, Houshiary's sculptures draw on equally disparate influences, from the genesis of their inspiration to the very materials used. The twisting helix-like shape of *Flux* (2013), which reaches the observer's eye-level, was inspired by the outline of a randomly dropped elastic band. The sculpture is composed of anodized glass bricks made in Italy, though Houshiary has previously used aluminum blocks for similar pieces. She has been experimenting with the subtle, varying tones possible with blue- and purple-tinted glass, yet the root symbolism of the brick has remained constant. "These are human," she says, holding up a glossy blue brick measuring roughly ten by four centimeters. "We have created shelter by this building block, just as we have created sense out of words."

Born in 1955 in Shiraz, a major city in southwest Iran traditionally known for its art and literature, Houshiary has been in London since 1974, based in varying neighborhoods before settling into her current studio in 2008. The Turner Prize nominee is sometimes presented as an Iranian artist, but doesn't see her work as innately bound to a single nationality. Even a wanderer needs a home base, and Houshiary's can be found down a quiet residential lane in the modest-looking brick building that her studio shares with her husband Pip Horne's architecture practice. Her workspace spreads over three expansive floors organized by media. Videos and installations are created in a small basement; she makes sculptures with the help of an assistant on the slightly more workshop-like ground floor; and she creates her detailed paintings on the airy, high-ceilinged top floor. The structure was discovered by Horne and refurbished by the couple to let the surroundings in through skylights and a large window in the back of Houshiary's painting space, overlooking a tranquil wooded area.\*



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## DARREN BADER (B. 1978)

### No Title

The signed certificate of authenticity reads:

"dimensions variable

A/P 1/1, edition of 2

The work is a bicycle. The bicycle can be any bicycle. The work can be used however the owner wants."

First exhibited in 2012. The purchaser is provided with the certificate. This is the work's AP.

\$8,000 - 12,000

### PROVENANCE:

Donated by the artist and Andrew Kreps Gallery



**"ON THE AUGUST EVE OF RENUNCIATION, RENOUNCE RENUNCIATION ITSELF."**

-FERNANDO PESSOA



ALEX HUBBARD (B. 1975)

*Untitled*

signed and dated 'A Hubbard 2018' (on the reverse)  
acrylic, urethane, charcoal and resin on canvas  
60 x 48 in. (152.4 x 121.9 cm.)  
Executed in 2018.

\$40,000–60,000

PROVENANCE:

Donated by the artist, Galerie Eva Presenhuber, Zurich and Regen Projects, Los Angeles

"WITH THESE RESIN PAINTINGS I POUR THE RESIN ONTO THE FIBERGLASS AND HAVE 20-30 MINUTES BEFORE THEY DRY. THE MECHANICS OF ME PUSHING RESIN INTO THE FIBERGLASS BEFORE IT DRIES BECOMES THE GESTURE, ONE THAT LOOKS PAINTERLY BUT IS BORROWED FROM THE LABOR OF MAKING THE THING."

-ALEX HUBBARD



JOE ANDOE (B. 1955)

*Wolf with Chewed Ears*

signed 'Joe Andoe' (on the reverse)

oil on linen

61 x 51 in. (154.9 x 129.5 cm)

Executed in 2018.

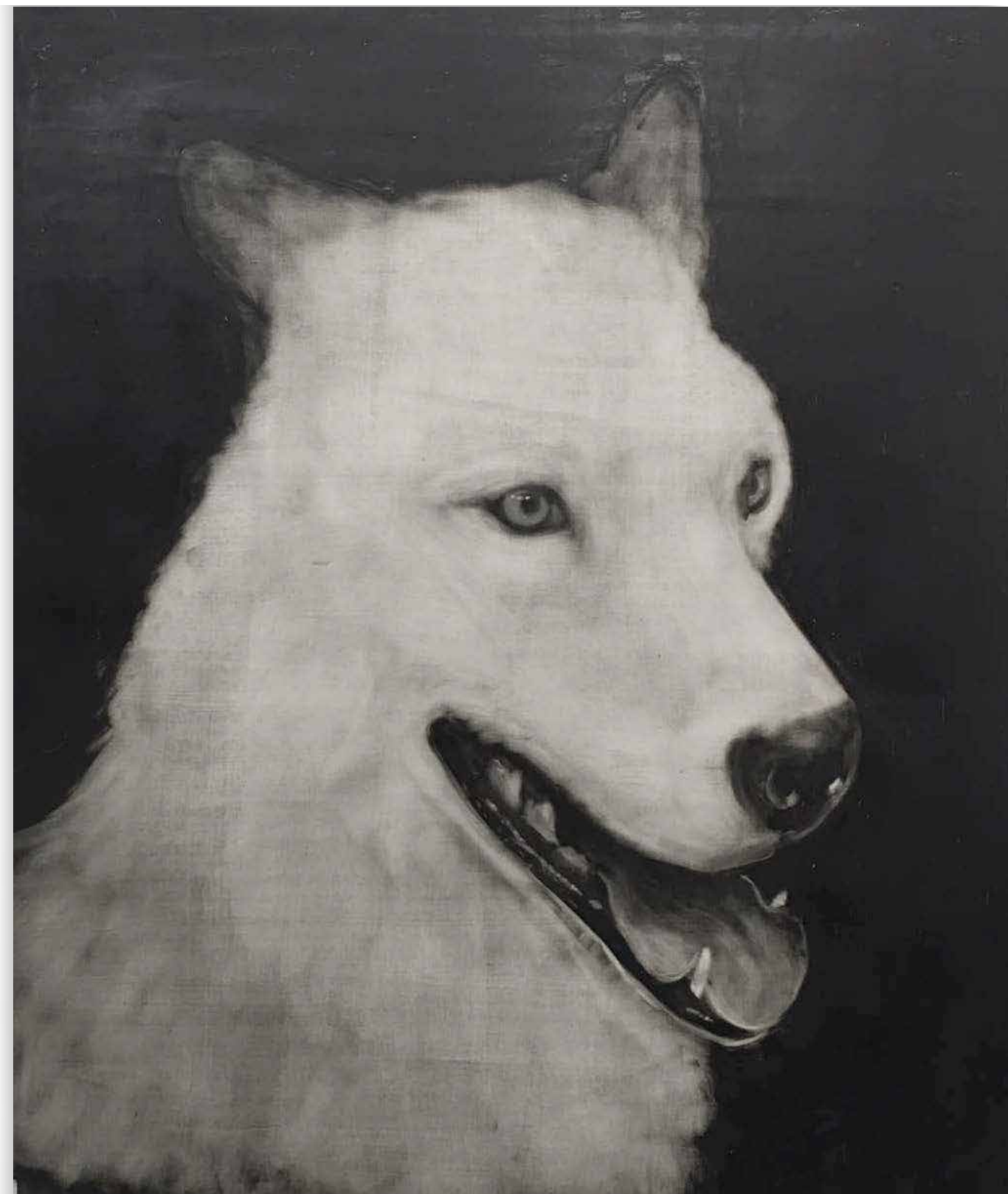
\$7,000 - 10,000

PROVENANCE:

Donated by the artist, Almine Rech Gallery, New York, and Galerie Sébastien Bertrand, Geneva

"I'M FERAL, AND WONDER IN THE MEANTIME."

-JOE ANDOE



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## ISABELLA KIRKLAND (B. 1954)

### *Palisades*

signed impression on lower right back (on the reverse)

oil on linen

48 x 36 in. (121.9 x 91.4 cm.)

Executed in 2012.

\$70,000 - 100,000

### PROVENANCE:

Donated by the artist and Hosfelt Gallery, San Francisco

"SINCE 2000, 683 SPECIES OF PLANTS AND ANIMALS THAT ARE ENDANGERED, THREATENED, MISPLACED, EXTINCT, OR NEWLY FOUND BY WESTERN SCIENCE HAVE BEEN INCLUDED IN MY LARGE SCALE PAINTINGS."

-ISABELLA KIRKLAND





"YOU CAN'T PROTECT SOMETHING IF YOU DON'T VALUE IT OR KNOW WHAT IT'S FOR."

-ISABELLA KIRKLAND

Her attention to botanical detail in "Palisades" 2012, recalls the precision of Dutch still-lives, and late medieval art. Beginning with traditional media, Isabella Kirkland presents the garden in full spring mode. Small ink and watercolor studies of various plants and flowers accompany a large oil painting depicting the garden as a utopia on the Hudson where the endangered fauna of New York State live safely among the flora. Kirkland has a scientific background and ambivalence about human intervention is implicit in her idealized image. Noting the palisades in the background, one thinks of the Hudson River School, and the Transcendental movement in the 19th century when the natural world was being blindly consumed for profit even as it was elevated to the divine. The late 20th century brought a growing awareness that the environment was under stress, and by the 21st century the concern that we may have done too much damage already has become firmly established among scientists. Kirkland's work poses the question, "If we left nature alone, could it still restore itself?"

Isabella Kirkland is an artist whose oil paintings examine man's relationship to the natural world. Her life-size depictions of plants and animals are precisely rendered and anatomically accurate; the result of extensive research at natural history museums. Kirkland attended Guilford College in Greensboro, North Carolina, and Virginia Commonwealth University in Richmond, before moving to San Francisco to study at the San Francisco Art Institute. She has had solo exhibitions at the Toledo Art Museum, Ohio, the National Academy of Sciences, Washington, DC, and the Sun Valley Center for the Arts, Idaho, and her work been included in group shows at the Field Museum, Chicago, the Tucson Museum of Art, de Pury & Luxembourg, Zurich, the Yerba Buena Center for the Arts, San Francisco, and the Harvard Museum of Natural History, among other venues. Since 2006, Kirkland has been a research associate in the Department of Aquatic Biology at the California Academy of Sciences, San Francisco. She currently lives in Sausalito, California, and is represented by Hosfelt Gallery, San Francisco.

Kirkland is thorough and exacting in her research, her painting and her thought. She states, "There is an antique quality of the work I do. I think of this realistic style as a warp thread I chose to pick up and work with after our centuries' long hiatus from realistic painting. Accurate descriptive depiction of plants and animals has served the biological sciences practically since the invention of the printing press. The lion's share of this service has been for the purposes of diagnostic differentiation. Post Linnaeus, scientific illustration has functioned as a tool of speciation: often highlighting those traits or markers that signify a particular species."

Since 2000, Isabella Kirkland has painted 683 species of plants and animals that are either endangered, threatened, misplaced, extinct, or newly found by western science have been included in a series of large scale paintings. All of these species have been precisely rendered in oils, at life size, as anatomically accurate as her research and ability allows, using the most permanent methods recommended by current conservation technology. Kirkland explores the poetics of science. She has been stalking the halls of the California Academy of Sciences for years, befriending its sequestered scientists with a combination of great charm and fierce determination, and finding with them common ground between the visual arts and science. "Dutch still lifes provide a record of plants and animals that were considered rare and exotic in the 1600's. While contemporary technology affords us instant globe-spanning information exchange, it has an inherent flaw: neither the systems nor the documents last very long. Oil paintings can endure, as a time-capsule, or hedge against a future that may lack some of the plants and animals depicted." What they share is psychological distance from the workaday world and love of the solitary pursuit of discovery. Both Kirkland and her scientific allies can gasp in wonder at a reproduction of an obscure microscopic specimen. For the scientist, the glory is the efficient, even clever, perfection of animal or plant adaptation, while for the artist it is the aesthetic perfection and eccentricity of the final design and appearance – perhaps two sides of the same coin.

"You can't protect something if you don't value it or know what it's for," says Kirkland, who puts her old dog medium, oil painting, up to the new tricks of political agitation and historical record keeping. She enlists her exquisite skills at the service of a complex and deceitful floral beauty. The deceit comes from the fact that the plants and animals depicted are not what they seem, but are variously carpetbaggers, dying milquetoasts, pampered pets or tools of commerce. The works, which modestly restore to painting the task that the last two centuries have conferred on photography, are meant to act as witnesses, with an eye to posterity, to the state of things ecological, circa the earliest moments of our new century. She emphasizes how, "romanticized "nature art" and scientific illustration remain outside of the scope of the modern art world. My intent has been to use this disparaged subject of nature as a conceptual base for paintings that are deceptively complex. They can be viewed and enjoyed superficially by a diverse audience, but closer inspection and reading of accompanying text can lead the viewer to the broader field of the socio-political forces at work affecting the biodiversity of our planet. Many of the Dutch still lifes had an allegoric meaning beneath the sumptuous image. This second reading of my work refers directly to the processes and dynamics of evolution and our place within it."

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TIFFANY BOZIC (B. 1979)

*Joy*

signed and dated 'Tiffany Bozic, 2018' (on the reverse) acrylic on maple panel  
49 x 32 in. (124.4 x 81.2 cm.)  
Executed in 2017.

\$20,000 - 30,000

PROVENANCE:  
Donated by the artist

"IF PEOPLE DISCOVER ALL THE AMAZINGLY WONDERFUL THINGS I SEE AND FALL IN LOVE WITH NATURE, THEY MAY RESPECT NATURE ENOUGH TO FIGHT TO PROTECT WHAT REMAINS OF THE NATURAL ECOSYSTEMS AND THE DIVERSITY WITHIN."

-TIFFANY BOZIC



**"MY GOAL HAS ALWAYS BEEN THE SAME: TO GROW."**  
-TIFFANY BOZIC

Tiffany Bozic's paintings open a window into the heart of the human condition. She combines a deep love of nature and the diversity of life with a self-taught technical prowess that makes her work truly inimitable. While she paints almost exclusively on maple wood plywood panels, building up thin washes of acrylic paint layer by layer, her work almost appears subtractive as if she was removing the veils that conceal the inner workings, exposing the raw and the intimate. Assiduous research is also key, and she often accompanies her ornithologist husband on expeditions to remote locations, allowing her to form personal connections with her subject matter and providing her with the knowledge and insight that we see exuding from her work. Bozic explores themes such as reproduction and universal struggles for survival alongside her search for commonalities between human beings and other living organisms. Along the way, entirely new species emerge from the tip of her brush to inhabit a world with others no less strange for their evolutionary path to existence.

In 'Joy,' Bozic juxtaposes sea and terrestrial animals with unusual mating strategies, and beautifully weaves them together in a single synchronized painting. In this painting, she features the South Pacific Bluespotted Ribbontail Ray (*Taeniura lymma*) whose females give live birth to litters of up to seven young. Like other stingrays, the embryos are initially sustained by yolk, which later in development is supplemented by "uterine milk" produced by the mother. The painting also features several Peach Fairy Basslets (*Pseudanthias dispar*) because of their fascinating mating strategy. These fish are protogynous hermaphrodites, meaning they are all born female; but if a dominant male perishes, the largest female of the group can change into a male to take its place. Within the swarm of females, territorial males perform acrobatic swim displays and vigorously defend an area of the reef and its associated harem.

Bozic also combines terrestrial creatures in the painting such as the Western Tanager (*Piranga ludoviciana*). This medium-size songbird moves like a flame across open woodlands all over the West, with

males exhibiting an orange-red head, brilliant yellowbody, and coal-black wings, back and tail. Western Tanagers stay close to their mates during nest-building and egg-laying, and the males feed the females at or near the nest. The Pale Swallowtail butterfly (*Papilio eurymedon*) is relatively common throughout much of the western North America. It can be seen in large numbers mud-puddling where up to a dozen or more males may gather. They will join other species to sip water from damp soil to obtain nutrients for mating. The butterflies actively patrol the area for receptive females to engage in a mid-air nuptial dance.

Being an artist who works within the visual realm, she finds inspiration in the non-visual. "The invisible thing that shapes everything I produce is emotion. Most artists will agree upon the importance of continually setting yourself new creative goals and challenges. In what ways have you seen your work evolve since you started down the path of being a professional artist and what new ways do you envisage pushing yourself in the near future?" Bozic says in interview. "I am very aware that as an artist I am an absorbent creature. My goal has always been the same: to grow. I still feel like I have so much to learn. I want to discover as much as I can about the world and my place in it, to push myself into the unknown. One of the benefits that comes with experience is learning to trust myself on a deeper level, to take risks and accept that sometimes the greatest growth can come from mistakes."

Tiffany Bozic's paintings have been exhibited extensively throughout the United States and she has work residing in prestigious collections such as that of permanent collection of the United States Embassy. She has had many solo exhibitions, and spoken at international events. She was also an 'Artist in Residence' where she collaborated with the California Academy of Sciences, to create the "From the Depths" exhibit on the public floor of the museum in November 2007. She currently hosts an Art and Science workshop called Unlocked Art Lab at the California Academy of Sciences. Tiffany Bozic was born in 1979 in Russellville, AR. She is currently living with her husband and six-year old daughter in her cottage under redwood trees in Marin, CA.



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\*Issue 96 ArtAsiaPacific, Shirazeh Houshiary, Simon Frank, Nov/Dec 2015

\*\*Cover, Page 3-4, 5-6: Photos by Robin Moore.

\*\*\* Page 1-2, Back Page: Photos by Elias Barrera

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