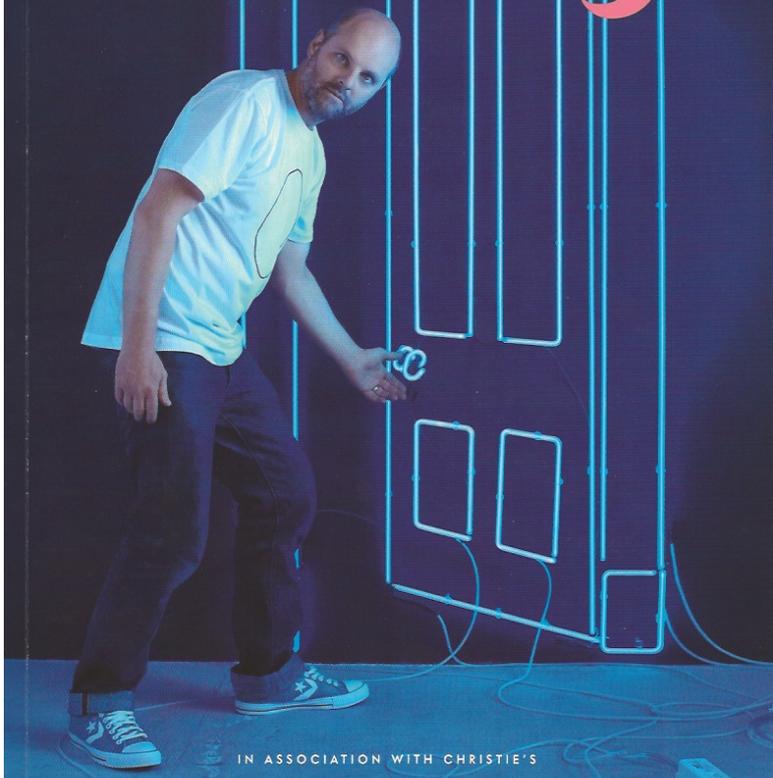


It *th*: GAVIN TURK, PETER BLAKE, MARC QUINN, MONIQUE BARBIER-MUELLER... and many more!

VANITY FAIR

NOVEMBER 2012

On Art



IN ASSOCIATION WITH CHRISTIE'S

VANITY FAIR

On Art



REFLECT ON THIS Richard Hudson | 64

VANITY FAIR ON ART | www.vanityfair.com

PRIVATE VIEW

THE CONNOISSEUR'S SET | 11
High-art tax-disc holders; Art News; Art Auctions; Books; Blue Guide to Aboriginal Art; Arty Parties; A to Z of Consumer Art

FEATURES

MEMOIRS 1, 2 & 3 | 38
Rolf Sachs on his pop's art; Hani Farsi on how his father sculpted city; Monique Barbier Mueller on a family affair with F. Hodierne

THE DEAL-GOOD FACTOR | 44
Masterpiece co-founder Simon Phillips trades stories with Nick Foulkes

COLLECTOR MANIA | 48
Yves Carcelle put contemporary art at the heart of Louis Vuitton; Nick Foulkes gets his perspective on the shape of things to come

KNIGHT AT THE MUSEUM | 52
A grand tour of Sir Peter Blake's studio, by Nick Foulkes.

DIGITAL SWITCHOVER | 54
Charles Saumarez Smith on the brave new world of iPad art.

PORTRAIT OF AN ARTIST 1 & 2 | 60 & 68
Suggestive sculptures from Richard Hudson, by Fabien Frenay; Teymans' take on the big themes, by Isabella Macpherson.

SITTING ON A FORTUNE | 62
Philip Mould solves the curious case of a "Cuyp", by Nick Foulkes

FRIEZE V. BASEL | 70
The contemporary art fair is coming to town, says Cristina Ramo

ORIGINAL OF THE SPECIES | 77
Marc Quinn on his show at Monaco's Oceanographic Museum; Isabella Macpherson on other art in non-art spaces.

THE PLACE TO HANG | 82
Guillermo Solana reveals non-art objects shine at the Thyssen Museum

ETC

EDITOR'S LETTER | 6
CONTRIBUTORS | 8
CASTAWAY COLLECTOR David Linley | 84

ON THE COVER: Gavin Turk and his wall sculpture, Paris, 2012. Photographed by Laurent

NOVEMBER



PHOTOGRAPH BY RODRIGO DIAZ WICHMANN



NICE CURVES

Richard Hudson, photographed on June 22, 2012, in his Madrid studio, in his polished mirror steel sculpture *Adam*, 2011.

NOVEMBER 2012

PORTRAIT OF AN ARTIST I

Richard Hudson

Trying to be a sculptor today, making relevant works of art, is a challenge by any means, and even more so if one does not adhere to the Duchampian concept of the “ready-made”. Some of Duchamp’s offspring such as Koons, Hirst and Murakami are among the most successful artists in history, and yet one sometimes wonders what all the hype is about. There is no doubt that the originality of the concept is the determining factor in the evaluation of the quality of a work of art. But among a younger generation of artists there is a desire to return to the concept of that much-feared term “beauty”—and individuality.

Richard Hudson may not be a young artist—he was in his early 40s when he became a sculptor—yet his quiet revolution as a one-man creator, working hands on with his materials, will certainly strike a chord with younger artists. Unlike many sculptors today whose pieces are produced by a small army of assistants in large workshops, he works alone, in his studio on the outskirts of Madrid, where he has been based since the mid-1990s.

I was introduced to Richard by Tim Jefferies quite early on, and quickly organised an exhibition of monumental works in Marbella, where I was based at the time, in the lush gardens of the fabled Marbella Club Hotel. Since moving to Beijing in 2004, I have introduced Richard’s work to numerous mainland Chinese and Asian collectors and the collector base in the Far East continues to expand. And there is no doubt that, over the past few years, his inclusion in the *Beyond Limits* shows organised by Sotheby’s at Chatsworth has contributed to the fact that he has sold more than 50 monumental sculptures worldwide, to date.

Richard grew up on a farm in Worcestershire, developing a strong sense of the organic, and this heritage is evident in the materials he uses and his method. Creating beauty, in both form and material, is his main goal, as he believes that the desire for beauty is etched deeply into the human psyche. Beauty unfolds through a sensory adventure, giving the viewer a sense of balance and harmony, a hallowed sense which each culture has redefined in its own way over the course of history. Since the time of the Venus of Willendorf (circa 22,000BC), sculptors have moulded feminine curves, reflecting the essence of woman: her fertility, power and beauty of form.

Part of his aesthetic strategy is to revive the exaggerated curves of the ancestral feminine archetype in all her sexual symbolism, with a modern twist that provokes our own capriciousness—yet satisfies the need it creates. Quality is in no way compromised. In effect, artistry, mastery, humour and even a touch of the profane nourish this artist. At first glance the observer simply sees the exaggeration in itself and, perhaps, the implied parody of a passing trend. The essence of the piece unfolds last. This subtle controversy, desired by the artist, raises the perception of the limits of art itself and the very concepts of market, power, sexuality and society.—FABIEN FRYS

Richard Hudson is currently preparing solo shows at MAD (Museum of Art and Design) in Singapore and the F2 Gallery in Beijing.