



45
RPM

FURR &
MANKOWITZ

ART EXHIBITION

CHRISTIAN FURR AND GERED MANKOWITZ NEW COLLECTION







Gered Mankowitz was born in London in 1946, the first son of the author and screen writer Wolf Mankowitz and the psychotherapist Ann Mankowitz. He left school devoid of any academic qualifications aged 15 and served a short but intensive apprenticeship at Camera Press Ltd., having been inspired to pursue photography by the actor Peter Sellers.

Gered established his first studio in Mason's Yard in 1963, in the very heart of 60s swinging London.

He met and photographed Marianne Faithfull in 1964, who was managed by the mercurial Andrew Loog Oldham, who also managed The Rolling Stones.

Gered started working with The Rolling Stones in 1965; he toured America with them and produced several album covers for the band. He continued working with them until 1967 by which time Gered was established as one of London's leading rock photographers.

Early in 1967 Gered worked with Jimi Hendrix & The Experience producing during two sessions at his Mason's Yard studio, images of Jimi that would go on to become some of the most iconic and widely known portraits of the great musician.

Over the past 50 years Gered has continued to work in the music business as well as contributing to many leading magazines and also taking prize winning images for the advertising industry.

Currently Gered has been concentrating on books and exhibitions as well as producing and selling prints in galleries all over the world.

He recently published a retrospective book called **GERED MANKOWITZ: 50 YEARS OF ROCK & ROLL PHOTOGRAPHY**.

His website www.mankowitz.com has recently been completely redesigned.

In 2016 Gered was awarded the distinction of a Fellowship of The Royal Photographic Society.

In 2017 Gered is worked on his first major collaboration with the artist and good friend Christian Furr which was launched at 45 Park Lane in June.

He is now based in Cornwall where he has been a part-time lecturer at University College Falmouth.



Christian Furr - born in Wirral 1966 - won recognition of his talent early in his career. At just 28 he was the youngest artist commissioned to paint an official portrait of Queen Elizabeth II, personally selected from among dozens of other painters. As is typical of Christian, he approached the project with a unique point of view, showing both the regal and human qualities of Her Royal Majesty.

During his early career while Furr was highly sought after for his portrait commissions, the painter simultaneously followed the strong tradition of representation in British modern and contemporary art throughout his oeuvre. His portrait subjects have included Dita von Teese and Tim Henman. Today Christian focuses on keeping oil paint a fresh contemporary medium, and is continually interested in experimentation and exploration of new concepts.

Known as a colourist and a consummate painter, Christian's influences are remarkably diverse. Over the years Furr's desire to broaden his artistic language has led to well-received collaborations with other artists, including neon-artist Chris Bracey. It was while working with Bracey that Christian began to incorporate more vibrant colour into his own work. His signature nuanced palette expanded to adapt pure colour, allowing him to experiment more freely and also reach a broader audience.

Christian Furr's continuous investigations have enabled him to successfully pursue his artistic vision with both passion and intellect. Since achieving his early renown, he has built a devoted and growing following, placing his work in many of the top university and private collections globally.

FURR & MANKOWITZ/LONDON

Royal portrait painter Christian Furr and legendary Rock & Roll photographer Gered Mankowitz collaborate in a merging of minds and methods.

Using source images by Gered Mankowitz, who has captured the likes of The Rolling Stones, Jimi Hendrix, and singer Marianne Faithfull, the painter Christian Furr – who was the youngest artist ever, at age 28, to be commissioned to paint a portrait of Queen Elizabeth II – applies his unique painting style to make colours express an image's nuances. The artists recount the crossover of vision and technique.

When and how did you first meet?

GM: More than about a dozen years ago – Christian suggested we did a portrait swap, which I was delighted to do. He painted my portrait and I photographed him in his studio – it was fun and felt like a positive coming together of minds. We have remained friends since then and when Christian proposed collaboration, I jumped at the idea.

How did this particular collaboration come about?

CF: I was looking closely at one of my Mankowitz photographs on the wall one day and saw it in colours in my mind. I got on to Gered and we had a little chat about doing something together.

What is the work process à deux? Do you work separately or together?

GM: We discussed a basic concept and then Christian came to stay with me in Cornwall where we thrashed out a framework, tested some ideas and generally got excited about the project. We both wanted to create unique hand finished pieces and I was keen to produce the original prints myself. We liaise on an almost daily basis, bouncing ideas off each other, sending snaps.

What were the criteria for choosing the photographs for the exhibition?

CF: Just looking at something with both pairs of eyes and suddenly thinking, "YES, that has something". This means images that have not yet been seen before have become part of our collection.

GM: To be honest, that side of things fell into place pretty easily as well – Christian knows my work in depth and we clicked at every choice.

When do you know that the painting is done?

CF: Art is never finished, only abandoned. You come to a natural conclusion and know when it's time to leave something alone. Leaving a bit of space. Like music, the silent passages are as important as the noisy ones.

GM: I never really know when a piece of art is finished, but I am getting to a point with a print where it feels right and I sense that there is enough of me on the paper and that it is time for Christian to complete the vision.

Do you work listening to music?

CF: I am always listening to music in the studio. I can't live without it. At the moment I am listening to His Purpleness Prince and London Grammar.

GM: I always had music playing at the studio when I worked and I play music when I am on the computer now – lot of Stones, Soul & Blues but I like sticking iTunes on shuffle and being surprised!

Who came up with the exhibition title, 45RPM, referencing both the vinyl record format?

CF: I woke up in the early morning with it. I think I get my best ideas after a night of sleep. The brain works things out for you when you are asleep – re-charging and processing.

GM: Oh, that was Christian – it's a great title – I'm very bad at titles!

Any artists that inspire this collection?

CF: From an art point of view, Warhol is an inspiration, as is film director Kubrick for his eye and mystery. And, as we both have a background in portraiture, Irving Penn for how he gets the best out of someone.

GM: I am not aware of any collaboration of photographer and artist that is similar to what we are doing.

Article first published in Collect No.21 Dorchester Collection magazine

THE COLLABORATION

CHRISTIAN FURR

I have always loved these elegant images, so to work with Gered on creating something new has been very exciting.

In some of the images you will see shapes - they were gilded in distinct types of loose gold leaf then coloured. We liked the unusual almost alien contrast of the formal geometric against the expressive paintwork and thought it reflected something of the themes in our subject matter.

In some of the images the spaces are extended by flipping or mirroring the existing imagery and then me working over the surface in assorted colours – so there is an air of mystery as to ‘what is what’. The more you look at them the more you see.

I think these art pieces are an opulent and unique combination of both Gered and my sensibilities. As in music – when musicians work together in a band to create a piece of music that transcends the sum of the parts, I think we have as well with our vivid 45RPM collection.

GERED MANKOWITZ

When Christian Furr proposed that we collaborate on a project together I was enthusiastic but uncertain about the next step!

We met at my studio in Cornwall in late 2016 for an intensive 24-hour brainstorm and rapidly developed a concept. We selected the archive images that we wanted to work with and roughed up a few ideas. We chose paper, settled on sizes and agreed on colours...

We were determined that this should be a true collaboration of our two skill-sets and with that in mind I started creating my images and producing the first prints in early 2017, shipping them up to Christian’s studio in London where he worked his magic.

The first results were stunning and so exciting; it was difficult to see where I ended and Christian begun, the work merged so naturally... a true collaboration!



THE EDITIONS

Most of the prints in the collection are available in limited editions of just 5 unique and individually hand finished prints.

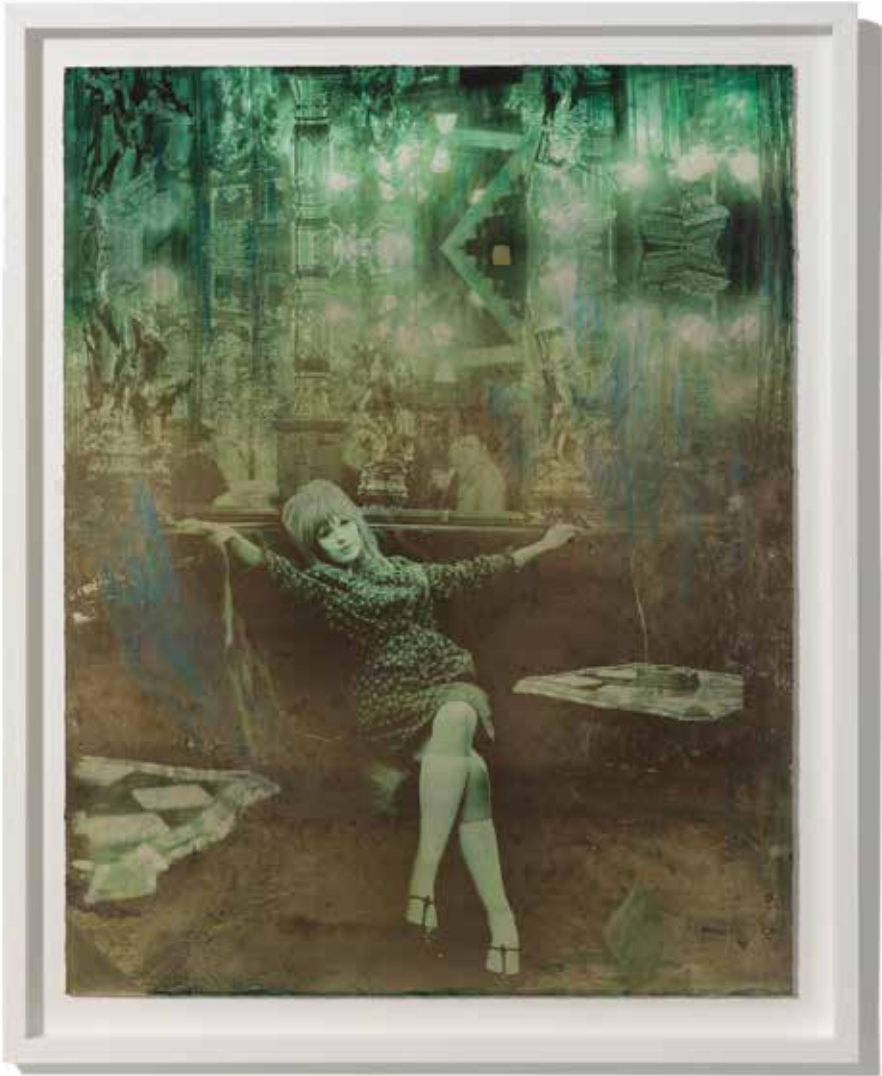
The 74cm x 59cm prints are printed by Gered using Pigment inks onto Hahnemuhle® German Etching paper and are then individually finished by Christian using paint, pastel, gold leaf and diamond dust.

The 107cm x 135cm, 106cm x 106cm and the 70cm x 70cm prints are made from original files created by Gered and produced as ChromaLuxe® prints on aluminium by Genesis Imaging® which are then hand finished by Christian with a range of different mediums including paint, gold & metal leaf, pastel and diamond dust.

The 152.4cm x 122cm print on Canvas has been made from an original file created by Gered and then printed using pigment inks direct onto canvas which is then hand finished by Christian with a range of different mediums including paint, gold leaf, pastel and diamond dust.

Each print supplied with Certificate of Authenticity signed by both Christian Furr & Gered Mankowitz.





Marianne with Diamonds – London Green 2017 - (Featuring Marianne Faithfull, Salisbury Pub London 1964)
Unique hand finished pigment print on archival Hahnemühle German etching paper with 20 carat citron gold leaf, acrylic paint, oil pastel, diamond dust. Hand finished edition of 5
74 x 59cm



Marianne with Diamonds – Cherry Rose 2017
23 carat rose gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Marianne with Diamonds – Golden Slumber 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Marianne with Diamonds – Blue Diamonds 2017
19.2 carat caplain gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Marianne with Diamonds – Electric Violet 2017
22 carat moon gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Kate – Blue Diamonds 2017
19.2 carat caplain gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Kate – London Green 2017
20 carat citron gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Kate – Cherry Rose 2017
23 carat rose gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Kate – Electric Violet 2017
22 carat moon gold leaf, acrylic paint, oil pastel,
diamond dust.
Hand finished edition of 5
74 x 59cm



Kate – Golden Slumber 2017 – (Featuring Kate Bush Lionheart 1978)

Unique hand finished pigment print on archival Hahnemuhle German etching paper with 23.5 carat deep gold leaf, acrylic paint, oil pastel, diamond dust. Hand finished edition of 5
74 x 59cm



Mick Splash – Cherry Red 2017 – (Featuring Mick Jagger & Microphone RCA Studios Hollywood 1965)
Unique hand finished pigment print on archival Hahnemuhle German etching paper with 23 carat rose gold leaf, acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm



Mick Splash – Electric Violet 2017
22 carat moon gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Mick Splash – London Green 2017
20 carat citron gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Mick Splash – Golden Slumber 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



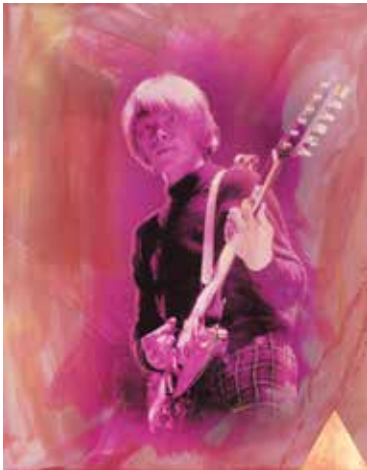
Mick Splash – Blue Diamonds 2017
19.2 carat captain gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



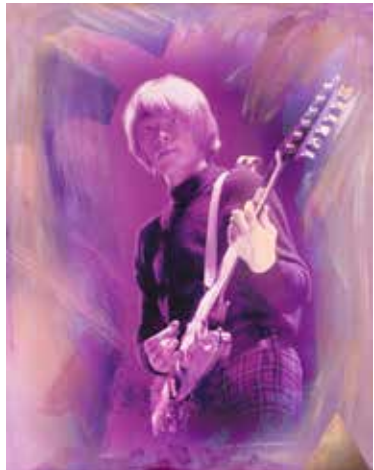
Brian Splash – Med Blue 2017
19.2 carat caplain gold Leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



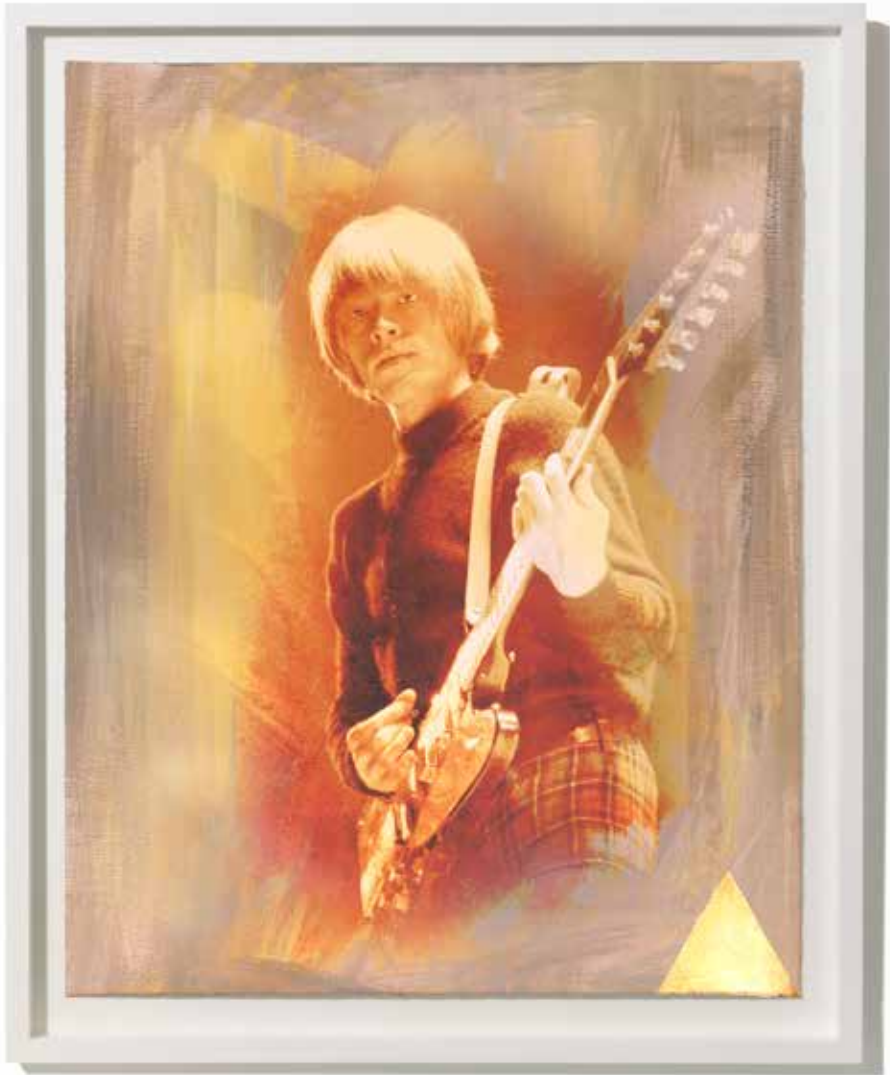
Brian Splash – Neon Green Gold 2017
20 carat Citron Gold Leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Brian Splash – Battenberg Pink 2017
23ct Rose Gold Leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Brian Splash – Electric Violet 2017
22 carat moon gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Brian Splash - Golden Slumber 2017 - (Featuring Brian Jones live on stage 1965)
Unique hand finished pigment print on archival Hahnemuhle German etching paper with
23.5 carat deep gold leaf, acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm

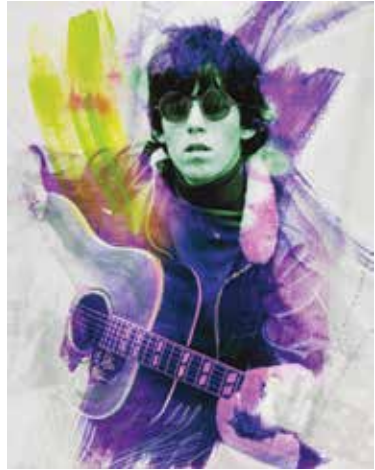


Keith Splash - Cinema Blue 2017 - (Featuring Keith Richards & Hummingbird RCA Studios Hollywood 1965)
Unique hand finished pigment print on archival Hahnemühle German etching paper with
19.2 carat captain gold leaf, acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm



Keith Splash – Desert Sand 2017

23 carat rose gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Keith Splash – Absinthe Violet 2017

22.5 carat champagne gold, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Keith Splash – Prince Purple 2017

22 carat moon gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Keith Splash – Wave Blue 2017

23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Marianne Flowers – Golden Slumber 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Marianne Flowers – Go Green 2017
20 carat citron gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Marianne Flowers – Madder Violet 2017
22 carat moon gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Marianne Flowers – Golden Sand 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Marianne Flowers – Powder Peach 2017 - (Featuring Marianne Faithfull, North Country Maid session 1965)
Unique hand finished pigment print on archival Hahnemuhle German etching paper with 23 carat rose gold Leaf,
acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm



Kate – Brown Diamond 2017 – (Featuring Kate Bush Lionheart 1978)

Unique hand finished ChromaLuxe® print on aluminium with copper Leaf & 23.5 carat deep gold leaf, acrylic paint, oil pastel, diamond dust. Hand finished edition of 5
135 x 107cm



Mick - Rimbaud Green 2017

- (Featuring Mick Jagger RCA Studios USA 1965)
Unique hand finished ChromaLuxe® print on aluminium
with 19.2 carat caplain gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
107 x 107cm



Kate - Deep Rose 2017

- (Featuring Kate Bush Wuthering Heights 1978)
Unique hand finished ChromaLuxe® print on aluminium
with acrylic paint, oil pastel.
Hand finished edition of 5
107 x 107cm



Mr Jimi – Sunflower Gold 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



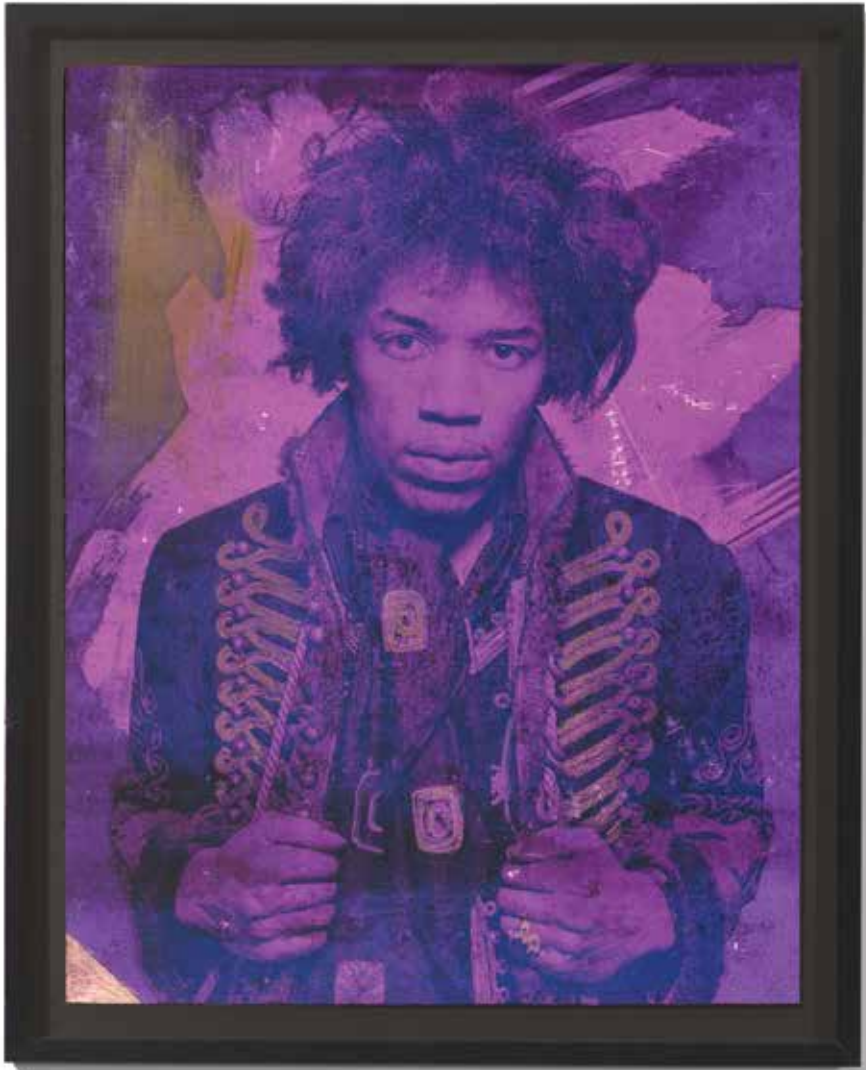
Mr Jimi – Green Gold 2017
20 carat citron gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Mr Jimi – Neon Ruby 2017
23 carat rose gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Mr Jimi – Med Blue 2017
19.2 carat caplain gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Mr Jimi - Electric Violet 2017 - (Featuring Jimi Hendrix Jacket London 1967)
Unique hand finished pigment print on archival Hahnemuhle German etching paper with
22.5 carat champagne gold leaf, acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm



Jimi Rockin' - Phoenix Orange 2017 - (Featuring Jimi Hendrix paisley shirt London 1967)
Unique hand finished pigment print on archival Hahnemuhle German etching paper with
23ct Rose Gold Leaf, acrylic paint, oil pastel. Hand finished edition of 5
74 x 59cm



Jimi Rockin' – Blue Haze 2017
22.5 carat champagne gold leaf, acrylic paint,
oil pastel.
Hand finished edition of 5
74 x 59cm



Jimi Rockin' – Absinthe Yellow Gold 2017
20 carat citron gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Jimi Rockin' – Golden Slumber 2017
23.5 carat deep gold leaf, acrylic paint, oil pastel.
Hand finished edition of 5
74 x 59cm



Jimi Rockin' – Madder Haze 2017
22.5 carat champagne gold leaf, acrylic paint,
oil pastel.
Hand finished edition of 5
74 x 59cm



Jimi - Rockin', Orange Gold Purple 2017 - (Featuring Jimi Hendrix Paisley Shirt 1967)
Hand finished matt resin pigment print with Rose Gold Leaf, acrylic paint, oil pastel, diamond dust
Unique
70 x 70cm



Jimi – Sun Gold 2017 – (Featuring Jimi Hendrix 1967)
Unique hand finished ChromaLuxe® print on aluminium with Metal Gold Leaf and Copper Leaf, acrylic paint, oil pastel.
Hand finished edition of 5
107 x 107cm



Jimi – Smoking Red 2017 – (Featuring Jimi Hendrix 1967)
Unique hand finished ChromaLuxe® print on aluminium with 23ct Rose Gold Leaf, acrylic paint, oil pastel, diamond dust.
Hand finished edition of 5
70 x 70cm



Jimi – Midnight Blue 2017 – (Featuring Jimi Hendrix 1967)
Unique hand finished ChromaLuxe® print on aluminium with metal Gold Leaf, acrylic paint, oil pastel, diamond dust.
Hand finished edition of 5
70 x 70cm



Jimi – Midnight Red 2017 – (Featuring Jimi Hendrix 1967)

Unique hand finished ChromaLuxe® print on aluminium with metal Gold Leaf, acrylic paint, oil pastel, diamond dust.

Hand finished edition of 5

70 x 70cm

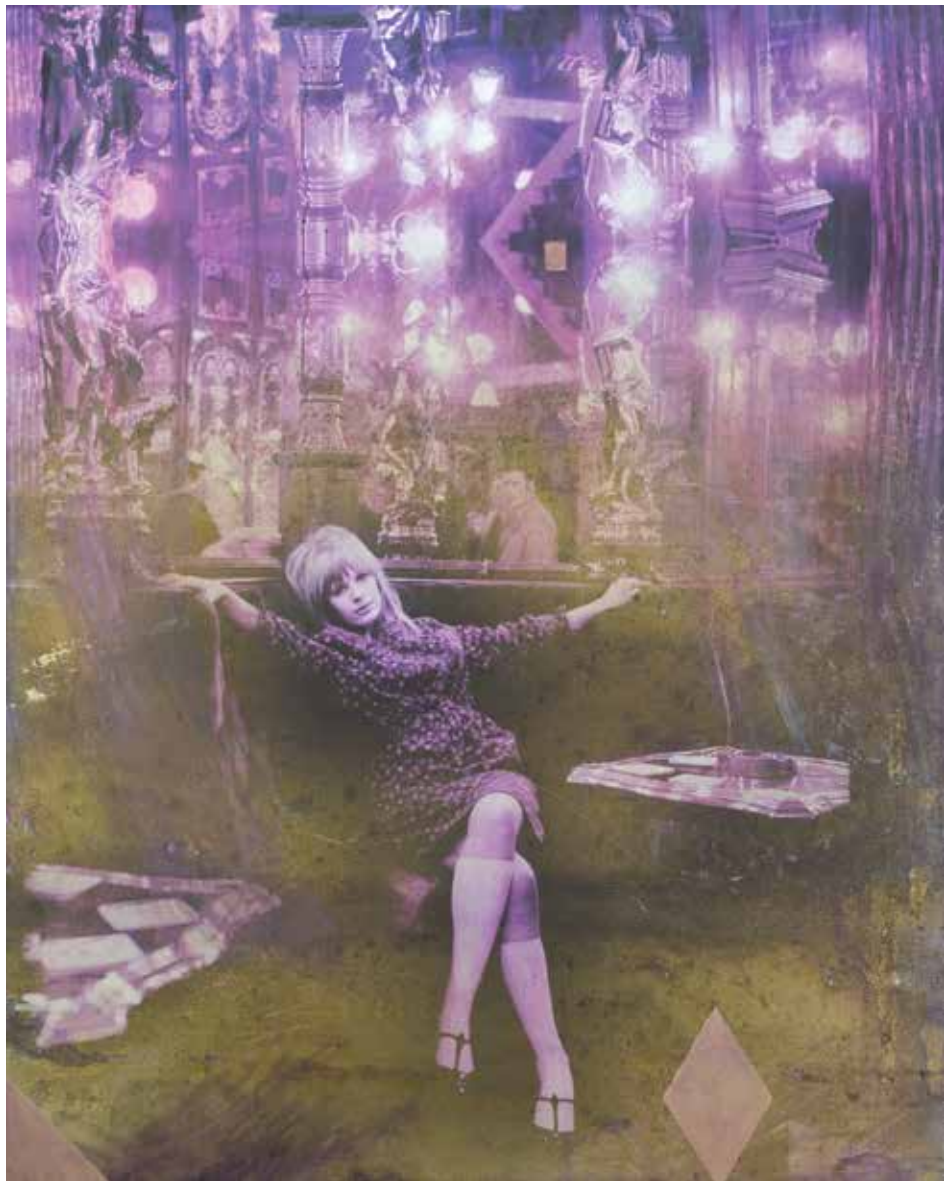


Jimi - Smoking, Purple Yellow 2017 - (Featuring Jimi Hendrix 1967)

Unique hand finished ChromaLuxe® print on aluminium with metal Gold Leaf, acrylic paint, oil pastel, diamond dust.

Hand finished edition of 5

70 x 70cm



Marianne with Diamonds – Electric Violet 2017 – (Featuring Marianne Faithfull, Salisbury Pub London 1964)
Unique Hand finished Pigment print on canvas with 22ct Moon Gold Leaf, acrylic paint, oil pastel, diamond dust.
Hand finished edition of 5
152.4 x 122cm

INTERVIEW

Where are the best places to see Art in London?

CF: Street art in Brick Lane/Sadie Coles HQ, Kingly Street – and for more classical art, National Gallery, Room 15 and V&A. Actually right opposite 45 Park Lane - Dorchester Collection is Apsley House which has a few Velazquez that are worth seeing including a smaller painting for his portrait masterpiece Pope Innocent X.

GM: As I frequent the Piccadilly area quite a lot, I always enjoy popping into the courtyard at the Royal Academy where there are frequent treats - Ai Weiwei's trees were especially moving!

What is your favourite gallery?

CF: The Great Gallery in the Wallace Collection, Manchester Square. I like it so much I painted it for my Straubensee portrait. All the pictures and frames on the walls are so pretty.

GM: The National Portrait Gallery has for many years been a favourite gallery of mine ever since my father first took me there back in the 1950s. I also like to drop into to see the Rembrandt self-portrait at Kenwood House on Hampstead Heath which is so accessible and always uplifting.

Where has inspired you or inspires you in the capital?

CF: For atmosphere: I like Soho. It's very buzzy. Location-wise: Kensington Gardens has featured in my work. It is the backdrop for my painting the Bacchae which hangs on the 3rd Floor in 45PL. I painted it in my Whitechapel studio in the early nineties. It features two friends in conversation on the bridge.

GM: London has been the backdrop to so many of my photographs, but possibly Primrose Hill just north of Regent's Park, which was the inspiring background for my portraits of The Rolling Stones Between the Buttons cover, stands out. Ormond Yard between Mason's Yard and Duke of York street where I had my studio in the 1960s was the background for many sessions as well.

Who are the upcoming British artists that are worth keeping an eye on?

CF: Jonathan Gent. A free thinking British painter currently based in Dubai.

GM: As a portrait photographer I am really impressed by the work of Matthew Lloyd who has gone from strength to strength since winning Young Photographer of the Year awards in 2009, 2010 & 2011 and is in high demand.

Are there any art books you would recommend reading?

CF: It's not an art book as such but Pierre et Jean by Guy de Maupassant because of its short essay prior to the story called 'Le Roman' ('The Novel'). It is the author's advice to writers. It's very good. He wrote it at his home in Etretat. It became the basis for Matisse's notes on how to be a good painter. It contains the line; "Do something beautiful in the form that suits you best according to your own temperament."

I think this is a good starting point for artists. You always get the best out of people you admire when you trust in their own innate abilities. Carl Rogers, one of the founders of humanistic psychology, said something similar later on; "Find the unique and personal in yourself and dare to express it." Also one day I might get through 'Art and Artist' by Otto Rank. A weighty tome by an underrated but greatly quoted Psychoanalyst who veered away from Freud.

GM: Richard Avedon: Photographs 1946-2004 and Irving Penn: Photographs by Irving Penn – two of the greatest photographers who have been an endless inspiration to me.

What couldn't you live with that only London can offer?

CF: Variety - the spice of life and London has bags of it. All the different areas of London have their own vibe, history and culture.

GM: Funnily enough I don't live in London anymore and spend most of my life in beautiful Cornwall where the close proximity of nature is endlessly restorative and inspiring, however, without my regular monthly visits to London and the cultural and social input of this great city I would feel terribly isolated! So, everything it offers I need and want, but now only in small controlled quantities!

Enquiries

info@furrmankowitz.com
07885 092 738

Christian Furr

www.christianfurr.com

Gered Mankowitz

www.mankowitz.com

WWW.FURRMANKOWITZ.COM
#ART45RPM

With thanks to:

wallop. 

ChromaLuxe[®]
*True to your vision**

G GENESIS
IMAGING
Emotion Through Image