





Client : Jeff Robb Photography  
Brief : Book Design





## CAPTURING THE INVISIBLE

### NAKED SINGULARITY

In many ways, Jeff Robb's Naked Singularity can be seen as a three-dimensional response to the history of the photographic nude. American photographers Edward Weston and Alfred Stieglitz sought formal perfection in the nude, European-based photographers Bill Brandt and Man Ray sought innovative abstract designs. Robb's work borrows from both traditions, but it is uniquely his own. Perhaps the most salient aspect of Robb's nudes is their sensuousness – the lighting both nuanced and beautiful. In velvety darkness, his nudes emerge like marble sculpture – supple, sentient flesh, given the implacable hardness of stone. Skin tones have few deep shadows or harsh highlights, so our eye is encouraged to move slowly across soft transitions of tone.

This movement is aided by fluid, yet contained, compositions: a hand holds a foot, leading the eye from arm to leg; the curve of a back echoes the curve of a breast. Our eye is encouraged onward, yet it always has a place to rest. And of course, as these are three-dimensional images, the body also moves. It does so like our eye – slowly, so the three-dimensional form of each model reveals itself gradually. Robb's figurative series can broadly be divided into two: the full-length figures and those which are cropped. The cropped figures encourage metaphorical interpretation. You begin to see natural and organic forms – seashells and sea-smoothed stones; the curve of a pepper or a pear or a peach. Whilst in the full-length figures, the body is simplified into pattern: arms form a cross before the body; a breast is framed by torso, arm and leg. Here is both the aesthetic beauty of a Weston or a Stieglitz and the exquisite abstract design of a Man Ray or a Brandt.

The full-length figures perhaps do not have such poetic resonances. They seem to remain defiantly human. Certainly at first, you notice the particularities of the human body rather than metaphor – the taut skin over bone juxtaposed against folds of flesh; the smoothness of skin against the texture of hair; a hard, tense, weight-bearing limb against one that bends, leaf-like, towards the ground.

If there is metaphorical element in the full-length figures, maybe it is because they represent psychological states of mind. The figures in repose appear to float like feathers in black space. The models seem lost in another world, mindful of nothing. Sitting, standing or kneeling however, the figures seem to be very much in this world – contemplative or concerned. Perhaps we see our moods in these models.

'Contemplative' and 'concerned' are, in fact, good descriptions of Robb's images, not just his models. Think of the work of many modern 'masters' of the nude, Robert Mapplethorpe, Herb Ritts or Patrick Demarchelier. In their images, there is melodrama: every muscle is fixed and flexed, sexuality is blatantly exalted. Robb's work is quieter, more demanding, probably more beautiful – it shows he is an heir to older, greater masters of the nude.

– Matthew Rake

Client : Lenovo  
Brief : Internal Comms

The image features the Lenovo logo in white, set against a background of a black and white geometric pattern that creates a sense of depth and movement. The slogan "Different is better" is written in a bold, pink, sans-serif font across the center of the logo.

**Different is better**

**Lenovo** Irrespective of whether your communication is at a masterbrand level, consumer or commercial product level, when used in body copy, 'Different is better' should appear at the end of the paragraph set in Gotham Bold sentence case, tracking to match body copy. **Different is better** <sup>TM</sup>

The image shows a row of five incandescent light bulbs hanging from black cords. The first four bulbs are unlit and have a standard incandescent shape. The fifth bulb on the right is a compact fluorescent bulb (CFL) and is glowing with a bright green light. The text "our FUTURES" is written in a large, white, sans-serif font across the middle of the image, with "our" in a smaller font size above "FUTURES". Below the text, the phrase "are changing rapidly" is written in a smaller, white, sans-serif font.

our  
**FUTURES**  
are changing rapidly

**Lenovo**



# The fourth **INDUSTRIAL** Revolution

becomes  
**Intelligent  
Transformation**



**driven by  
Lenovo**  
big data,  
cloud and  
artificial intelligence

**Lenovo**



# **PUSH BEYOND**

the expected

**Lenovo**



COOK 25 MINS  
COST £££  
DIFFICULTY ★★★

# Lime Thai salad with vegetables



## Per Serving

CALORIES	FAT	CARBS	FIBRE	SALT
240	6.7g	16.1g	3.8g	1.5g

## Lime Thai salad with vegetables

### Method

Serves 4  
Ingredients

- 110g/4oz packet rice noodles
- 10cm (4in) pieces of cucumber, cut thinly
- Juice of 1 fresh lime
- 2 tbsp (30ml) light soy sauce
- 1 tbsp (15ml) sweet chilli sauce
- 1-2 tbsp (15-30ml) sesame oil
- 110g (4oz) baby corn
- 110g (4oz) asparagus, chopped into 5cm (2in) pieces
- 1 tbsp (15ml) groundnut or sunflower oil
- 1 red and 1 green chilli, de-seeded and finely sliced
- 2 cloves garlic, peeled and crushed
- 110g (4oz) Shitake mushrooms
- 50g (2oz) cashew nuts
- Salt and freshly ground black pepper

1 Cook the rice noodles according to the packet instructions, drain and refresh with cold water. Add the strips of cucumber, the lime juice, soy sauce, sweet chilli sauce and sesame oil and mix everything together well.

2 Blanch the chopped asparagus and the baby corn in boiling water for two minutes and drain.

3 Heat the groundnut or sunflower oil in a frying pan and add the sliced chillies and the crushed garlic. Stir fry briskly for 2-3 minutes, but don't let them burn.

4 Add the chopped baby corn and the asparagus to the pan along with the mixed seafood. Stir fry for 2-3 minutes.

5 Add the cashew nuts to the pan and stir fry for another minute then pour the mixture over the noodles and vegetables in the bowl.

6 Season to taste if required and serve at once with additional sweet chilli and soy sauces.



#### SHIITAKE MUSHROOMS

Native to east Asia, these edible mushrooms are cultivated on trees and are available fresh from Asian and other supermarkets, or dried, sliced, in packets. Soak dried shiitakes in water, following the packet instructions, before use.

### ★ Superfood facts



Chilli peppers are cultivated and eaten, raw or cooked, to add spice and heat to all manner of recipes from a variety of cuisines

- ★ **Vitamin A** - good source. A potent antioxidant. Believed to boost the immune system.
- ★ **Vitamin C** - A good source in red chillies (less in green, which are technically unripe).
- ★ **Capsaicin** may temporarily speed up metabolic rate. Alkaloids from capsaicin help improve process of digestion.
- ★ **Other benefits** - may help to lower cholesterol and have blood-thinning properties. Heat of chilli when eaten releases endorphins, natural painkillers that produce a feel-good factor. Also reduces congestion and helps with symptoms of rhinitis





Jeff Robb | Capturing the Invisible

Pontone Gallery  
43 Cadogan Gardens  
London  
SW3 2TB



Jeff Robb | Capturing the Invisible

Pontone Gallery  
43 Cadogan Gardens  
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Jeff Robb | Capturing the Invisible



Aerial 2

Aerial

Jeff Robb's Aerial series (2011) develops the themes from his earlier work, Naked Singularity (2008) and Othersides (2010) by extending the notion of escaping the forces of nature and laws of physics, as we perceive them in our everyday existence. Once again, using the nude as his subject, Robb is playing with our pre-conceived perceptions of the world and subtly distorting them to fool us. On first glance the bodies could be jumping, captured in flight. On further inspection there is a calmness and meditative quality in the figures' sense of expression. They have plunged into the chasm where earthly boundaries are lifted, they malingering, floating serenely. The bodies have achieved an equanimous state.

Water is a viscous medium and here it acts as a support for Robb's figures enabling them to achieve otherwise impossible body shapes and unique spatial forms which vary infinitely within an aqueous continuum. You won't find clumsy suspension by ropes and wire or other film effects here. These bodies are truly in a liminal state, between this world and another, suspended in the void between universes. The black void of the earlier series is replaced in the Aerial works by an ethereal abyss of the deepest blue which is only visible on close physical inspection of the actual work; printed reproduction rarely does justice to the true colour.

The ghostly qualities seen later in Robb's Eidolon series (2012) can trace their genesis back to the Othersides series, but it is in Aerial that the translucency and phantasmagorical speckle-minority of skin tone reveal themselves fully to shimmer like silver scales in the darkness. These are revenant beings seen in a state of abeyance.

The viewer is perplexed, first by the verticulous dimensionality of the images then by the impossibility of the positions. These are works that require time to view, time to contemplate the impossibility of the reality presented. These are images that must be witnessed 'in the flesh' and ones that must be seen at a life-like scale. Robb's use of scale only adds to the figures' deity-like nature which begs the viewer to pay homage to their serene beauty.

In many of the Aerial images the bodies are augmented by coloured fabric. This adds dimension and vibrancy but the textiles also act as a metaphor for the material world, now abandoned. It is perhaps the last vestige, soon to be lost, of physical materiality. In Aerial 12, there are multiple figures that appear to be descending en masse into the chasm. This can be seen as the initial metamorphosis of an ensuing state, though Robb keeps us guessing by his use of systematic nomenclature.

The Aerial images are a technical triumph. For this series Robb took his bespoke multi-camera system under water at Prewood Film Studios (on the outskirts of London, UK) to capture bodies freed from the constraints of gravity. This is very probably the first time an artist has taken such great lengths to achieve truly dimensional photographic sequences in this way.

- Katharine Cockshaw



Client : Mauger Gallery  
Brief : Exhibition Catalogue



fiori

J E F F   R O B B

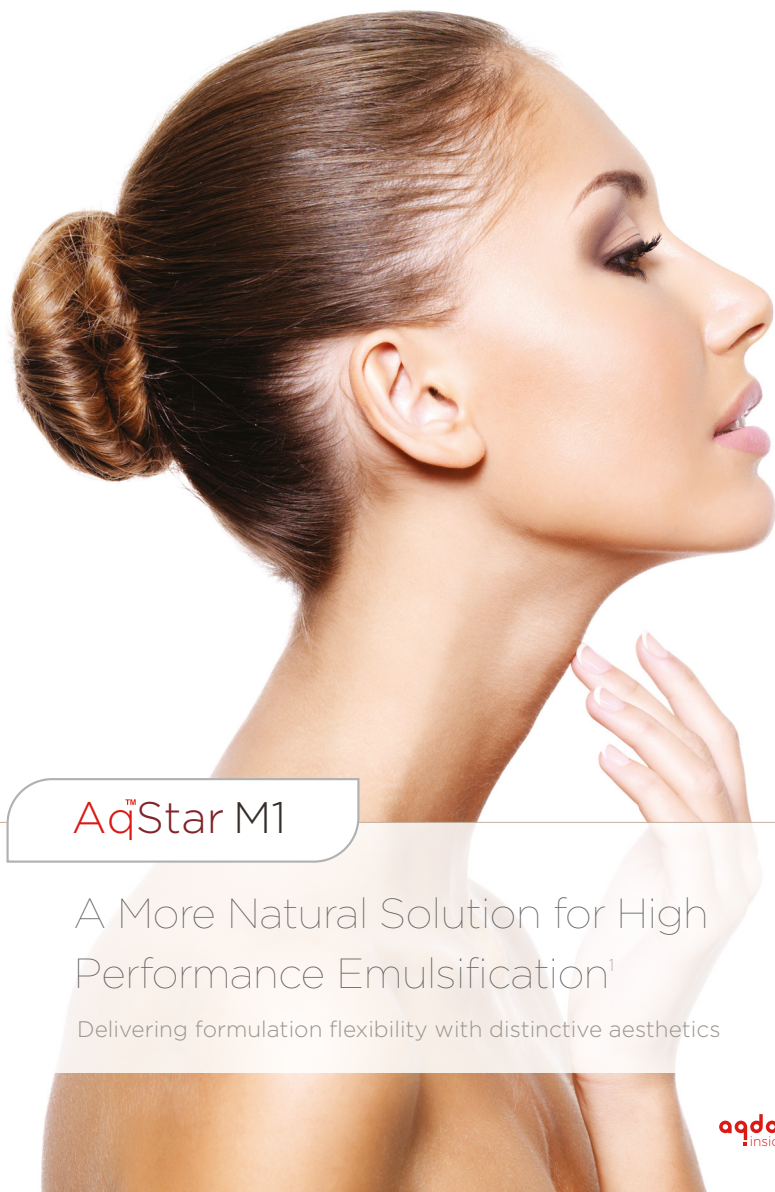




jachttrofeeën 3







## Aq<sup>TM</sup>Star M1

A More Natural Solution for High  
Performance Emulsification<sup>1</sup>

Delivering formulation flexibility with distinctive aesthetics



## Aq<sup>TM</sup>Star M1

# Getting the best from Aq<sup>TM</sup>Star M1

Aq<sup>TM</sup>Star M1 Product Concepts include:

- Body lotion
- Night cream
- Eye serum
- Inorganic sunscreen
- Organic sunscreen



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For more information, contact us at:

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**Email:** [businessdevelopment@aqdot.com](mailto:businessdevelopment@aqdot.com)

**Website:** [www.aqdot.com](http://www.aqdot.com)

**Address:** Iconix Park, London Road, Cambridge, CB22 3EG, United Kingdom

<sup>1</sup>Aq<sup>TM</sup>Star M1 comparison with conventional synthetic emulsifiers (data on file)





## The Formulators' Dilemma...

- A desire to develop high-performance emulsification systems for new and distinctive aesthetic qualities
- A preference to use more natural emulsifiers, but most do not work as well as synthetic emulsifiers

## Introducing Aq<sup>TM</sup>Star M1, a more natural solution...

- High performance emulsifier
- Formulation flexibility
- Distinctive aesthetics
- 90% plant-based

## Aq<sup>TM</sup>Star M1 is...

- ✓ A naturally-derived alternative to synthetics
- ✓ A complex of lipophilic waxy maize starch and Aq<sup>TM</sup>Bit
- ✓ INCI: (sodium starch octenyl succinate) and (cucurbituril)



More Natural'

## High Performing

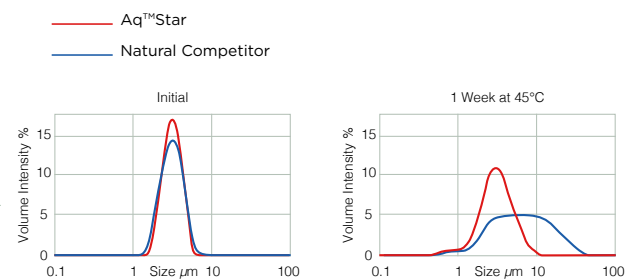
### Distinctive Aesthetics

- Glossy oil-in-water emulsions
- Formulations flow but do not drip
- Easy spreading on skin
- No stickiness, sliminess or stringiness
- Cream formulas exhibit appealing 'peaking'
- Slight elastic behaviour - consistent coverage on skin
- Dispersed well from a pump, airless pump, tube or bottle



### Formulation Flexibility

- Contains Aq<sup>TM</sup>Bit technology, delivering stability by a combination of charge, steric, and interfacial-network interactions
- Works well with polar and non-polar emollients of any HLB requirement, including fragrance and essential oils
- Accommodates challenging aqueous ingredients such as extracts and preservatives; wide pH compatibility
- Platform for eye, face, hand and body formulations



Significantly more stable than lipophilic starch

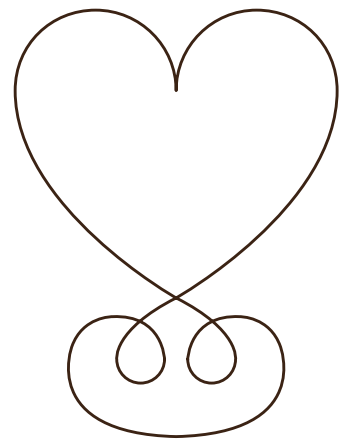
Client : Marriett's  
Brief : Identity, Packaging

SWANBOURNE  
DAIRY

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MARRIETT'S

HOMEMADE ARTISAN ICE CREAM





## Brief : DVD Packaging

Written by J. Michael Straczynski Directed by Richard Compton

Will the space station that is the universe's last, best hope give way to no hope? Station leaders face the sabre rattling of potential war when a mysterious attack on agrarian planet Raghes 3 brings long-festering hatreds between Centauri and Narn races to the boil.

Written by J. Michael Straczynski Directed by Jim Johnston

He's feared by all. And no wonder: the collector of souls (W. Morgan Sheppard) who's slipped aboard is a renegade who murders beings instead of waiting for them to die!

Written by Lawrence G. Ditillio Directed by Bruce Seth Green

When it comes to political manipulation, Londo Mollari knows where the skeletons are buried: his "purple files" hold scandalous secrets about Centauri's royal families. But when it comes to love, even wily Londo may fall victim to a plan to seduce those hush-hush tales from him.

Written by J. Michael Straczynski Directed by Richard Compton

Smuggled aboard by a scientist (David McCallum): remnants of living machines. Unending peril, too, when a human infected by the contraband (Marshall Teague) morphs into a perfect warrior with a mission to wipe out all imperfect beings... making each resident a target!

[www.babylon5tv.co.uk](http://www.babylon5tv.co.uk)    [www.warnerbros.co.uk](http://www.warnerbros.co.uk)

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ALSO STARRING: RICHARD BIGGS ANDREA THOMPSON STEPHEN FURST BILL MUMY CATLIN BROWN WITH ANDREAS KATULAS  
AND PETER JURASIK CHRISTOPHER FRANKIE LISA M. CITRON SKIP ROBINSON SUZANNE STERNLIGHT JOHN IACOVELLI  
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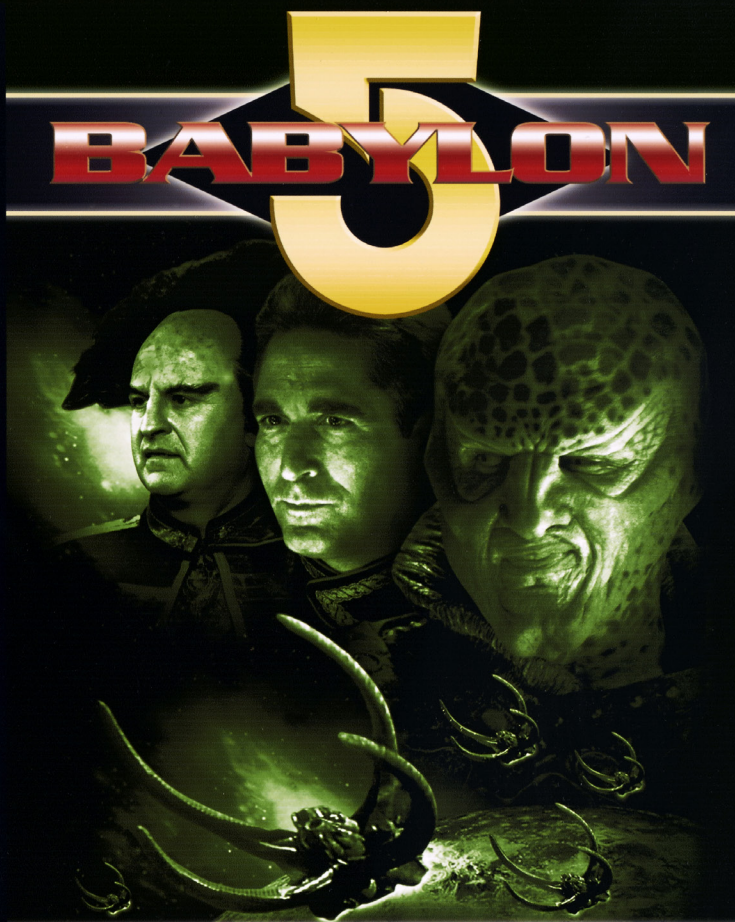
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General viewing, but some  
scenes may be unsuitable  
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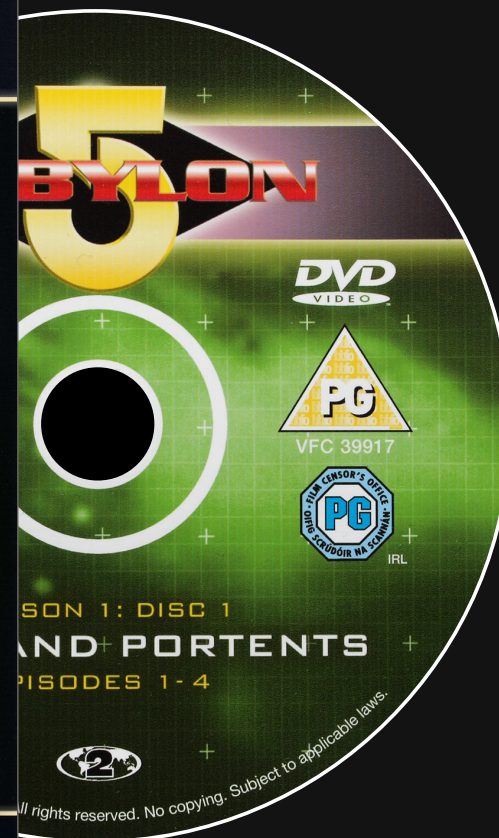
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SEASON 1: DISC 1  
**SIGNS  
AND PORTENTS**  
EPISODES 1-4





Client : Mauger Gallery  
Brief : Exhibition Boards



## E I D O L O N S

In 1912, Marcel Duchamp (1887–1968) painted *Nude Descending a Staircase No.2*. A seminal work of modern painting – part Cubist, part Futurist – it was a response to the pace of a modern mechanised world. In particular, Duchamp drew inspiration from the stop-motion photography of Eadweard Muybridge (1830–1904) and Etienne-Jules Marey (1830–1904).

Exactly one hundred years later, Robb, almost in answer to Duchamp, has created his Eidolon images, a series of nudes in motion named after the spirit images of Ancient Greek literature. Ironically, although Robb's medium is lenticular photography, his approach in many ways is more 'painterly' than that of Duchamp. Duchamp's nude is depicted as a sequence of angular, interlocking and outlined planes – she could almost be marching off to war. Robb, by contrast, wants to show the fluid, unfolding beauty of movement.

Using a series of cameras like Muybridge and long exposures, he captures his models 'painting' with their flesh and the fabric they carry. They paint with ravishing, impassioned brushstrokes – inviting our eye to travel along dramatic paths of movement that rise and fall, double back, turn in on themselves, and spill out into the black void that surrounds them.

As they dance, they seem to undergo magical transformations – we watch them shed their previous forms and embrace their future selves. Occasionally they appear to be engulfed in the maelstrom they have created, like figures in the flames of a fire or swimmers at sea, struggling in ceaseless, eddying currents. In one image, Eidolon 14, four figures (actually one) seem to be sucked into a vortex of fire. In Eidolon 19, a woman's face, modelled by a hard uncompromising light, looks out at us as her body appears to fragment. More often, however, the figures are borne triumphantly out of the maelstrom. Whatever their fate, they have a serenity about them.

In many ways, Robb's smeared, dynamic 'brushwork' recalls the painting of Francis Bacon (1909–1992), and the way he bent, twisted and eviscerated his figures. Yet the emotions Bacon evinced – shock, terror and seething anger – are the exact opposite of those of the Eidolon series. Robb uses the energy of his 'brushwork' to create lyrical compositions of grace and harmony, totally at odds with Bacon's unhinged universe. If we are looking for painting that approximates the Eidolon series, it may be better to look at the action paintings of Jackson Pollock (1912–1956) – images that originate from both choreography and chance; images full of sensual, sinuous movement; images that perhaps afford us a glimpse of the sublime.

Duchamp quickly lost interest in painting after completing *Nude Descending a Staircase*. He began to exhibit his 'Readymades', industrially manufactured objects (including, famously, a urinal) that he decided were works of art. If he had lived long enough to see the emergence of lenticular art, he might have once again embraced the beauty of the unique art object, conceived and crafted by an artist. And, you never know, if he had lived long enough to see Robb's work, he might have also once again believed in the possibilities of painting.

~ Matthew Rake





## A E R I A L

Robb's Aerial series (2011) develops the themes from his earlier Naked Singularity (2008) and Othersides (2010) work by extending the notion of escaping the forces of nature and the laws of physics, as we perceive them in our everyday existence. Once again, Robb is playing with our pre-conceived perceptions of the world and subtly distorting them to fool us. On first glance the bodies could be jumping, captured in flight. On further inspection there is a calmness and meditative quality to the expressions. They have plunged into the chasm where earthly boundaries are lifted, they malingering, floating serenely. The bodies have achieved an equanimous state.

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These bodies are truly in a liminal state, between this world and another, suspended in the void between universes. The black void of the earlier series are replaced by an ethereal abyss of the deepest blue, only visible on close physical inspection of the actual work to which printed reproduction rarely does justice.

The ghostly qualities seen later in his Eidolon series (2012) can trace their genesis back to the Othersides series, but it is in Aerial that the translucency and phantasmagorical spectre-luminosity of skin tone reveal themselves fully to shimmer like silver scales in the darkness. These are revenant beings seen in a state of abeyance.

The viewer is perplexed, first by the lenticular dimensionality of the images then by the impossibility of the positions. These are works that require time to view, time to contemplate the impossibility of the reality presented. These are images that must be witnessed 'in the flesh' and ones that must be seen at a life-like scale. Fortunately Robb obliges with a series of images that are the same size as the bodies they represent. This only adds to their deity-like nature that begs the viewer to pay homage to their serene beauty.


In many of the images the bodies are augmented by coloured fabric. This adds dimension and vibrancy but the textiles also act as a metaphor for the material world, now abandoned. It is perhaps the last vestige, soon to be lost, of physical materiality. In Aerial 12, there are multiple figures that appear to be descending en masse into the chasm. This can be seen as the initial metamorphosis of the ensuing state, though Robb keeps us guessing by his systematic nomenclature.

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~ Mathew Rake

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Sewing  
pattern



Lounging  
trousers

\*\*\*\*\*

Difficulty level

See your magazine pages for the cutting layout and full making-up instructions

Dressmaker's pins, dressmaker's scissors, pinking shears, sewing machine, tape measure, tapestry needle

Materials

\* 2m of 15mm-wide satin ribbon

\* Matching sewing thread

\* 1m of 112cm or 137cm-wide cotton fabric (shorts)

\* 2.4m of 112cm or 137cm-wide cotton fabric (trousers)

Fabric requirements

\* 2.4m of 112cm or 137cm-wide cotton

Suitable fabric:

Fine or brushed cotton

Follow the cutting line for your size as marked on the pattern

UK	8	10	12	14	16	18
Bust (cm)	83	87	91	97	103	109
Waist (cm)	65	69	73	79	85	91
Hip (cm)	90	94	98	104	110	116

You have a choice of sizes 8-18 as shown below:

These fabulous casual trousers are cut long and loose, and are perfect for lounging around the house. The drawstring waist makes them extra comfy. Make them in fine soft cotton for summer or cosy brushed cotton for winter. There's also a lovely pair of sleep shorts on the same pattern.

Lounging trousers

\*\*\*\*\*

Sewing  
pattern



Lounging  
trousers

Lounging trousers

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\* Matching sewing thread

\* 2m of 15mm-wide satin ribbon

Materials

Dressmaker's pins, dressmaker's scissors, pinking shears, sewing machine, tape measure, tapestry needle

See your magazine pages for the cutting layout and full making-up instructions

Difficulty level

\*\*\*\*\*



Client : AQ Dot  
Brief : Identity, Packaging



FACE VALUE

LIZET DINGEMANS

Lizet Dingemans (b.1990) was born in Helmond, the Netherlands. Unsatisfied with the art education there, she went to Florence in the summer of 2011 to study Fine Art at Angel Academy which gave her the inspiration to continue her art career in London as a student at the London Atelier of Representational Art (LARA). After graduating in 2016, she decided to stay, and is now a fulltime artist and art teacher. Her work has sold in the UK, Germany, the Netherlands and the USA. She continues to live and work from London.

Key shows and publications

2018 ~ Sky Arts Portrait Artist of the Year contestant

2017 ~ United Grand Lodge of England - 'Rough to Smooth', as part of their 300th anniversary.

Work acquired for the United Grand Lodge of England private collection.

2016 ~ Nominated for Artists & Illustrators magazine "Artist of the Year"

2015 ~ Modern European Art Museum, Barcelona - 'Figurativas'. Work acquired for the Museum's private collection.

Works in the show

'Never Mind', 2017, Oil on Board, 60 x 35 cm

'Nude I', 2018, Oil on Board, 30 x 30cm

'Nude II', 2018, Oil on Board, 20 x 30cm

'Obscure', 2018, Oil on Board, 64 x 64 cm

'Obscure II', 2018, Oil on Board, 25 x 20 cm

[lizetdingemans.com](http://lizetdingemans.com)

LOT 5



Obscure I  
Oil on Board 64 x 64 cm