



Sshh...., 2008
Acrylic on Board
61 X 61 cm
Published

DEBORAH AZZOPARDI

Press Coverage



Going Out › Arts

Amy Winehouse artist models portrait on late singer's mother

The work will go on sale at the London Art Fair in Islington next week

ROBERT DEX | Friday 13 January 2017 11:29 | 0 comments



Evening Standard Arts In Association With  HISCOX



Pop art: Deborah Azzopardi used Amy Winehouse's mum, Janice, as a model. The Cynthia Corbett Gallery




A pop art portrait of Amy Winehouse is being unveiled next week before it is sold to help raise money for the foundation set up by her family.


Deborah Azzopardi, who was asked to **paint** the singer after meeting her parents, said she used Winehouse's mother Janis as a model.

"Even looking at photos of Janis as a young mum holding Amy as a baby it looks like Amy holding a baby. They are so alike," she said.

Janis and her husband, Mitch, said: "She's done a beautiful job and we are pleased that a portion of the sales will be donated to the Amy Winehouse Foundation."

 Amy Winehouse - in pictures



 29
show all

Winehouse, 27, was found dead at her Camden home in 2011 after a struggle with drink and drugs. The foundation helps young people fighting addiction.

The 3.5ft by 5ft acrylic work will be at the London Art Fair, at the Business Design Centre in Islington, from January 18 to 22. Fifteen signed prints will be sold there by the Cynthia Corbett Gallery for £12,000 each.





Grayson Perry and Ron Arad by a work donated by Arad to the auction

Putting their art and soul into Israel

BY JULIA WEINER

► SIR NICHOLAS Serota and Grayson Perry were among the 420 guests at a gala dinner at London's Grosvenor House to kick off the 70th anniversary celebrations of the British Friends of the Art Museums of Israel.

The guest of honour was Ron Arad, the London-based Israeli artist and designer, who put a personal slant on the educational work at museums funded by Bfami.

"I am very indebted to the museums," he said. "I learnt more about art in them than in any school. The more support we can give them, the

less dependent they will be on politicians." Arad designed one of the institutions Bfami supports, the Design Museum in Holon, which opened in 2010.



I learnt more about art in museums than school'

This was not the case in Holon. It is a dream building."

He also contributed towards the

evening's £600,000-plus proceeds by donating two of more than 50 artworks that were auctioned.

Another donated work was a silk-screen print of Amy Winehouse by artist Deborah Azzopardi. The original painting on which the print is based was commissioned by the Winehouse family as a tribute to the singer, whose mother Janis was at the dinner.

"Normally with architectural projects you design your ideal piece and then it's a journey of shortcuts and compromises."

"We are so proud of the way Deborah has portrayed Amy," she said afterwards.

Bfami co-chairs Wendy Fisher and Poju Zabłudowicz were among the dinner speakers.



JN2



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POP GOES THE EASEL!

Francine Wolfisz chats to well-known artist Deborah Azzopardi about her recent focus on men for her new exhibition



truly pop art as it used to be."

At their largest, her works measure around 5ft by 3ft and can take around three months to complete on an easel that cleverly tilts in different directions. "I like the impact when they are large. I don't like little things," she reveals.

As for the inspirations behind her ideas, the talented 58-year-old tells me: "I have a lot of muses; they are just people that I know, friends and family."

"Everybody has something that's lovely about them. All my muses are normal, everyday people. Models don't interest me, because they are slim and I think all the bumps and curves make real people."

She confesses to "painting all day, every day, in between phone calls and running about", and works from one of the two studios at home.

"I'm very neat, very tidy and very organised. When people come in, they don't believe I'm an artist, because the only mess is on me - my clothes, my hair, my skin. Every artist will say that they don't have one item of clothing that doesn't have paint on," laughs Azzopardi.

Alongside her new paintings, the exhibition will also feature the original paintings she created for IKEA in 2005, which have never before been shown in public.

While the prints have sold in more than 50 countries, the originals are much sought-after by collectors and have commanded prices well into the tens of thousands of pounds. Their success is still something that takes the artist by surprise.

"Did I think they would be this popular? Not at all. I thought it was fun, just a fun thing to do," reveals Azzopardi. "To think that the prints were selling for £9.99 and now someone can own the original is quite something. To have an original piece of art is wonderful; there's nothing quite like it."

• Deborah Azzopardi's works are on display until 9 July at The Cynthia Corbett Gallery, in Cork Street, London. Details: 020 8947 6782 or www.thecynthiacorbettgallery.com

Not all guys can shower and come out looking beautiful in their Levis. Those are the men I wanted to capture - the real men," giggles artist Deborah Azzopardi.

Her distinctive images - large-scale, vibrant, voyeuristic and, above all, humorous - celebrate the drama of everyday life. But, for the first time in her 30-year career, Azzopardi has moved her focus onto men.

A series of new acrylic paintings, which have just gone on display at The Cynthia Corbett Gallery in Cork Street, London, attempt to uncover all the foibles of the male sex, from changing clothes to tying up their shoelaces and practising golf in the bedroom.

The north London-based artist, whose painting *Sesshhh* was reproduced by IKEA and became a global success, tells me she wanted to depict "all the funny things that men do"

in her new artworks.

"Normally I just have a giggle at myself," explains Azzopardi, who grew up in Golders Green. "I have done men before, but in different ways. This is a little deeper, although it doesn't seem deep because it's also playful."

Speaking about her work, *Late Again*, which depicts a man struggling to get into his jeans, the 58-year-old says it takes a wry look at the differences between men and women.

"You look and you see the jeans and a shirt and a tie - and the shirt matches the socks. Is it planned or unplanned? Is he late and what is he getting dressed for? Guys are like that though. They seem very organised."

"I always say, 'where's my lipstick, where's my hairbrush, where's this or that?' Men just tap

their pockets - 'there's my wallet and there are my keys'."

Azzopardi's journey as an artist began in her 20s, when she became desperately ill with meningitis. Following her recovery, she decided to quit her job in retail and put her energies into her two passions - her family and her painting, despite not having formal training.

With their bright colours and cartoon-like imagery, many have compared her work to pioneering pop artists of the 1960s. Two years ago, when The Cynthia Corbett Gallery hosted her first solo show, art critic Estelle Lovatt proclaimed that "America has Lichtenstein, we have Azzopardi", a statement that Azzopardi regards as "a wonderful compliment". But she remains a little uneasy over categorising her work as pop art.

"I called my style pop art only because I needed a term that was easy for people to understand," says the dedicated mother-of-three. "Now I've been painting for so long, I just think it's my own style. I'm not sure it's



JN2



....MY PLACE OR YOURS?



Clockwise from top: Azzopani's work: My Place Or Yours, Bedroom Practice —Again!, Late —again!, Here Comes The Sun, Delaying Technique, and Forever Bubbles. Far left: Summer Breeze, and the artist in her studio





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NURTURING EMERGING ART - INTERVIEW WITH FOUNDER & DIRECTOR OF CYNTHIA CORBETT GALLERY

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1. Before launching your gallery, you had a very high profile career as an international economist specializing in emerging markets. What made you decide to leave the financial sphere for the art world? Where did your interest in fine art initially come from ?

I have always had an interest in art – even as a child I was always going to museums, exploring art, studying the Old Masters.



I left my career in finance because of family considerations. I'm an academic person, so I decided to study to become an art historian. I did this at Christie's Education for two years in the late 90s, before eventually launching The Cynthia Corbett Gallery in 2004.



2. Generally speaking, have you noticed any similarities when working in finance and working in art ?

The biggest similarity or common thread is the importance of developing honest and trustworthy relationships with people - people that you might be representing, advising, trying to influence or people you are trying to sell to. The fact that I had a very expansive, 15-year career in the financial sector taught me a lot about different cultures and the international nuances and concerns of people, which serves me well in the art world. The most important element of both worlds is building and cementing relationships.



" The fact that I had a very expansive, 15-year career in the financial sector taught me a lot about different cultures and the international nuances and concerns of people, which serves me well in the art world. "

3. How would you classify your gallery and what works do you represent ?

The Cynthia Corbett Gallery is an international contemporary art gallery committed to the highest quality art and to nurturing the artists we represent. We nurture our artists in every possible way - whether it's by assisting them with getting a piece in to a public or private collection or by building their international profile with journalists and critics. Ultimately the artists we represent are the artists we love and believe in. This ethos makes it very comfortable and enjoyable for us to work with our artists because we totally believe in their work and their futures.



4. You have an annual exhibition programme in London, Los Angeles and New York. In your opinion, which city currently has the most active and exciting art scene and do you see that changing in the next 5 to 10 years ?

All three are so different and have different aspects that make them exciting and challenging. London is the most international of the three places: it's where people go to see a gallery or exhibition. Both London and New York have expensive real estate, which makes it very challenging to show art: where do galleries show artists' work? How do they afford it? LA has more opportunities for younger and emerging artists. It's still a big city, and it's not inexpensive, but it's a dynamic place and is ideal for younger artists as it has lots of affordable studio spaces and young galleries that they can show in. I think we're going to see a lot of artists moving between LA and New York and back again over the next few years, depending on their career stage.

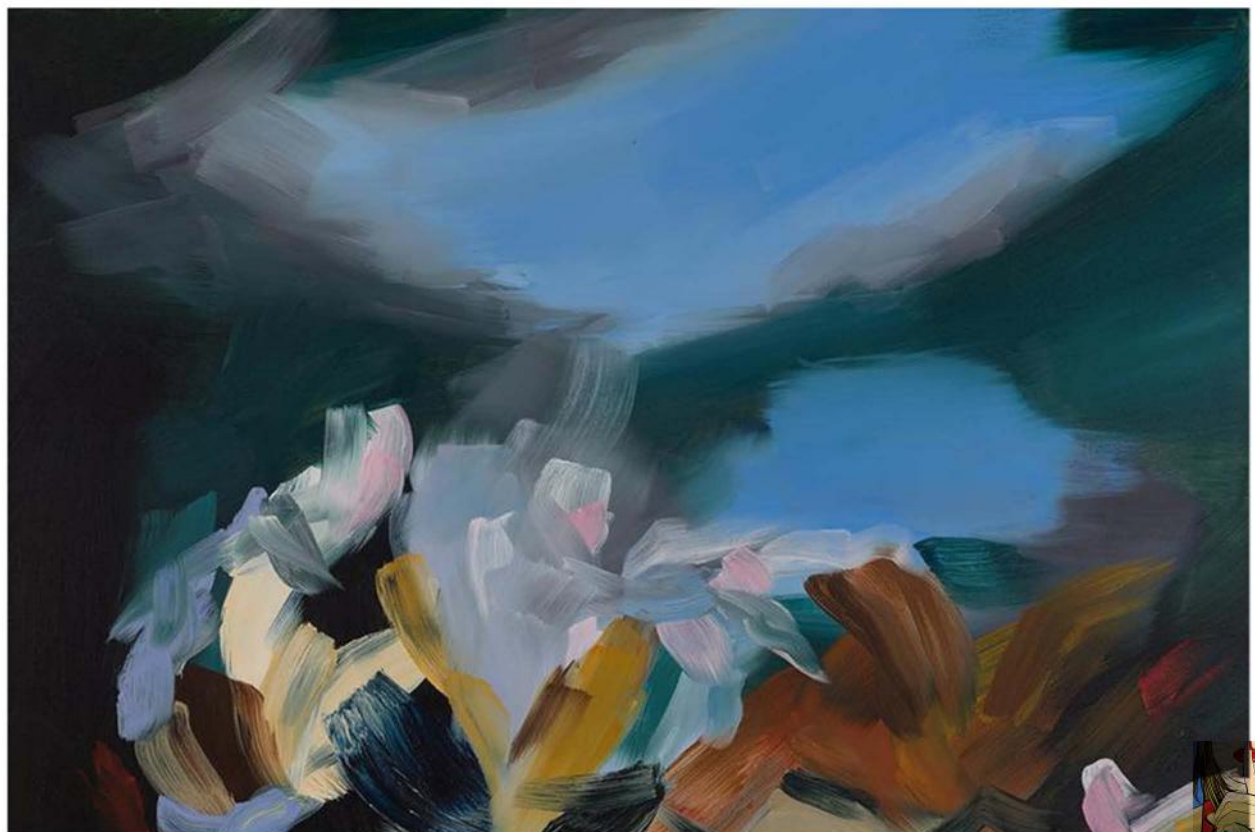
For The Cynthia Corbett Gallery, it's really important to be able to have a presence or an exhibition in all three places as we reach a different client base.

" LA has more opportunities for younger and emerging artists. It's still a big city, and it's not inexpensive, but it's a dynamic place and is ideal for younger artists as it has lots of affordable studio spaces and young galleries that they can show in."

5. When it comes to representing new artists, what influences your choice ?

More than anything it's commitment to practice and quality of work. Ultimately I am moved by aesthetics, what I see and what I like. I like to consider how serious and committed an artist is before taking them on.

It's often about timing and luck as well; a very young artist may approach me at a particularly busy time when I'm not able to offer the hand holding that they need, so I can't take them on at that point. In short it's about aesthetic, commitment and timing.



6. Give us some more insight into the Young Masters Art Prize. How many submissions do you receive ?

For younger and new artists or for those not well known in London we encourage artists who might want to work with us to apply for Young Masters, which runs every two or three years (it launched in 2009 and we've had editions in 2012 and 2014. The fourth edition will be in 2017). We encourage artists to apply who have a link to the past and pay homage to art history. They can be any age or nationality and work in any discipline but they have to be influenced by art of the past.

" We had 400 applications in 2014 but we expect to double that in 2017. The profile of the Prize has grown so much over the years due to the international activity and promotion we've undertaken. There's a huge interest in the Young Masters concept among artists and galleries from all over the world."

Young Masters is a not for profit initiative, and while we might not end up representing the artists involved in the Prize, it's a fantastic exhibition opportunity in London for artists.

7. Based on the last edition (2014) of the Prize, what are some of the qualities the judges looked for in an artist and their work ?

There are two strands of the Prize: the overall Young Masters Art Prize and the Young Masters Maylis Grand Ceramics Prize, which we launched in 2014.

For the overall Prize we look for originality, skill, technique, links to the past. Work can be in any genre, but there has to be a voice that's original and unique.

The Ceramics Prize is very much about uniqueness, but the skill and quality of craftsmanship has to be outstanding, regardless of the artist's age or stage. We choose makers, but their work tends to lean towards fine art.



8. Do you have any upcoming exhibitions that you are particularly excited about ?

Our Summer Exhibition (27 June to 9 July) is really exciting. We'll have a showcase for one of our most established and successful artists, Deborah Azzopardi, who we've been working with for last eight years. She is producing incredible new work for the show – the largest body of new work she's ever produced – as well as a montage from 2005 of five images that were sold in poster form by a large-scale retailer. This montage will be an incredibly exciting buy for someone.

The second aspect of the exhibition is a focus on new work by Young Masters alumni, which will give visitors a preview of what's happening with Young Masters between now and next year.

The Cynthia Corbett Gallery

The Cynthia Corbett Gallery's Summer Exhibition will run at the Royal Opera Arcade Gallery in London from 27 June to 9 July.

The gallery will present a Young Masters showcase at the Royal Opera Arcade Gallery during Frieze from 3 to 8 October.



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DOYENNE of British POP Art DEBORAH AZZOPARDI Gorgeous LIVES on Radio Gorgeous with Josephine Pembroke



Late Again 2016 by Deborah Azzopardi.



Deborah at home photo by Christina Schek.



Here Comes The Sun 2016 by Deborah Azzopardi.



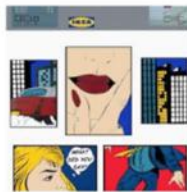
Gossip by Deborah Azzopardi.



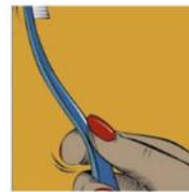
Delaying Technique 2016 by Deborah Azzopardi.



Summer Breeze 2016 by Deborah Azzopardi.



Ikea Montage 2005 by Deborah Azzopardi.



My Place or yours by Deborah Azzopardi.



Choices by Deborah Azzopardi.

Deborah Azzopardi THE DOYENNE of British POP Art showing at the Cynthia Corbett Gallery

Josephine Pembroke merrily interviews the British pop artist Deborah Azzopardi who creates art in her own home day and night. Deborah explains that it is people who inspire her and her muses are often not aware of their sensuality. Deborah is highly successful, you may recognise her paintings from the sell out Ikea poster from 2005. Deborah is totally self taught and started out painting pictures for the Disney organisation. She is now represented by American born Cynthia Corbett who sells Deborah's work globally.

Deborah Azzopardi is showing in London: Monday 27 June - Saturday 9 July 2016

Royal Opera Arcade Gallery

5B Pall Mall | St James's | London | SW1Y 4UY

Hours: Daily 11am - 7pm or by appointment

www.thecynthiacorbettgallery.com Follow: @corbettGALLERY

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Interview with gallery owner Cynthia Corbett



Cynthia Corbett is the Founder and Director of [The Cynthia Corbett Gallery](#), an international contemporary art gallery which has an annual exhibition programme in London, Los Angeles and New York.

What is your career background?

I started my working life in the 80s as an international Economist advising large multi-nationals operating in emerging economies mainly in New York and London. I did this for 12 years and travelled a lot in my job – from Latin America and Africa to Eastern and Central Europe.

How did your career change after starting a family?

I worked in a very male-dominated world, but didn't find this challenging. I was surrounded by supportive people and I was good at what I did so I received a lot of respect.

After having my daughter, I was able to set up a brilliant support network of family, friends and paid-for help so that she never felt neglected. My daughter had a very happy and rich early life as she was exposed to so many interesting things and wonderful people.

When she was about seven, something changed – she wasn't the same happy little girl and things weren't going well for her at school.

I thought that this was to do with my demanding job and international travel, so felt that it was time to change direction and find something that was more compatible with family life.





Interview with gallery owner Cynthia Corbett



I had always loved art and art history, so I decided to retrain as an art historian. I found an academic course at Sotheby's and Christie's that I was able to combine with looking after my daughter. We sold our house and used the equity from that to fund my studies and to buy a smaller home.

I used to do most of my academic work when my daughter was at school or in bed - and the flexibility of this meant I was able to focus time and attention on her. I ended up taking her to an educational psychologist and we discovered that she was dyslexic. I always maintain that if I hadn't been more available at this time in her life, I wouldn't have discovered that this was the reason for her sudden change in behaviour.

What made you want to open your own gallery?

I loved art and wanted to find a way to promote artists and support and nurture their careers - and at the same time, find artists that people would be interested in investing in. Considering my background, a gallery seemed like the obvious route.

How did you make it happen?

After completing my academic training, I felt I needed to do something else to help me make the transition from academia to the commercial world - not an easy transition!

I took various contemporary art courses, worked as a Tate Guide and a freelance curator and spent a long time going to see things, researching and getting a real understanding of what was out there and how my gallery could fit in. By 2004, I felt it was time to be brave and I opened The Cynthia Corbett Gallery.

One of the first exhibitions I put on was quite commercial and although it was successful financially, I was uncomfortable with the experience because I didn't love the art I was showing. This made me realise that I could only work with artists whose work I genuinely loved and believed in, an ethos that is still central to my business.

I use my home - a converted Victorian convent in Wimbledon - as the gallery. It has high ceilings and lots of natural light, so works brilliantly. As Wimbledon isn't in the hub of central London, I have always had to find interesting spaces for my exhibitions.

Early exhibitions were held in all sorts of spaces, ranging from the oldest eye glass shop in City of London to an abandoned Victorian house in Camberwell. I was doing 'off-site' exhibitions many years before the pop-up scene exploded in London!

By 2007 I had enough budget to start showing at art fairs and in London's Cork Street, where I regularly exhibited until 2014 when this world-renowned art district started being redeveloped.

What sets your gallery apart from other galleries?

My background in communication, diplomacy and different aspects of business sets me apart from other gallerists - I know how to communicate cross-culturally and my chutzpah definitely shines through! The other obvious difference is that the gallery base is in my home; my clients love this.

Because of my academic and curatorial training, I wanted to develop something along these lines for the gallery, so in 2009 I launched the first edition of the Young Masters art prize.

This is a non-for-profit initiative that celebrates the link between contemporary art and art history. We've now had three editions of the prize and it's very well-regarded in the art world. Judges for the next edition in 2017 include the Secretary and Chief Executive of the Royal Academy of Arts, Charles Saumarez Smith and the art critic Godfrey Barker.

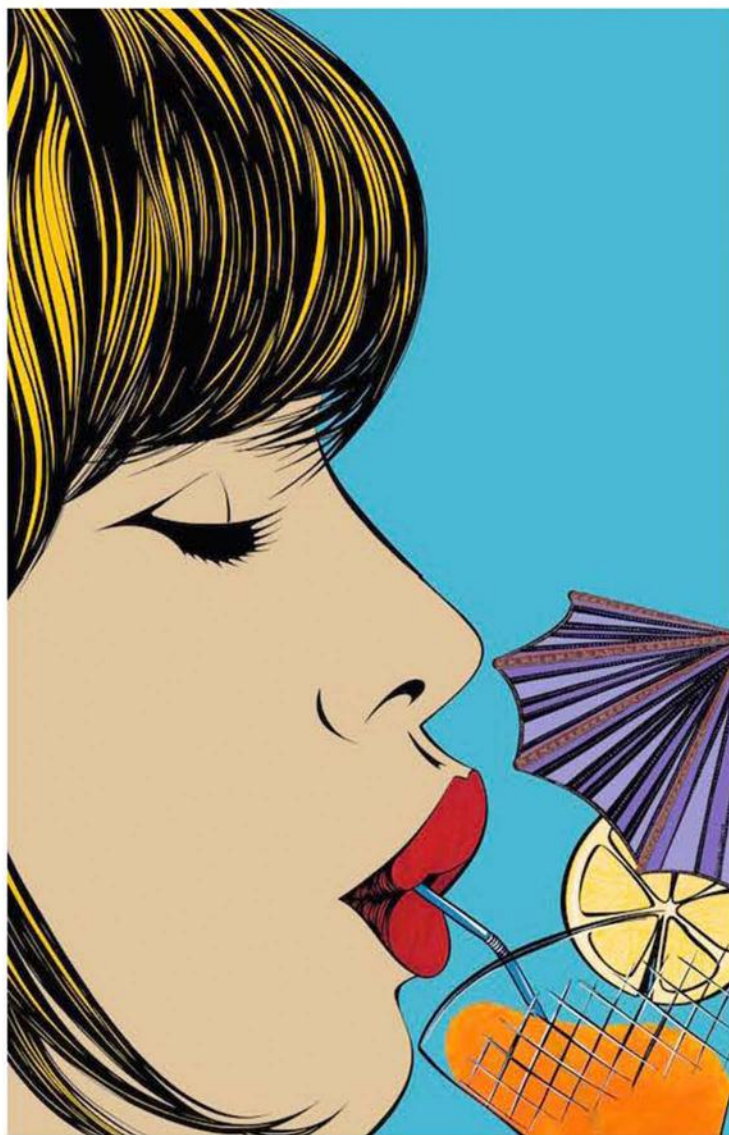


In 2014 we launched a ceramics strand of Young Masters and the winner of that - Matt Smith - has just finished a residency at the V&A. The artists who have been part of the initiative are all doing brilliant, high profile things, which makes me feel really proud.

How do you choose the artists you show?

I choose artists whose work I love and can connect with. I am driven by complicated work but ultimately it has to be beautiful.

Most of the artists I started with I still represent. One example is Pop Artist Deborah Azzopardi, who is one of the most important artists I'm working with at the moment. We're very different, but we work really well together. We're going to be showing a focus on her new paintings in our Summer Exhibition in June, which I'm really excited about.



What inspires you?

Passionate commitment! People who pursue things no matter what it takes. The courageous aspect of art.

How has The Cynthia Corbett Gallery evolved over the years?

We were ahead of the curve on the pop up scene - but this was because it was the only way we could get our artists seen. We had to be out there no matter what.

We're still small and dynamic, which I'm very proud of, and I think we've developed



into a credible model for the evolution of gallery representation in the 21st century. Although we're quite traditional in the way we represent artists, we're becoming more and more international.

What has been your biggest obstacle?

Money! Or lack of. The costs of running a gallery are prohibitive. The next five years will be really interesting for us and we'll see if we can keep going as we are.

What has been your greatest achievement?

Making the transition from a career that I loved to one that I love even more - and one that I can combine with family life. The richness of life and family life are number one.

How do you spread the word about what you do?

You have to be out there. We spread the word through our exhibitions, by showing at art fairs, getting professional PR support and taking a creative, forward-thinking and strategic approach to our online profile.

How have you balanced running the gallery with family life?

Talented ladies have a more difficult time than other ladies! I am lucky that I've been able to work a lot from home and that I have a supportive husband who has been very involved in bringing up our daughter.

When you run your own business, it's possible to be flexible, and there have been times when I've had to put my family first; because the business is my own I've been able to do this.

Why is work so important to you?

I'm a workaholic! I've always been driven - even when I was at school - and have felt a responsibility with my family to succeed. I have always wanted to make a difference, work hard and achieve something.

What are your ambitions for the future?

I'd like the gallery to continue, to see my artists evolve, get them into better public collections and museum shows.

I'd also like to see Young Masters grow and to secure a big corporate sponsor to help ensure its future.

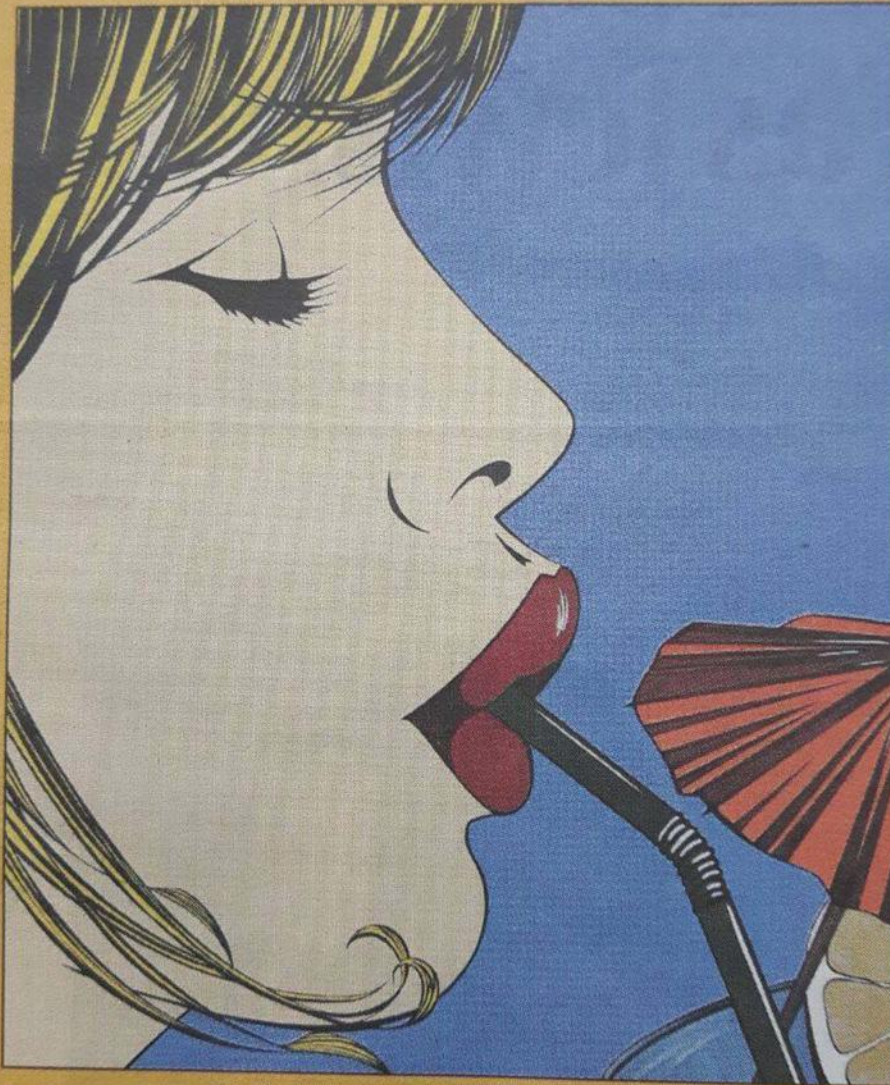
The [Cynthia Corbett Gallery's Summer Exhibition](#) will run at the Royal Opera Arcade Gallery in London from 27 June to 9 July.

The gallery will present a [Young Masters showcase](#) at the Royal Opera Arcade Gallery during Frieze from 3 to 8 October.



4 NEWS

She's top of the pops



► Pop artist Deborah Azzopardi's work will be displayed at a show at the Royal Opera Arcade Gallery in central London as part of the Cynthia Corbett Gallery's summer exhibition

Pollock and Ellman



Deborah Azzopardi on BBC Radio London

The Cynthia Corbett Gallery / June 11, 2016

Gallery Artist Deborah Azzopardi on The Saturday Breakfast Show with Jo Good & Simon Lederman on BBC Radio London talking about her upcoming [Showcase at The Cynthia Corbett Gallery Summer Exhibition | Monday 27 June – Saturday 9 July 2016](#).

Royal Opera Arcade Gallery

5B Pall Mall | St James's, London | SW1Y 4UY

Hours: Daily 11am – 7pm or by appointment

Private View: Tuesday 28 June | 6.30 – 9.30pm | Live Music & DJ



The image shows a screenshot of a SoundCloud audio player. At the top, there is a navigation bar with links for 'Cynthia Corbett Gallery', 'Episodes', 'Clips', 'Galleries', and 'Contact'. The title of the audio clip is 'Deborah Azzopardi on BBC Radio London, 11 June 2016'. Below the title is a 'Share' button. The main area of the player features a photograph of Deborah Azzopardi and a man, with a waveform overlay at the bottom. A 'Listen live' button is visible on the left side of the waveform. The text 'With 'Gobsmacked!' and Deborah' is partially visible at the bottom of the player. A 'Cookie policy' link is located in the bottom left corner of the player area.



Life is a Miracle – Sometimes Unpredictable...

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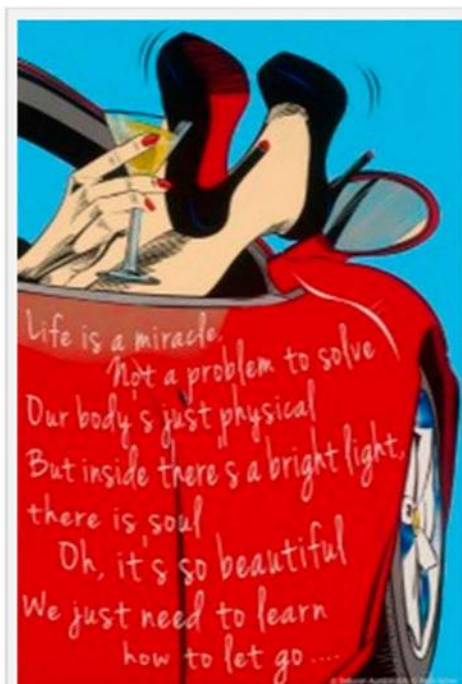
Deborah Azzopardi. Photo by Cristina Schek

Life is a Miracle – Sometimes Unpredictable: new work from London artist Deborah Azzopardi in collaboration with musician Noris Schek

By James Brewer

It is remarkable that just one painting can show how small the world has become, says London artist Deborah Azzopardi.

Deborah has long enjoyed global renown for her piquant and playful Pop Art portraits of faux romantic episodes involving smart young people. One of her best loved pieces is called *Sshh...* It shows a glamorous female with her well manicured, red-nailed finger seductively pressed against her lips. Prints of the illustration hang on living room walls world-wide and those who possess it proudly consider it part of the furniture.



Life Is A Miracle... Sometimes Unpredictable. By Deborah Azzopardi

By chance, Deborah found out not long ago that one such collector – a young Hungarian folk/blues musician living in Transylvania 1,800 km from her London studio – had been inspired to compose a vibrant and moving melody in honour of the print.

Deborah says of the tribute: "How wonderful that was – millions of editions of the image have been sold, and one man with his guitar comes along and dedicates a song to it."

It was the first time that anyone had applied a musical interpretation to one of her canvases – and there are few contemporary parallels, the best known being the Don McLean 1972 hit song *Vincent* written as a tribute to Van Gogh and his painting *The Starry Night* after the American singer read a biography of the Dutch artist.



Deborah happened to find the song celebrating her work on the internet, and the upshot was that she met the singer/songwriter from afar, Noris Schek, in London, which led to the two collaborating on a unique new combined music and visual art project.

Noris said: "Deborah Azzopardi's art is global – I had the *Sshh...* on my wall, back in Transylvania. In 2011 I had written *The Quiet Song* inspired by the painting. I didn't plan to write the song, it just came to me. It just happened: it was meant to happen!

"A couple of months before my wife Cristina and I came to live in London to find a wider audience for my music, the song was recorded and shared with the world on the internet, along with a short explanation telling people where my inspiration came from. A year passed and, in July 2013, I got an email. Deborah Azzopardi, the artist of 'our' beautiful Pop Art painting was writing to me, saying she had come across my song.

"How often do such things happen? Was it the accident of finding something extraordinary, or just one of life's miracles? Take your pick, I go for the miracle," said Noris.



Noris Schek.



Deborah Azzopardi's work at London Art Fair.
Photo by Cristina Schek

"Deborah said she very much enjoyed listening to the song, and that she wanted to meet me. I had a concert in Kew Gardens, asked her if she would like to come, and that's how we met. After that we became good friends.

"My newest composition is called *Life Is a Miracle*. I recently recorded it, Deborah heard it, and the next thing I knew she was showing me her beautiful, new,

larger-than-life painting, inspired by my composition. And she has named it *Sometimes*

larger-than-life painting, inspired by my composition. And she has named it *Sometimes Unpredictable*, a line found in the lyrics.”

He described as magic “a story that started with an artist creating a painting that inspired a musician, who wrote a song and got to meet the artist who created the painting that inspired the musician to write a song...”

Incidentally, both were already fond of the Don McLean song, having come to it from their respective angles – visual art, and music.



I'm going to be late again. By Deborah Azzopardi.
Photo taken at London Art Fair by Christina Schek

Deborah Azzopardi has for 30 years been teasing her clientele with her bright and witty images in primary colours in a style which some liken to that of Roy Lichtenstein, the poster boy of Pop Art (he lived from 1923-97). Compared with the American, Deborah paints with a fuller line that glows with the brilliance of fresh creation.

Describing the tone of her clever cameos in words is perhaps best

done by recalling the seduction scene in the film *The Graduate* in which Mrs Robinson slips out of her stockings; it is naughty and raunchy, but never vulgar.

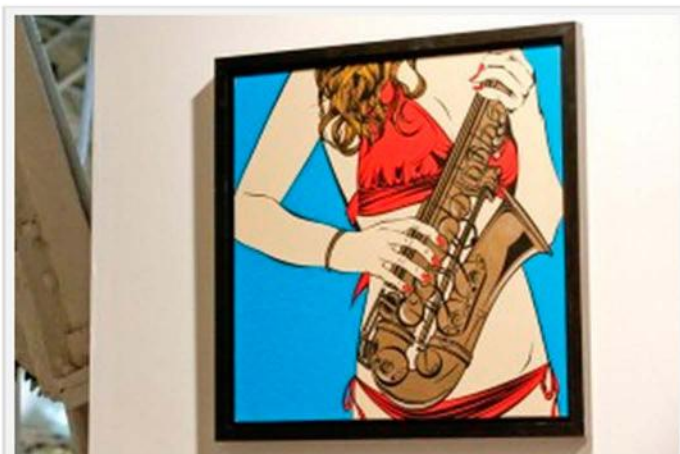
She (Ms Azzopardi, not Mrs Robinson) has done it again with *Life is a Miracle...*

Sometimes Unpredictable. High-heeled legs protrude nonchalantly over the body of a red sports car, with the owner of the legs toasting the high life with a glass of champers. In the print, the lyrics of the song are inscribed on the chassis (of the car, not the lady).

It just had to be a red Ferrari to make the scene work, said Deborah. She likes depicting older cars which have more character and distinctive design than newer vehicles.

She asks close friends and family to model for her, and in this instance there had to be a lady who was petite and who would, unlike an average sized person, fit into the car without looking ungainly – “when you think about it, you have to be of a certain build to get in and out of cars without appearing to be clumsy.”

Although Deborah starts with clear in her mind a scene she wants to portray – the thought comes before the deed – she conducts considerable research “to get what I want.” She sets up the model, insists on her (the majority of her subjects are women) wearing the right shoes and accessories, and looks for a bright day. “It is only when I see the reality, that I decide what to keep in and what to keep out, but my real fun is in the painting, although putting it all together is a huge task.”



Sax Practice. By Deborah Azzopardi. Photo by Cristina Schek.

She "borrows" ankles, legs and arms from acquaintances but never puts a model's full face into the picture. "Beautiful people are very worrying," she says, and perhaps it is a sub-conscious decision not to make attractive visages the focus of the works. "We all have the same sorts of body parts, but we all have different personalities."

The art critic Estelle Lovatt, who praises Deborah's composition

and talent with line as superb, wrote in a forward to a coffee-table book celebrating the artist's first solo retrospective in March 2014 that she was doing what she did "for women," and said when interviewing Deborah for a video: "She inspires everybody, not just women. I am sure that she paints not with a paintbrush, but with a feather. She makes us laugh, and has as big a personality as any of her paintings."

Deborah has a more down-to-earth view of herself. "What I am is an artist painting things that make me giggle. There is no deep meaning. I have done it all my way, so I do not have the influence of anybody else." As with her philosophy, "it is about being free, carefree and going with the wind, about living life." One might add that it is about acute observation in regard to the balance of power in human relationships, while seeking no solution to the problems.

It is the sense of pure delight that results in her tautly-constructed images reflecting vividly her exhilarating sense of fun, and although she does not play to the commercial gallery, this has made her a favourite with retailers with the clout of such as Ikea, with publishers of prints, and with auctioneers.

To mark her 30th year as a professional artist, she is launching at the Affordable Art Fair in Battersea Park in March 2015 a limited edition print. There will be 15 screen prints of one of her greatly admired paintings *The Great Escape*, which is of a champagne glass-toting woman blowing a kiss from inside a car that is doubtless about to roar off into the blue. For the first time, Deborah is using platinum leaf in this composition.

Self-taught Deborah paints every day and goes through paintbrushes galore. She started in commercial art, and became a licensee of Walt Disney painting cartoons by hand. The illusionist skill of the animator stayed with her, and her prints are known in dozens of countries. Originals hang in the US, alongside the great artists of the second half of the 20th century and the start of the 21st.

Her original paintings are represented by the Cynthia Corbett Gallery. The next show in which Deborah's work will feature will be Art Wynwood in Miami from February 12-16.

What is the appeal of these works, effervescent in their joy? The philosopher Nietzsche once said: "All joy seeks eternity."

Noris Schek is a trained guitar teacher, a Bachelor of Art in Music and Music Education, who toured with Romanian blues artist AG Weinberger and had weekly TV appearances. Of Deborah, he said: "My wife and I were already big fans of her art, and now that we know her personally we're even greater admirers. She has the loveliest and the sunniest of personalities, she's a wonderful person. Her paintings are absolutely seductive, full of life and colour."

He said that the story of their meeting proved that art (painting, music, etc) speaks a universal language, and, quoting from his 3.25 minute-long song, that "life (truly) is a miracle... sometimes unpredictable... "

Noris has recorded fresh, original material for a new album. More detail is on his new website <http://norisschek.com> and a direct link to the song *Life is a Miracle* can be found at <http://norisschek.com/2015/01/01/life-is-a-miracle-2/>

Deborah Azzopardi's website is www.deborahazzopardi.co.uk



TAGS: [DEBORAH AZZOPARDI](#), [LONDON](#), [NORI S SCHEK](#), [POP ART](#)

art Fair Preview

ARTHAMPTONS

When: July 11-13, 2014; July 10, 5-7 p.m., First Look;
July 10, 7-9:30 p.m., Opening Night Preview
Where: Sculpture Fields of Nova's Ark,
60 Millstone Road, Bridgehampton, NY 11932
Information: www.arthamptons.com

East End Tradition

Approximately 85 fine art galleries will converge for the seventh annual ArtHamptons at the Sculpture Fields of Nova's Ark.



1 The 2013 ArtHamptons saw record attendance with more than 14,000 visitors throughout the weekend. Courtesy ArtHamptons.

2 **Katie O'Hagan,**
Constriction, oil on linen,
30 x 30". Courtesy Richard
J. Demato Fine Arts Gallery.

3 **Peregrine Heathcote,**
Reflections, oil, 45 x 45".
Courtesy Newbury
Fine Arts.



4 **Deborah Azzopardi,**
FREEDOM!, acrylic on
board, 39 x 39".
Courtesy The Cynthia
Corbett Gallery.

5 **Jamie Salmon,** *Lily*,
sculpture - silicone,
pigment, fiberglass, acrylic
hair, resin, 27.56 x 17.52 x
15.94". Courtesy Anthony
Brunelli Fine Arts.

For the past six years ArtHamptons has brought together some of the nation's leading galleries under one roof for a weekend of art. Touting itself as one of the largest art events in the region, ArtHamptons reached both record attendance and sales transactions in 2013. This growth has allowed for momentum to build as its 2014 event approaches.

Taking place July 11 to 13 at the Sculpture Fields of Nova's Ark, the 2014 incarnation of ArtHamptons will carry the theme of "Escape." The fair will feature approximately 85 galleries and dealers showcasing artwork in a range of styles, mediums and genres.

Exhibitors in 2014 include Richard J. Demato Fine Arts Gallery (NY), The Cynthia Corbett Gallery (London), Anthony Brunelli Fine Arts (NY), Newbury Fine Arts (MA), Tibor de Nagy Gallery (NY), Lawrence Fine Art (NY) and others.

To kick off the fair will be a First Look event for Black Card Holders. Presented by US Trust and Sotheby's International Realty, First Look will happen July 10 from 5 to 7 p.m. It offers patrons the chance to be among the first to both see the fair in its entirety and to purchase artwork. Immediately following from 7 to 9:30 p.m. is the Opening Night Preview benefitting Guild Hall. The

preview, open to VIP Card Holders, also allows visitors to purchase work before the fair opens to the public Friday morning.

Receiving the honor of "Artist of the Year" for 2014 is Jane Freilicher, who is known for her Long Island landscapes and city scenes. On Saturday, July 12, 1 to 3 p.m., Freilicher will be on hand at the Tibor de Nagy Gallery booth for a meet-the-artist event. Also presented during the fair is *Jane Freilicher - Near the Sea: A Sixty Year Retrospective*.

American Art Collector returns as a proud media sponsor of the 2014 ArtHamptons.



The Telegraph

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My space: Deborah Azzopardi, pop artist

Artist Deborah Azzopardi shows us her home in north-west London



At home: Deborah Azzopardi Photo: Heathcliff O'Malley

7:00AM BST 22 Jun 2014

I have lived in north-west London all my life. I grew up around the corner and have lived in this road for 30 years. I know all the neighbours. I spend every day in my studio in the garden. It's very isolated, but I like it.

I started painting in my 20s, just after I had my first baby. I contracted meningitis and thought I was going to die. When the doctors ask if you want a priest or a rabbi, you think: that's it, I've had it.

When I woke up, I felt I just had to paint. I had been working in a shop and had never had any artistic training. A little enthusiasm, I found, goes a long way.



The Telegraph

I'm always surprised when people say they like my work. Sometimes when I'm in my studio I look at it and giggle. I think my art reflects my belief that you have to appreciate the moment.

When I'm not painting, I'm in the kitchen with my family. Everything happens here. It's the first place we go in the morning and the last place we are at night. I don't mind if it's crowded, as long as everyone's happy. It's where we love, argue and make up.

Dining table

This was my family table when I was young. My father designed the legs. It looks beautiful, but is extremely uncomfortable. I always bash my knees when I sit down. Both my parents are extremely academic, and have always appreciated literature and art. I am about to go to the Matisse exhibition with my father

Moulin Rouge

I was just having a giggle with my version of Toulouse-Lautrec's Moulin Rouge. I'm shy by nature, but these colours reflect how I really feel. When I started painting, I didn't realise I was quite so noisy. I love the work of René Gruau, too: there's a real elegance and humour in his drawings

Killymoon Emperor Chair

Everybody wants to sit on this chair. I think of this as my Alice in Wonderland piece: it wouldn't look out of place at the Mad Hatter's Tea Party. My work comes from a place of fun; there's no great meaning to it



The Telegraph

Baby grand piano

I don't play the piano, but my three grown-up children do. The youngest one plays saxophone, too, so they tend to play a lot of jazz after dinner. Having the piano in the kitchen was a good way to encourage the children to practise when they were little

Tenth Anniversary Group Exhibition at The Cynthia Corbett Gallery, W1, June 23-28



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Affordable Art Fair paintings show “naughtier” side of pop artist Deborah Azzopardi



Monday Morning by Deborah Azzopardi

Anna Behrmann

Friday, June 13, 2014

4:50 PM

Deborah Azzopardi lives and breathes pop art, and this spirit is reflected in the way she sells her paintings.

Her original works can fetch tens of thousands, but, at the same time, her prints are generously available and mass-produced by IKEA. “It’s funny when you’ve painted something, and then you see it all round the world,” she says. “At first you think it’s really weird and then you think it’s nice – somebody likes what I like.”

Famous for her bright, whimsical and often cheeky paintings, the artist paints mainly female subjects who carefully dab on red lipstick, or simply kick back their heels and laugh. The ladies place one finger on their lips, or wait over the phone, mischievously hinting at a story yet untold. After all, as the 55 year old reminds me, “You’ve got to have fun in life. A lot of my art has humour in it – but that’s called me having a giggle.”



Ham&High

Although she is now one of Pop Art's most recognisable figures, a career as a painter didn't actually materialise until the late 1980s when Azzopardi contracted meningitis. It nearly killed her, but also made her realise her true passion lay in the world of art. Nowadays, she can barely stay away from it.

"All the galleries, like the Tate – we're so lucky to have those resources. I mainly go there in the evenings and do their late nights. You know, Fridays and Saturdays, and then The National Gallery, Wednesdays and Thursdays. All of art is inspirational; whether you like the art or not, you're inspired by things."

A lifelong Londoner, Azzopardi prefers to keep her exact location a mystery, but hints that she is "near Hampstead". She is quick however to name her favourite spot for inspiration – "absolutely Kenwood. And I know everyone says that and it must be boring, but it really is. I walk there most days."

Outside of rural walks and galleries, Azzopardi enjoys a café life: "friends, family, laughter. I do a lot of laughing. Good friends, good company, good food. You have to surround yourself with happiness... and I don't drink either. I just paint what makes me happy. It's from inside. So, if it's something that I like, I paint it."

Having painted for almost 30 years, she finds that "as you get older, you improve a bit; you take a few more risks, make things a little bit naughtier." She has one piece of advice for aspiring artists: "Keep on, don't stop – I'd say the same to any creative, because there are so many things in the way – you've got to pay the rent – and it's very hard, and so the secret is to not stop."

Having had her work in every Hampstead Affordable Art Fair over the years, Azzopardi is quick to celebrate its qualities over other shows. "It's my favourite one, although I probably shouldn't say that. It's really nicely laid out, and it's bright and it's got a lovely feel about it; it's not squashy at all.

"But this one's quite exciting for me. I'm showing some original works – I normally just show limited edition screen prints – and it's sort of the first time I've done that, really. They fit in with the 'affordable art'; they're under £4,000 – I mean they might be £3,999. I don't know if I want to part with them, but they're nice. I could buy them back."

Deborah Azzopardi will be displaying her work at the Cynthia Corbett Gallery, as part of the Hampstead Affordable Art Fair, from June 12-15



Thursday, June 5, 2014

Thursday, June 5, 2014

freetime

YOUR LOCAL ARTS, ENTERTAINMENT AND LIFESTYLE

BB

Head off to the Affordable Art Fair

Leading artist Deborah Azzopardi tells Rosy Moorhead why she enjoys showing at the event and how she became the UK's answer to Lichtenstein



These four screen prints are by Deborah Azzopardi: BBRRring (left), Beach Party (above),



BLAH BLAH BLAH



Bing Bong

ONE of the joys – indeed, the entire point – of the *Affordable Art Fair*, which returns to Hampstead Heath next week, is that normal people like you and me are given the chance to get our hands on an original piece of artwork, something that might normally be beyond our reach. We get to browse the work of both up-and-coming artists and established names

in a very relaxed and fun environment, and could find ourselves investing in the next big art sensation or picking up a bargain from someone who's already made it big.

One exhibitor whose stand is sure to be swamped for the whole four days of the fair is world-renowned artist Deborah Azzopardi, whose pop art-esque acrylics have earned her the description of 'the

UK's answer to Lichtenstein'.

Deborah, who lives in the London Borough of Barnet and whose paintings can sell for up to £15,000, will be showcasing a selection of limited edition prints on paper, with the Hampstead-based Cynthia Corbett Gallery.

"I did these prints especially for the fair," explains Deborah, 55, who has been honing her distinctively flirtatious and carefree style for almost 30 years, "because I really like the *Affordable*, it's my favourite one. How lovely that people can have an original.

"I think there's going to be quite a lot of people that want to see me."

If you'd like to meet Deborah face-to-face bookings can be made via the Cynthia Corbett Gallery, but if you aren't able to make an appointment you can simply enjoy browsing her collection, much of which might be familiar to you – published by Rosenstiel's, the suppliers of fine art prints and posters, Deborah's images appear in IKEA in more than 50 countries around the world, and her originals are sought after by international collectors.

"I'm described as pop art, but I'm not really," continues Deborah, who is self-taught as an artist, "this is really my own Azzopardi style, we call it the Azzopardi Way because my work is easily identifiable as an Azzopardi.

"I'm inspired by friends, family, things I see, things I do and hear – I'm inspired by everything. I think it's the humour that attracts people, I'm just having fun. While I'm painting, I'm not painting meaning or thought, I'm just having a giggle.

"It's light, it's a celebration of life."

● The *Affordable Art Fair* takes place at Hampstead Heath, Lower Fairground Site, East Heath Road, Hampstead, from Thursday, June 12 to Saturday, June 15. Details: affordableartfair.com

➔ See more works of art showing at the *Affordable Art* gallery online: times-series.co.uk

London Jewish Cultural Centre, 100, North End Road, Golders Green, June 8, 3.30pm. Details: 020 8457 5000, ljcc.org.uk

■ **Alyth Youth Singers and Alyth Community Choir**

The two groups will be performing together in the beautiful Botby Cottage, Stephens House and Gardens, North End Road, Finchley, June 8, 8pm. Details: 020 8346 7822, stephenshouseandgardens.com

■ **Jazz Cocktail with Tina May** join Tina May on a journey from Paris to New York featuring songs by Weill, Gershwin, Irving Berlin, Cole Porter, and more. The great drama on stage and screen, Lotte Lenya, Judy Garland and Peggy Lee, here in this delicious cocktail with a taste of Weimar, the Folies Bergere and the London Jewish Cultural Centre, North End Road, Golders Green, June 12, 8pm. Details: 020 8457 5000, ljcc.org.uk

Art

■ **Biggles and Chums**

First World War watercolours and text on paper by Biggles creator Captain Grahame Smith and his contemporaries. RAF Museum, Grahame Park Way, Hendon, until January 4, 2015. Details: 020 8205 2266, rafmuseum.org.uk

Friday June 7th & 8th



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Follow this link to listen to the Deborah Azzopardi interview:
<https://soundcloud.com/azzopardiart/deborah-azzopardi-robert-elms>





Blog - Latest News



Deborah Azzopardi Retrospective at the Cynthia Corbett Gallery

April 15, 2014 / in Art Exhibition, Art Partners / by Karl Constable

On the evening of Wednesday 2nd April [Brownhill Insurance Group](#) were proud to sponsor a very special event on Cork Street. [Cynthia Corbett](#) together with [AWAD \(Association of Women Art Dealers\)](#) hosted a special reception using the fantastic exhibition of [Azzopardi's](#) work as the setting. I am sure many of you will be familiar with Azzopardi's work, but if you are not one might sum it up with three words. Colourful, bold and desirable.

The evening started with a chance to look over the exhibition of Azzopardi's work that spanned a decade (2004-2014) and was followed by speeches from Susan Mumford (AWAD) and Cynthia Corbett, who has represented Azzopardi all over the world. The highlight of the evening, art aside, has to have been Estelle Lovatt's conversation with the artist. *Up Close and Personal* was a insightful and frank conversation that covered many aspects including feminism, inspirations and success. The most touching element to the conversation was Deborah Azzopardi's modesty and unassuming nature which only enhanced the admiration the audience clearly felt for the artist.

Azzopardi's works look absolutely stunning on the walls of 28 Cork Street and Cynthia Corbett has combined paintings, prints and even upholstered furniture to complete the exhibition. Many of Azzopardi's painting feature figures who, I am told by Azzopardi, are all friends and members of her family. There are a few exceptions, with telephones and doorbells making an appearance on the walls of the gallery. Some of the paintings have a playful nature, with one painting featuring a pair of knickers dangling out of a mans jacket (the knickers were stuck to the painting with Velcro), and many of the paintings played on themes of seduction and sensuality.

Deborah Azzopardi is a bold and captivating artist and a thoroughly interesting speaker. Cynthia Corbett's curation of the Cork Street space plays to Azzopardi's strengths and provided the perfect backdrop for the AWAD social.



Win a collectors' edition of Deborah Azzopardi's book, Sshh!

📅 April 28, 2014

Tweet

The Jewish News is offering one lucky reader a collectors' first edition of Deborah Azzopardi's debut book, *Sshh*.

📧 Submit

Published by IOlogies Fine Art Publications, this beautiful coffee table book is a showcase of Azzopardi's work over the past 10 years. It features more than 100 images and a foreword by esteemed art critic, Estelle Lovatt.



The Date Doctor

The book is one of only 1,000 copies printed and is worth £99.95.



Hitchcock's forgotten Holocaust film revealed



Pop artist Deborah Azzopardi, who has been likened to the renowned American pop artist Roy Lichtenstein, recently held her first solo UK show at The Cynthia Corbett Gallery in London.



World Roundup: 7,000 kosher meals shipped in to Sochi

The North London-based artist was inspired to begin painting in her 20s, having recovered after contracting meningitis.



Och Aye the Jews at Edinburgh Festival Fringe!

Her distinctive, cartoon-like images reference her early career as an artist for

Disney and have been sold by Ikea and other retailers in more than 50 countries.

Azzopardi's originals are highly sought-after and have commanded thousands of pounds at auction. To find out more about the book, please visit www.iologies.com

To be in with a chance of winning, simply answer the following question:

What is the title of Deborah Azzopardi's debut book? *

- Sshh
- Quiet
- Whoosh

Name *

Email *

Contact Number *

*

- Please tick to confirm you understand and agree to our terms and conditions

Submit

Closing date: 8 May





Drawing from her archive from the last 28 years of work, Deborah Azzopardi presents a special limited edition coffee table book, featuring her celebrated images, including new works & a selection of the public's favorite Azzopardi published paintings.

Introduction by art critic, historian and journalist Estelle Lovatt FRSA & Angus Granlund, from Christie's London.

To purchase the book, go to: www.iologies.com





Life painted in primary colours

Pop artist Deborah Azzopardi's first solo exhibition in the UK opened yesterday at The Cork Street Gallery (28 Cork Street, Mayfair W1, London.) The exhibition is hosted by The Cynthia Corbett Gallery.

Deborah Azzopardi has been producing distinctive pop-art images for the past 28 years and will present more than 20 works in the exhibition, which runs until 5 April.

OLI SCARFFI/GETTY IMAGES



April 2014

THE TRANSATLANTIC MAGAZINE

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Debbie Harry, Chalkie Davies
COURTESY THE ARTIST AND THE SNAP GALLERY

Chalkie Davies Goes Click

Snap Gallery, 12 Piccadilly Arcade, London SW1Y 6NH
to April 26th

Another photographic exhibition worth seeing in April is at the Snap Gallery in London, where works by Welsh-born, US based photographer Chalkie Davies will be on display. Davies spent four years as an aircraft engineer at British Airways, before making the interesting career transition to rock and roll photographer. He joined NME in 1975 as a staff photographer, where he shot numerous album covers and features, and toured with the likes of Paul McCartney, Elvis Costello and Thin Lizzy. After NME, Davies made the permanent move to the studio, specializing in black and white portraiture. He shot a number of record covers for artists including The Specials, The Pretenders, The Who and David Bowie, before moving to New York in

1988 to open a large still life gallery. *Chalkie Davies Goes Click* celebrates his music photographs from the '70s and '80s, and is a prequel to a major exhibition of his work which will be shown at the National Museum of Wales, Cardiff, in 2015. Among the collection are shots of music icons including The Ramones, The Clash, Debbie Harry, Phil Lynott and a host of other stars. The evocative collection has a fascinating history, with each photograph having a story to tell, recalling fond memories of a legendary era in the music industry.

In Conversation ... Deborah Azzopardi

The Gallery on Cork Street, 28 Cork Street, Mayfair, London W1
April 2nd only

The Cynthia Corbett Gallery hosts a solo exhibition of Deborah Azzopardi's Pop Art collection to April 5th, and in the midst of this riveting retrospective, the artist will be speaking at a special event with contributor to *The American*, Estelle Lovatt. Azzopardi's works inspire discussion, with their colorful and vivid representations of everyday issues, and this talk - taking place between 6 and 9pm - will offer a fascinating insight into the artist herself.

SSH, Deborah Azzopardi

© DEBORAH AZZOPARDI, ALL RIGHTS RESERVED



The American 

DON'T MISS ...

Broadway Arts Festival 2014 Announced

Broadway, Worcestershire WR12 7DP
May 30th to June 15th

Details have been announced of the third biennial celebration of the work of American artist John Singer Sargent. The festival takes place in the Cotswolds village of Broadway, where Sargent embarked on the creation of one of his most popular paintings, *Camation, Lily, Lily, Rose*. Alongside Sargent, the village was home to a number of artists, many of whom were also American expatriates. This year's festival is themed on 'Changing Times', and looks back 100 years to the era preceding the Great War. Among the highlights, which include art exhibitions, masterclasses, garden tours, musical events and talks from expert speak-



Italian Sailing Vessels at anchor, 1943

John Singer Sargent, watercolor

© THE ASHMOLEAN MUSEUM, UNIVERSITY OF OXFORD

ers, the new Ashmolean Museum in Broadway will host a special exhibition of works by Sargent which have not previously been shown publicly. An Open Art Exhibition is also available for those who may like to follow in Sargent's footsteps, with an invitation for work on the festival's 'Changing Times' theme. Go to www.broadwayartsfestival.com for more information on events taking place, or call +44(0) 1386 898387.



ART & COLLECTING //////////////////////////////////////



CERAMIC BOWL BY
THOMAS BOHLE
(LEFT): 4-6 April,
Ceramic Art London

LONG LEGS BY
DEBORAH AZZOPARDI
(RIGHT): Until
5 April, The Cynthia
Corbett Gallery

4-6 April, Ceramic Art London, Royal
College of Art, Kensington Gore,
London, www.ceramics.org.uk

This year marks the 10th anniversary of the annual celebration of ceramics, held at the Royal College of Art in London. The lineup, as ever, includes both established and emerging talent, with exhibits ranging from elegant porcelain tableware to exuberant pieces of art pottery. Unique works, such as Thomas Bohle's substantial clay vessels with rich red glaze apparently dripping from their rims, cost from £200-£6,000. Collectors and gallery owners flock to this low-key event and are delighted to find most of the 75 or so designer-makers are on hand to chat about their craft, making it a friendly, buzzy show.

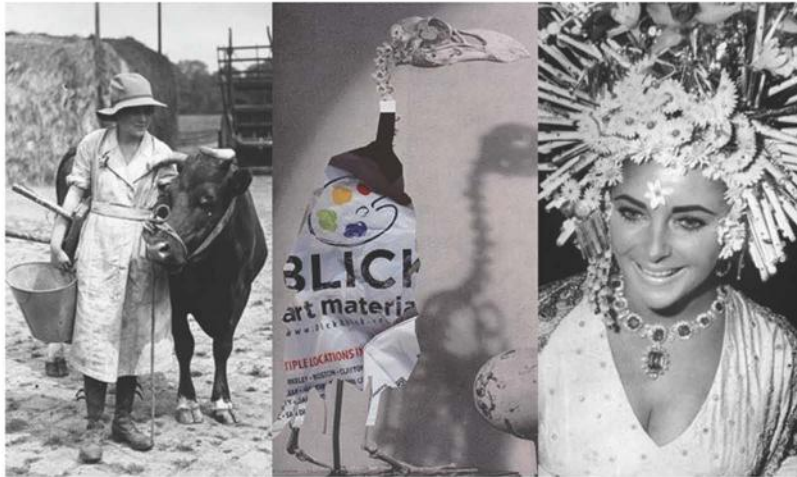
Until 5 April, Deborah Azzopardi,
The Cynthia Corbett Gallery,
28 Cork Street, London, www.thecynthiacorbettgallery.com

Something of a favourite among users of image-sharing site Pinterest, pop artist Deborah Azzopardi is the woman behind the decorative, eye-catching prints sold everywhere from Achica to Ikea. Due to her popularity, Azzopardi's original works are now commanding impressive prices. In her solo show at The Cynthia Corbett Gallery, the 2010 work *Long Legs*, left, will set you back \$35,000. >



Must See: UK Exhibitions Opening This Week

by Ashitha Nagesh 31/03/14 8:08 AM EDT



L to R: "From Street to Trench: A World War That Shaped a Region" at IWM North; "Michael Reidel: Laws of Form" at David Zwirner; "The Glamour of Italian Fashion 1945-2014" at the V&A

(Images courtesy: Imperial War Museums, David Zwirner, Victoria & Albert Museum)

Deborah Azzopardi

The Cynthia Corbett Gallery

March 31 until 5 April

Private View: April 1, 6 to 9pm

This is the first UK solo show of Pop-influenced artist [Deborah Azzopardi](#). Azzopardi began her career as an artist for Disney, and now her works reference both the fantasy and drama of the animation house and the comic-strip style of Roy Lichtenstein.

Paperwork: A Brief History of Artists' Scrapbooks

Institute of Contemporary Arts

April 1 until May 11

The ICA will take an in-depth look at artists' scrapbooks in this exhibition in the Fox Reading Room. Through journals and creative notes, the show will reveal the working processes of some of contemporary art and literature's greatest figures, such as William S. Burroughs, [Isa Genzken](#), Hans-Peter Feldmann, Al Hansen and [Gerhard Richter](#).

Ursula von Rydingsvard

Yorkshire Sculpture Park

April 5 until January 4 2015

This is the first large-scale survey in Europe of the acclaimed American artist [Ursula von Rydingsvard](#). The comprehensive show will include more than 40 works, representing her entire oeuvre from two decades ago through to the present day. Her monumental sculptures, including wall-mounted pieces and monolithic structures, are largely constructed from 4"x4" cedar beams.

The Glamour of Italian Fashion 1945-2014

Victoria & Albert Museum

April 5 until July 27





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THINGS TO DO



30 MARCH 2014 | **FREE & CHEAP** | BY: **SILVIA BARETTA**

Free & Cheap London Events: 31 March-6 April 2014

Interesting and unusual things to do for a fiver or less this week.



Europe For All, By All is at the Hundred Years Gallery until 13 April. Details below

All Week

Europe For All, By All is an exhibition featuring a group of London-based artists from all over Europe displaying their work. The focus is on European citizenship and democracy, at the Hundred Years Gallery. Connected to the display there's a **program of European-themed activities**. Free, until 13 April

English Tourism Week started on Saturday 29 March and runs till 6 April. London takes part, with a **rich programme of free events**. Free, until 6 April

Deborah Azzopardi Retrospective starts today at the Cynthia Corbett Gallery in Cork Street. Expect artworks inspired by the Pop Art movement. Free, until 5 April

Lambeth Music Free Festival starts today at the Southbank Centre with five days of music, educational activities and fun. Check the **full programme** on the Southbank Centre website. Free, until 4 April

Check the week ahead with our guides to **market & shopping events** and **art exhibitions** around town. Plenty of free ones, too.

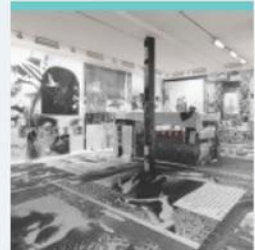
Monday 31 March

GUILDHALL LIBRARY: As part of **English Tourism Week**, historical Guildhall Library hosts a **talk about the most common death causes in the 17th century:** tussick, tympany and plague, as revealed from records of the Parish Clerks archives. Free, just turn up, **1pm**

SEE ALSO



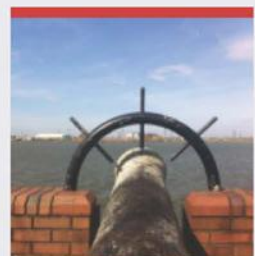
Humorous Miniature Sculptures Are Roy's People



Bizarre Interactive Art By Marvin Gaye Chetwynd



Young Londoners Take Over Tricycle Theatre



London Walks: Erith To Greenwich



30 **ARTS & ENTERTAINMENT**

PICTURE: CRISTINA SCHEK



DEBORAH AZZOPARDI

Brain bug inspired Deborah to become a top artist

BY JASON STEIN

INSPIRATION can arrive in the mind of an artist for many different reasons. Yet it's fair to say that Jewish painter Deborah Azzopardi found her calling in the art world through a more unique route than most.

"Basically, I was young, I had what I thought was a perfect life working in retail," the 55-year-old told me. "I had a nice little life.

"Then I contracted meningitis and I really shouldn't have survived. But I did, and when I woke up from it all I decided that I must paint."

The crippling brain virus left Deborah with her back against the wall. But the result has been 25-years of work and countless internationally admired efforts.

Many of Deborah's finest works will be on show from Monday until April 5 at the Cynthia Corbett Gallery, London, where her first solo UK show will launch.

A coffee table book, *Sshh . . .*, will also accompany the exhibition.

Sshh . . ., to be released in June, includes more than 100 images from the pop artist as well as a foreword by *Jewish Telegraph* art correspondent Estelle Lovatt.

The giant book is being released in a number of limited editions.

"I'm so excited about the book



SSH: One of Deborah's pieces of work

because exhibitions come and go, but a book stays forever," she gushed.

"It's been put together in an interesting and engaging way. It's distinctive and colourful and I'm very excited about it."

Despite successful showings of her work across America, the exhibition is the largest collection of works that Deborah has had viewed, but her message to those interested in her work is simple.

"I just want to make one person smile," remarked Deborah — whose work can sell for up to £250,000.

"If one person smiles and they make another person smile, then even better.

"Art is not what you see, but what you make others see. And there aren't enough people smiling these days. A little enthusiasm and a smile goes a

long way.

"To see all this work together now is very moving because it rarely happens. I've been working towards this for a while and I can't wait.

"I love the act of painting. I can't understand why the whole world doesn't paint because that's what I like, so I do it."

The painter explained that she is never driven by just one moment of inspiration.

"It's never a single thing that provides me with an idea, but an accumulation of things," she said.

"It could be something simple like the laughter of friends or even something painful that makes me click."

Deborah also spent a brief period of time working for Disney, an experience that shaped her artistic philosophy and can be seen in her colourful and cartoon-like paintings.

The Londoner is a third generation British Jew and, although she admits Judasim plays a minimal role in her life, she has nothing but respect and gratitude for her ancestors.

"My grandparents came from Russia and Poland and they paved the way for the life that I live now," she insisted.

"And that is not just the case for me, but for many Jews.

"That generation came to this country on boats and worked hard to give us the chances we have now. I owe them so much and I feel privileged."

■ <http://tinyurl.com/n4mbqjj>



YOU PROBABLY OWN A DEBORAH AZZOPARDI POP-ART PRINT



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DRESSED

17

VIEW GALLERY



BY HATTIE CRISELL

SATURDAY 29 MARCH 2014, 00:00

I am late for my interview with Deborah Azzopardi. The tube is delayed and I'm underground, so can't let her know. She's meeting me at a station near her home in north London, and I arrive feeling embarrassed – but am greeted by the sight of her waving cheerfully from her car. When I reach out to shake her hand, she kisses me on both cheeks. When we arrive at her house, I'm handed a tray of sandwiches – and when I leave a couple of hours later, she insists, like my own mother would, that I take a KitKat.

Meeting Azzopardi in person explains a lot about her work. Her graphic, pop-art images of glamorous men and women are directly linked to the warmth and humour of her personality. For her, painting is pure pleasure, and she'd be doing exactly the same thing and loving it, even if nobody bought her work.

But people do buy it, in large numbers. Prints of Azzopardi's work are sold by retailers including IKEA, in over 50 countries. Her originals are sought after by a growing number of collectors, selling for tens of thousands of pounds, and a solo exhibition of her work is showing at the [Cynthia Corbett Gallery](http://www.thecynthiacorbettgallery.com/exhibitions-detail.php/Deborah-Azzopardi-Retrospective-2004--2014-90/)

[\(http://www.thecynthiacorbettgallery.com/exhibitions-detail.php/Deborah-Azzopardi-Retrospective-2004--2014-90/\)](http://www.thecynthiacorbettgallery.com/exhibitions-detail.php/Deborah-Azzopardi-Retrospective-2004--2014-90/) on Cork Street, London, from 31 March to

5 April



She lives in a sprawling, open-plan house that conceals a garden, with a Union Jack flying from a flagpole – she put it up for a World Cup party a few years ago and never took it down. From the back door there's a winding path strewn with dusty fairy lights, that leads to a small, mostly glass building housing her studio.

'When I work, I'm in my own world,' she says – and her workspace does feel like a haven, hidden away among the trees. She started her career at the same time as she started a family, so the two have always run along hand in hand. 'You paint, you run back to the kitchen, you put on the chicken, you paint, you run back, you put on the roast potatoes. That's how it is. When children are little it's harder, because there are school runs, homework and laundry, but any job has that. At least I was on the spot.'



She is, she tells me, 'completely uneducated'. She was married and working in retail as a young woman when she contracted meningitis. 'The doctors asked me if I'd like a rabbi or a priest, so I thought I was going to die. I was amazed when I woke up alive the next day – I'm still stunned about it! I thought "I've got to change my life. I must paint." I wanted to die knowing I'd done my best.'

That was 28 years ago. She threw herself into work, taking her paintings to every art fair she could find. 'I remember the first piece I sold – but at the time I didn't want to tell anybody, in case they said "Yeah? And when are you selling the next thing? How will you pay for the gas until then?" I kept quiet about it, and just carried on.'



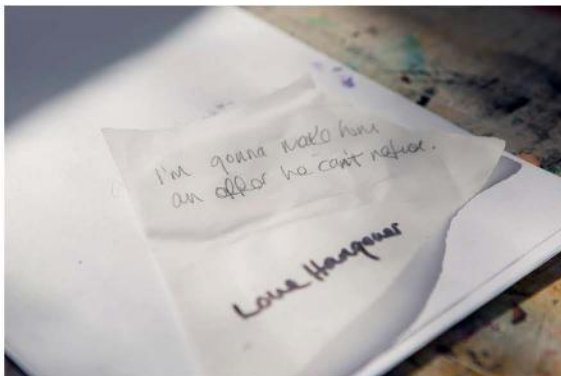
There is a sense that Azzopardi doesn't know where her success has come from, and she won't really take the credit for it. She tells me again and again how lucky and privileged she feels to be working. 'The secret is not to stop,' she confides. 'Enthusiasm can take you a long way in life. And there are so many things to paint, I only hope I live long enough to paint everything.'



17 VIEW GALLERY

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28 MARCH 2014

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RAISE A LOT P45



FOOD CHOC OF
THE POPS P46

Pop art queen's quiet fame

INTERVIEW
DEBORAH
AZZOPARDI

BY SIMON ROUND

DEBORAH AZZOPARDI'S paintings are sold in poster, print and greeting card form globally. And if you do not know her name, you will almost certainly recognise examples of her work, sold worldwide by Ikea and retailers in 50 countries. But what is perhaps more eye-opening is how she became an artist in the first place.

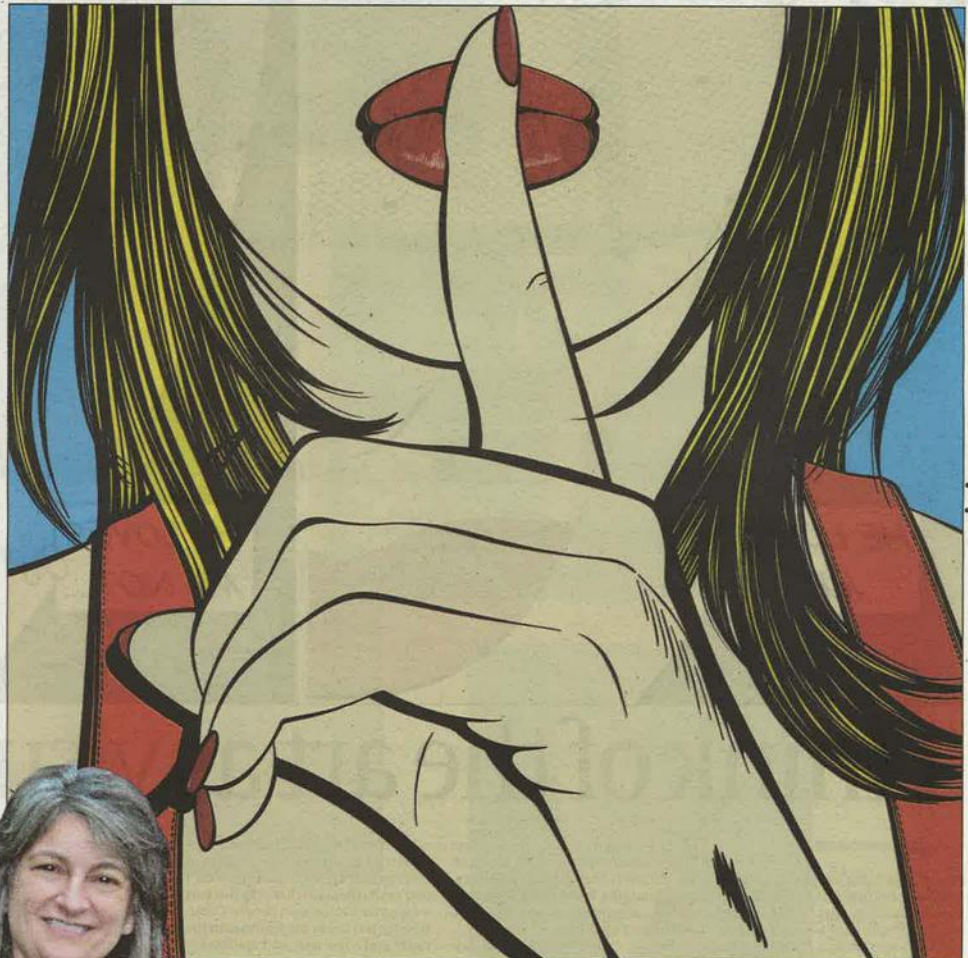
Back in the 80s, she was a young mother in her 20s, happily married and working in retail. "Things were great in my life," she recalls. "I had a young child and a nice home. I was in a good place." But then she became desperately ill with meningitis. "I really thought I was going to die. They were asking me if I wanted to see a rabbi and when they talk about bringing the rabbi in you know you're finished. I remember thinking to myself: 'What a shame.' But then I woke up. I couldn't believe that I was alive. And at that moment I had this thought: 'I have to paint.'"

Azzopardi was true to her word. After coming home from hospital she quit her job, bought some materials and began to paint. It meant letting go of her previous career and salary. Friends and family thought she was mad but from that point she was an artist. Her explanation is simple: "When something seizes hold of you and you're inspired, you just have to do it."

Despite having no artistic training, within a couple of years she was making a living from it, selling her paintings at art and craft fairs. When I ask if she was good at art at school, she has to think before answering: "Yes, perhaps. I always liked art — everyone does — but I never had the time to explore it further. Life was about survival when I was young and I couldn't afford the bus fare to go to art college."

However the style of the paintings — she is happy to describe her work as pop art for want of a better description — was there right from the beginning.

Brimming with energy and enthusiasm, Azzopardi shows me around her studio, which is located at the end of the garden of her north-west London home. The style of the paintings is instantly familiar and many of them are wrapped and ready to be shipped out to buyers. Some have price tags attached with several noughts on them. In the 28 years since she started painting, her art has proved massively commercial. But she never bases her work on commercial decisions. Rather, it is about providing herself with entertainment. "I paint only for me. Anything that makes you laugh or smile is good, so if a painting can make you do that, it's a lot of fun. I think of them as visual jokes. I like large paintings — I paint them as large as I can. If I was taller they would be bigger," she



Million-selling artist Deborah Azzopardi and one of her most iconic works, on sale in poster form globally



laughs. "I like colour and I enjoy the humour. I think I would quite easily tire of a painting of a cat."

Never short of ideas, while she is fully focused on the picture she is painting, she feels that subconsciously she is always thinking about the next one. Her work is known for being cheeky and suggestive — or in her word, "playful. I never set out to be provocative but I end up pushing myself, thinking: 'I wonder if I could I get away with that?' When I finish it there's usually a naughty laugh."

She says she would love to dress like the women she paints. "Most women would, but it's not practical. You can't go to Tesco looking like that."

The huge success of her work means she gets to discover



▶ CONTINUED ON P40



FEATURES



'I think of the art as visual jokes'

► CONTINUED FROM P39

how it affects the people who buy it. "The internet opened everything up," she recalls. "Now I get to hear a lot of stories. People have immediate contact with me through Facebook. One guy told me he split up with his girlfriend because she felt threatened by my art."

Azzopardi adds that having been property hunting online recently, "it's really funny because looking at the interiors, I've seen hundreds of my pictures. If I do see them when I'm looking around a place I would never say anything, though. I don't even use my real name."

She laughs as she recalls a shopping expedition with her son (one of three grown-up children). "I handed over my credit card in a shop and someone said: 'Oh, you have the same name as a very famous artist.' My son was a lot more impressed than me."

A retrospective of her work is being staged in London's Mayfair next week. Although she does not relish the public side of such a showcase, she is excited about seeing most of

her best-known pictures in one place. "The most interesting thing about an exhibition is that you can see everything hanging in the same room and it's very rare that happens. They have real impact together."

She still spends every hour of daylight painting, using evenings to catch up with the other aspects of her busy-

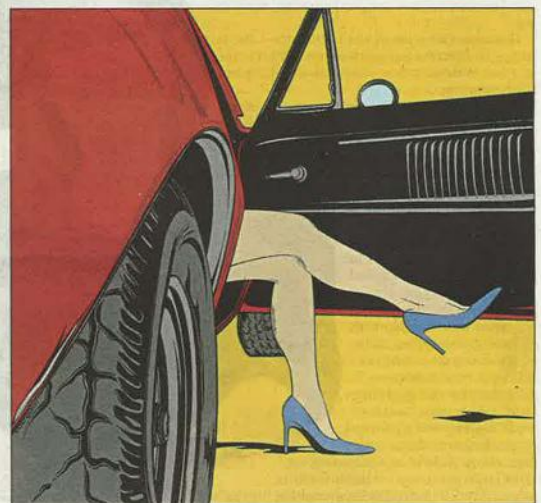
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In the winter, daylight fades by mid-afternoon but in mid-summer Azzopardi estimates that she paints daily for 15 or 16 hours. Even with this commitment to her work she says that every canvas takes at least a month to finish. Again she laughs. "I never drink — I haven't for years. I couldn't function if I did."

In fact the only thing which gets her out of the studio is the food cooking in the kitchen. "You want a nice roast dinner but you also want to finish your painting."

"Sometimes I end up hating that chicken."

The Deborah Azzopardi retrospective is at the Cynthia Corbett Gallery, 28 Cork Street, W1, from March 21-April 5. www.thecynthiacorbettgallery.com





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Pop art queen's quiet fame

By **Simon Round**, March 27, 2014



Follow Simon on Twitter

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One of Azzopardi's most iconic works, on sale in poster form globally



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Million-selling artist Deborah Azzopardi
Photo by: Cristina Schek

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The Deborah Azzopardi retrospective is at the Cynthia Corbett Gallery, 28 Cork Street, W1, from March 31-April 5. www.thecynthiacorbettgallery.com

- ▶ Seeing Wizo take care of business
- ▶ Stories from the frontline — what Jews did in the Great War

Last updated: 11:52am, March 27 2014



PC only has to say sorry to blind man he Tasered

A POLICEMAN who Tasered a blind man mistaking his white stick for a Samurai sword can keep his job.

PC Stuart Wright was ordered to apologise to Colin Farmer. A disciplinary panel ruled the officer had failed to perform his duties to a 'satisfactory standard' following a two-day hearing chaired by chief constable Tim Jacques.

He will be issued with a 'written improvement notice' and arrangements will be made

by **DOMINIC YEATMAN**

for him to offer a personal apology to Mr Farmer. Mr Jacques apologised on behalf of the force, adding: 'The officer made a dreadful mistake but was acting on a reasonable and honestly held belief that his actions were necessary to protect the public.'

'The officer did not perform his duties to a satisfactory standard but we did not feel that this amounted to gross incompetence.'

PC Wright was on the lookout for a 'skin-head in jeans in his 20s' said to be roaming Chorley, Lancashire, with a sword, in October 2012. He spotted 61-year-old grandfather Mr Farmer walking using his stick.

PC Wright told an inquiry: 'I shouted "Taser" as a final warning to drop the weapon. The man ignored me and I deployed it into his back.' Mr Farmer is pursuing a legal claim against the force. He had called for the officer to be sacked.



Victim: Colin Farmer

Crowbar crisp thief must be off his onion

A HUNGRY burglar used a crowbar to break down the door of a deli – before stealing a single bag of crisps. The man was caught on camera as he fled down the street with his prize of sour cream and sweet onion Kettle chips. He then realised he had forgotten his crowbar and returned to Deli A Go Go in Cardiff to fetch it. Police hunting him believe he may be behind a string of break-ins in the city.



Art with attitude: Her distinctive pop art has won her legions of fans across the world over the last 25 years yet Deborah Azzopardi has never produced a solo exhibition of her work in Britain – until now. Original artworks by the London-based artist, a former Disney cartoonist, will go on show at the Cynthia Corbett Gallery, central London, from Sunday until next Saturday



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To Mum, have fun, love... Cat

AS mothers are treated to gifts and breakfast in bed on Sunday, there might be an unexpected addition to their pile of cards... from their pets. Clintons has doubled its range of Mother's Day cards for animals after high demand last year. Taglines include 'Paws for thought this Sunday' or 'With lots of love and licks'. Offering a helping hand with signing it and putting it in an envelope is advised. Director Tim Fairs said: 'We cater for all kinds, from cat to bat.'

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This Week We're Loving...(24.03.14)

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24, 2014 at 2:37 pm No Comments

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ART

Dubbed the UK's answer to Roy Lichtenstein by art critic Estelle Lovatt, is the UK's very own **Deborah Azzopardi**, who, on 31 March, will present over 20 of her iconic pop-image works at the **Cynthia Corbett Gallery** in Mayfair.

The exhibition – Deborah's first solo show – will feature original and limited editions by the artist, whose works are known for their flirtatious, fantastical depiction of a carefree glamorous life. Deborah's work has won plaudits across the globe and some of her originals are now so sought-after that they have sold for tens of thousands of pounds in Bonhams and Christie's.

The exhibition runs from 31 March to 5 April

For more information click here: www.thecynthiacorbettgallery.com

Gallery on Cork Street, 28 Cork Street, London W1

Nearest Tube: Green Park

Hours: Daily 11am – 7pm or by appointment +44 (0) 20 8947 6782



London Evening Standard

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Deborah Azzopardi

Guid:
yazzdeb

Overview Reviews

A solo exhibition featuring over 20 works by the artist, a series of original and limited edition pop-art images that individually offer a fantastical depiction of a carefree life.

Pop Art



<http://www.thecynthiacorbettgallery.com>

Website

<http://www.thecynthiacorbettgallery.com>

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including Pope John Paul II, François Mitterrand, Monica Bellucci, Tiger Woods, Yasser Arafat and Bill Gates.

Rancinan XXL is at Opera Gallery, 134 New Bond Street, from March 18 to April 3. Tel: 020 7491 2999.

GÉRARD RANCINAN, LE FESTIN DES BARBARES



art events

MARCH 18-22

Lynn Painter-Stainers Prize

The best of British figurative painting, both established and emerging contemporary artists.

Mall Galleries, The Mall.
Tel: 020 7930 6844.

UNTIL MARCH 22

Come Out

Three monumental screen-printed paintings by Glenn Ligon based on *Come Out* (1966), one of Steve Reich's taped-speech works.

Thomas Dane Gallery, 11 Duke Street.
Tel: 020 7925 2503.

UNTIL MARCH 22

Al Taylor

Drawings and assemblages from the 1980s, including some made from rubbish picked up in New York.

David Zwirner, 24 Grafton Street.
Tel: 020 3538 3165.

UNTIL MARCH 22

Northern Echo

Paintings by British artist Rachel Howard, exploring the idiosyncratic qualities of oil paint, unpicking the accepted rules of engagement.

BlainiSouthern, 4 Hanover Square.
Tel: 020 7493 4492.

UNTIL APRIL 5

A Not So Still Life

Two significant late paintings by Lucian Freud, plus other complementary modern works.

Luxembourg & Dayan, 2 Savile Row.
Tel: 020 7734 1266.

Azzopardi: flat-pack to art pack

DEBORAH AZZOPARDI'S images are familiar to millions, thanks to their appearance in IKEA and other retailers across the world. The originals of her distinctive pop art images, 20 of which will be on show on Cork Street at the end of the month, are now sought after by serious collectors.

The works are flirtatious, fantastical depictions of a carefree, glamorous life, their cartoonish style referencing Azzopardi's early career as an artist for Disney.

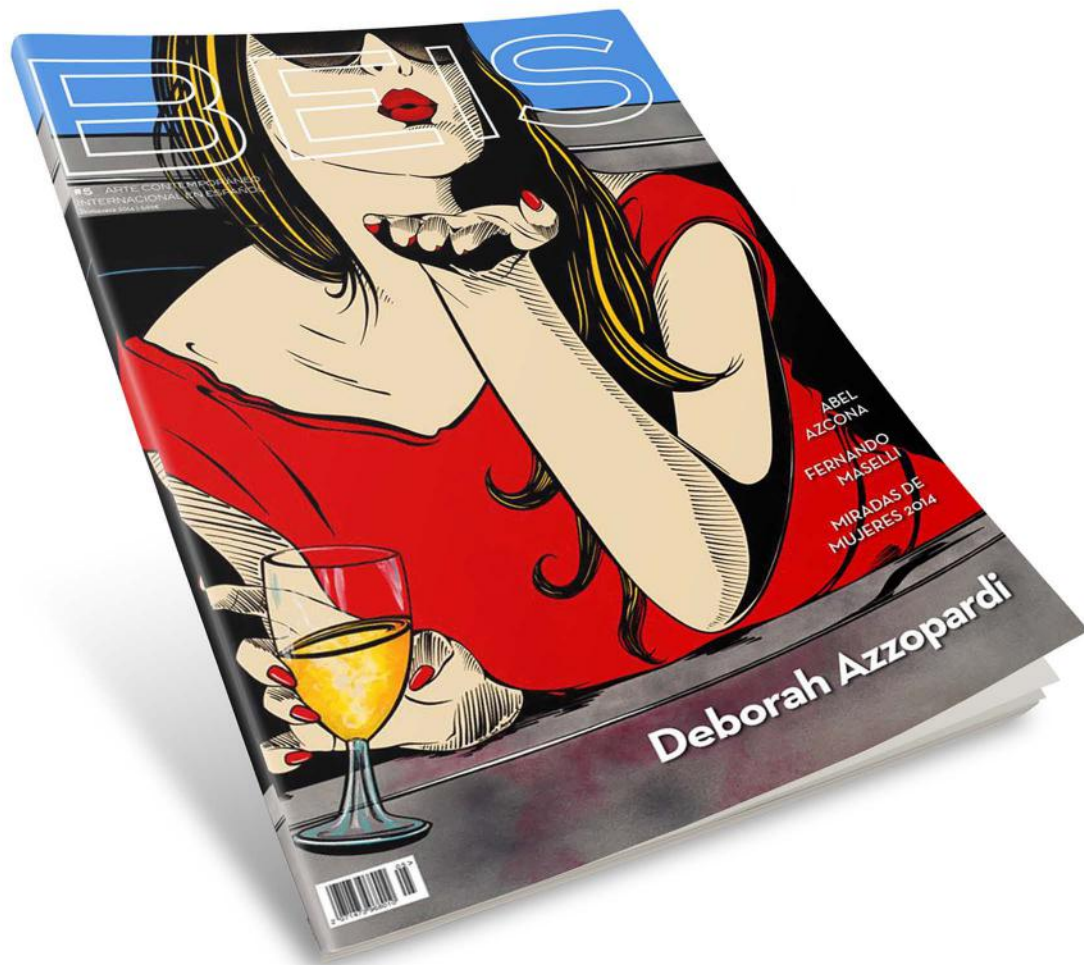
Her voyeuristic images star a host of glamorous women and embrace the comedy of turbulent relationships, seductions and fantasies. Be it red-heeled legs popping out of a soft-top car in *Freedom!* (2005) or a kneeling figure in frilly underwear in *Lost Earring*, sex sets the scene in these eye-popping pieces.

Deborah Azzopardi will be presented by The Cynthia Corbett Gallery at The Gallery, 28 Cork Street, from March 31 to April 5. Tel: 020 8947 6782.



DEBORAH AZZOPARDI, FREEDOM!, 2005
COURTESY OF THE CYNTHIA CORBETT GALLERY



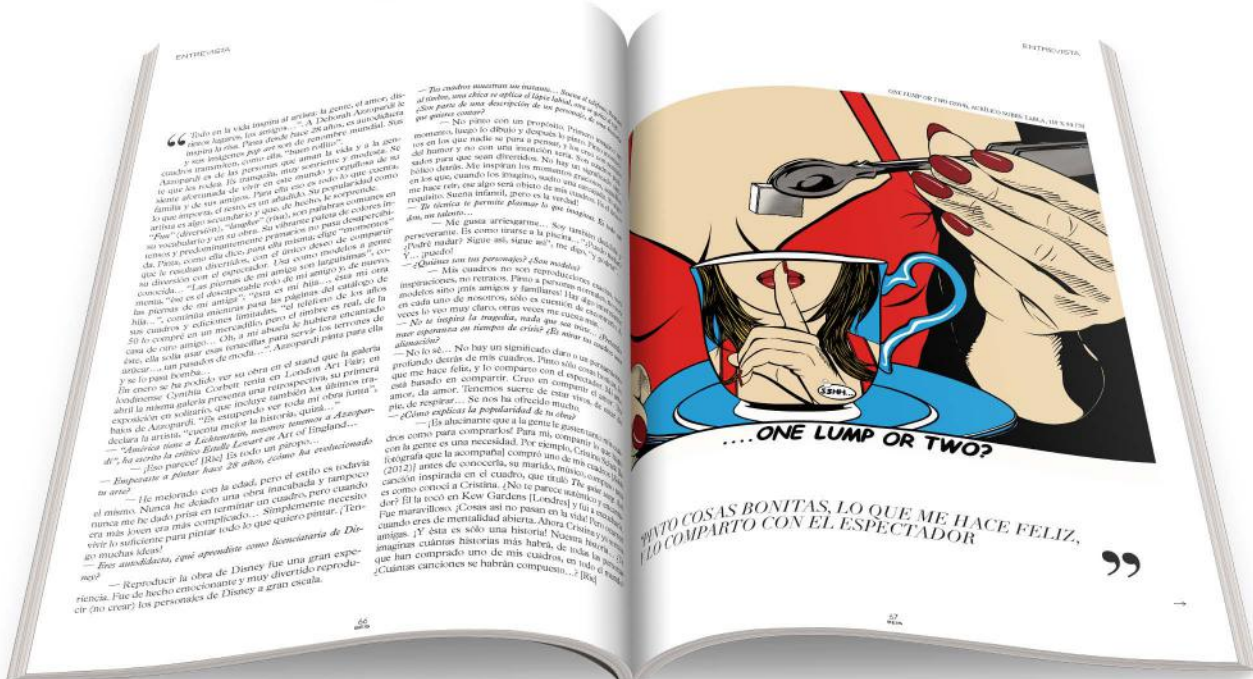


**“IF SOMETHING MAKES ME SMILE,
I WILL PAINT IT.”**

DEBORAH AZZOPARDI



"I ONLY PAINT BEAUTIFUL THINGS WHICH MAKE ME HAPPY, AND I SHARE THEM WITH THE VIEWER."



An artist is inspired by everything in life: people, love, certain places, friends... Deborah Azzopardi is inspired by laughter. She's been painting for 28 years, is self-taught and her pop art images are world renowned. Her paintings make you feel the "good vibes", exactly like her.

Azzopardi is one of those persons who love life and people around them. She is quiet, always smiling and modest. She feels fortunate to live in this world and she is proud of her family and friends. For her, that's all that matters, all that's important; the rest is a bonus. Her popularity as an artist is secondary, as a matter of fact, surprising.

"Fun", "laughter", are everyday words in her vocabulary and her work. Her vibrant palette of intense colors, predominantly primary colours, does not go unnoticed. She paints for herself, as she told us; certain "moments" that are fun, with the only desire to share the fun with the audience. For models she uses people that she knows... "The legs of my friend are extremely long" she says, "That is the red convertible of a friend of mine, and again, the legs of my other friend", "this is my daughter... this is my other daughter..." she tells us while turning the pages of the catalog of her paintings and limited editions. "I bought this 50's phone at a flea market, but the tone is real, heard it in my friend's house... Oh, my grandmother would have loved this, she used to use those tongs for serving sugar cubes... so old fashioned... ." Azzopardi paints for herself and she has a whale of a time, doing it.

In January her paintings were displayed at the London Art Fair by The Cynthia Corbett Gallery, in April the same gallery will present a retrospective, her first solo exhibition that will include Azzopardi's latest works. "It's great to see all my work together," says the artist, "tells the story better, maybe..."

"America has to Lichtenstein, we have Azzopardi", this is what the critic Estelle Lovatt FRSA wrote in Art of England ... **Seems like it! [Laughs] It's all a compliment...**

You started painting 28 years ago, how did your art evolve?
It improved with age, but the style is still the same. I have never left an unfinished work and no I've never been quick to finish a painting, but when I was younger it was all more complicated ...
I just need to live long enough to paint everything I want to paint. I have so many ideas!



**“I JUST NEED
TO LIVE LONG
ENOUGH
TO PAINT
EVERYTHING
I WANT TO
PAINT.”**



You are self-taught, what did you learn as a licensee of Disney?

Reproducing the work for Disney was a great experience. It was exciting and fun to reproduce (not create) the Disney characters on a large scale.

Your paintings show a moment ... The phone rings, a girl applies lipstick, another takes off the top ... Are they part of a description of a character, a story you want to tell?

I do not paint with a purpose. I first imagine a moment, I draw it, and then I paint. I paint moments no one stops to think at, and I create them with a sense of humor and not a serious intent. My paintings are meant to be fun. There is no symbolic meaning behind. I am inspired by the amusing moments in life, those that make me smile when I think of them. If something makes me laugh, that something will be the subject of my paintings. It is the only requirement. It sounds childish, but it's true!

Your technique allows you to capture what you imagine. It is a gift, a talent...

I like to take the chance... I am both determined and persevering. It's like jumping in the pool ... "Can I swim? Can I swim? Keep going, keep going", "I say to myself" ... "yes I can"... "and I do it!"

Who are your characters? Are they models?

My paintings are not exact replicas; they are inspirations, not portraits. I paint normal people, they are not models, they are my friends and family! There is something interesting in each of us; it's just a matter of finding it. Sometimes I see it clearly; sometimes I have to look longer...

Aren't you inspired by the tragedy, by sadness... Are you trying to bring hope in times of crisis? Is looking at your paintings an alienation?

I do not know... There is no clear meaning or deep thought behind my paintings. I only paint beautiful things, which make me happy, and I share them with the viewer. My art is based on sharing. I believe in sharing the love. Give love, give love. We're lucky to be alive, to stand here; to breathe ... Life has given us a lot.

How do you explain the popularity of your work?

It's amazing that people like my paintings so much as to buy them! For me, sharing my work with the others is a necessity. For example, Cristina Schek [the photographer accompanying her] bought one of my paintings [Sshh (2012)] before I even met her, before meeting her husband who's a musician and wrote a song inspired by that painting - The quiet song. That's how I met Cristina. Don't you think it's authentic and charming? Noris played in Kew Gardens [London] and I went to listen to him. It was wonderful. Things like this usually do not happen in life! But they happen when you're open-minded. Cristina and I are now friends. And this is just a story! Our story...

Can you imagine how many other possible stories, of all the people who purchased one of my paintings, in the whole world? How many songs they might have been composing ...? [Laughs]





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back likely there either. Of the others, Stoppenbach & Delescluse have now moved to Ryder Street in St James's – their space was still being refurbished at the time of my visit – but, as it's so close to Christie's et al, quite as well suited to their French 19th and 20th Century stock.

The other two exiles, Beaux Arts and Adam, on the other hand, have both decided to move northwards, the former only just up the road in fact, to a two-level premises in Maddox Street just off Bond Street. Again this was not open at the time of my walk but will be by the time this appears, with a show nicely entitled 'Fresh Start' – a cross-section of their gallery artists. Talking to them subsequently they are delighted with their change of venue, particularly their big downstairs space.

Finally there is Adam who would appear to have made the boldest move of all, out of Mayfair altogether, to Mortimer Street, near to all the Fitzrovia action. An attractive space on two floors in a busy bustling area, this would seem, nonetheless, to represent more of a gamble with the district still something of an unknown quantity for art galleries but they are optimistic that, with the bonus of 'Fitzrovia Lates' on the

from left: **Maryn Brewster** 'Coastal Light at Seaside House and Dock', **Barbara Hepworth** 'Curved Forms – white and brown (Myconos)' and pencil on board, at Beaux Arts



last Thursday of the month, it is going to work – Luke Elwes has their first solo show there.

Then there are those that have stayed despite the need to leave their existing spaces and, of course, the two years-plus of building chaos: viz **Mayor** and **Messum's**. Mayor have moved one door sideways and up into the handsome first floor formerly occupied by Ben Brown. Again a much nicer gallery space – currently showing Luis Tomaselli's lucid optical pieces – but with obviously less footfall and, as far as they are concerned, more problematic, a lack of substantial storage space – most of their stock has to be kept off-site. The feeling here though is upbeat, the long term possibilities worth waiting for. A not dissimilar attitude to Messum's in fact, where the move, from no.8 on the west side to no.28 just opposite on the east, won't happen until much later in the year, their current spaces (showing the handsome 'Eastern Influences' exhibition to 15 March) then being refurbished for unknown use. They bought no. 28, the large modern 'for hire' space on the street last year and they will only start to move in to it after they have honoured the space's current contracts in July.

There is huge regret there for the passing of the old sociability among dealers on the street but also an edge of anticipation for what the new Richard Rogers development, plus the anticipated agreement to the artistic SPA, will mean long term. Necessary change versus slow decay? **Nicholas Usherwood**

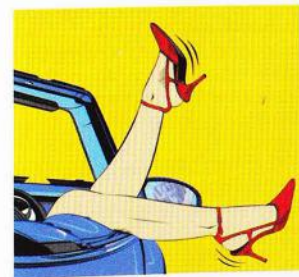
Second Home

International dealers **Cynthia Corbett Gallery** have been treating Cork Street as a central London 'home' since 2007, holding several shows there each year and finding it an especially useful rendezvous point for overseas clients. In addition to presenting their gallery artists, they've also hosted The Young Masters Art Prize on 'The Street' in 2012.

On Mar 31 they open the first solo show for British Pop artist Deborah Azzopardi at The Gallery in Cork Street and in June celebrate their 10th Anniversary with a special group exhibition at the same venue. Azzopardi's colourful, often Lichtenstein-esque imagery is familiar from retailers in over 50 countries, and her highly collectable originals now command serious figures . . . **AA**

LIVELY PRESENCE

Jack Knox's long association with **Gerber Fine Art**, over five decades, makes it appropriate that he is having this retrospective exhibition of paintings, pastels and drawings at **Compass Gallery** in Glasgow (Mar 27 to Apr 19). A product of GSA in the 1950s Knox has long since established himself as a major Scottish figure, not only through his distinctive art, but as a former very influential teacher. Both a superb draughtsman and an accomplished painter, he brings to all his work – in whatever medium – a very personal approach, which skilfully plays off animated illustration against expressive gestural brushwork, causing his succulently coloured still-lives and evocative landscapes to take on a lively presence all their own. (See picture overleaf) **Bill Hare**



from left: **Wladyslaw Mirecki** 'Walberswick Pier and Moon' watercolour, at Chappel Galleries **Laurence Edwards** 'Man of Stones' bronze and **James Dodds** 'Framed Up' oil on linen, both at Messum's Fine Art. **Luke Elwes** 'Pasted Graphic 1' at Adam Gallery. Right: **Deborah Azzopardi**, 'Freedom!' acrylic on board, at The Cynthia Corbett Gallery



HOT LIST



EXHIBITION

Dale Chihuly: Beyond the Object

HALCYON GALLERY, W1

Increasingly recognised as a significant medium in the art world (thanks in no small part to the work of this American artist), the age old craft of glassblowing has reached dazzling new heights, despite its humble beginnings. The not so humble works of Dale Chihuly will transform this New Bond Street art space into a glass dreamland, ensuring his 'beyond the object' approach – the idea that the space in which a work sits is as vital as the work itself – is realised. As if to prove his point, Chihuly has created the magnificent Persian Pergola Ceiling – an immersive canopy of colour, form and light that transcends the gallery space altogether. With hand-blown neon sculptures that seemingly defy physics, you can expect the spectacular. Until 5 April, 144-146 New Bond Street, W1 (020 7100 7144; www.halcyongallery.com)



EXHIBITION

Deborah Azzopardi

CYNTHIA CORBETT GALLERY, W1
You might be more familiar with the comic strip world of Roy Lichtenstein, but another pop artist whose vibrant works demand attention is Deborah Azzopardi. Her first UK solo show is flirtatious, carefree and glamorous – drawing on the drama and the joy of the everyday. You'll recognise the scenarios behind some colourful close-ups more than others: the unexpected phone call, the search for a lost earring, the mysterious red slingbacks emerging from a car window... Eye-poppingly good. 31 March to 5 April, 28 Cork Street, W1 (020 8947 6782; www.thecynthiacorbettgallery.com)



The POSITIVE

Over the pop

By Veronica Giordano (<http://thepositive.com/author/veronica-giordano/>) | Art & Design ([/art-and-design/](#))



Deborah Azzopardi details of works from left to right: *Freedom*, *5th*, *Lipstick*

From the 31st of March to the 5th of April the Cynthia Corbett Gallery will host the first UK solo show of original works by artist Deborah Azzopardi dedicated to the British alter-ego of famous overseas pop-artist Roy Lichtenstein will include more than 20 works realised over the past ten years.

The artist is renowned for her comic book style paintings that mostly see a woman character as protagonist. Azzopardi's production, which owes a lot to the 60s, is highly appealing to the public due to the captivating and flirtatious nature of the images and subjects represented. If like Lichtenstein the art language of the comic strip, she distances from her predecessor – and from traditional pop-art production – for different reasons. Like the American: Mondrian-like primer colours; differently from him, she avoids investigating or emulating printing techniques or a “divisionist” method of representation; contrast to other pop-art precedents which clearly quote and extract fragments from the real (like name of brands or signs) her reference to the every translated in pure storytelling, photographing moments and details of an ongoing narration. The protagonist can be anybody, the paintings are highly able to evoke a familiar feeling of “I have seen this movie before” or “that looks just like me!”



Watching paintings, like the recent *The great escape* (2014) or *Chance* (2012), other than easily identifying ourselves with the character, we want to know more about what is happening to her. The voyeuristic drive that the paintings elicit in the viewer, in a seductive mechanism, the artist hypnotises the viewer, feeding him/her only with an intimate shot of the behind-the-scenes. As curiosity grows, the desire of seeing more increases. Azzopardi says that for inspiration she keeps open-minded and tries to “see more than just look”; she paints what she wants us to see, always withholding the full picture as an erotic foreplay game. As it is a pop-art practice, the enlargement of everyday objects to unusual oversized dimensions strip them of their regular function: empowering them with added value; a pen becomes a sculpture and an ice cream a monument. Similarly, details of the works painted by Azzopardi grasp our attention as protagonists of the canvas. We can rarely see the face of the female figure as brought to her legs, breasts, hands or lips, which ironically represent a stereotyped image of femininity and of the female body. We see in paintings like *Polished* (2010), *Lipstick* (2010) or *Red Gloves* (2010). Nevertheless, these fragments evoke and represent the woman's body better than her whole figure would.

The female character depicted could easily fit a popular TV series such as “Sex and the city”. Rather than constructing a superhero, the artist exposes the fragility and ordinariness of human nature in a way that makes the artist's a realist, even in a simplified language of a cartoon. Azzopardi's paintings act as a mirror to the viewer, they reflect him/her; at the same time, into a prefabricated cartoon-like story, the images evade the rules of real life – such as bodily imperfections and faded colours – like A-ha's video for the song *Take on me*, they grant us the chance for once to be the stars of a famous comic book or the

How does the show contribute to give a different reading of the artist's production and of pop art in general at 40 years of its foundation? Why is her work highly appealing to collectors, critics and the public?

Deborah Azzopardi, *Polished*, 2010



The collaboration between traditional furniture makers Killymoon Bespoke Living of Northern Ireland and UK-based pop artist Deborah Azzopardi has resulted in a stunning range of pieces set to make waves in the world of interior design.

In total there will be 23 products in the Killymoon-Azzopardi range, featuring chaise lounges, bed frames, luxury headboards, scatter cushions and footstools. Each of the pieces are crafted using the traditional handmade methods of Killymoon and integrate the quirky, colourful and distinctive designs of artist Deborah Azzopardi.

They are fun, lively snatches of life, juxtaposed with the beautiful fabrics and craftsmanship of the furniture they adorn. The Killymoon-Azzopardi upholstery collection has a feel of art deco with a modern twist and traditional solid quality crafting.





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AGENDA - United Kingdom, Arts

Deborah Azzopardi

31 March - 5 April 2014 at Cynthia Corbett Gallery, London



Deborah Azzopardi, *sshh*, © Deborah Azzopardi

On 31 March, The Cynthia Corbett Gallery launches the first solo UK show of originals and limited editions by Deborah Azzopardi. World-renowned for the distinctive pop-art images she has been producing for the past 25 years, Azzopardi will present over 20 works in the exhibition, each one a flirtatious, fantastical depiction of a carefree glamorous life.

Thanks to the popularity of her published images in the global marketplace, Azzopardi's work is familiar to millions of people internationally, such recognition similar to that enjoyed by the Chinese Girl in the 50s and 60s by Vladimir Tretchikoff. Published by Rosenstiel's, her images appear in IKEA internationally and many diverse retailers in over 50 countries throughout the world. Her originals are now sought-after by serious international collectors and sell for tens of thousands of pounds. Early works have been sold through Bonhams and Christie's.

Azzopardi's distinctive, colourful, cartoon-like scenes reference her early career as an artist for Disney, an experience that she credits with developing her skill, craft and precision. Her voyeuristic images starring a host of glamorous women embrace the comedy of turbulent relationships, seductions, fantasies.

Cynthia Corbett Gallery

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Opening hours

Daily from 11am to 7pm or by appointment

Related images

1. Deborah Azzopardi, long legs (detail), © Deborah Azzopardi
2. Deborah Azzopardi, Lost Earring, © Deborah Azzopardi
3. Deborah Azzopardi, Freedom!, 2005, acrylic on board, 99 x 99 cm, courtesy of The Cynthia Corbett Gallery, © Deborah Azzopardi

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Deborah Azzopardi by Estelle Lovatt FRSA



Sometimes you just want to curl up under a blanket. With a good book. A piece of chocolate. A man.

This is what Deborah Azzopardi's pictures make me feel like doing. They are me. They remind me of the time I had a red convertible sports car. I had two, actually. And yes, they are you, too.

You immediately, automatically, engage with the narrative of Azzopardi's conversational visual humour. Laughter is the best aphrodisiac, as you know. Never before has the erotic dream been painted by a woman so well. Think of all the furtively duplicitous sexual innuendos (worth seeing) in art history, made for the titillation of the male patron; one of the purposes of art being to arouse emotions, yes. Whilst I see some Japanese Shunga prints coarse next to Azzopardi's more idealistic visions of contemporary urban life, the fantastical makes Azzopardi playfully sexy. And fun! Her pictures make you feel the same way, as she makes you feel the atmosphere of what goes on behind closed doors. Azzopardi gives your fantasies a place to live, and grow, aside from the likes of Millais's Pre-Raphaelite, 'Isabella', where Freudian-slips slip up against Victorian prudish angst and erections in the shadows. Azzopardi is more titillating than salacious, more sensual than sexual.

Distinctive, memorable and provocative, Azzopardi's Pop Art shows what happens to the protagonist as her canvas acts like a storyboard for movies. Azzopardi's definitely got the 'When Harry Met Sally...' - "I'll have what she's having" at the Katz's Delicatessen scene, down to a fine art, in paint.

How does Azzopardi choose her topics? "I don't choose them," she says. "Really they choose me. I am inspired by everything I see and hear." There's plenty of art historical references from Dali's frivolous daydreaming joy to Michelangelo's abandonment of sexual fantasy; with Brancussi's physical, bodily, dynamics through to Manet's suggestive 'Olympia'; Boucher's thought-provoking, and groin-stimulating, 'Louise O'Murphy'; Fragonard's frivolous, knickerless, 'The Swing'; and Courbet's glowing 'The Origin of the World'. But, coming from the male artist, you'd notice art history tends to sexualise art for the male patron because it's been created by a man. Azzopardi does it her way, not in a vulgar way, through a Graphic-Figurativism that liberates women a step further than Gauguin liberated the girl with Primitivism. Further, Azzopardi is seductive with a non-threatening touch – it is fantasy, in a non-threatening way, like being comfortable with your G.B.F. (Gay Best Friend) discussing your bra size.



FOREWORD TO DEBORAH AZZOPARDI'S BOOK 'SSH...'
BY ESTELLE LOVATT FRSA | JANUARY 2014

There is something 'Wonder Woman'-esque about her colourful pictures that makes you believe the girl is the superhero who triumphs not with punches or kicks, but with love. Images, as bright and bold as I used to be. Indeed can be again, for something about them makes me feel young, like I'm standing by the Fountain of Youth. Youth symbolises incorruptible purity.

If you think her paintings are lively, you should meet her in person! She's got a personality that stands out like one of her paintings and a laugh that's vivacious and colourful. When Jackson Pollock said, "Every good painter paints what he is", he'd surely be talking about Deborah Azzopardi

© Estelle Lovatt FRSA - art critic, historian and journalist
seen and heard on BBC Radio & TV, Sky News. Art History
Lecturer, Hampton School of Art.



What is 'Push Once' all about? A little bit of James Bond? A little bit of the Apollo 11 first moon landing? A nipple? No it's a traditional London Routemaster bus bell. Playful, these images are foreplay. Paintings to flirt by. Paintings to fall in love by, and with. Like Manet's art is art to flirt by, watch out, love is blooming here. Each portrait is a revelation, for 'She' is the girl of our day that we meet in the street. She is also Venus encompassing beauty and love. 'He' is Casanova, or David Beckham if you'd rather. Remember when Sam Taylor-Wood made her video-portrait of Beckham asleep, everyone - young, old, female and male, queued up to take their selfie 'sleeping' with him.

What inspires Deborah? "Laughter. Laughter is the best source of inspiration. Things that make you smile, or even thoughtful Museums, books, people; family and friends most importantly. Everything in life that surrounds me. I keep open minded and try to 'see' rather than just look." 'Close' and 'Closer' are not a pair but are stunning together. This Renaissance referencing diptych makes these paintings of two parts become one as Azzopardi adopts Botticelli's graceful, linear, rhythm. There is a sense of movement in Azzopardi's pictures, a sense of Futurist movement. See the man's handkerchief wiping the broken hearted woman's tears away in 'Forever, and ever'. Entitled after Aretha Franklin's hit song, with synaesthesia, you'd hear Ms Franklin singing "I Say A Little Prayer" for you, as, music is the visual metaphor for love, the harmony being between a man and woman. Likewise there are also powerful moments of silence, as characters appear to be caught frozen in time. She uses humour to make her art timeless and enduring. The popularity of her image is similar to that enjoyed by the 'Chinese Girl' in the 1950s and 60s, by Vladimir Tretchikoff.

Like a pared-down Patrick Caulfield, with simple black outlines, and, big, flat, single hue, colour, Azzopardi says, "I love the use of colour on a large scale. To me the impact is in the size of the painting with the dynamism of colour." Much in the same vein as Yves Klein had his blue, Azzopardi has hers. Her colours serve as initial bait to gain your attention, but it is her subject matter that hooks you in, and keeps you captivated, as male torsos are toned and long female legs dangle over the side of a red convertible.

What makes her paint? She just likes to paint. "I have always wanted to paint! I don't understand why everyone in the world doesn't paint! It's probably like an addiction. Although I'm not an addict. Only to chocolate! I think I just paint because I like the subject idea, without any great meaning or explanation." Says Azzopardi. Even the fashion illustrator from the haute couture world of major designers, René Gruau, makes Azzopardi want to paint. It's his elegant, economic, use of line. Like Gruau, Azzopardi draws from real life models too. Beautifully honed, Ralph Lauren model-types, with pert breasts and firm thighs can be seen to be as iconic as Leonardo's 'Mona Lisa', Warhol's 'Monroe' or Goya's 'The Naked Maja'. Except, each of Azzopardi's portraits has three faces. One facing the past of art history; one facing our time - the 'here-and-now'; and one facing tomorrow - the future.



Provocative, flirtatious and wonderfully highlighted by playful titles, Azzopardi's narratives interlink one painting to her next as the story progresses with messages of love and the stories of many. Juxtaposing lines of comic-book text with saucy images within a snap-shot canvas, Azzopardi paints all that you dare to fantasise about.

Unique in approach, you easily recognise an Azzopardi picture. America has Lichtenstein we have Azzopardi. Working simple graphics and toned shading (for depth), the Pop Art line that Azzopardi sketches is different to Lichtenstein's. Hers is more curvaceous. Feminine. Whereas his lines are male, brash and clunky. And her humour is distinctively British. With the slap-and-tickle, kiss-me-quick, fun of Carry On films and quintessentially English seaside-pier-art where you poke your head through the cut-out cartoon, putting yourself in the picture. "Flash, bang, wallop! What a picture! What a photograph!" (Tommy Steele as Arthur Kipps in the London musical, 'Half a Sixpence'). We've all been there done that, to be a part of visual curvaceous comedy as breasts spill over necklines, buttocks plump under panties and Y-Fronts jockey as floppy sun hats, on the English seaside coast.

Although her large colour surfaces may be simple and basic, she knows how colour works, how to use colour, so she's not afraid to be simple and basic. It's natural. Instinctive, like good sex is. Azzopardi's art makes me think of the poster for 'The Graduate' movie when Mrs Robinson (Anne Bancroft) puts on her stockings to seduce Benjamin Braddock (Dustin Hoffman). And just as intimate as Dutch Golden Age paintings, where flirtatious bedroom games are real, Azzopardi references Vermeer in, 'The Girl with the Diamond Earring' (made with real diamond dust).

Azzopardi's simple equations equal simple compositions. Timeless moments of silence that concentrate your concentration. Employing quite a Classical, Medieval, perspective, combined with bold, yet subtle gradations of colour, actually makes Pop-Art-Azzopardi more of a Formal artist. As shadows enable the texture of skin, free-flowing hair, and tender, yielding, flesh, we'd all love to look like an Azzopardi's woman semi-nude.

Azzopardi's use of light is an important issue too. The glow, radiance, coming from her portraits highlight the importance of personality. And the importance of experiences as ideas. This has to do with utilising the old-world aesthetics the art world has always, traditionally, celebrated. From the long-established poster-art graphics, as drawn by Toulouse-Lautrec to exude his colourful, flippant, but nevertheless elegant, sensitive and intimate message. Azzopardi, witty and thought provoking, also falls under Magritte's Surrealist umbrella of suggestive, theatrical, poetic symbolism, as concealed in her stunning 24 carat image, 'Pure Gold', where lipstick is seductively applied. And of course it is red lipstick, red lips symbolise being ready for 'intimate' contact. When Renoir said, he'd, "painted pictures with my prick", Azzopardi surely grabbed his baton-paintbrush, becoming the Emily Pankhurst of the art world, shaping women for our time, ensuring they never go back to the kitchen sink again. Unless they're wearing just an apron, you'd expect.



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