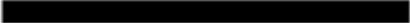




DELIRIOUS PICASSO 2015

HOUSE OF THE NOBLEMAN
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EFTA00792612

**WWD**[tasiya-siro-house-nobleman-10127294/](#)

House of the Nobleman Exhibits 'Delirious Picasso' in New York

The duo runs House of the Nobleman, an art advisory, curatorial practice and private dealership that Golembiovskaya founded in London in 2010.

By [Ally Betker](#) on May 13, 2015
from WWD issue [05/13/2015 Download PDF](#)

Inside the Academy Mansion at 2 East 63rd Street in Manhattan, Victoria Golembiovskaya and Anastasiya Siro are wandering through the ornate Twenties-built structure and gamely posing for pictures. Dressed in Céline (Siro) and Phillip Lim and Dries Van Noten (Golembiovskaya), one might assume the Eastern European beauties were styled for a fashion shoot. But their expressions — normally serious anyway thanks to their respective Russian and Ukrainian roots — are all business, determined to get the shot quickly so that they can return later that afternoon to set up their biggest exhibit in New York to date. Together the duo runs House of the Nobleman, an art advisory, curatorial practice and private dealership that Golembiovskaya founded in London in 2010. The Academy Mansion exhibit, "Delirious Picasso," featuring paintings by British artist Wolfe von Lenkiewicz alongside a selection of works by Picasso opening May 12, marks the launch of the firm's New York chapter. Theirs is a cross-continental partnership, with Siro based in New York while studying for her masters in art history at Columbia University, and Golembiovskaya stationed in Europe. "It's a long-distance relationship," Siro says over lunch at the Loews Regency. They met in Miami at Art Basel in 2011, and it was then that Golembiovskaya decided she needed someone on the ground in New York. "I was looking for a partner," Golembiovskaya says. "And then we fell in love."



House of the Nobleman started with a show at Boswall House in London, part of Cornwall Terrace, which was built in the 1820s (and later renovated and sold for 15 million pounds). Banksy, Alexander Calder, Paul Cézanne, Damien Hirst, Édouard Manet and Andy Warhol were some of the artists Golembiovskaya featured in that exhibit, which was inspired by an imaginary art dealer who could have lived there. "There were noble people living there for 200 years before they started to do the redevelopment of that terrace," says Golembiovskaya, explaining the etymology of her company's title. "The name got stuck to us and we started to think about what it could mean. It's about rediscovering the values of how artists have been supported by noble people through history." They've maintained a focus on architecture during their biannual exhibits timed in opposition to the Frieze art fairs in London and New York, also working with the Collection restaurant and NEO Bankside penthouses in London. "We are very interested in working with unusual spaces,"

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Golembiovskaya says. "To show art in a domestic setting is a little bit of a different attitude. For me, art fairs are really distracting — it's just wall space. We want to create a space for our clients and guests and friends where they feel nurtured by art and they can appreciate it."

Art appreciation is what brought the two women together in the first place. Golembiovskaya started her career in the film business in Russia, producing movies and live performances. "At some point I felt very claustrophobic in Russia due to the political situation," she says. "Culture is not a priority for rich people and government." Siro, meanwhile, was involved in the theater before moving stateside to study — she hopes to graduate this year, although only if House of the Nobleman doesn't take up too much of her time.

Year-round, they work with a cast of artists and collectors (though they won't name names), but it's their exhibits that require much of their energy. "With the buildings [we want to work with] you can't plan really far in advance. It's a very short lead time," Golembiovskaya says. "With three or four months notice we can create a very complex project. That's challenging, but at the same time it's stimulating."



PLANAVIEW

[ous-picasso-house-of-the-nobleman-nyc](https://www.house-of-the-nobleman-nyc.com)

DELIRIOUS PICASSO @ House of the Nobleman NYC

June 4, 2015

HOUSE OF THE NOBLEMAN PRESENTS DELIRIOUS PICASSO IN COLLABORATION WITH MARK SANDERS ART CONSULTANCY. THE EXHIBITION FEATURES NEW PAINTINGS BY WOLFE VON LENKIEWICZ ALONGSIDE A SELECTION OF WORKS BY PABLO PICASSO.



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Artspace

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Picasso Among the Geishas: A New Show Transports the Record-Shattering Modernist to Edo-Period Japan

By [Andrew M. Goldstein](#)

MAY 12, 2015



In 1920, the baking-powder heir **William Ziegler Jr.** built a magnificent mansion steps away from Central Park on East 63rd Street for himself and his wife, **Gladys**, but only lived there a year before his sudden divorce forced him to liquidate the property. The building then passed into the hands of the **New York Academy of Sciences**—from which it gets its sobriquet “the Academy Mansion”—and then, in 2005, to the billionaire Russian art collector **Leonard Blavatnik**. Now, the extraordinary space has been given over to a new exhibition curated by the enterprising duo **Anastasiya Siro** and **Victoria Golembiovskaya** (and co-curator **Mark Sanders**), who go by the moniker **House of the Nobleman**. The show’s theme nods to the building’s early history, although it’s not a divorce but rather a happy May-December marriage.

The twist is that the May ingenue in this case is [Pablo Picasso](#), and the hale December spouse is the Japanese art of the Edo period.

Specially commissioned from the British artist [Wolfe von Lenkiewicz](#), a technical whiz whose mashups of classic paintings make for delightful pop art-history quizzes, the artworks that dominate the show fuse instantly recognizable ‘samples’ from Picasso’s oeuvre with paintings done in the style of the geisha portraitist **Kikugawa Eizan** and other 19th-century icons. There are also several sprightly takes on the Andalusian master by [George Condo](#) and [Richard Prince](#), together with several small works on paper and a collage by Picasso himself. The title of the show is “Delirious Picasso,” and it fits the fun-house feel of the installation (in which several pieces span entire walls).

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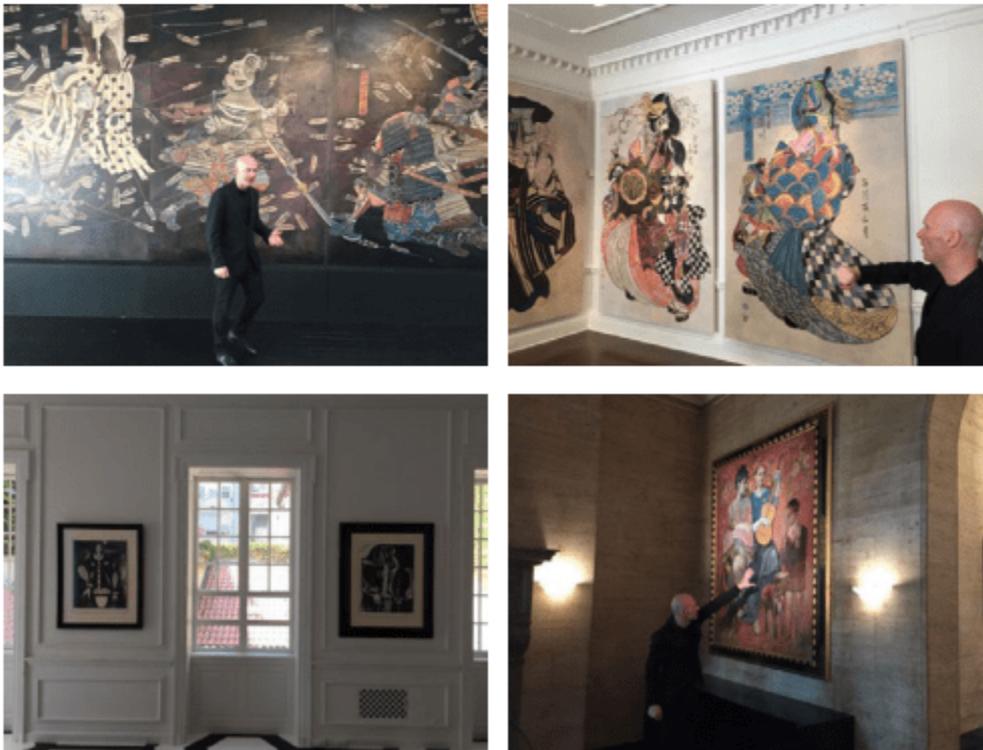


The show, von Lenkiewicz explains, was inspired by Picasso's own complicated relationship with Japanese art. Whereas his fellow Moderns like **Matisse** and **Odilon Redon** were early adopters of *Japonisme*, Picasso in his typically against-the-grain manner rejected any interest in the work—even brusquely telling **Gertrude Stein** in one of their first meetings to put away a set of *ukiyo-e* prints she proffered him. In his later years, however, when he was working on his last great series of randy etchings (the “347 Series”), the artist finally acquired 63 of these erotic Japanese prints for himself.

Von Lenkiewicz sees his work as celebrating this deep-running sympathy, although, as he says, “It’s not really about Picasso and it’s not really about Japan. It’s about how we compose our own histories.” And in fact, other artists peek in around the edges. Some of the paintings incorporate clear references to the styles of such diverse artists as **Watteau**, **Sigmar Polke**, **Walt Disney**, **Chagall**, and **Augustus John**, whom Picasso called “the best bad painter in England.” (Cineastes might also know John as the inspiration for **Alec Guinness**’s dissolute artist in the 1958 film *The Horse’s Mouth*.)

The timing of “Delirious Picasso” is fortuitous; it opens in the wake of Christie’s astonishing—and, yes, delirious—sale of the artist’s 1955 painting *Les Femmes* [redacted] (Version ‘O’) for \$179 million, a world record for any work of art at auction. That sale (organized by the market revolutionary **Loic Gouzer**) placed the painting square in the middle of a contemporary art auction, in its way arguing for his continuing agency in the current moment, and “Delirious Picasso” does too. Of course, our Malagan friend doesn’t really need help on that front, as any working artist would tell you. In case you were wondering, all of the works in the exhibition—sourced from **Galerie Michael Haas** in Berlin and private collections, or made out on Long Island, as Von Lenkiewicz’s were—are for sale, with two of the Picassos in the \$1.5 million range.

Below, see a sampling of artworks from “Delirious Picasso.”



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CULTURED 25 | JUN 2015 | BY BECKY ELMQUIST

In pursuit of much more than the average white-walled gallery, the House of the Nobleman has earned its reputation for curating environments with the utmost consideration to every detail, collaborating with experts in the fields of art, history and design, and understanding the architecture of the building housing an exhibit. Led by Victoria Golembiovskaya, Anastasiya Siro and Jessica Carlisle, the multi-faceted organization's latest creation, "Delirious Picasso," whose exhibition name was inspired by Rem Koolhaas' manifesto "Delirious New York," features paintings by Wolfe von Lenkiewicz, alongside works by Picasso.



*Victoria Golembiovskaya (left)
and Anastasiya Siro*

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Forbes

[picasso-in-upper-east-side-exhibition/#35d8afe96d29](#)

May 15, 2015 @ 07:18 PM

Wolfe Von Lenkiewicz Channels Picasso In Upper East Side Exhibition

Ann Binlot, Contributor

The large-scale paintings of British artist Wolfe von Lenkiewicz made their U.S. debut this week in New York's Upper East Side. Set against the backdrop of the magnificent Academy Mansion on East 63rd Street, Von Lenkiewicz's paintings make the perfect pairing to the home William Ziegler Jr. built in 1921.

Organized by House of the Nobleman — the multi-platform organization helmed by Victoria Golembiovskaya and Anastasiya Siro that encompasses an art advisory, curatorial practice and private dealership — along with Mark Sanders Art Consultancy, the exhibition, titled *Delirious Picasso* after Von Lenkiewicz's inspiration Pablo Picasso — whose *Les Femmes d'Alger (Version O)* broke auction records when it sold for \$179 million at Christie's earlier this week — and the manifesto *Delirious New York* written by Rem Koolhaas in 1978, took over four floors of the mansion, making for a spectacular display of art and grandeur.



Les Saltimbanques and Pierrot by Wolfe von Lenkiewicz in the foyer of Academy Mansion (Andy Romer Photography)

For the exhibition, which is on view through the weekend, Von Lenkiewicz took his fascination with Pablo Picasso, Japanese artist Kikugawa Eizan, and ukiyo-e, a Japanese genre and paintings, and reappropriated the imagery on to enormous canvases. In the mansion's foyer hangs *Les Saltimbanques*, an ode to Picasso's harlequin period, and *Demoiselles*, a reinterpretation of Picasso's famous painting fused with African masks. Further along into the exhibition is a Von Lenkiewicz's remixes of practically every stage of Picasso's career, from a Picasso head, to the Spanish painter's still lifes. The *pièce de résistance* of the exhibition is no doubt *Giants*, the enormous painting that depicts a battle between Japanese warriors and Picasso like characters that takes up an entire wall on the fourth floor.

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Giants by Wolfe von Lenkiewicz (Andy Romer Photography)

The exhibition also features works by Picasso himself, like a 1948 oil-on-canvas still life titled *Tranche de Melon*, a 1914 collage named *Verre et carte a jouer*, several etchings from the late '60s depicting nude women that Picasso apparently created during his impotent years. Additionally, *Delirious Picasso* takes a glimpse at other artists who were influenced by the Spanish artist, in particular Andy Warhol, whose '80s collages are on display, and Richard Prince, who, like Von Lenkiewicz reappropriated the figures and imagery used in Picasso's oeuvre.



(Andy Romer Photography)

Delirious Picasso is on view at the Academy Mansion through May 17.

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[east-side-exhibition/](#)



Wolfe Von Lenkiewicz Channels Picasso In Upper East Side Exhibition

By [candy](#) - May 16, 2015

The massive-scale work of British artist Wolfe von Lenkiewicz made their U.S. debut this week in New York's Higher East Aspect. Set towards the backdrop of the magnificent Academy Mansion on East 63rd Road, Von Lenkiewicz's work make the right pairing to the house William Ziegler Jr. inbuilt 1921.

Organized by Home of the Nobleman — the multi-platform group helmed by Victoria Golembiovskaya and Anastasiya Siro that encompasses an artwork advisory, curatorial follow and personal dealership — together with Mark Sanders Artwork Consultancy, the exhibition, titled *Delirious Picasso* after Von Lenkiewicz's inspiration Pablo Picasso — whose *Les Femmes* [redacted] (*Model O*) broke public sale data when it bought for \$179 million at Christie's earlier this week — and the manifesto *Delirious New York* written by Rem Koolhaas in 1978, took over 4 flooring of the mansion, making for a spectacular show of artwork and grandeur.

For the exhibition, which is on view via the weekend, Von Lenkiewicz took his fascination with Pablo Picasso, Japanese artist Kikugawa Eizan, and ukiyo-e, a Japanese style and work, and reappropriated the imagery on to monumental canvases. Within the mansion's lobby hangs *Les Saltimbanques*, an ode to Picasso's harlequin interval, and *Demoiselles* [redacted] a reinterpretation of Picasso's well-known portray fused with African masks. Additional alongside into the exhibition is a Von Lenkiewicz's remixes of virtually each stage of Picasso's profession, from a Picasso head, to the Spanish painter's nonetheless lives. The *pièce de résistance* of the exhibition is little question *Giants*, the big portray that depicts a battle between Japanese warriors and Picasso like characters that takes up a whole wall on the fourth flooring.

The exhibition additionally options works by Picasso himself, like a 1948 oil-on-canvas nonetheless life titled *Tranche de Melon*, a 1914 collage named *Verre et carte a jouer*, a number of etchings from the late '60s depicting nude ladies that Picasso apparently created throughout his impotent years. Moreover, *Delirious Picasso* takes a glimpse at different artists who have been influenced by the Spanish artist, particularly Andy Warhol, whose '80s collages are on show, and Richard Prince, who, like Von Lenkiewicz reappropriated the figures and imagery utilized in Picasso's oeuvre.

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CULTURED

Over the past few years, Art Basel's Unlimited program—featuring projects that need a bit more space than an art fair cubicle—has become one of the most must-sees on the fair circuit. The 2015 edition, curated by Gianni Jetzer, will display titanic sculptures, installations, large-scale paintings, projections and more. Look out for Günther Uecker at Dominique Lévy Gallery, Ai Weiwei at Galleria Continua and Wu Tsang at Galerie Isabella Bortolozzi.



Günther Uecker's Sandmühle's (Sand Mill), 2014

13

Victoria Golembiowska (left) and Anastasiya Siro



14

IN PURSUIT OF MUCH MORE

Than the average white-walled gallery, the House of the Nobleman has earned its reputation for curating environments with the utmost consideration to every detail, collaborating with experts in the fields of art, history and design, and understanding the architecture of the building housing an exhibit. Led by Victoria Golembiowska, Anastasiya Siro and Jessica Carlisle, the multi-faceted organization's latest creation, "Delirious Picasso," whose exhibition name was inspired by Rem Koolhaas' manifesto "Delirious New York," features paintings by Wolfe von Lenkiewicz, alongside works by Picasso.



Tracy Emin's Tight, 2013

Tracey Emin and Egon Schiele may have come from different eras, but their works intersect in many ways, especially in depictions of their own bodies and issues of self-criticism. At the Leopold Museum in Vienna, Emin presents 80 of her works, alongside a hand-picked selection of Schiele's paintings and drawings in "Tracey Emin/Egon Schiele: Where I Want to Go," on view through September 14. leopoldmuseum.org



Frel Otto's Music Pavilion at the Federal Garden Exhibition in Kassel, Germany, 1955

In an elegant tribute to this year's Pritzker Architecture Prize winner, the late Frel Otto, last year's laureate, Shigeru Ban—a close friend and longtime collaborator of Otto—has reimagined a four-point pavilion designed by Otto in 1955. The tent was unveiled at the Pritzker Architecture Prize ceremony in Miami, and will be permanently installed in the Design District later this year.

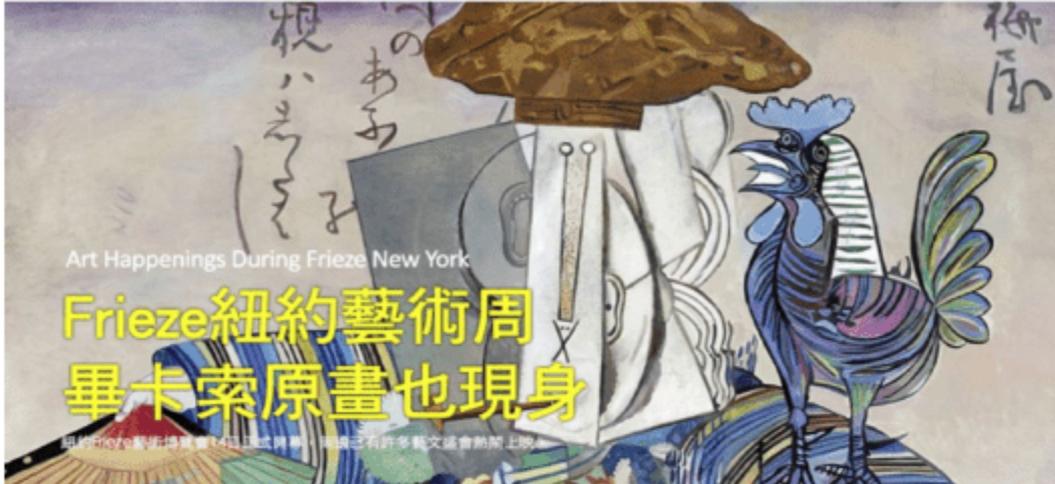
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evoke

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而在紐約另一邊一棟深具歷史意義的建築Academy Mansion，兩位身穿Céline、Phillip Lim以及Dries Van Noten的東歐金髮美女們，不是在拍攝時尚雜誌而是在勘察場地。Anastasiya Siro與Victoria Golembiovskaya兩位來分別自俄羅斯以及烏克蘭的年輕女孩，在2010年時於倫敦成立專門從事藝術顧問、策展、以及藝術品收藏策略規劃的藝術團隊「House of the Nobleman」。她們今年來到了紐約，並舉行成軍以來規模最大的展覽。這檔名為「Delirious Picasso」（錯亂的畢卡索）的展覽，是由傳承畢卡索所創造的立體主義畫派的英國藝術家Wolfe von Lenkiewicz的作品，與多幅畢卡索的原作相互錯置呼應。由於這次展覽場地為歷史建築，展出期間也較為短，從5月12日至17日，在紐約的讀者不要錯過了。◀◀



藝術團隊「House of the Nobleman」成員Anastasiya Siro（左圖左）與Victoria Golembiovskaya（左圖右），將於紐約舉辦英國藝術家Wolfe von Lenkiewicz（右）與畢卡索的展覽。

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예술 작품으로
재워진 빈집

Art

전 세계 7개의 도시에서 일어나고 있는 예술 관련 소식들.

PREVIEW & NEWS

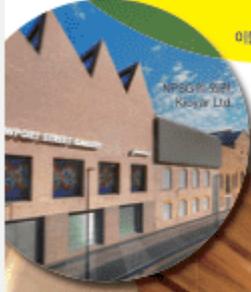


하우스오브더노블맨 전경

보다 내밀하고 우아한 전시를 원하는 아트 러버들에게 영국의 런던과 미국의 뉴욕에 거점을 둔 아트 컨설팅 그룹 '하우스오브더노블맨(House of the Nobleman)'은 흥미로운 존재다. 이들은 부동산도 팔고, 작품도 팔면서 신개념의 큐레이팅과 아트 컨설팅을 제시한다. 이 '귀족의 집'은 2010년 러시아 출신이며 런던에서 거주하고 활동하는 빅토리아 골롬비츠키야(Victoria Golombivskaya)가 만든 회사. 그녀는 오랫동안 귀족들이 살다가 부동산 시장에 매물로 나온 집이 팔리기까지 그 집 안에서 열리는 전시를 기획했다. 5층으로 이루어진 빅토리아 하우스에 루벤스와 안디 워홀, 데미언 허스트와 신에 조각가 닉 혼비, 한국의 이세현, 지하 하디드의 가구 등이 과거 컬렉터의 영광을 재현하듯 전시되었을 때 뛰어난 화제를 모았으며, 그 외에도 그녀는 예술과 디자인, 공간 인테리어와 건축이 조화를 이룬 새로운 전시를 선보여왔다. 전시를 통해 예술작품의 판매를 적극적으로 증가하는 이들의 독특한 컨설팅 사업은 특히 럭셔리 부동산의 주인을 찾고자 하는 부동산 사업가들에게도 흥미로운 기회로 다가서고 있다. 이들의 다음 프로젝트는 런던의 테이퍼에 새롭게 리모델링을 마친 5층짜리 프라이빗 클럽에서의 전시. 런던 프리즈 아트페어의 개막과 함께 이비빌 프로젝트가 공개될 예정이다.



The Sculpture



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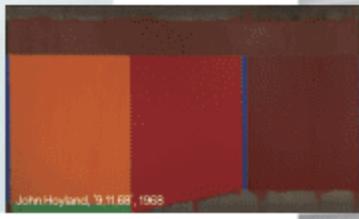
현대미술계의 악동, 데미언 허스트가 빅뉴스를 터뜨렸다. 런던 사우스뱅크의 램버스(Lambeth) 거리에 뉴포트 스트리트(Newport Street Gallery)라는 이름의 본인 갤러리를 오픈한다는 소식. 프리즈 아트페어 한 주 전인 10월 8일 문을 여는 첫 전시의 주안공은 76개의 영국 추상화가인 존 호일랜드(John Hoyland)다. 이 소식에 영국 미술계에서는 데미언 허스트가 오십줄에 들어서니 찾아들었다 하는 반응이다. 2천5백만 파운드를 들여 무료로 공개되는 미술관을 열고, YBa가 <반짝이신> 전시를 열었을 때 자기 작품을 공격한 호일랜드의 전시를 연 그는 대체 무슨 생각을 하고 있었을까? 분명한 건 그가 1980년대부터 3천 점이 넘는 작품을 꾸준히 제작해왔다는 것. 사라 쿠키스 아나야 갈라치오, 제프 쿤스, 리처드 프린스, 그리고 앨크시의 작품들을 만나볼 수 있게 되었다. 때론 윌리엄의 말대로 몰라리아와 삼아주의자인 데미언 허스트, 알렉산더 쿠크라터로서 그는 과연 악동에 머물러있는 자신의 지위를 회복할 수 있을까? **필 / 로빈슨(Robinson)의 데미언 / 윌리엄**

Art of the Nobleman (House of the Nobleman) Prudence Curran by NPSG
Studio House 3B Hill Road London NW8 9QE, UK
www.houseofthenobleman.com



John Hoyland, '9.11.68', 1968

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