

Friends &
Family

© Kenny Schachter / **ROVE** Projects LLP

Published by **ROVE** Projects LLP, 2011
First Edition of 1000 copies
ISBN 978-0-9549605-3-7

All rights reserved. No part of this catalogue may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopied, recorded or otherwise without prior permission from the publisher and artist. The artist retains copyright on all photographs, drawings, notes and text reproduced in this catalogue, except where otherwise noted.

All photography except cover and pages 27, 29, 30, 32, 33, 39, 40, 48, 54, 57, 60, 75 - 79 by Caspar Stracke and Gabriela Monroy
Graphic Design by Gabriela Monroy.
Printed in the United Kingdom by Colourset Litho Ltd.

Kenny Schachter
ROVE Projects LLP
Lincoln House
33-34 Hoxton Square
London N1 6NN
United Kingdom


For all enquiries please contact:
schachter@mindspring.com
+44 (0)7979 408 914
www.rovetv.net

Friends & Family

Curated by Adrian, Kai and Kenny Schachter

Stuart Gurr, Rachel Harrison, Ricci Albenda, Rob Pruitt, Brian Clarke, Zaha Hadid, Tracey Emin, Damien Hirst, Keith Tyson, Barry Reigate, Robert Chambers, Maria Pergay, Arik Levy, Martin Usborne, Tom Dixon, Vito Acconci, Franz West, George Condo, Josh Smith, Joe Bradley, Paul Thek, Sigmar Polke, William Pope.L, Marc Newson, Richard Artschwager, Peter Hujar, Misaki Kawai, Brendan Cass, Richard Woods, Donald Baechler, Keith Coventry, Lars Whelan, Hester Finch, Cain Caser, Muir Vidler, Jasper Joffe & Harry Pye, John Isaacs, Keith Coventry, Marianne Vitale, Simon English, Rod Clark, Mary Heilmann, and Adrian, Kai, Gabriel, Sage and Kenny Schachter, Ilona Rich, Kevbe Otobo, Tom Gould, Harry Rüdham, Alfie Caine, George Morony, Eleni Khouri, Tom Harwood, Ollie Wink, Antonia Osgood, Louis Norman, Matilda Wyman, Jessy Wyman, Katie Wyman, Calum Knight, Eugenie Clive-Worms, Emmanuelle Zaoui and Savannah Murphy.

Musical Performances: Liz and the Ligers, Richard Kilstock, Rebecca Shamoan, Raff Law, George Gardner, Timmy Delaney, Jonah Freud, Natasha Darby, Jasper Hunt and Ishan Kapoor.

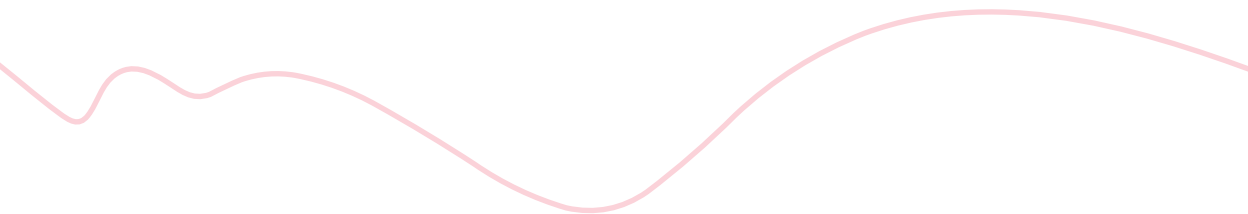


Ever since I can remember, I knew that I wanted to be somewhat involved in art. I grew up constantly surrounded by it, both my parents were involved in it and, ironically enough, a large number of my friends are also very involved in art.

After working at The Brant Foundation over the summer of 2011, and hearing (too) many stories about curating shows from my Dad, I knew I had to do it myself.

The reason my Brother Kai and I decided to call the show 'Friends and Family' is because it was these people that helped us to bring this idea to a reality. We tried to involve my whole family in the show; with my two youngest brothers and my Mother's artwork, and my Dad's huge help in putting it together, and a big part of the show consists of friends; some performing, others drawing, painting and even styling.

Adrian Schachter



I have always loved art ever since I could remember so for me the only thing better than seeing a really great piece of art is seeing a great piece of art made when friends and family are involved.

Although I am drawn to established and commercial art as much as the next person, I think that there is something very special about finding an amazing piece of work that isn't yet all over books and internet.

There is an intimacy when a friend that makes art is telling you about their work, describing the process and you first form an image of it in your mind. Our show will mix the old and the new, the young and the aged, the established and the under established. The result is being able to determine if and what you like in the wide mix of works on show, without having to rely on the opinions of others.

What we are trying to do with this exhibit is to show that art is a huge part of our everyday lives, and, being brought up in a family obsessed with art, this has really helped me to put this into perspective. As Oscar Wilde once said: "Life imitates art far more than art imitates Life"

Kai Schachter



When my brother and sister and I were six, my father would open a book, show us an image of a drawing or painting and ask us to go find another work in the house made by the same artist. Although we were young he had begun to teach us about art and the importance of the paintings in our home, and I had already begun to look at these works, making elaborate stories of their subjects. The blue haired woman cleaning a refrigerator in Lichtenstein's "The Refrigerator" smiled at me and provoked images of her life and happy children, while Rosenquists "Blue Sky" plagued me: "Who were these women? What did they look like? And why, if they had the super hero ability to be invisible, would they leave their shoes and socks on?" The game he played with us encouraged us not only to think about images, but how and why they were made? As we grew older these games turned into museum and gallery visits, where he would teach us about art and its history, how one provoked the other and how new styles and forms were born this way. As young adults these trips turned away from lessons into silent viewings followed by questions of what we ourselves thought of each artist we had seen and what their work evoked in us. We each had developed our own unique way of viewing art and had built our own relationship to it. Our parents' love for art has shaped the way we see, not only art but the world. We were given a unique lens that made it impossible for us not to desire to see more and want to instill this passion towards art in others.

At The Brant Foundation Art Study Center, not only do I now have the unique opportunity to see artists producing their work and hear them speak about it, I also have the ability to pass this knowledge on to our visitors and encourage them to examine their feelings of art based on their own experiences at our museum.

When my four year old daughter first saw David Altmjed's sculptures of two giant wolf heads at The Art Study Center she pointed to the blond one and said with certainty "Mom, that wolf is a nice wolf." I asked her how she knew this and she replied. "I know because he has magic crystals and jewels growing from him which only happens to nice animals; plus he didn't try to bite me." I see the passion for art beginning with my daughter in very much in the same way it did with me: I hope to pass on to her the same unique lens our father inspired and created for us to with which to see art and the world.

Allison Brant




As I sit down to write, I am reminded of a book my father contributed to, City Secrets London. The first thing I read as I open the book is a note "For Scott, London is more than just Berkeley Square. All my love, dad." The book is a group of novelists, journalists, artists, architects, curators, designers, playwrights and directors revealing their favourite discoveries in the ultimate Insiders guide. For my father it is the Rembrandt self portrait, tucked away in the leafy setting of Kenwood House in Hapstead Heath. His note to me at the beginning of the book reveals much of our family and it's connection with art. Romanticism vs Pragmatism.

I have grown up around art, artists, critics and collectors. My father is and always will be a romantic. I on the other hand feel rather pragmatic in comparison. I believe that we both truly love art. As a child being dragged to every art fair, gallery, museum, artist's houses, studios and so on possibly I didn't quite appreciate what was going on. It all changed rather dramatically when one day I was collected from school by my father and his client to view some paintings. My father's client asked me which was the best. I chose one. It was the most expensive, and he bought it and then gave it to me. However I have a feeling my father may have been involved.

Family holidays were also often based around art. Going to museums, collectors and artists' houses from Soweto to back stage at Wembely Arena. Thanks to my father and his love of art, I have been lucky enough to meet many great people, witness many great arguments and seen some great art. It can bring us together, divide us and make us travel the world. Even writing this my father and I have managed to divide and reconcile. Art really can bring out the best, the worst and the most unexpected in us. Romanticism vs Pragmatism.

Scott Jacobson



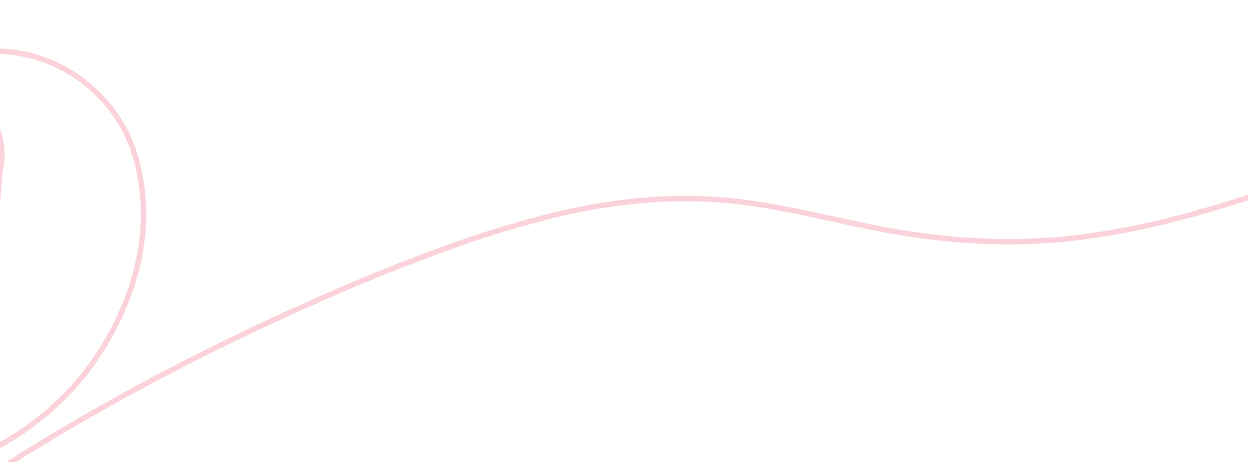
Our Family is the most fabulous and incredible family I could hope for. Each and every one of them has their own particular kindness, intelligence and humor.

As far as working with family is concerned, I can't think of a more fun and stimulating way of spending time even when it comes to discussing, debating, arguing, or even fighting! The truth is that our profession is so exciting that it would be tragic not to have strong feelings about art or business and worse still not to share them with those we love most.

Many of you will know firsthand what it's like chatting with us or doing business together or just being friends (or enemies)! And others may only wonder who are the noisy people in the front row at the auctions! However for me working with family is the maddest most rewarding way to work. When different perspectives, opinions, tastes and different needs and desires collide between cousins, brothers, fathers and uncles in different cities and time zones there is simply never ever a dull moment.

Obviously the stories and anecdotes are endless but the one ingredient which I would say is the key to working so passionately together is LOVE. Business is important but by far more important is the love, which unites us and gives us confidence, courage and enthusiasm.

Helly Nahmad



They say you don't choose your family and were they ever right, considering our parents, brothers, sisters (and kids). Like the catalogue cover image itself, family and friends bring to mind rawness, commitment, love, pain and happiness.

F & F are the best of times and the worst all wrapped up into one. Above all this show will celebrate the joy and fun involved in making things created by people we really care about and appreciate. It's a thrill to have the opportunity to present a platform to share it all with a wider audience. For us, it is about the interconnectedness of families through art; it's a shared language and a way of life that we can jointly pursue and experience together.

There are great stories of art world family dynasties and mini-dynasties, like the Nahmads, Rubells, Berggruens, Mugaris, Brants, Schnabels, and Jacobsons. They are all legendary and heroic in their own ways and have vastly contributed to the history of art and this exhibit.

We are so excited to present our own works and more from our family mechanic and facebook friends come-to-life, to Damien Hirst and Tracey Emin. Everyone in our family seems to think this project was her or his idea, from 9 to 50 year old, but we all agree it should be an epic undertaking. From cars, chairs, paintings to kids, all on exhibit in this show, we tend not to make distinctions, there are no hierarchies between art and any part of our lives.

Kenny Schachter

John Issacs

What it is that there is something and nothing 2005

Plaster, polystyrene, steel, light fittings, oil paint, acrylic paint and spray paint
80 x 60 x 60 cm

John Isaacs' work encompasses many different media, though much of it has origins in sculpture. The artist continually redefines his style, moving seamlessly through installation, sculpture, photography, film, painting and drawing. Isaacs has exhibited extensively on an international level over the last 14 years. Exhibitions include Wonderful Life, Lisson Gallery, London, 1993; Young British Artists 6, Saatchi Gallery, London, 1996; Spectacular Bodies, Hayward Gallery, London, 2000; Century City, Tate Modern, 2001; Minimal Maximal, Kyoto National Museum of Art, Japan, 2001; Voices from the ID, Beaconsfield, London, 2002; Mike Kelley - The Uncanny, Tate Liverpool, 2004; Les Grandes Spectacles, Museum der Moderne, Salzburg, 2005; Murdeme Collection, Serpentine Gallery, London, 2006-2007. Isaacs was guest lecturer at The Getty Foundation Los Angeles in 2005 and is currently working on a new book to be published by Other Criteria.



A thick, hand-drawn pink line forms a large, irregular, looping shape that resembles a stylized 'S' or a calligraphic flourish. It starts on the left, loops around the text, and extends towards the right.

Ricci Albenda

Think 1996
Acrylic on paper
116 x 86 cm



think.

Ricci Albenda's text based paintings and architectural interventions have been exhibited in museums and galleries internationally including the Institute of Contemporary Art in Boston, Site Santa Fe, Contemporary Arts Center in Cincinnati, the New Museum of Contemporary Art in New York, Museo d'Arte Contemporanea, in Torino, Italy, the Stedelijk Museum voor Actuele Kunst, (S.M.A.K) in Gent, Belgium, the Tel Aviv Museum of Modern Art and the Barbican Art Gallery London, among others.





Tom Dixon

Micro Factory Chair (orange) 2007
Extruded plastic chair, Edition of 12
83.5 x 57 x 60 cm

Tom Dixon has for many years been a star designer, famous for his devastatingly innovative designs. Born in Sfax, Tunisia, in 1959, the future British designer moved to Great Britain at the age of four. Tom Dixon studied at the Chelsea School of Art in London until 1978. Tom Dixon began his career as a designer in 1983. In 2002 Tom Dixon designed the "Fresh Fat" series, comprising stable chairs, vessels, and a side table made of knotted, woven plastic cord. Tom Dixon works as a product designer and interior decorator both for his own firms and for other companies and designers, including Asplund, Cappellini, De Vecchi, Driade, Inflate, Moroso, Salviati, Swarovski, Terence Conran, and the fashion designers Jean Paul Gaultier, Romeo Gigli, Ralph Lauren, and Vivienne Westwood.

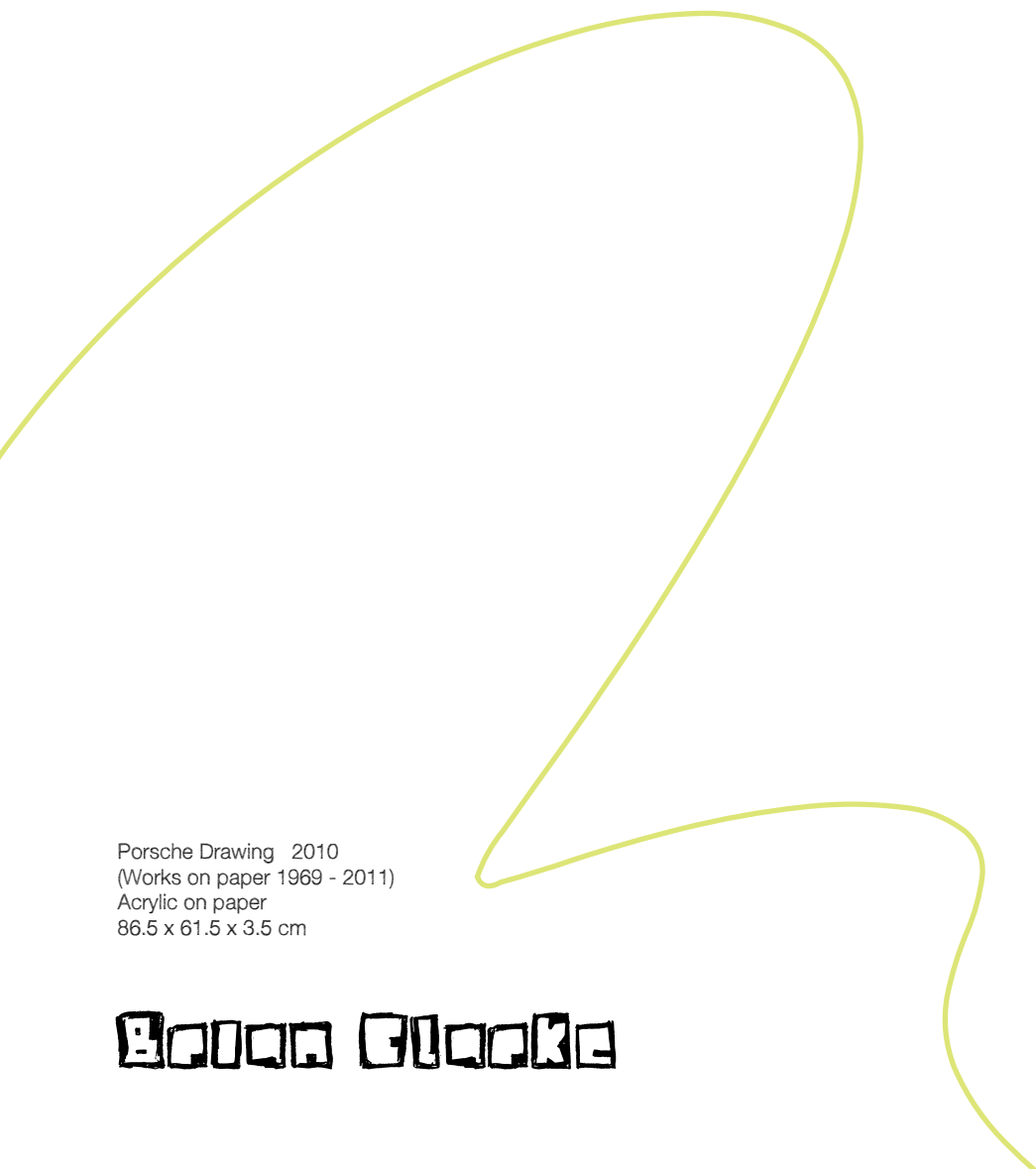


Marc Newson

Komed Chair 1996
brushed tubular steel, leather
88 x 54 x 64 cm



Born 1953 in Oldham, Lancashire, England, Brian Clarke is renowned for his paintings and architectural designs in stained glass, mosaic and tapestry. Brian Clarke has collaborated on projects with Sir Norman Foster, Will Alsop, Arata Isozaki, Zaha Hadid, Future Systems, Emilio Ambasz, and Skidmore, Owings & Merrill.



Porsche Drawing 2010
(Works on paper 1969 - 2011)
Acrylic on paper
86.5 x 61.5 x 3.5 cm

Brian Clarke



Zaha Hadid

Z.Car II
Limited edition
3.8m x 1.8 m x 1.7 m



Maria Pergay



Bracelet Pouf 2007
Stainless Steel
Edition of 20
41.4 x 55 x 30 cm

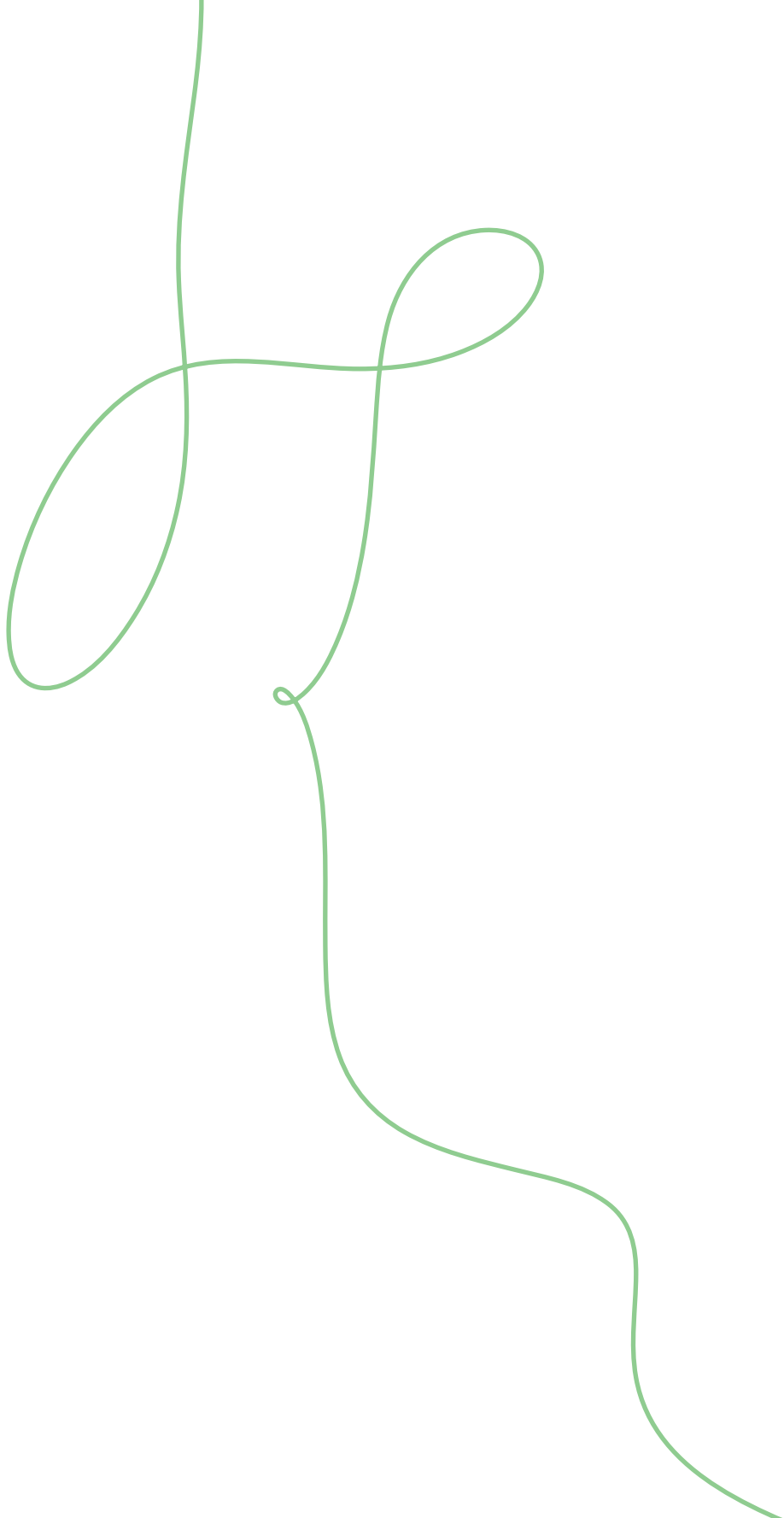


Ribbon Pouf 2007
Varnished stainless steel green
55.5 x 111 x 44 cm
Edition of 12



[illegible]

Claim 1971
Mixed media
199 x 191 cm





Tracey Emin

Prayers for Mother 2011

Bronze, glass and polished concrete

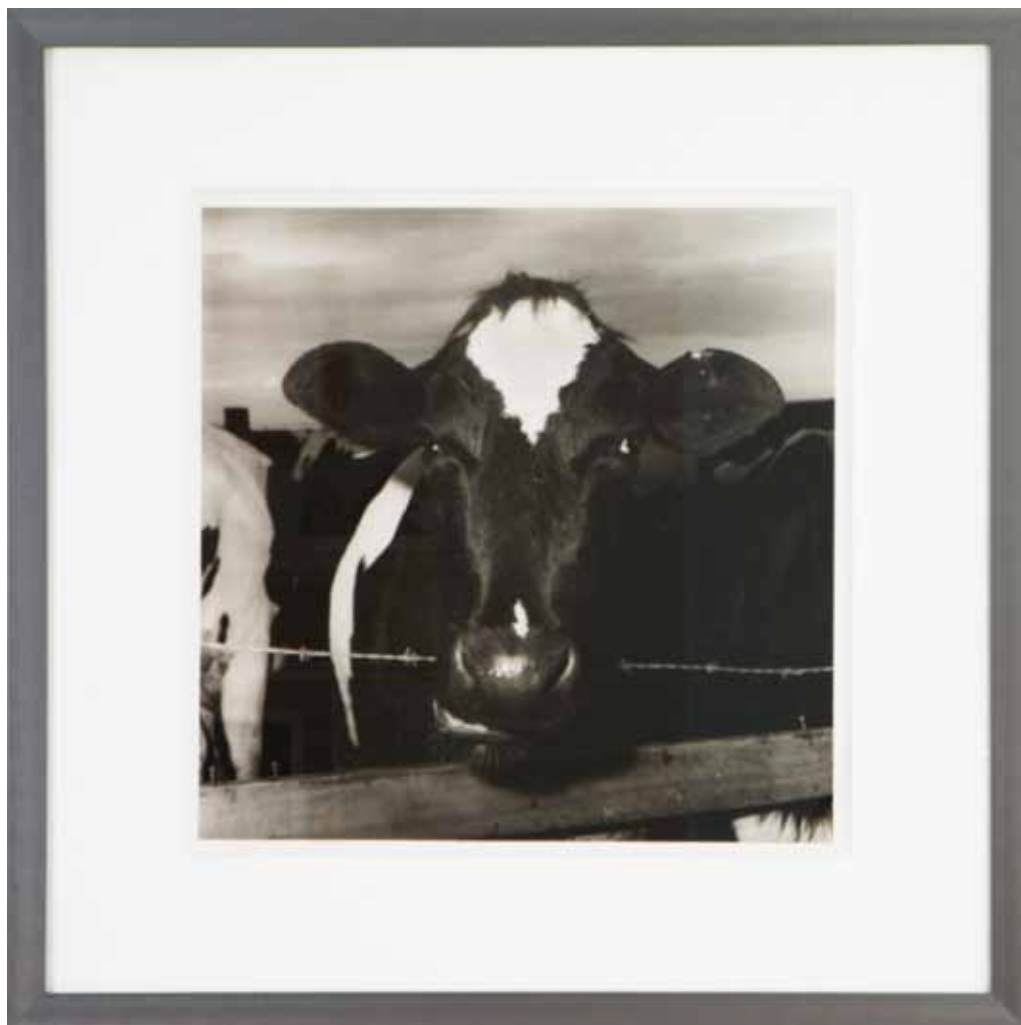
5.3 x 2.2 x 3.5 cm (2.09 x .87 x 1.38 inches)

4.6 x 2.5 x 4.1 cm (1.81 x .98 x 1.61 inches)

1.8 x 11 x 3.8 cm (.71 x 4.33 x 1.5 inches)

13 x 24 x 24 cm (5.12 x 9.45 x 9.45 inches) PLINTH WITH TOP

Edition 1/6, 2 APs



Peter Hujar

Untitled (Cow Portrait) 1974
Gelatin silver print
61 x 61 cm



Simon English

Love 2006

Crayon, ink, acrylic, oil on paper

250 x 250 cm

"Design is an uncontrolled muscle" according to Arik Levy. Artist, technician, photographer, designer, filmmaker, Levy's skills are multi-disciplinary and his work can be seen in prestigious galleries and museums worldwide. Best known publicly for his sculptures – such as his signature Rock pieces –, his installations, limited editions and design, Levy nevertheless feels "The world is about people, not objects."

Arik Levy

Rock Fusion, 2007
Mirror polished stainless steel
Edition of 20
165 x 73 x 35 cm



Damien Hirst



Sexy Love 2007
Butterflies and household gloss on canvas
143 x 97 x 11 cm



Brendan Cass was born in 1974 in New Jersey and lives and works in Brooklyn, New York. Cass has exhibited widely with solo exhibitions in Europe and America in galleries and institutions in Stockholm, Tenerife and New York.



Brendan Cass

Geirangerfjord 2011
Acrylic on canvas
64 x 131 in



William Pope.L

Petmaster (From the Semen Pictures series, 2005-2006) 2007

C-Print, edition of 3

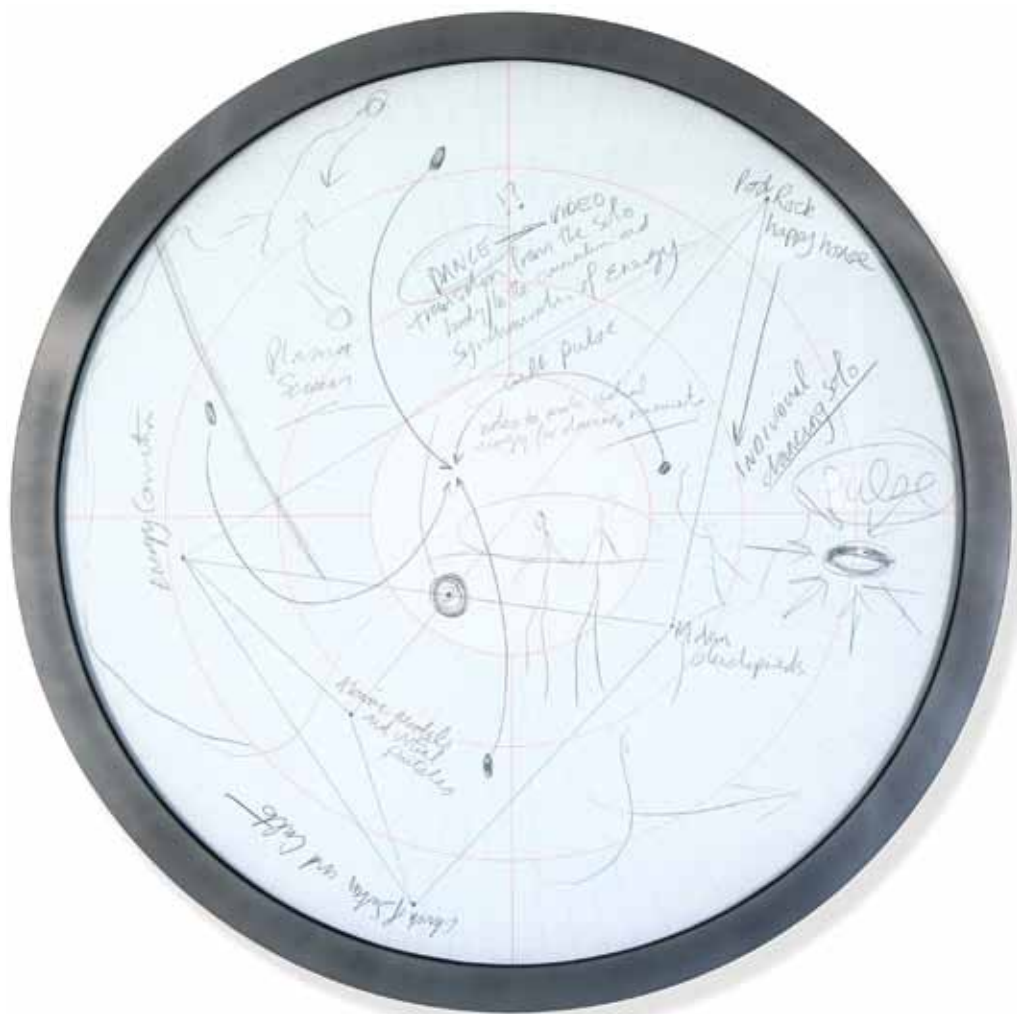
98 x 79.5 cm

ROB PRUITT



Sparkling Water & Air (Evian) 1997
Evian plastic bottle, glitter, paint
22 x 11 x 10 cm

Untitled, 2004
Ink on paper
131.5 cm diameter





Franz West

Untitled (from the series "Transfigured Past") 2009
Collage and acrylic paint on paper, mounted on canvas
71 x 92.5 x 2 cm



Josh Smith

Untitled, 2004
Paint on canvas
152.5 x 122 x 3 cm

ROBERT GHAMBERAS



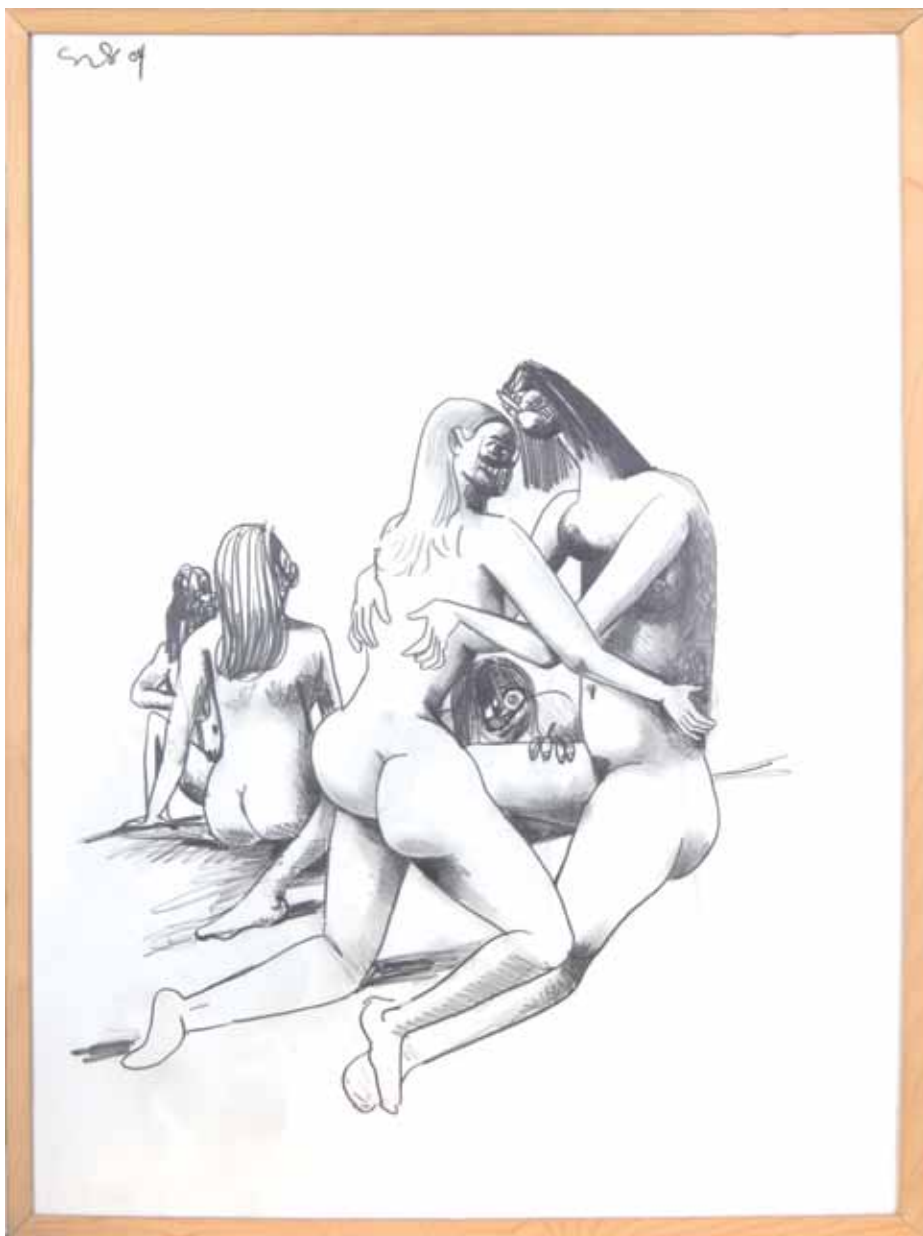
The Sleeping Muze 2010
Cast Bronze
28 x 25.4 x 23 cm
Weight: approx 11 kg.

100 years later the gas mask head above references the 'The Sleeping Muse' by Constantin Brâncuși 1910 bronze.



Hester Finch

The Descent, 2011-12
oil on canvas
120 x 100 cm



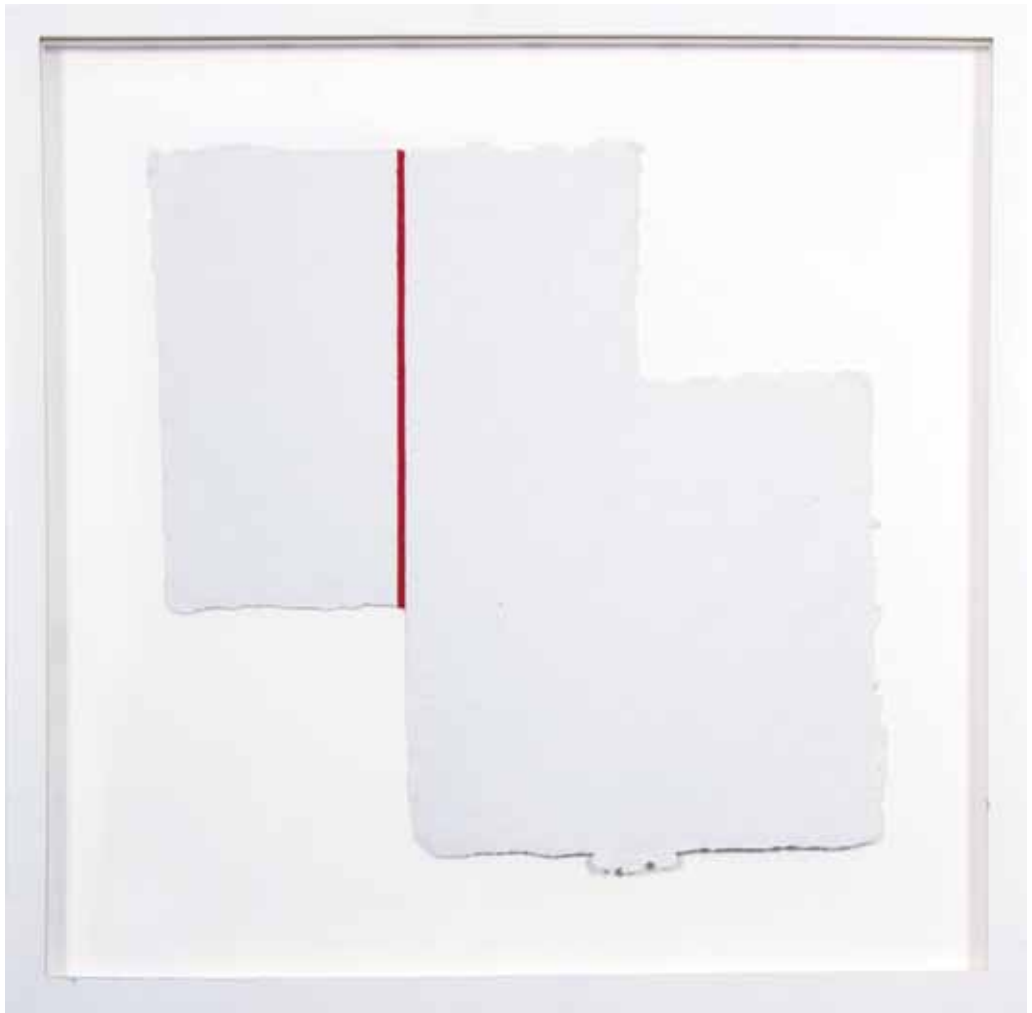
George Condo

Orgy Composition 2004
Pencil on cotton rag paper
76.2 x 55.8 cm



Richard Woods

Untitled (Red bird) 2003
Household gloss on mdf
122 x 91.5 cm

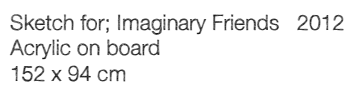


Mary Heilmann

Monoprint 1999
Paper collage hinged
41 x 41 x 4 cm



ROD CLARK



Sketch for; Imaginary Friends 2012
Acrylic on board
152 x 94 cm



Keith Coventry

Beach at Nice (2) 2004
Oil on board wool
59 x 69 cm

Keith Coventry was born in Burnley in 1958 and studied at Brighton Polytechnic and Chelsea College of Art. His work was included in the Royal Academy's influential 1997 exhibition of the Saatchi Collection, Sensation and is represented in numerous public collections including the Tate and MoMA, New York. The artist lives and works in London.

Sigmar Polke



Untitled 1982
Paint on paper
76.2 x 101.6 cm

Muir Vidler



Maldives Circumcision Party
24x16 inches G-type print
Edition of 6

Muir Vidler is a young Scottish photographer traveling the world for subject matter incorporating humor and kitsch signaling out life's absurdities. He is almost like a pop artist with a camera rather than canvas as he scours the world looking for subject matter that point to cultural contradictions so prevalent in daily life.



CAIN CASER

Divorce Lip Mannequin
Fluorescent dye, graphite, pigment ink, solvent transfer, synthetic polymer paint,
UVLS gel on canvas
76.2 x 76.2 cm

Jasper Joffe & Harry Pye

Jasper Joffe's work is in the Saatchi collection. His 'Sale of A Lifetime' in which he sold all his possessions attracted global press coverage. He once painted 24 paintings in 24 hours at The Chisenhale Gallery. Harry Pye's paintings have been exhibited across the world from Brazil to Estonia. He is the curator of shows such as '100 Mothers' and 'For Peel' and the creator of the cult Rebel Magazine.

In November 2010 Jasper & Harry turned a dry cleaners in Great Guildford Street into their version of Tate Modern. They not only painted their takes on the Tate's most iconic works but also opened up their own gift shop. In August 2011 Jasper and Harry curated a show of very personal works called "Joffe et Pye" This show featured new paintings about the artists' friends and family. Rather than using a conventional gallery space the artists opted to use Jasper's Shoreditch home instead.



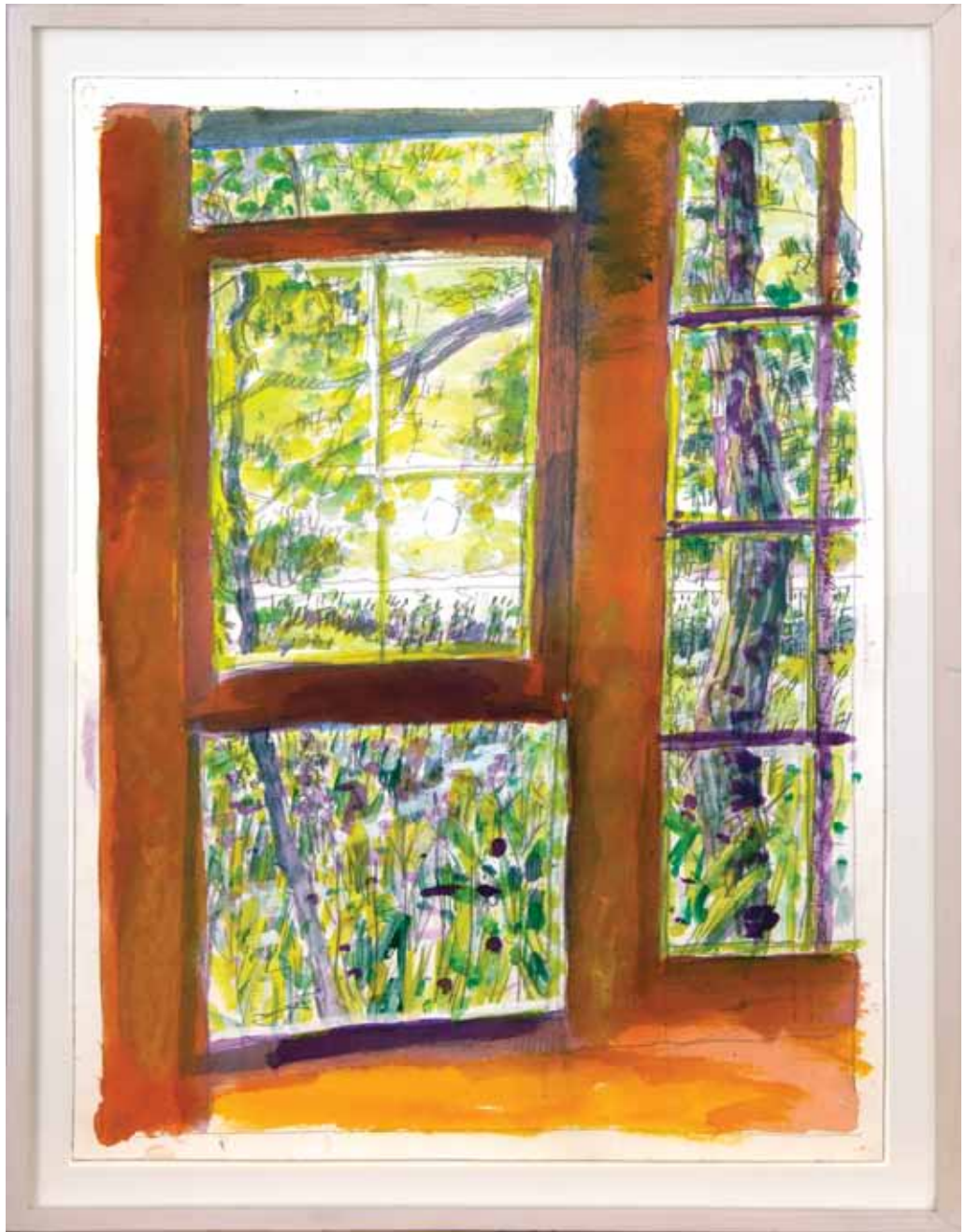


Martin Usborne

Milo, 2010

Martin Usborne (born 1973) lives and works in London. His work consists of portraits, both human and animal, and he is particularly interested in capturing the relationship between the two whether directly (when both appear in the frame) or indirectly (as in the case of MUTE:the silence of dogs in cars, where the human's role is implied). Usborne has published two photography books, the first called 'I've Lived in Hoxton for 81.5 years' about an old man that has only once left East London, and another, 'My name is Moose' about what it is like to be a dog in the recession. The MUTE series is due to be published as a large photobook by Kehrer Publishing in the latter part of 2012.

Paul Thek



Untitled (Sun through window) 1987
Watercolor on paper
61 x 45.7 cm



Richard Artschwager

Untitled (Wall) 1999
Charcoal on paper
63 x 95.5 cm

Marianne Vitale



Tongue and Groove, 2010 (diptych)
reclaimed lumber
dt, 121.9 x 165.1 x 12.7 cm each

Rachel Harrison

Mind The Gap 1996

3 wooden panels, mixed media

208 x 86 x 99 cm





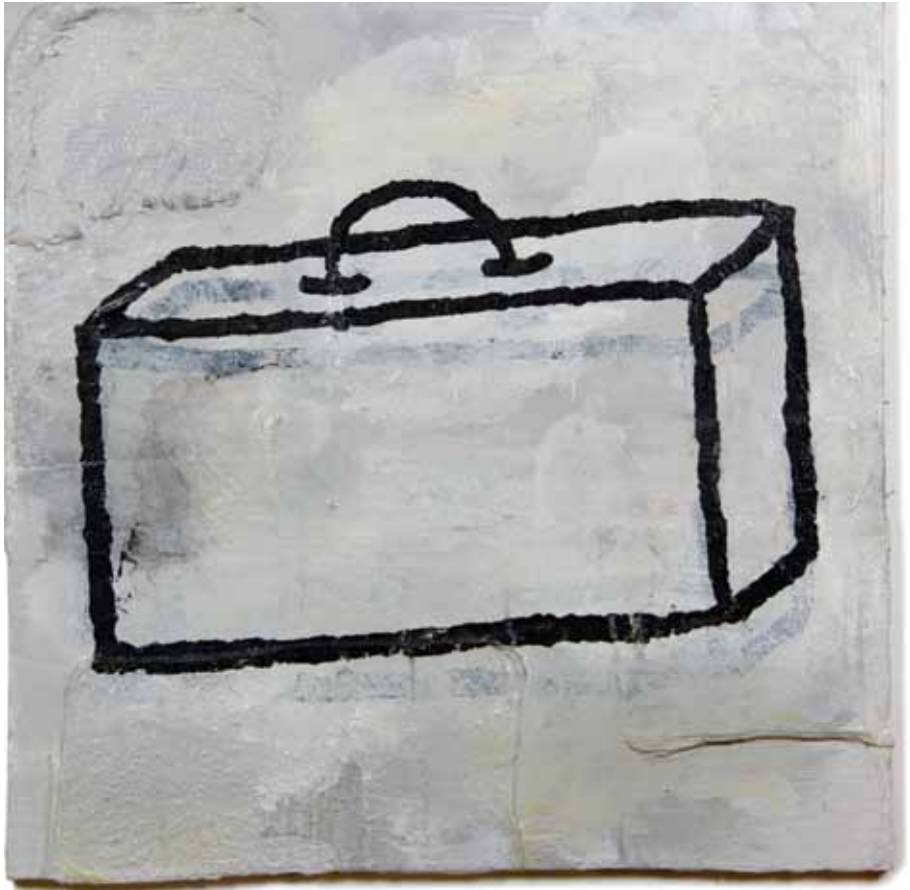
Joe Bradley

Untitled 2003
acrylic on canvas
66 x 101 cm

Stuart Gurr



Irony: I section iron RSJ
'rony ' written with BOC TIG welder at 90 amps
60x20cm



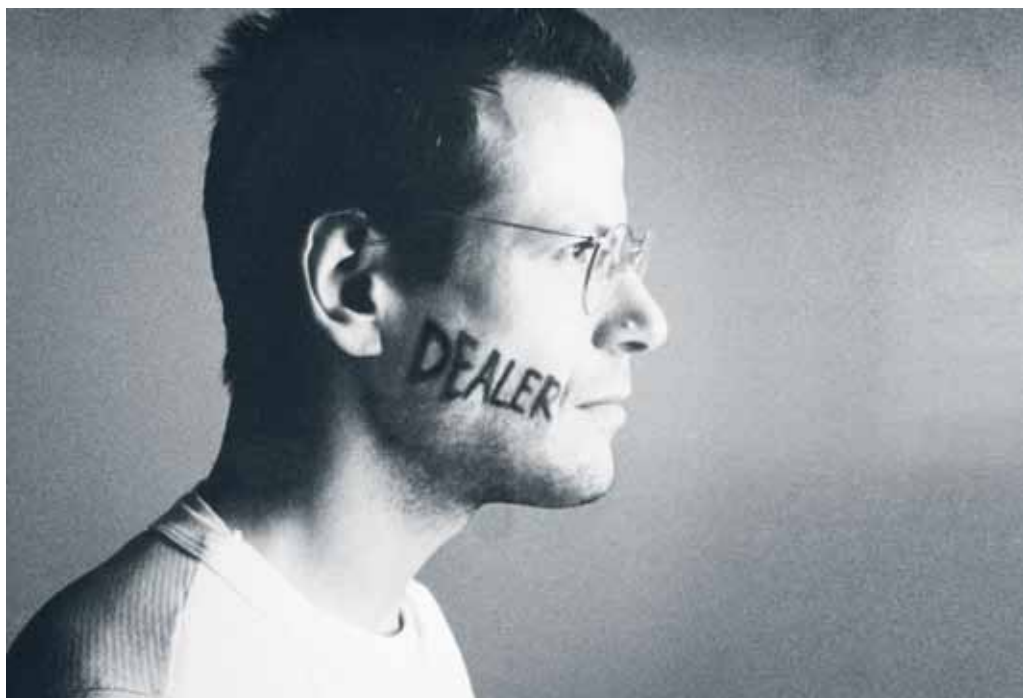
Donald Baechler

Dumb Jock Disaster (for Brian) 2001
mixed media
62 x 24 cm



Misaki Kawai

Untitled (Texas) 2003
mixed media
43 x 50 cm



Kenny Schachter

Dealer 2001
C-Print
61 x 45.7 cm



GABRIEL SCHACHTER

Untitled 2010
acrylic on canvas
20 x 80 cm





Ilona Rich

Climbing Up 1998
Acrylic on fiberglass
189.2 x 29.2 x 82.6 cm



Adrian Schachter

Jar of Tears 2012
mixed media
16 x 11 cm



SAGE SCHACHTER

Untitled 2012
acrylic on canvas
61 x 61 cm



George Morony

The Mourning Face 2010
acrylic on canvas
60 x 40 cm



Gabriel Schachter

Untitled 2010
acrylic on paper
41 x 30 cm



KAI SCHACHTEL

Untitled 2010
acrylic on canvas
56 x 40 cm



Adrian Schachter

Sketchbook Pages 2012
pencil, paint and inkjetprint on paper
42 x 59 cm

08/01/12 Hayward Gallery:



Pipilotti Rist:
Eyeball Massacre

Pipilotti Rist was born in 1962 in Grabs, Switzerland.

She studied graphic design in Vienna, where she made films, drew and designed stage sets for bands.



After knowing she wanted to work with moving images, she returned to Switzerland to study film in Basel and joined 'Les Reines Prochaines', a folk-punk band.

08/01/12

From the early 1990s, her work has been shown in museums, galleries, on television, in public places (like Times Sq., NYC), biennials and festivals.



One of Rist's most potent themes is the celebration of the human body. She wants us to see our physical beings in a new, positive, light and encouraging way, not to shy away from natural bodily functions.

'In Rist's world even the most mundane things become beautiful and sensual. She uses the enchanting power of colour to seduce the viewer and to create an all-enveloping environment.'



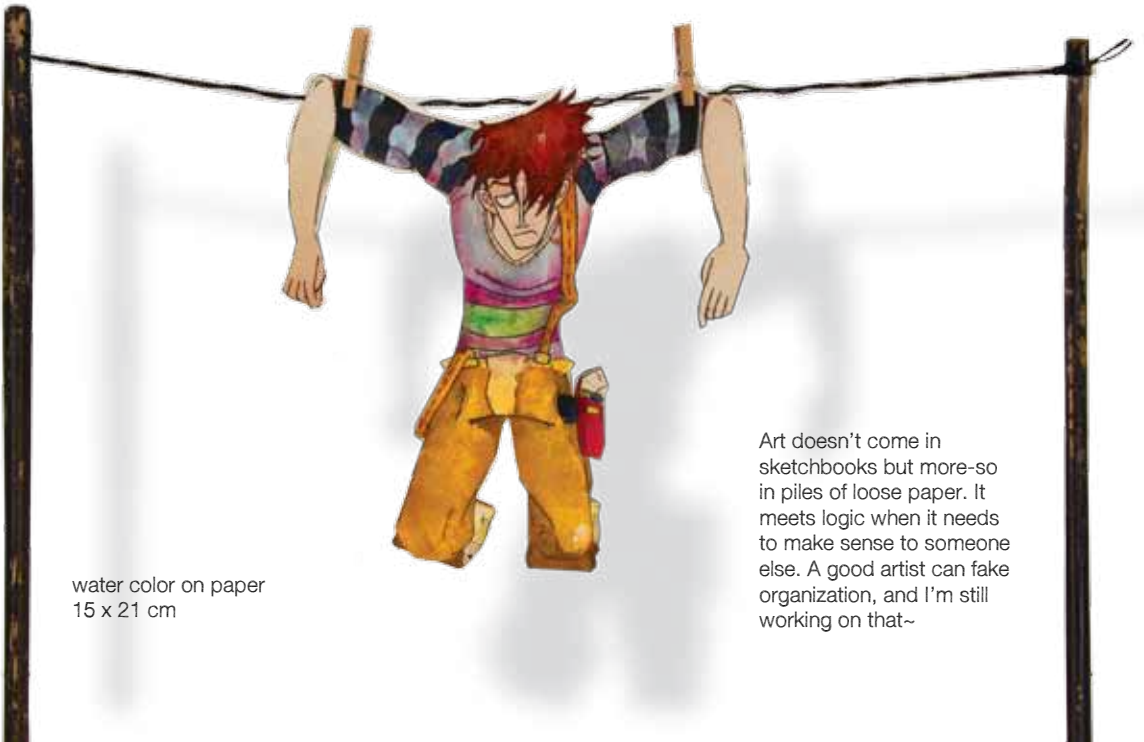
Harry Rudham

My name is Harry Rudham
I'm 15 and i go to Reed's in
cobham, Surrey.
I have no specific style of art
which I prefer. the medium I
enjoy using the most is acrylic.
My favourite artist is Salvador
Dali and his surrealism oil
paintings.

Paint on paper
109 x 84 cm



Katie Wyman



water color on paper
15 x 21 cm

Art doesn't come in
sketchbooks but more-so
in piles of loose paper. It
meets logic when it needs
to make sense to someone
else. A good artist can fake
organization, and I'm still
working on that~



Mathilda Wyman

three color polaroids
8.5 x 4 cm each

I'm Matilda Wyman and I'm a student of photography and film making. this is my first exhibition and I really enjoy taking photos and I hope you like looking at them as much as I did taking them. Thank you.

Jessie Wyman

C-print
30 x 42 cm



Eleni Khouri

ink on paper
48 x 35 cm

Silence



Eleni Khouri 2011
Silence

Tom Harwood

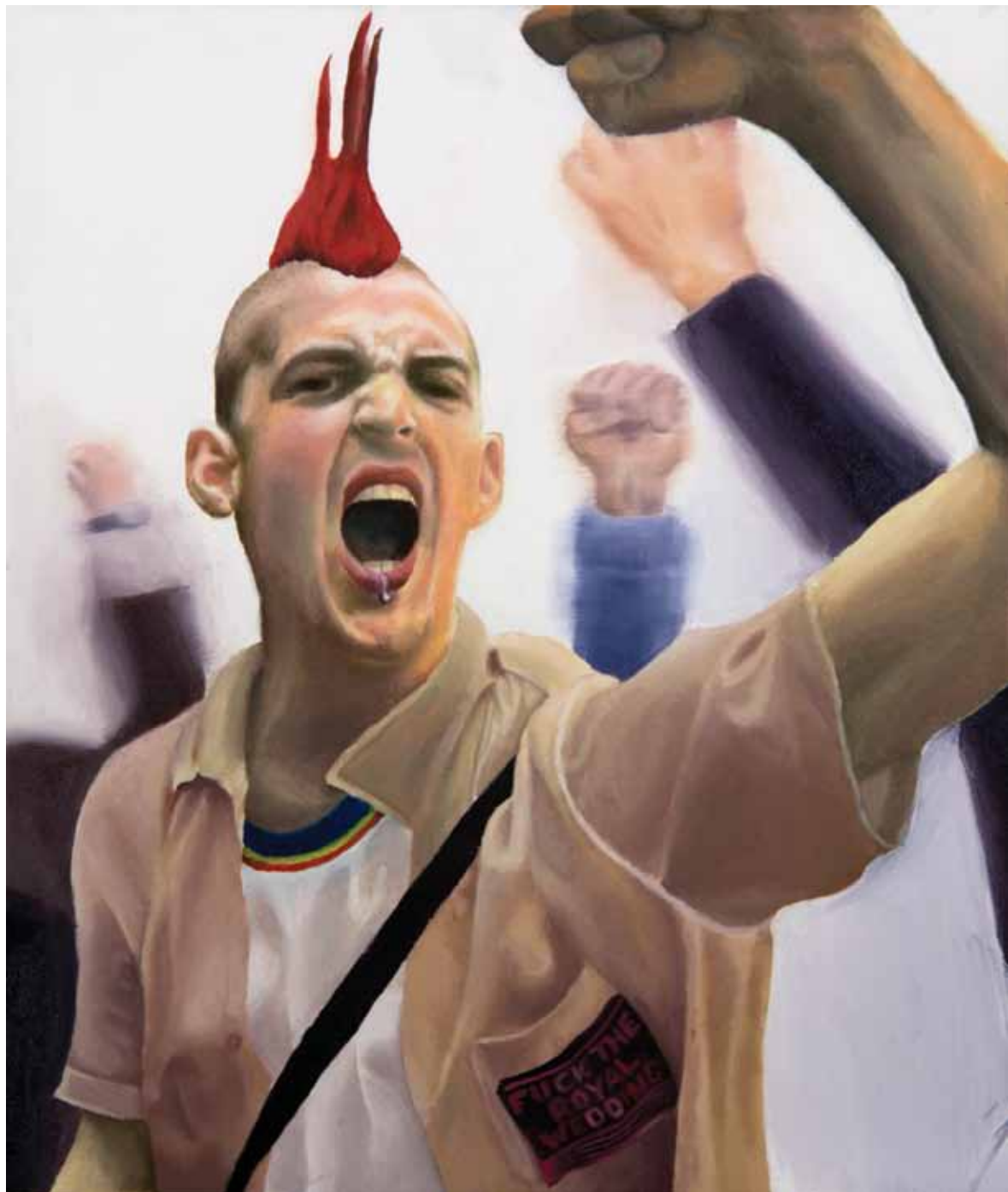


Paint on paper
42 x 59 cm

This painting "Boudica" is of a Punk or Rioter in the London 2011 riots. It is one of a pair however the other painting unfortunately is under construction. The Rioter is meant to represent the voice of all the rioters as freedom fighters as opposed to the normal stereotype of "the bad guys"

The painting of the Punk has a light background to give the painting a feel of freedom and openness that makes the Rioter seem more reputable than bad or evil. The background contains hands and arms of fellow rioters which are blurred to bring out the foreground.

The second painting, which is presently under construction, will be of a Policeman who will be portrayed as "the bad guy". The roles in my eyes have been reversed and are the opposite of what the Government would like to think. These two paintings are meant represent the word of the people and freedom of speech and thoughts.



Ollie Wink

oil on canvas
60 x 50 cm



KEVBE OTORO

acrylic on canvas
120 x 154 cm



Lars Whelan

G-Print
28 x 35 cm



Calum Knight

The idea behind "Max" is to take a polo shirt and change its look completely without taking too much away. The preppy-ness of the polo shirt is over played and the only way to reverse such a set idea is by taking it back to its roots then going in an polar-opposite direction. The framing is to make a viewer look at the piece from a different perspective. Not to think if it would look good on them, but to study it. Look at it AS a piece of art as Fashion is not perceived as art by most people, when most fashion has so much thought and inspiration chanled through it.



BLUE GLASS



I'm 16 and have always lived in London. I am currently at Latymer Upper School in Hammersmith studying art for GCSE. My interest in art grew after I did a project on architecture and design when I was 10, which inspired me to make and draw buildings and other structures. This developed into me painting other pictures and experimenting with different mediums and styles, which I'm constantly changing and developing.

Eugenie Clive-Worms



Antonia Osgood



'Mother' by Antonia Osgood for the title and then something like, The drawing was created during an art workshop exploring techniques used by Lucian Freud'



Kenny Schachter **ROVE** Projects LLP
Lincoln House
33-34 Hoxton Square
London N1 6NN
United Kingdom
www.rovetv.net