

THE ART COLLECTOR

SALVADOR DALI ● JAHANGIR HOSSAIN ● HENRY MOORE ● MIKE BELL

ISSUE NO.1



MELLER MERCEUX
GALLERY



Above: Salvador Dalí, rare lithograph signed by the artist. Number 1 of the edition.



SALVADOR DALÍ



MELLER MERCEUX
GALLERY



Hello and welcome to the first edition of *The Art Collector* from Meller Merceux. The last few months have been very exciting for all of us here at the gallery and many changes have been taking place. The most significant of these is the development of a new programme of contemporary artists, that we believe will be of interest to both

established art collectors and those who are looking to begin a personal collection. The introduction of a modern department signifies another key change and presents exciting opportunities to invest in prized masters such as Pablo Picasso and Henry Moore. We are delighted to report that this new department has been greeted with the warmest of receptions and we are looking forward to expanding this area over the coming months.

The Art Collector will enable readers to stay updated about the flurry of activity currently surrounding Meller Merceux, while also providing us with another great platform to showcase the modern and contemporary work that we have to offer. Each month we will be presenting the upcoming shows for both our Oxford and Witney spaces. Getting off to an exciting start, this issue features the work of Jahangir Hossain and Mike Bell. Hossain confronts the subject of modernity and reflects on how it is changing the way we relate to both the environment and each other, whereas Bell's latest series of work offers a highly moving narrative that centres on the relationships experienced between father and son.

Alongside details of the contemporary shows, the magazine will also provide exclusive features on modern pieces coming into the gallery and writings on more general art world news. Our aim is to introduce new talent as well as celebrating established names, and we will be interviewing artists and collectors as well as reviewing exhibitions and books. We hope that this will keep our readers in touch with what's happening in the gallery while also inspiring interest in the wider art world, keeping all of you up to date about what's going on. The art world is a fascinating branch of the cultural sector and we want to further people's understanding of it. Therefore, in conjunction with the magazine, we will be running our blog through the website (www.mellermerceux.com) that will deal with gallery news, art world news, investment tips and art history. Signing up to our mailing list means that blog updates can be sent straight to your inbox as soon as they are published.

If you are interested in collecting modern and contemporary art and want to know more about this area, we would love for you to join us and would take great pride in welcoming you to our network.

Best wishes,

Aidan Meller
Director

www.mellermerceux.com



INSIDER'S GUIDE: ART WORLD NEWS 1

Keeping you informed about current trends within the Modern and Contemporary Art World

Ai Weiwei - the silenced man speaks through his art

China's most famous contemporary artist disappeared at the hands of the Chinese authorities on 3rd April 2011. Kyle Reeves looks to find out why...



The international fame and popularity of artist-activist Ai Weiwei – most well known for his recent installation of Sunflower Seeds in the Tate Modern's great Turbine Hall – has continued to grow since his disappearance at the hands of Chinese authorities on the 3rd

April. As a fearless, outspoken social commentator and critic of the Chinese government, it is not surprising that serious attempts are now being made to silence him.

In previous years, Ai has shown an outstanding devotion to his personal blog making thousands of posts as part of a concerted effort to stimulate social change in China. As a man who firmly believes that every individual has both the capacity and responsibility to produce a new reality, he is not one to sit back and wait for others to make things happen. The success of his blog did not go unnoticed by the Chinese authorities who chose to shut down the site in 2009, at a time when it was receiving 100, 000 visitors a day.

This official act sharply contrasts with the value that others have attributed to Ai's work. Renowned art critic Hans Ulrich Obrist has called the blog 'one of the greatest social sculptures of our time' and MIT Press has deemed its content well worthy of publication, offering the first English translation in February 2011. A fascinating read, the book divulges Ai's opinions on a wide range of affairs including art, architecture, music, love, government, modernity, Chinese culture and the Olympics.

Faced with the oppression of one of its most celebrated contemporary figures, the international art world has responded with continued calls for Ai's release and planned exhibitions of his work are still going ahead. In London alone, there are currently two displays of his work on show to the public: one at the Lisson Gallery and the other at Somerset House.

At the Lisson Gallery, a major survey of Ai's work is being held across both Bell Street spaces until the 16th July 2011.

Offering a selection of key works from the last six years such as *Chang'an Boulevard*, *Coffin*, *Coloured Vases* and *Surveillance Camera*, the series prompts viewers to reflect on the state of modern society and the sacrifices being made in the name of 'progress'. Ai is keen to draw attention to the scale of the demolition and construction process that is currently taking place in China as well as the loss of traditional culture and history that is its unfortunate by-product. In the video work *Beijing 2003* he attempted to make a visual map of the city, recording every street that cars could reach – by the time the work was complete many of the streets had already been altered or disappeared altogether. In *Chang'an Boulevard* Ai again strove to provide a documentary record of the city's changing face. A little over 10 hours long the video records the entire stretch of road, which between its east and west perimeters stands at 43km. Seemingly impassive and objective, the video offers a striking contrast to the vitriolic subjectivity found in Ai's blog. Here he verbalises an extremely critical reading of the frenetic development of China's urban centres, which he perceives to be achievable only at the cost of human, ethical and cultural concerns:

'All cities in C Nation [China] inherently maintain a faithful record of the scars left by authoritarianism. Unlike actual ruins, which are caused by rational, ordered destruction, these cities are elegies on frenzied architectural activity. Their creators and their landlords are victims of their own idiocy and behaviour, and as a result of their non-existent conscience and lack of common decency, cities are thus humiliated.'

The pieces *Marble Doors* and *Coffin* transcribe Ai's feelings more subtly. The former, consisting of a random heap of doors that have been reproduced in marble, acts as an enduring monument to the thousands of buildings that have been thoughtlessly demolished in preparation for the construction of China's new megacities. The latter coffin-cum-table is a beautifully crafted piece, using Qing Dynasty methods that require no glue, nails or screws. Made from salvaged wood taken from a temple - destroyed as a consequence of modern building development – it poetically speaks of the death of ancient value systems and histories. Its peaked roof and crooked alignment suggests that these new developments and designs are far from perfect and offer poor substitutes when compared with past

mastery. *Coloured Vases* – a series in which Han Dynasty vases are dipped in Japanese industrial paint – further highlights the tension between old and new. A provocative gesture, it remains to be seen how this act will affect the value of the items. Will they become even more prized now that they may be considered of both historical and contemporary significance?

In light of Ai's detainment, *Surveillance Camera*, a direct model of its subject constructed in marble, is a particularly apt piece for display. It is an obvious symbol of the control that China's police forces continue to assert over its citizens, watching and assessing their every movement. Yet its positioning, directly facing a live security camera outside the gallery, is also a spooky reminder that it is not only the Chinese whose daily activities remain under close scrutiny.

The exhibition at Somerset House, entitled *Circle of Animals/Zodiac Heads*, features twelve sculptures of traditional Chinese Zodiac Heads. Arranged in a semi-circle around the fountain, they are magnified examples of the pieces that were originally designed by the Manchu Emperor Qianlong for the Yuanming Yuan Palace in Beijing. During the Second Opium War in 1860, these national symbols disappeared when the palace was pillaged by French and British troops. An initial reading of the sculptures as a modern celebration of China's cultural heritage takes on a darker undertone when their true history is known. It reveals a narrative that is grappling with China's complicated relationship with the West. One that is also evident in the works presented at the Lisson Gallery, which strive to document and critique the affect that China's increasing interaction with the Western world is having on the nation's development.

STOP PRESS – With China's Premier, Wen Jiabao, coming to the UK for a state visit at the end of June the Chinese authorities have finally bowed to international pressure to release Ai Weiwei. We would like to offer special thanks to all those who protested against Ai's detention and we will keep everyone updated about how this case progresses.



Ai Weiwei *Surveillance Camera* 2006 Marble



Kyle Reeves studied History at the University of Bristol. She joined the Meller Merceux Gallery in 2010 as Head Curator and oversees the exhibitions programme. She also directs the critical writing for the gallery. For further articles and blogs, go to www.mellermerceux.com.



Ai Weiwei *Coloured Vases* 2010 31 Han Dynasty vases and industrial paint Dimensions variable d.unique



INSIDER'S GUIDE: ART WORLD NEWS 2

Keeping you informed about current trends within the Modern and Contemporary Art World

Understanding Miro

Tate Modern's current leading exhibition, The Ladder of Escape, looks at surrealist artist Joan Miro. We asked Kyle Reeves whether it's worth a visit



A visionary painter, Miro developed a unique pictorial language that displays both a consistently inventive imagination and sensitivity to contemporary events. Widely celebrated for his playful, surrealist abstractions in bright paint box colours the

darker narratives that underpin much of his work do not always receive enough attention. The current retrospective of Miro's work at the Tate Modern strives to rectify this imbalance by endeavouring to bring together the many different strands of his personal story. A beautifully constructed exhibition, spanning six decades and showcasing over 150 works, it is well worth making a visit.

Despite being an intrinsically introverted character, Miro's work reflects a truly dynamic engagement with the turbulent social and political climate of the era in which he lived – a point that the Tate is keen to emphasise. As a proud Catalanian, deeply committed to his regional heritage, Miro was disturbed by repeated attempts made by Spain's ruling forces to remove Catalonia's autonomy. Alongside fellow artist Antonio Tapes, he used his resources to tirelessly support the cause for independence and with early works such as *The Farm* and *The Hunter* he celebrated the region's people, landscape and cultural identity.

Freedom, in its many forms, marks a central tenet of Miro's work and is largely a reaction to the devastation and conflict that both his native Spain and the wider European landscape experienced during the course of the twentieth century. The horrors of the Spanish Civil War and the Second World War particularly impacted Miro and they had a significant bearing on his art. The *Barcelona* series, depicting all manner of ogres, tyrants

and their victims offers a haunting visual expression of these violent events. As an artist Miro was acutely aware of his responsibility to speak out against injustice writing in 1979, *'I understand that an artist is someone who, in the midst of other's silence, uses his own voice to say something and who makes sure what he says is not something useless, but something that is useful to mankind'*. A staunch supporter of liberal ideals, in 1937 he designed a poster to help advance the Republican cause. Entitled *Aidez L'Espagne* it depicts a giant fist raised in a form of protest to the enemies of liberty. The inscription reads – *'In the present struggle I see, on the side of the Fascists, powers that have become outdated, on the other side the people, whose great creative potential lends a strength to Spain which will amaze the world'*. Such beliefs were recognised by a number of groups including Amnesty International, who in 1977 asked Miro to design a poster that could support their efforts to help the victims of General Franco's regime. *Prisoner of Conscience* has just been on show in London, as part of the *Poster Power* exhibition designed to celebrate Amnesty's 50th birthday and commemorate all the artists who have helped to promote its human rights campaigns.

While some of Miro's paintings directly reference the problems of the age in which he lived others were used as a means of personal escapism. Despairing of the darkness that surrounded him Miro turned to the heavens for inspiration. The *Constellation* series, produced between January 1940 and September 1941, depicts an alternative mythical reality composed of a complex network of cosmic signs and symbols. In this fantastical world suns, moons and stars predominate and the vivid colours transmit a sense of gaiety with hopes of better days to come. The desire to escape the world in which he found himself is often evident in Miro's work with 'ladders of escape' a frequently used symbol in both his paintings and sculpture. Interestingly however, he did readily accept that there was 'no ivory



Joan Miró, *The Escape Ladder* 1940, Museum of Modern Art, New York © Joan Miró and Fundació Joan Miró, Barcelona

tower' and even claimed that adversity experienced in real time stimulated a creativity that allowed one's art to move beyond it.

Though influenced to varying degrees by art movements such as Fauvism, Cubism and Surrealism, Miro developed an entirely distinctive style using a form of reductive symbolism that leaves only the basic elements needed to transcribe meaning. As time progressed, he continued the process of emptying out his paintings of everything but the most emphatic details. Inspired by the American Abstract Expressionists he produced series of triptychs, which, with their enormous scale and huge blankets of colour, emanate a spiritual calm that reflects a more peaceful and contemplative approach than some of his darker

and more savage early works.

This modern master was a complex character who expressed his personal response to the pain and oppression of the twentieth century in a very unique manner. Decoding his art requires time and perseverance but it is most certainly worth the effort. For those who enjoy exhibitions that highlight the marriage between history and art this is one to experience.



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JAHANGIR HOSSAIN
 WITH
HENRY MOORE

15th July - 4th August 2011
 Oxford Gallery

Jahangir Hossain reflects upon the challenges presented by modern society, taking cues from the great Henry Moore. Here we take a closer look at his story.

Jahangir Hossain's interests lie in the relationships we have with one another and the environment in which we live. Through his art he aims to stimulate reflection on the human condition and the way in which we respond to the world around us. The pervasive influence of technology continues to divert attention away from personal relationships, conducted face to face in real time. This is a troubling concern for Hossain, who believes strong romantic and familial connections are central to achieving happiness. His work explores this theme using the mother and child motif, as well as couples in loving embrace. The intermingling of forms, whereby one figure almost dissolves into the flesh of the other, expresses how dependent we are on one another for love, nourishment and comfort. This message is powerfully reinforced through his solo figures, which tend to emit an air of despondent melancholy.

As Hossain's primary aim is to translate emotion, the figures are stylistic rather than realistic. Remaining featureless allows them to transcend individual differences and communicate a universal story: we need love in order to survive. Another important thread of Hossain's work concentrates on the relationship between man and nature. He believes that it is vital for this relationship to be harmonious and balanced if it is to improve our sense of happiness and wellbeing. He is particularly inspired by nature's ability to act as a positive, grounding force and this is visually expressed in the form of abstract figures carefully interwoven into the fabric of the landscapes that surround them. The pieces resonate, both in form and ideal, with the work of Henry Moore; whose monumental female figures were designed to reflect the landscape while also becoming part of it.

Hossain essentially seeks to question where the true path to happiness lies. He encourages us to celebrate values which are of global as well as individual benefit, with the importance of love and the need to respect ourselves, each other and the environment providing the thematic undercurrents of his latest series of work.



The point of contact for this Exhibition is Aidan Meller. He is the director of the Meller Merceux Gallery. Meller studied at the University of Exeter and Sotheby's Institute, and set up the galleries in 1998. He specialises in modern and contemporary art and is regarded as an expert in this field. Meller continues to work closely with private collectors and is often consulted by those who wish to begin, or further develop, their collections with some form of cohesiveness.

Left: Jahangir Hossain, *Resting*, oil on canvas, 91.5 x 91.5 cms



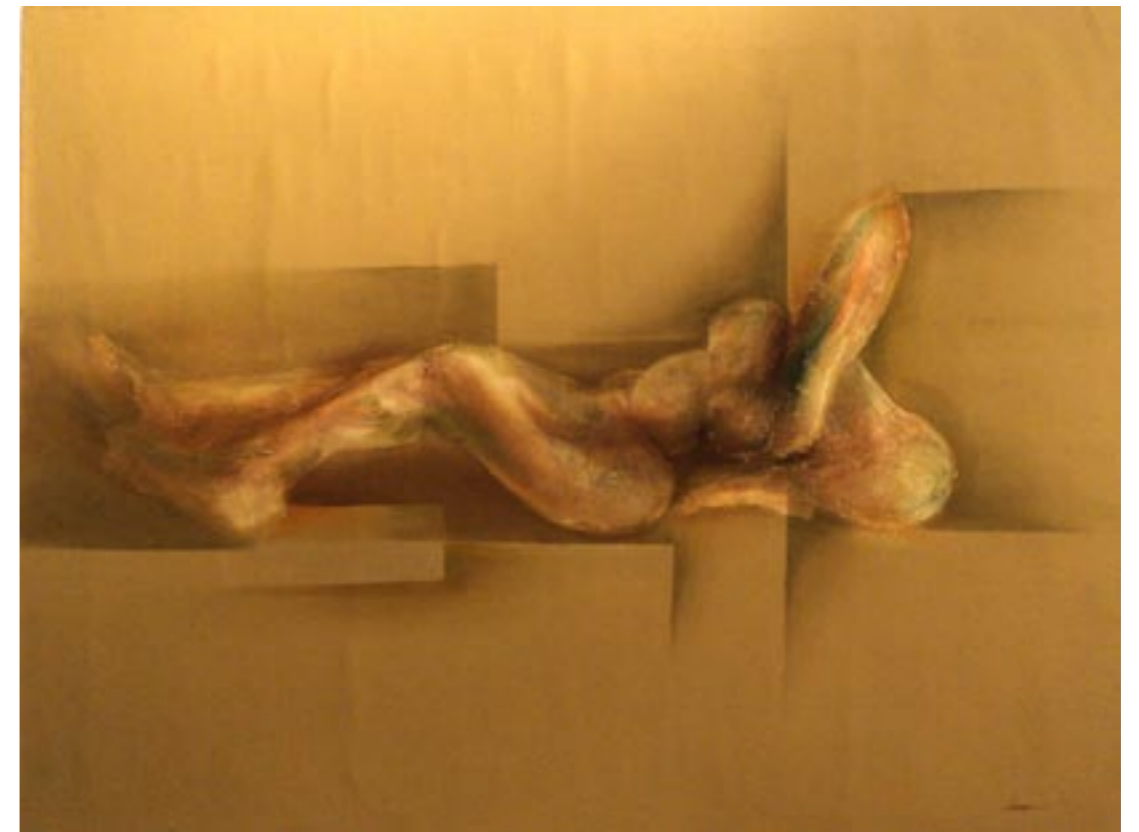
Above: Jahangir Hossain, *Reclining Figure I*, Oil on canvas, 56 x 76 cms



Above: Henry Moore, *Reclining Figure*, Rare Signed Proof, 21 x 29 cms



Above: Jahangir Hossain, *Reclining Figure II*, oil on canvas, 71 x 86 cms



Above: Jahangir Hossain, *Reclining Figure III*, oil on canvas, 91.5 x 122 cms



Above: Jahangir Hossain, *Standing*, oil on canvas, 105 x 39.5 cms



Above: Jahangir Hossain, *Embrace*, oil on canvas, 176 x 56 cms



ART COLLECTOR

RECENT ACQUISITIONS OF WORLD CLASS ARTISTS

SALVADOR DALI

With record sales and a new museum, Salvador Dali is on the rise.

What does this mean for collectors?

Within both popular culture and the investment art market there has been a marked rise in interest surrounding Salvador Dali. This is reflected in the recent opening of a new museum in St. Petersburg, Florida that is dedicated to his life and works. More than twice the size of its predecessor and costing over 36 million dollars to build it offers the most extensive collection of Dali's work outside of his native Spain. It is home to 96 of his oil paintings including 7 of the 18 masterworks such as *The Hallucinogenic Torreador* and *The Discovery of America by Christopher Columbus*. Representing work from every stage of Dali's career, the museum also holds a further 2000 artworks ranging from the likes of graphics, prints and drawings to watercolours, photographs and sculptures. Having received well over 100,000 visitors since its opening in January of this year, it appears that international appreciation of his legacy is growing in tandem with its more vociferous celebration and promotion in public arenas.

On the private art market Dali is also doing astoundingly well. Recent sales at Christie's and Sotheby's have seen new record prices for his work. On February 10th 2011 Sotheby's held a marathon evening sale, auctioned off an extensive private collection of twentieth century art. Entitled *Looking Closely*, the sum total of the sales was 93.5 million pounds. Dali's *Portrait de Paul Eluard* eventually sold for 13.5 million pounds smashing its pre-sale estimate by 10 million pounds. Not only was it the most expensive piece of surrealist work to be sold, it also set a new record for the highest price ever to be paid for a single piece of Dali's work. A technically masterful piece, which includes much of the personal and Freudian imagery that characterises Dali's eccentric surrealist style, it is no surprise that there was a bidding war to secure it.

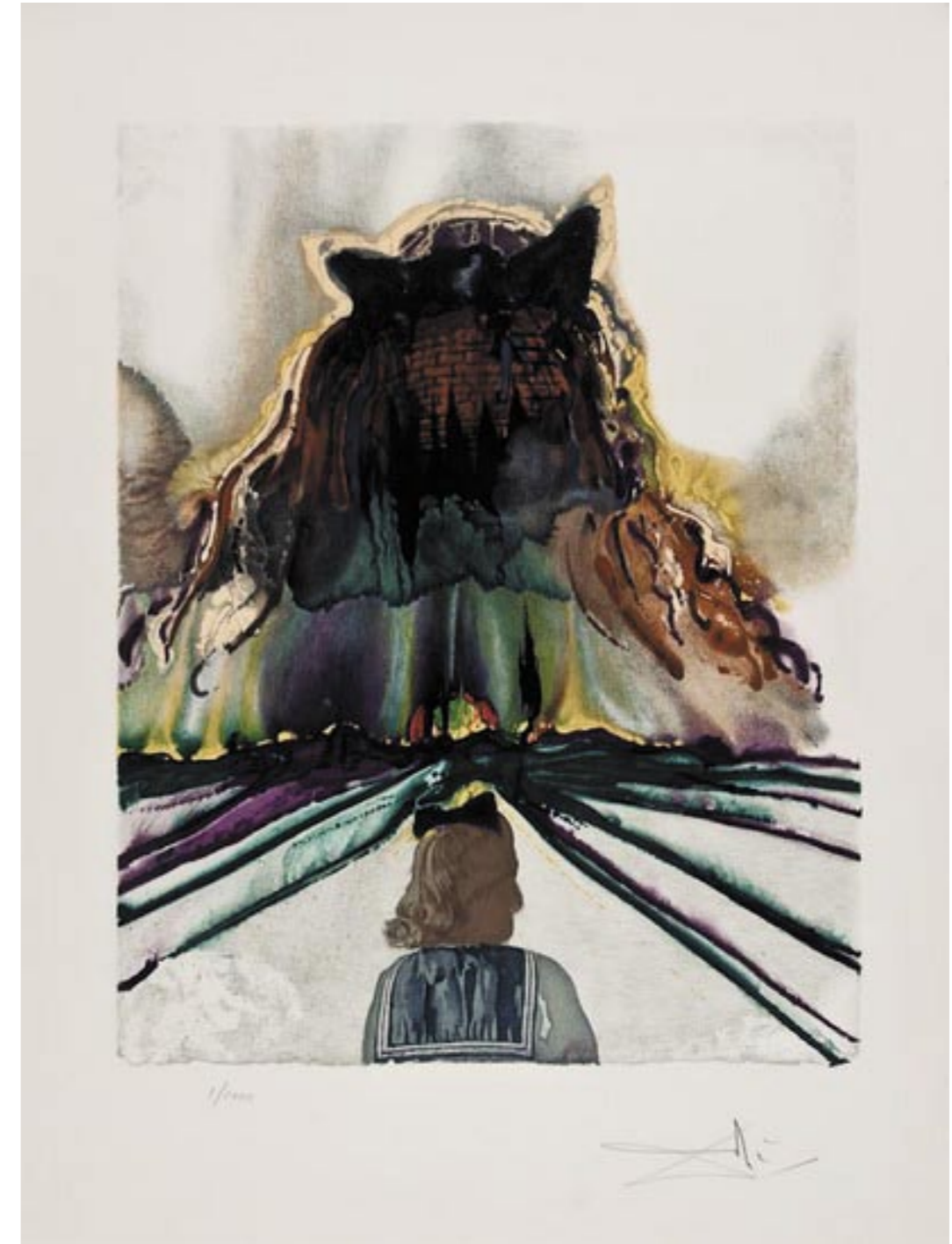
The piece is made more significant given the fact that Eluard's wife Gala later deserted her husband to become both the love of Dali's life and his greatest muse. The importance of this sale was heightened by the fact that less than 24 hours earlier Christie's had set a new record for Dali's work in their sale of *Honey is sweeter than blood* to the Gala-Dali Foundation for 4.7 million pounds.

Such huge sales figures represent not only the general buoyancy of the art market but also, more specifically, increased demand for Dali's work. As surrealist artists have only recently begun to be widely accepted and appreciated by the art establishment their reputations have not yet had the opportunity to reach the dizzying heights of other modern masters. These sales therefore seem to indicate the beginning of an upwards spiral for Dali collectors. Since more and more pieces are being taken up by museums those remaining on the market are becoming ever rarer and more valuable.

This is extremely exciting news given how fortunate we have been in recently securing five rare works by the man himself. They are all highly collectable pieces, with one being a proof and the other four being the first lithograph in their limited edition series. With No. 1's often going to museums we were absolutely delighted to acquire these pieces, especially as they are in pristine condition, having never been on the market before. Given what a great investment opportunity they present it is not surprising that three of these pieces have already been snapped up. If you would also like to seize this exciting investment opportunity, we advise that you move quickly as these will not be on the open market for long.



SALVADOR DALI



Above: A wonderful naive representation of Dali's wife Gala approaching their Spanish castle. A rare lithograph signed by the artist. Number 1 of the edition.



MIKE BELL

Memories of my dad

8th July - 4th August 2011
Witney Gallery

Mike Bell is interested in the concept of memories and the way in which we can visually express past experiences by drawing upon half-remembered imagery and subconsciously retained feelings and emotions. He tends to use landscape as a starting point working from memories rather than attempting direct and literal renderings of place. After his father passed away last year, Bell decided to develop this idea further by embarking on a very personal journey, that explores the history of their relationship. Although this new series of work tells an individual story, the subject of fathers and sons is one that has a universal resonance and this deeply moving exhibition is a beautiful testament to the love that exists between parents and their children.

THE ARTIST'S STATEMENT:

In July of last year my father passed away. He was ninety years old. And for the last year of his long healthy life, I took on the role of his primary carer.

It wasn't easy for my father. He was a proud working class man from Newcastle upon Tyne who struggled with the fact that he was gradually losing his independence.

Like many fathers and sons, our relationship throughout the years was somewhat distant.

We loved each other dearly. Of that there was no doubt. But somehow we never got round to actually telling one another.

That was the role of my mother. Men were born and bred to often hide such feelings. And emotions and affectionate words often remained unsaid.

But in the last few years of our time together, I was privileged to discover that the man, who raised me, nourished me and educated me, was a man of true integrity....

A man of kindness, strength and immense courage. Loved and deeply respected by all who knew him.

* * *

So, how to honour my father?...How to remember him?...How to capture the spirit and essence of my dad in ways that would be meaningful to me?

I began with the family photograph albums...

Images of my mum and dad and sister on cold windswept Northumbrian beaches, stoically picnicking despite the weather, brought a smile to my face.

But photographs fade, like memories. I needed something more tangible... more physical, on which to transpose such memories.

I needed a touchstone between a father and son.

I found such a touchstone in the shape of a shed; my father's private haven which he'd converted for me; which has acted as my studio for the last five years.

Dad's shed was... and still is... a cornucopia of oddments.

My father spent a life time recycling and reinventing; a habit formed through his working life, where necessity proved the mother of invention.

His shed was full of random materials and piles of bric a brac timber, which I was determined to re-use, as the springboard for this show.

The old tool box dad left me has been put away for safe keeping. The tools he was given as a teenage apprentice have been saved up for a rainy day...

These tools have been replaced with oils and artists brushes. The timber and random oddments have been recycled and reborn...

And act as a painter's testament, to the man who gave me life.



The point of contact for this Exhibition is Ewan Macfarlane. He is the Manager of the Meller Merceux Gallery in Witney. Originally coming from a financial services background, Macfarlane joined the Gallery in 2008. He oversees the gallery's exhibitions and key client relations. To have a personal tour of the shows, or to discuss art investment possibilities, please phone 01993 708606 to book an appointment.

Opposite: Mike Bell, *Father and Son*, Oil on remnant of wallpaper, 20 x 20 cms



Mike Bell, *Lawn Mower Dad*, Oil on kitchen cupboard door, 32 x 30 cms

This was painted on one of a pair of old kitchen cupboard doors. Like many men, my dad's gardening duties were of the physical kind. Digging, weeding and cutting the lawn. He took great pride in his lawn. Amongst our street there was competition to see who could produce the best kept lawn. My dad won hands down!



Mike Bell, *Boy*, Oil on board, 20 x 20 cms

Growing, my face has taken on the characteristics of a little boy. I'm offering bluebells to an unseen recipient, in a favourite picnic spot called Plessey Woods, not far from Blyth; where my father worked in the power station. The woods were a haven from the heavy industry that fringed the coastline above Newcastle.



Mike Bell, *Blue boat*, Oil on board, 26 x 18 cms

Dad had few regrets in life. But he did have one or two unfulfilled dreams. Apart from wanting to ride the plains of America on a horse, he loved the idea of sailing the world on his own boat. He'd sail through the Mediterranean during the summer, then cross the ocean, to winter in the Caribbean. It's sounds good to me... Maybe one day!



Mike Bell, *A Single Thought*, Oil on tent canvas, 11.5 x 20 cms

A Single Thought has been painted on a strip of old tent canvas. For me, I find true peace and tranquillity when I'm next to the water. Time loses all meaning. The cares of the world slowly slip away. And I'm lost in the elements, at one with the river.



Mike Bell, *Nocturne*, Oil on tent canvas, 11.5 x 20 cms

This painting has also been painted on a strip of Dad's old bell tent canvas. The twilight mist over the upper reaches of the Tyne adds a mystical atmosphere to the ancient water meadows, where the land and the river almost merge into one.



Mike Bell, *Haven*, oil on board, 78 x 26 cms (above) and *Buoy*, oil on board, 62 x 50 cms (opposite)

These paintings are based upon the photographs from our family albums, of places that were special to my dad. Living close to the Lake District and Scotland, we spent many summer holidays camping on the shores of Ullswater and Windermere. Or further north on the shores of numerous Scottish lochs.





INSIDER COLLECTOR:

in conversation with
Mark Hammond



Meeting collectors within the Modern and Contemporary Art World



Mike Bell, *Home*, Oil on old timber plank, 25.5 x 51 cms

My dad loved his Westerns, but rather un-typically, sided for the most part with the Native American Indians. I, of course, followed suit. My dad always said if he came back again, he'd like to live his life with a Palomino horse; riding the Great Plains of North America. "Home" is a homage to this idea. It's painted on an old timber plank. The tent is based on a photograph by Edward Sheriff Curtis, taken in 1905, which shows the winter lodge of the Nez Perce tribe, whose lands covered what we now call Washington State. Home is certainly where the heart is.

- MM *What started your interest in art?*
Collector Trying to link the artistic image with the political or social events of the time or maybe the experiences of the artist. In other words, understanding the thought behind the creation.
- MM *Did you enjoy art at school?*
Collector Yes, though for me, this developed into more of an interest in engineering drawings and architecture.
- MM *When was the moment that you realised that you loved art and wanted to be a collector?*
Collector When I could afford the pieces I really enjoyed!
- MM *What was your first art purchase?*
Collector Local images by an artist from the North Norfolk coast.
- MM *How do you arrange your collection, do you follow particular themes or ideas?*
Collector No particular themes, though I enjoy abstract images. Above all, it must be aesthetically pleasing and it's wonderful to discover or explore the artist's wider thoughts behind the composition.
- MM *What is your most exciting purchase and why?*
Collector My Picasso, because of its beauty and also somewhat historic value.
- MM *What do you feel about art investment?*
Collector I want to do more, but less for my own financial benefit than for what I can pass down to my children for them to appreciate in the form of the art itself and potential financial reward. My hope is that as my collection grows certain items can be traded in order to collect others.
- MM *What would your advice be to any would-be collector who is about to make their first purchase?*
Collector Go with your heart!
- MM *What work are you looking for next?*
Collector Exciting pieces from the primary market, up-and-coming artists and I would like to acquire at least one piece of fine art every year. I'd love to find a nice piece of Pop Art that excites me as much as some of Roy Lichtenstein's work.



Mike Bell, *Elysium*, Oil on board, 20 x 20 cms

According to the Oxford English Dictionary, the definition of Elysium is: "An abode of the blessed after death; a place or state of ideal happiness". I'm sure my dad has reached this place.



MELLER MERCEUX
GALLERY

The Meller Merceux Gallery, 105 High Street, Oxford, OX1 4BW.
Tel: 01865 727996 oxford@mellermerceux.com

The Meller Merceux Gallery, 46 High Street, Witney, Oxfordshire, OX28 6HQ.
Tel: 01993 708606 witney@mellermerceux.com

www.mellermerceux.com