

THE
CULTURE
STORY

OF HUMAN BONDAGE, a relationship with Nudes
January – June 2021

Prologue:

The great British playwright and novelist William Somerset Maugham (b. 1874 – d. 1965) wrote the semi-autobiographical novel "*Of Human Bondage*" in 1915. Considered one of the best English-language novels of the 20th century, it was thrice made into a film in 1934, 1946 and 1964. The novel tells the story of an orphan, Philip who wanted to be an artist but was told he was not gifted enough and eventually ended up as a doctor. He was madly in love with a waitress Mildred who rejected him repeatedly for other men. He eventually settled for a nice homely girl Sally, after he stopped searching for happiness, and concluded that "the simplest pattern - that in which a man was born, worked, married, had children, and died - was likewise the most perfect".

Maugham was not only a man of letters, he was also a connoisseur of the arts. He collected Camille Pissarro, Alfred Sisley, Claude Monet and Pierre-Auguste Renoir. In *Bondage*, there were (according to writer Stanley Archer, a Maugham fan), more than thirty artists named in the book with ten famous paintings mentioned by name! In the 1934 movie starring Bette Davies and Leslie Howard, I could see many paintings in Philip's flat, including a big reclining nude which was painted by Philip himself.

Maugham first came to Singapore in 1921 and he would for some reason, keep coming back repeatedly over four decades, each time staying at the iconic Raffles Hotel. In curating this exhibition of nudes from my collection, I thought revisiting Maugham and borrowing his masterpiece *Of Human Bondage* as the title for this show would not be coincidental. Our lives are all about relationships, whether good or bad. In the case of artists, all their relationships influence and shape their art.

This exhibition represents one area of my collecting interest over the past thirty years. Like Maugham in *Bondage*, I like to share stories of my collection journey, many of which are personal, humorous and if I dare say so entirely memorable. This is therefore not an essay about the artists but a chronicle of how and why I acquired their art.

Chapter 1

Britain

In the summer of 1986, when Ning was barely two years old, we took her to St Ives, Cornwall for a family holiday. I did not realize then that the seaside resort town was also well known for its art scene. We chanced upon a cosy and charming shop called Penwith Gallery, where I bought a small drawing by local artist Kathy McNally (b. 1950). It was a drawing of a young girl twisting her body like in a dance, without the lightest care in the world. I thought this is what my baby daughter would be like when she grows older. This drawing has been with the family ever since and we hung it briefly in our home in the 80's. On reflection, it was my first nude art acquisition and the beginning of my fascination with the genre. McNally continues to reside in St Ives, which now boasts the Tate, St Ives, and is home to the Barbara Hepworth Museum and Sculpture Garden.

In the eighties and nineties, I travelled frequently to London and Europe for work. Whenever I was in London, I would drop by Chris Beetles Gallery, the exclusive dealer for British sculptor Sydney Harpley RA (b. 1927 – d. 1992). Harpley was a favourite of our first Chief Minister Mr David Marshall. He bought and donated several large Harpley sculptures to the Singapore Botanic Gardens (*Girl On a Bicycle, Girl on a Swing, Nude On a Hammock*). Marshall also convinced our founding Prime Minister Mr Lee Kuan Yew to allow an official bust of Mr Lee to be commissioned and sculpted by Harpley in 1982. The bust now sits in Parliament but outside public eyes. I have collected many small Harpley bronzes over the years, including one of a *Sunbather* and another table top piece titled *Rodinesque*. These two bronzes are kept at home, with the *Sunbather* looking over the window towards the sea and the smaller nude in the master bedroom, next to where I would rest my head.

Western Australia

Our family would visit Australia regularly when the children were young because we bought a holiday home in Perth. There were few museums or art galleries of note, yet I ended up buying a few Australian artworks from a high street gallery called The Fine Art Gallery. At that time, one of the most famous sculptors in Western Australia was Greg James (b. 1954) who specialized in life size bronze figures. His public works included *The Strike* at the Perth Mint which impressed me. I was lucky to acquire two of James' smaller sculptures; a horizontal nude *If I Were a Sun Dial, I'd Give You The Time* and another table top nude *High Note* from the gallery in 1988.

California

By the late nineties, I ventured into magazine publishing business and founded a few dotcom start-ups. I was inspired by Yahoo! and especially its young founder, Jerry Yang. I travelled to Silicon Valley a few times to meet some of the movers and shakers there, including the big VCs along Sand Hill Road. San Francisco is the metropolis of the Silicon Valley tribe, home to the San Francisco Museum of Modern Art which I visited twice to see the Jackson Pollocks, Clyfford Stills, Andy Warhols and Richard Diebenkorns etc. In downtown Union Square, there were several smart galleries selling American art. I went into most of them and ended up busting both my Visa and Amex credit cards in two galleries. One was for a black marble nude by the Mexican sculptor Armando Amaya (b. 1935) who specialized in marble sculptures of

women and the other was for a series of lithographs and mezzotints by the noted American painter and printmaker Robert Kipniss (b. 1931).

Amaya was a student of Frida Kahlo, Diego Rivera and Francisco Zuniga and his voluminous female figures convey a strong sense of dignity and gracefulness. In the artist's first show in San Francisco in 1979, the late Thomas Albright of San Francisco Chronicle wrote, "Amaya emphasis is on seductive, sensuous surfaces and a languorous eroticism. His figures are more earth mistresses than earth mothers, accompanied by a fine sense of inner tension."

Kipniss's works are typically of trees and interiors with no human figures present. His works are mostly conveying solitude and inward experiences, and time is often dusk or night-time. I love the bare essentials of his craft and the atmospheric effect of his works. The work exhibited *Valentines 73/75* is one of his few figurative works executed as a mezzotint print.

One lesson I learnt in the USA was how aggressive their galleries operate. They empty your pockets and credit cards first before you can leave their gallery!

Paris

Egon Schiele (b. 1890 – d. 1918) was an Austrian prodigy of Gustav Klimt. His works stand out for their raw intensity and sexuality including many nude self-portraits. I have always enjoyed his many shows in London, whether it is at the Royal Academy (*Klimt/Schiele, Drawings from the Albertina Museum, Vienna, 4 November 2018-3 February 2019*) or The Courtauld Institute of Art (*The Radical Nude 23 Oct 2014- 18 January 2015*). My buddy and art collector from Malaysia, Dr Lim Hock Leng and I visited a well-known gallery in Mayfair which specialized in authentic Schiele works, hoping to find a bargain or two. But even then (circa 2015), the price quoted for an average Schiele was about 200,000 - 300,000 sterling pounds. Neither of us bought any; we thought the price was too high, but the market price for such works today is closer to one million if not higher, for exceptional works.

It was with this in my head when I walked into a non-descript bookstore in Paris two years later. It had a closing down sale and books were marked down aggressively for clearance. I spotted a very well-illustrated Schiele monograph which was published in 2007, in limited edition of 1,200 and sold for 1,000 euros each at the time. The 120-page monograph with 20 boards lithographs, *Schiele Erotica*, was edited by Jane Kallir; who is widely considered as one of the top experts of Schiele in the world. Inside the monograph, there were many lithographs of Schiele's nudes, all of which could be taken out and framed like the real thing. I was really excited by this find. The bookshop was selling them at a fraction of the original price. They had only five copies left. I quickly bought the whole lot and shipped them home.

Colombia

One of the most memorable nude acquisitions for me was buying a Fernando Botero (b.1932) bronze sculpture *Seated Woman (1993 Edition 3/6)* in 1993 at Tresors; Singapore's first International art fair held at the World Trade Centre. The French dealer Didier Imbert was very optimistic and aggressive when he shipped in about 20 Botero sculptures of *Woman, Man, Horse, Bird, Cat* for the show. Botero was already famous in the Western world but hardly known to collectors here. I liked his voluminous portrayal of all his subjects and the only thing holding me back was the six-figure asking price for each of the works. Luckily for

me, 1993 was a bull market for the local stock market. I had bought stock which went up from \$2 to \$10, and I sold most of them at a good profit. So, the Botero I bought was really a gift from the stock market. Subsequently, as a result of the Asian Financial Crisis in 1997, the stock market collapsed, and the shares I sold for \$10 became penny stocks. As they say, "Life is short, but Art endures." How very true!

Chapter 2

China

In the early nineties, I became good friends with a gallerist, Steven Tong, who was originally from Chengdu, China. He was an art connoisseur and entrepreneur who decided to make Singapore his home. In those days, there were special government schemes to award permanent residence status to qualifying applicants from different industries, including art and culture. He and his wife obtained PR status and they started a gallery called Sino Arts at The Riverwalk, selling Chinese art and furniture. Under their guidance, I was introduced to two Chinese artists Long Rui (b. 1946) and Liu Bing Jiang (b. 1937).

Long Rui is a very senior artist in China who studied under renowned painter Li Keran. He was head of the China National Academy of Painting, one of the nation's highest level fine arts research institution. As such, Long occupied a very important position in Chinese art. One of his large-scale landscape paintings *Splendid China (1998)* was specially selected by President Jiang Zemin to commemorate Hong Kong's return to Chinese rule. Long and his friend Deng Lin (b. 1941), the eldest daughter of China's paramount leader Deng Xiaoping, came to Singapore in 1993 to officiate their own separate exhibitions. Sino Arts organized Long's show at the Victoria Memorial Hall while Deng's was at the National Museum. At the time, Long was developing his new genre of 'constructive landscape' ink painting which tried to incorporate the art theories of Western masters like Cezanne and Picasso with Chinese ink masters like Huang Bin Hong. He created about fifty works on paper for the Singapore show, including several nudes, which I acquired. His inkworks were a mixture of Cezanne, Picasso, and Matisse with traditional Chinese characteristics. However, after this exhibition, he abandoned his experimentation with 'constructive landscape' and returned to traditional ink, saying that it was important to "return to the origin and stay close to traditional culture". How much of this return was due to his high office in the official establishment, one can only speculate?

In any case, as fate would have it, when Long Rui was the President of The Institute of Fine Arts, he was pivotal in convincing the Chinese Academy of Arts to be the official supporter of the "*Xin Xie Yi*" (New Free Hand) ink art exhibition. *Xin Xie Yi* was a seminal event that showcased contemporary ink artists at the National Art Museum of Art in Beijing in 2004, an event I was very proud to be involved in. Long Rui was one of the twenty-five top ink artists featured and I am very happy to have collected his earlier works as it represented a very different and challenging period in his long career as an ink artist. In this exhibition, we have his *Two Beauties (1992)* painted during his experimental period.

Liu Bing Jiang is ten years older than Long Rui and he paints in oil, not ink. He is a graduate of the Central Academy of Fine Arts and has travelled extensively to Europe (Paris, Venice),

Yunan and Tajikistan painting mostly cityscapes and performance subjects. His figurative paintings, including nudes and portraiture are outstanding. I like Liu's works because most of it is old fashioned, old school, honest, socialist-style portrayals of everyday people, their life, circumstances and culture.

Take his paintings of nudes executed in the early nineties in China, when the country was still poor; his models were ordinary workers who needed outside work to supplement their incomes. This included a beautiful front desk lady manager of a top hotel in Beijing who was happy to be his muse. He painted her in an evocative mood, pensive, a little shy, looking down. This work now hangs outside our bedroom. Liu also painted many European nudes when he was living in Paris. The painting in this show *Thinking Nude* is a half-body, full bosom, European lady, executed in 1987. I noticed it when it was exhibited in Singapore in the nineties, people were curious yet shy when approaching the work. They, especially the men, must have felt somewhat guilty looking so close at this voluptuous work of art.

As Liu is such an excellent oil and figurative painter, I commissioned him to paint my wife Eng in 1995. The beautiful portrait of her in a simple yellow dress, with a stalk of pussy willow by her side to signify spring, now sits happily in our living room.

I was introduced to Fu Lei (b. 1958) in 2012 by another Chinese artist Chen Qingqing. Fu was among the first artist to have a studio in 798, the huge art complex in Beijing. It was a small studio, hidden from main street and not easily located without a guide. Fu comes from a military family and he was forced by his parents to learn drawing when young. Somehow, he grew to enjoy it and was inspired by artist like Rubens. By the time I got to meet him, he was drawing and painting plump human figures which for him represented the concept of great lust. I was particularly drawn to such representations as they reminded me of Lucien Freud's celebrated paintings of women, especially *Benefits Supervisor Resting*. The drawing in this exhibition, *Lying Down*, is a limited-edition pencil drawing (2011, Limited Edition 3/20) as the original was sold the moment it was completed. With my introduction, Fu had a successful solo exhibition at Art Plural Gallery, Singapore, back in 2014.

From the nineties to the mid 2010's, I would usually have dim sum lunches with the family on Sundays around Orchard Road, after which all of us would adjourn to the art galleries clustered around Orchard Plaza and Paragon. One of the friendliest gallerists there is Mr Seah Shin Wong from Heng Artland who represented local artists like Tan Chor Tee and Chinese ink master Jia Youfu. I have bought many artworks from Mr Seah, and these include one small nude painting *Dreamlike* by the famous contemporary Chinese artist Chen Junde (b. 1937), who paints in bright colours and is well known for his impressionistic style as he was inspired by Van Gogh and Paul Cezanne when young. Actually, unknown to me, Mrs Seah had already quietly reserved this nude for her own collection but she was very graceful in selling it to me after I expressed interest. The other nude I bought from Mr Seah was a beautiful Shoushan stone carving by Huang Lijuan (b. 1958). Huang is from Fujian Province, where all the best stone carvers in China reside. A multiple award-winning top ranked artist, she sits in the executive committee of the Fujian Shoushan Stone Culture Association.

Hong Kong

Chloe Ho (b. 1987) is a highly talented artist whom I had the pleasure of meeting in 2012 in Hong Kong. She comes from a very distinguished family; her great grandfather was the highly influential businessman Robert Hotung and her grandfather was media tycoon, George Ho, who founded Commercial Radio Hong Kong. Chloe studied art at Mills College in California but she works out of a studio at Wong Chuk Hang Road, Aberdeen. Chloe works mostly in ink but she is not afraid to experiment and mix it with coffee, spray paint, acrylics and new technology like virtual reality. The two works I selected *Shakespeare Envisioned-Desdemona* and *Figure-Oil*, after a visit to her studio are exhibited in this show. She has since gone on to do many important shows and is now collected by Ashmolean Museum, Oxford University and the New Hall Art Collection, Cambridge University. Being the warm person that she is, I still receive a specially made Christmas card from her every year.

India

I have never been to India, the nearest was Sri Lanka in the early nineties. Indian art is so rich in history and culture that honestly, I didn't know where to start. It was against this vacuum that I first stumbled upon Rajesh P. Kargutkar (b. 1983), a young talented artist based in Mumbai. He came to Singapore in 2013 to do a show at the Luxe Art Museum Gallery, featuring oil paintings of his family living in a gritty, claustrophobic city, that is Mumbai. I immediately took a liking to him and his works. He returned to Singapore twice for pop-up shows of his abstract and mixed media works.

Surprisingly in his later shows, this quiet, meditative artist revealed a new series of very fiery colourful nudes, painted in watercolour on paper. He told me that he was inspired to paint these nudes after observing the tanned body lines of a friend, and guessing what she might be wearing before the tan. These strong nudes reminded me of works done by the South African born artist Marlene Dumas. I have since acquired almost all of his watercolour nudes and some are on show for this exhibition. Rajesh has won many awards, including the Artist In-Residence Programme at Rashtrapati Bhavan, initiated by the then President of India, Mr Pranab Mukherjee. During that residency in 2015, he did a pen ink on plywood and painted portraits of all thirteen Indian Presidents, using a single word like "teacher" and "missile man" to describe each of their character. These portraits are now in the permanent collection of the President's Official Residence in New Delhi.

Chapter 3

Malaysia, Indonesia, Philippines

There are many artists from ASEAN countries who paint very good nudes. Many of them like Indonesian artist Lee Man Fong (b. 1913 – d. 1988), Filipino artist Antonia Blanco (b. 1912 – d. 1999) have passed on. I have collected a few smaller works from contemporary artists like Agus Suwage (b. 1959) from Indonesia and Ben Cabrera (b. 1942) from Philippines. Suwage's piece, *Untitled* was acquired at Art Basel Hong Kong in 2015, while the two Ben Cab charcoal on paper nudes, *Nude 2 and Nude 3* were acquired from The Drawing Room gallery during Art Singapore in 2010. Ben Cab was conferred the National Artist of the Philippines in 2006 and is considered by many today as "arguably the best-selling painter of his generation of Filipino

artists". Suwage is also in high demand both in Indonesia and internationally and is famous for his humorous self-representation in paintings, sculptures, and installations.

The other ASEAN artist is Tew Nai Tong (b. 1936 – d. 2013) from Malaysia. A Nanyang Academy of Fine Arts alumni, he was guided by Chen Wen Hsi and Cheong Soo Pieng in his earlier years before moving to Paris to further his art education. When he returned, he travelled extensively to Bali, Thailand and various parts of Malaysia and painted a lot of women because he found them to be the most hardworking, caring and loving members of the family. With his very good looks, I was told that he had many admirers and was widely followed by many of his lady artists and collector friends. His fascination with the female form was developed during his days in Paris, where nudes were part of western arts and culture for thousands of years. The work at the exhibition *Long House II* was acquired at an auction in Malaysia in 2013.

Chapter 4

Singapore

There are eight Singaporean artists in my collection who have painted nudes. Six of them studied at Nanyang Academy of Fine Arts (NAFA) including one, Lim Yew Kuan (b. 1928), who was also the second principal of NAFA from 1963 - 1979, having succeeded his father Lim Hak Tai (1893-1963), the founding principal of NAFA. The two artists who are non-NAFA graduates are Wong Keen (b. 1942) who studied at Art Students League of New York and Tang Da Wu (b. 1943) who went to Goldsmiths, University of London and Central Saint Martins in the United Kingdom (UK).

Live drawings of nudes must have been part of the curriculum at NAFA. The nude from Lim was painted in oil, *Youth (1974)* with a native girl sitting wistfully on the floor. Her expression was very natural; like it is all part of her day job, sitting in front of students and artists. I acquired this work from a Malaysian dealer in 2014 but with no proper provenance other than the signature of the artist at the bottom right-hand corner of the painting. I decided to seek advice from Dr Bridget Tracy Tan, Director at NAFA, Institute of Southeast Asian Arts & Art Galleries. She helped to arrange for Lim to view the painting and certify that it was a genuine work from him. All this was done with a minimum of fuss and I am extremely grateful to both for their assistance.

About a year later, while visiting a gallery in Tanglin Shopping Centre, I spotted a nude pencil drawing, *Untitled (1975)* by Chua Mia Tee (b. 1931). The face, body and posture of the model were exactly the same as Lim's oil painting. I can only speculate that both Lim and Chua were painting the same model on the same day, maybe in a classroom at NAFA. The Chua nude was offered for sale by the gallery because the earlier buyer was scolded by his wife for buying a nude to hang in the house. Fortunately for me, my dear wife is more understanding, so I had no problems acquiring it.

The next two artists from the NAFA school are of the same age but their painting style could not have been more different. Tan Chor Tee (b. 1942) and Siew Hock Meng (b. 1942) both have a huge following amongst local and regional collectors. Tan is well known for his outdoor

paintings especially of street scenes in Singapore and still life, while Siew is a master of portraits and nudes, with both artists using oil and acrylic as mediums. I don't believe Tan was really comfortable painting nudes; in fact, there are very few nudes by him in the market. I managed to acquire a small nude painted in 2001, from a dealer in Singapore. The painting was clearly inspired by Modigliani's *Reclining Nude* (1917). In comparison, Siew enjoys painting nudes. Most of his muses are native women from Bali and various parts of Indonesia. He infuses his nudes with a lot of sexuality and sensuality, whether standing in the open with their hair caressed by the wind or resting lazily in their long houses, awaiting the return of their men. My painting by Siew titled *Dawn* (1996) was acquired from Art Commune Gallery in 2015.

Wong Keen (b. 1942) and Tang Da Wu (b. 1943) are the only non-NAFA alumni in this group of Singapore artists. Wong left for USA when he was barely nineteen years old to study at the Art Students League in New York. He was to remain in America for the next forty years, during which time, he was exposed to the then-new art movement, Abstract Expressionism, which was sweeping across the world. It was a period when many unknown artists from China like Ai Weiwei and Liu Xiao Dong also arrived in New York and Wong befriended most of them, as he had a small framing shop and art gallery to help these artists put on shows. I like Wong Keen as an artist because he is always innovative and consistent with what he does. His mind is forever active with new ideas and I have seen him creating collage masterpieces often from discarded and unwanted paper works. The large painting *Pink Lady* in this exhibition was painted in 2010. To be honest, this was the second-choice painting for me because another more popular nude was already sold when I went to his exhibition at Art Commune Gallery in 2017. However, all good paintings will grow on the collector and before long, I was convinced that this, more abstracted nude, was an even stronger work for me. I bought it with no further second thoughts after a week. Wong Keen also has some very beautiful nude collages which I have been collecting over the years. The two works *Pink Lady* (2010) and *Nude in the Window* (2006) were both selected to exhibit at the Singapore-China art exchange exhibition at the National Art Museum of China in 2011. The third in this show *Reclining Nude* (1998), is also one of my favourites.

Tang Da Wu is one of Singapore's most learned and influential multi-disciplinary artist who was educated in the UK with a doctorate from Goldsmiths' College, University of London in 1988. He was the founder of The Artists Village in 1988, which encouraged artists to create experimental performance and installation art. Many of Tang's works concern social and environmental issues and national and cultural identities. As such, most of his works are in the collection of public institutions like the National Gallery Singapore, Queensland Art Gallery and the Guggenheim Museum in New York. Fortunately for private collectors like me, Tang is also very good at drawing. The two pieces shown at this exhibition are his earlier ink on paper drawings, *Found It* (1988) and *Untitled* (1988) which we acquired directly from the artist.

The final two Singapore artists in this show have both passed on. Lee Boon Wang (b. 1934 -d. 2016) is the older brother of our ex-minister Dr Lee Boon Yang and the brother-in-law of artist Chua Mia Tee, who married his sister Lee Boon Ngan, also an artist in her own right. Boon Wang is best known for his realist riverside and seaside paintings in oil. When he was alive, he would often travel all over the world and, particularly to Bali and Yunnan. He enjoys painting the lives of the local people and their daily work routines, either in the farm or the

marketplace. About a year before his demise in 2015, he held his last solo exhibition at Hai Hui Art Gallery at Tanglin Shopping Centre. This exhibition was to show his latest works from a long sojourn in Yunnan. Many of the works were familiar themes of farmers, markets, donkeys working the fields and so on. I bought a painting of a village market selling fruits and grains. As I was leaving the gallery, I noticed an old nude painting by the artist which was hung at the back. It was originally not for sale but somehow the gallerist managed to convince him to sell it to me. This oil painting, *Nude Model (1997)* is probably one of Lee's few nude paintings he ever did in his entire career.

Teng Ngee Cheong (b. 1951 – d. 2013) was a gifted painter who spent most of his artistic life in Bali. There is a lot of research and commentary about his oeuvre (“Teng Nee Cheong: Those the Gods Love Grow Mightier” by Lindy Poh; “Embodiment/Sentience” exhibition at The Private Museum in 2018) and many of his works are in important public and private collections in Singapore and around the world. I was first alerted to Teng's work when I had tea with a stranger who I met while gallivanting around art galleries in Bras Basah. My new acquaintance was also visiting galleries and I later learnt that he was a lighting technician by trade and was once an active artist who knew many of the second-generation artists working in Singapore, Malaysia, and Indonesia. When the subject of figurative paintings was brought up during the discussion, he strongly suggested that I consider acquiring Teng's work as he felt that Teng was the Gustav Klimt of Asia, and seriously under-rated. Naturally, I was intrigued and started reading up about Teng. I liked what I saw and was impressed by his drawing skills and the composition of his works, most of which were in vibrant colours and adorned with cultural motifs from Southeast Asia. I acquired my Teng nudes in some memorable moments. The large Teng mixed media painting *Untitled (1997)* was acquired at a Larasati Auction in 2012 using my handphone while playing golf at the Raffles Country Club! The smaller oil painting, *Nirvana Mortals Never Knew Existed (2003)* was bought by Ning in 2017 when I was in Beijing on an art trip; she out bid some strong competition at 33 Auction in Singapore. The third charcoal nude was acquired from a private sale during the 2015 Asian Art Week in London.

Epilogue

The art historian Kenneth Clarke once said “The female nude marks both the internal limit of art and the external limit of obscenity.” I am not sure if Maugham would agree with that entirely. The human body is a wonderful sight to behold, both clothed and unclothed. The history of nudity stretches from Greek and Roman periods, where male athleticism and female fertility were the classical ideals, to modern and contemporary times, where impressionists and expressionists rule. The nude body as an inspiration and challenge have brought out the best in many artists, especially those that I love, such as Paul Gauguin, Edouard Manet, Lucian Freud, Jenny Saville, Tsuguharu Foujita and Tracey Emin to name a few. My relationship with nudes shall continue, whether I own them personally or meet them publicly in museums and galleries. It is but a life journey of human bondage which is the most perfect for me.

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