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Art history and pop culture collide at Tefaf New York

Antiquities and Modern art co-exist with Kate Moss trapped in fibreglass, Virgil Abloh's packaging throne and a reality TV alumnus

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Shine on: Allen Jones's 2013 photograph *Body Armour (Kate)*, at Galleria D'Arte Maggiore g.a.m, features Kate Moss encased in a fibreglass film prop
© Maggiore g.a.m./Allen Jones

Another standout work that bridges fashion and fine art at this year's fair comes from the Bologna-based Galleria D'Arte Maggiore g.a.m.: *Body Armour (Kate)*, the third and final available edition of a 2013 photograph by the British artist Allen Jones. Jones, a Pop art icon whose admirers have included Elton John and the late Stanley Kubrick, is generally known for his paintings and sculptures, making *Body Armour (Kate)* an outlier in terms of medium. Yet the work reflects the artist's long (and often controversial) explorations of gender.

From prop to Pop

Crafted in 1974, the metal-flaked fibreglass torso at the photo's centre was originally conceived as a prop for a film project. Although the film never materialised, in 2013 Jones found another way to bring the structure to life when he was commissioned to create a piece featuring the British model Kate Moss, the apotheosis of the so-called heroin chic aesthetic. The resulting photograph was produced as a limited edition print that "tells of an era of glamour and icons but also of women as objects that exist only in the eyes and minds of those who wish them to be so", Alessia Calarota, the gallery's director, tells *The Art Newspaper*.

"Allen Jones is the protagonist of the booth with this artwork dedicated to Kate Moss," she says. "This, of course, brings me to think about the body. I decided to bring other works related to the body, showing the ways that artists depicted the body during different times." Alongside Jones's piece, the stand will showcase works by a breadth and depth of canonical artists, including Paul Delvaux, Giacomo Manzù, Giorgio Morandi, Giorgio de Chirico and Pier Paolo Calzolari.

Since assuming leadership of Galleria D'Arte Maggiore g.a.m. from her parents in 2011, Calarota has strived to infuse it with a fresh perspective that belies its founding in 1978. Under her guidance, the programme has expanded to highlight the influence of Modern art on contemporary artistic expression. It may be little surprise, then, that this focus has led her to bring a work with such pop cultural resonance to a fair. Far more surprising is that Tefaf New York, the fair in question, provides such a comfortable context for it this year.