

ELEPHANT

Brand-New Biannual Format



Why change format?

- Alignment between three pillars of Elephant
- Digital-first while retaining strong physical presence and respected position within art world
- Higher quality product and price
- More time to create bespoke designs
- Longer lead times to focus on the key artists and subjects we care about





Sustainability

- The magazine is one of our key sustainability projects for 2021, alongside Project Gaia – our upcoming, sustainable paint sets
- The whole product is fully recyclable
- Printing is carbon offset through investment in Netherlands national park De Biesbosch, via NatureOffice
- All papers are FSC certified
- Tuijtel is first printer in the Netherlands to be certified carbon-neutral

New Design

- More accessible, open to a broad range of readers
- Lifestyle influences: The Gentlewoman, The Gourmand, Noble Rot
- References from comic books, book design, teen pulp
- Bespoke layouts to accentuate the artists and art forms featured
- Updated cover concept, focusing on artist portraits and celebrating the people behind the artwork



New Content

- Championing emerging, underrepresented talent
- Artists' work and voices at the centre
- Our first double interview between cover stars **Otis Kwame Kye Quaicoe** and **Kwesi Botchway**
- In-depth interviews with award-winning artist and activist **Poulomi Basu**, food-focused duo **Cooking Sections**, multidisciplinary artist **Alberta Whittle** and groundbreaking photographer **Ingrid Pollard**
- Bite-sized articles including **Art Crush**, **Under the Influence** and **Material Facts** create more potential for partnerships and cross-brand promotion
- Experimental features include an exclusive series by **Toyin Ojih Odutola**, poetry from **Joël Andrianomearisoa** and a collaborative essay from **Jayden Ali** and **Lotty Sanna**



Launch

- Pre-sale through elephantkiosk.art from Monday 29 March for three weeks, with 20% discount code
- Issue on full release from 21 April 2021
- Special cover will be sold through 5 x UK stockists, with full window takeovers in London and Brighton and special activation on social media



Georgia O'Keeffe harnessed the potency of oil paints with meticulous restraint, writes *Holly Black*



From top: Winsor & Newton oil colour, Cobalt Green Deep 202 SL, used by Georgia O'Keeffe; *Black Mesa Landscape, New Mexico/Out Back of Marie's II, 1930*

Oil paint is the master's medium. It offers boundless possibilities in terms of colour, tone and transparency, and is synonymous with the romance of creative impulse, from Caravaggio's straight-to-canvas chiaroscuro to the inches-thick impasto favoured by Lucian Freud.

However, the bombastic spontaneity embraced by so many was complete anathema to Georgia O'Keeffe. While others might pull and scrape, carving up their canvas as they go, the trailblazing American modernist worked with meticulous precision, particularly when it came to her palette. "She was the ultimate intentional artist," says Ariel Plotek, curator of fine art at the Georgia O'Keeffe Museum. "It was apparent in everything she did, but we see it most in her command of colour." Rather than working directly on canvas, she produced hundreds of paint-out cards, which allowed her to experiment with the opacity, shade and tint of each pigment ahead of time, as well as record their drying and curing.

"Knowing exactly how her materials were going to behave freed her in terms of subject matter and composition," says the museum's head of conservation, Dale Kronkright. "She also relied on a core group of colours for most of her career, because she wanted to know exactly how they would behave." Such shades included cerulean and cobalt blues in her New Mexican skies, iron-based reds and browns, as well as viridian green, known for its depth and luminosity.

O'Keeffe's exacting standards meant that buying from reliable manufacturers was crucial. "She wanted constant characteristics, such as tint, power, drying rates and even the consistency with which it comes out of the tube," Kronkright explains. As such, British brands such as Winsor & Newton became a mainstay, particularly after the outset of World War Two, when supplies from France and Belgium were largely inaccessible.

Like many of her contemporaries, O'Keeffe's concerns over her materials were

conceptual as well as practical. She painted in a single thin layer, exposing the texture of her canvas and inviting the viewer to engage with the subtle, delicate qualities of her oils. According to Kronkright, "O'Keeffe spent a great deal of time perfecting opacity and colour, and she wanted her audience to see those intentions. The last thing she wanted was the flattening and saturating effects of varnish on top of that."

Unfortunately, the wider art world had not necessarily adapted to these new, modern concerns, as O'Keeffe discovered while hanging her show at MoMA in 1946. On encountering four loaned paintings which had been "cleaned and varnished" by their owner, the artist was so distraught that she demanded they be cut from their stretchers and burned—luckily, the museum conservator came to the rescue.

• Winsor & Newton supports the retrospective *Georgia O'Keeffe*, Museo Nacional Thyssen-Bornemisza, 20 April–8 August

Collaborations

- We would love to work with fellow Colart brands
- In the current issue we featured an in-depth interview with Liquitex artist Duggie Fields
- In the new issue we have a feature on Georgia O'Keeffe's use of Winsor & Newton paint
- We are keen to hear from you about artist residencies, stories from the archive, exhibition sponsorship and more...

March 18 – April 28, 2025
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