

DELVARD

THE GRAND

BUDAPEST
HOTEL

RALPH
FIENNES

TONY
REVOLORY

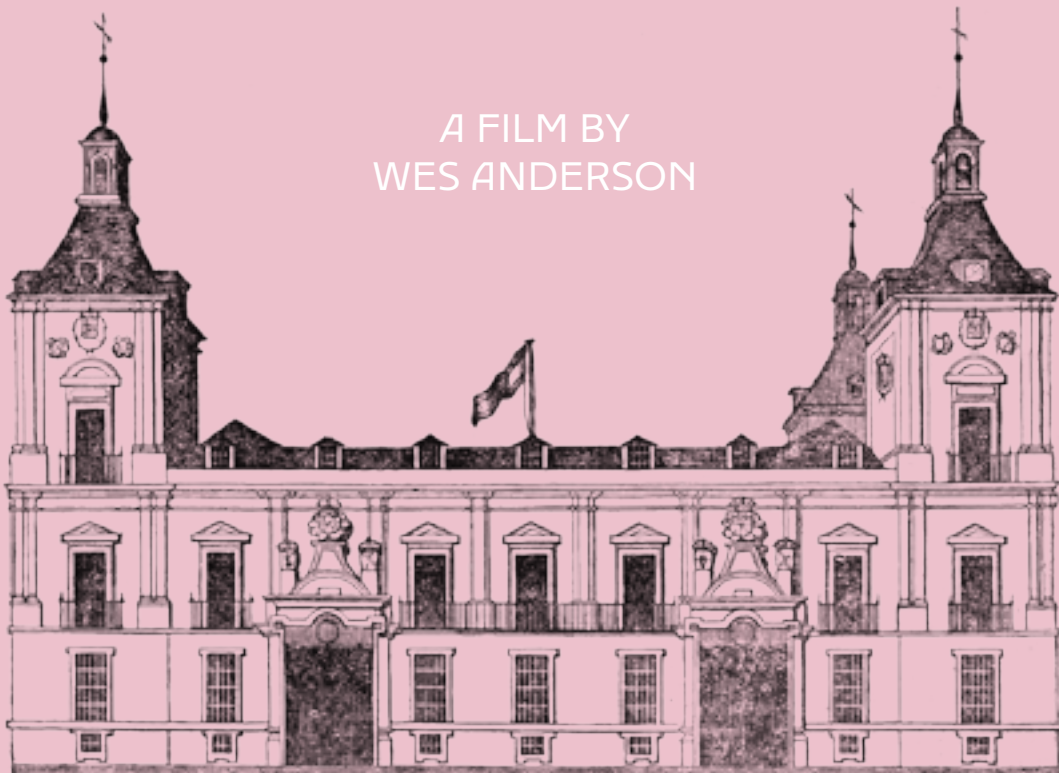
SAOIRSE
RONAN

WILLEM
DUFOE

HARVEY
KEITEL

MATHIEU
AMALRIC

A FILM BY
WES ANDERSON



PABLO PICASSO



WORKS IN CERAMICS

One of the lesser-known facets of the prolific figure's career, Picasso's ceramic works espouse the artist's characteristic aesthetic. What's more, some of his ceramic creations come with the added benefit of a lower price point than other Picasso pieces, allowing accessibility for a wider array of collectors. "Picasso ceramics provide a wonderful opportunity for more collectors to purchase works of art by one of the most innovative, prolific and celebrated artists of the 20th century—for a fraction of the price of his paintings," says Cynthia Klein, Director of *Prints and Multiples* at Doyle New York. "Picasso very welcomed the idea of making multiples from his unique ceramics, generally in editions of 50 to 500, pleased that they would be affordable to a wide audience."

Picasso's work with ceramics began late in his career and was brought on by his love for the light and vibrant pottery along the Mediterranean coast. He found particular admiration for the work of the Madoura ceramic company, located near Cannes, in the south of France. He began collaborating with the company's owners, Georges and Suzanne Ramié, in 1946, complementing their expert, modern forms with his artistic influence.

LE PORTRAIT

Painted ceramic; curved edged plaque
Lot 126, Sotheby's (June 2015)

Estimated Price: £70,000–90,000

Realized Price: £239,000

VISAGE SOLEIL

Painted and incised ceramic
Lot 152, Sotheby's (June 2015)

Estimated Price: £50,000–70,000

Realized Price: £233,000

VISAGE POISSON

Painted and incised ceramic
Lot 183, Sotheby's (June 2015)

Estimated Price: £60,000–80,000

Realized Price: £161,000

ABSTRACTION INFORMELLE

Painted ceramic; wide-bellied vase
Lot 139, Sotheby's (June 2015)

Estimated Price: £45,000–65,000

Realized Price: £155,000

NATURE MORTE AUX CERISES

Painted and glazed ceramic
Lot 189, Sotheby's (June 2015)

Estimated Price: £70,000–90,000

Realized Price: £143,000

November 25 2016 05:00–07:00

November 30 2016 12:00–13:30

December 02 2016 15:20–17:00

December 12 2016 17:00–18:00

January 03 2017 18:30–20:30

January 15 2017 21:30–23:35

Auction House 1

411 E 76th St, New York, NY
10021, United States

Auction House 2

570 Lexington Ave #6, New
York, NY 10022, United States

Sotheby's

Everything in its right place: Radiohead 101

Album	Kid A	<p>Yorke wrote many of <i>Kid A</i>'s lyrics by cutting up words and phrases and assembling them at random. Radiohead used Yorke's lyrics "like pieces in a collage, pierced something together and (creating) an artwork out of a lot of different little things." They did not publish <i>Kid A</i>'s lyrics in the liner notes, as they felt the words could not be considered separately from the music. The title <i>Kid A</i> came from the name of one of the band's sequencers. Yorke said he liked its "non-meaning", saying: "If you call (an album) something specific, it drives the record in a certain way." The chorus lyric of "How to Disappear Completely" was</p> <p>inspired by Yorke's friend Michael Stipe of R.E.M., who advised Yorke to relieve tour stress by repeating to himself: "I'm not here, this isn't happening." Another line came from a dream Yorke had in which he was running down the River Liffey. The chorus lyric of "Optimistic" ("try the best you can, the best you can is good enough") was an assurance by Yorke's partner when he felt that "nothing we'd done was releasable". Pitchfork described <i>Kid A</i>'s lyrics as "terrifying one-line, Chicken Soup for the Agoraphobic Soul mantras that alternate between honeyed violence ('cut the kids in half') and clichés and hum-drum observa-</p>
Artist	Radiohead	
Producer	Nigel Goldrich Radiohead	
Label	Parlophone Capitol	
Genre	Avant Garde, Post-Rock	
Length	49:57-10 Songs	

Nick Cave Forms New Rock Band: Grinderman Live



THINGS TO LISTEN TO:

"New Outfit will play what The Bad Seeds Couldn't" said the legendary musician at a press conference recently.

After extensive touring throughout 2005 with The Bad Seeds in support of the band's double album, *Abattoir Blues/The Lyre of Orpheus*, frontman Nick Cave began composing songs on guitar, an instrument he'd rarely played; his rudimentary playing gave the new material a rawer feel than much of The Bad Seeds' output at the time. Cave formed Grinderman with fellow Bad Seeds' musicians Warren Ellis, Jim Sclavunos and Martyn P. Casey to

experiment with his new material. The newly formed side project entered the Metropolis Studios in London to record the original Grinderman demos and it was this material that would eventually become the basis for the band's debut studio album *Grinderman*. The album was recorded with long-time friend, producer Nick Launay in April at the RAK Studios, London and mixed in October at the Metropolis Studios. The band's debut single, "Get It On",

Gareth Liddiard could make a trip to the corner shop for milk and bread sound cataclysmic, if not apocalyptic. His grasp of a dark vision is utterly compelling, fierce and poetic, unseen in these parts since the days when Nick Cave merged Flannery O'Connor and the Old Testament while the early Bad Seeds let loose the hounds of hell. "I lived in the country where the dead wood ache /In a house made of stone and a thousand mistakes", Liddiard says in *I Don't Ever Want to Change*, a song that settles somewhere between Patrick White and Roger McDonald, as backed by the MC-5 in their heyday.

The Brooklyn-born Alan Bermowitz (Vega) and Bronx-born Martin Reverby (Rev) first met up in 1971. Vega was engaged with sculptures and far-flung electronic experiments at the Project of Living Artists, a downtown workshop funded by the New York State Council On the Arts. Rev, already a veteran of avant-jazz ensembles, wandered into the workshop to escape the torrential rain. The two hit it off and began performing together at local galleries. Their second show was entitled *Punk Music Mass*, which is said to have been the first time a band used the word "punk" in an official context to describe their music. The

The band released the album *Zen Arcade* through SST Records in July 1984, and the label's co-owner Joe Carducci immediately requested them another album. The band wanted to self-produce, but SST insisted on Spot, who produced many of the label's albums, including all of Hüsker Dü's. The recording atmosphere was thus tense. *New Day Rising* appeared in January 1985 and featured slower, more melodic material, continuing the trend away from the fast hardcore punk of the band's earliest releases. This coupled with the higher-quality musicianship and production led fans to perceive the band as more commercial, and the

"Sex Beat" was probably Gun Club's most straightforward punk rock song; most of their 1981 debut record, *Fire of Love*, was rooted firmly in Delta and country-blues traditions, revved up with hardcore punk energy to something like psychobilly. But the boys always sound as if they are loose cannons. It is just that on "Sex Beat," the record's opening number, they sound like a fiery urban punk band as opposed to the loose-cannon, voodoo-possessed country boys of their other *Fire of Love* songs. But while that blues/country-punk sound helped to distinguish them, the single "Sex Beat" established Gun

The Drones
"Supercargo"

Suicide
"Ghost Rider"

Hüsker Dü
"I Apologize"

The Gun Club
"Sex Beat:2"

HELSINKI CLUBNIGHTS MIRAREBELROCKET WOLFRAMELEKTROS SWEDISHELLEKTROLY GLYPHERESTERVALNE ADAMANDTHEFISHES NOSAFEWORLDCHENNA

The music presented at Flow is a strong and varied selection of up and coming and established artists from indie rock to top jazz and from underground hip-hop to top-tier electronic music, both from the Finnish and the international scene. In addition, Flow's historic power plant structures will be graced with classical contemporary music as well as unique series of music called The Other Sound, that focuses on some of today's most exciting experimental music.

Curated in collaboration with the University of the Arts Helsinki, Flow Festival presents a broad arts and design program with one-off commissions, installations and art pieces around the whole festival area, both indoors and outdoors. Traditionally Flow's art offering includes the Artist of the Year, who always creates a commissioned piece of art for the festival area. The Visual Artists of the Year 2016 Laura Gustafsson and Terike Haapoja present their work *Embrace Your Empathy!* as a part of their *History of Others* project, which looks at our relationship with nature and other animals. A new exhibition space launched in 2015, Art Laboratory, captures the experimental nature of arts also in 2016 as unexpected art will be seen and experienced more than ever at Flow with a broader focus than in earlier years.

Calling all urbanists! Flow Festival and Demos Helsinki proudly present *Flow Talks: Urban Life*—an inspiring Friday afternoon free to all Flow Festival Friday ticket holders. Join us for mind-expanding discussions, iconic co-creation, and electrifying talks with a set of international urban influencers.

GETTING THERE

The festival area is located near by the center of Helsinki, easily accessible by public transport, bike or foot. We suggest the use of public transportation or bicycling in coming to the festival. There isn't a parking for cars at the festival area or its immediate surroundings.

PARRUKATU 2, 00540 HELSINKI.

FRIDAY 12.8. 3.30PM-2AM
SATURDAY 13.8. 2PM-2AM
SUNDAY 14.8. 1PM-00.30AM

FLOWFEST17

ELIE WIESEL

LA NUIT

WINNER OF THE 1986
NOBEL PEACE PRIZE

WITH A NEW PREFACE BY
ROBERT MCAFEE BROWN

"A SLIM VOLUME OF TERRIFYING
POWER" - THE NEW YORK TIMES



LES ÉDITIONS DE MINUIT

Delvard is a low-contrast, somewhat wider sans serif that is extremely readable at smaller sizes, making it suitable for setting any kind of text, while its multiple alternate capitals are great for display purposes. Delvard draws from late nineteenth-century Art Nouveau posters, using the elevated crossbars, angled segments and sinuous curves associated with lettering of the period.

STYLES	DELVARD	DELVARD CONDENSED
	Light <i>Light Italic</i> Regular <i>Regular Italic</i> Medium <i>Medium Italic</i> SemiBold <i>Semibold Italic</i> Bold <i>Bold Italic</i>	Light <i>Light Italic</i> Regular <i>Regular Italic</i> Medium <i>Medium Italic</i> SemiBold <i>Semibold Italic</i> Bold <i>Bold Italic</i>
	DELVARD DISPLAY	DELVARD GRADIENT
	One Two Three Four Five Fat	INSIDE O UTSIDE E LEFT RIGHT

