



ALLAN BANFORD

Catalogue Raisonné

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Allan Banford's artworks responds directly to the surrounding environment of everyday experiences, unnoticed instances that come alive by his "Laceration" technique, de-constructing the subject to the extent that the meaning is shape-shifted, creating an abstract interpretation that challenge perception and perspective.

His art follows the concept of constant creative evolution, identifying the boundaries between consciousness and reality his creations capture movements, emotions, portraits and figures revealing an inseparable relationship between dimension and space, this conceptual approach produces a unique multi-layered textured artworks.

Humanities. History Through Artworks.
Harvard edX. United States.

M.F.A. Master of Fine Arts.
Sussex College of Art, United Kingdom.

B.F.A. Bachelor in Fine Arts.
West Sussex College of Art and Design, United Kingdom

The abstract conceptualization of
Allan Banford's art has been defined as:

一期一会
Ichi-go Ichi-e

"For this time only, and once in a lifetime"



WHITE GEISHAS EP

Label: NB Records – NB002

Format: White Vinyl, 12", 33 RPM, EP

Country: United Kingdom

Released: 2007.

Since Allan Banford was five years old, he painted and drew endlessly. He drew everywhere and on everything, including on top of paintings hung in his home, from abstract landscapes to flowers. This process of recreating art on almost any surface he could get his young hands on was not only fun, but it was a journey of discovery to understand how a painting could ignite different feelings. His artistic additions improved some of the artworks he selected as part of his home refurbishment programme until he painted a decorative addition on his mum's graduation portrait; that was the end of painting around the house. Although his mischievous creativity resulted in a ban from touching anything framed on the walls, he realised that he could preserve his ideas on a canvas and keep it forever.

As a teenager, he was very interested in graphic design and technology. Learning how to use photoshop and illustrator was the base of his graphical foundations, alongside extend research about artistic ideologies from different fields, which continued fueling his creative self-education. However, this didn't fully satisfy his expectations, so he immersed himself into mixing, writing and producing electronic music to voice his creativity and point of view. Starting as a DJ, constructing sets from building blocks of tech-house, techno influenced from Jeff Mills, Carl Cox, and Richie Hawtin, Allan's passion for music and his intuitive ability to put tracks together earned his reputation to consistently deliver exuberant live performances full of energy and passion. As time advanced, his unique sound brought him to perform extensively worldwide, and he set up

his first recording studio in Kensington, London, UK. Allan set about developing one of the most innovative sounds on the market called Electro Techno and experimental Electronica.

His debut EP "Essential Elements", released by the Swedish Label SLS records, respected worldwide thanks to the support of Jeff Mills in his DVD "The Exhibitionist", was closely followed by a succession of top quality productions, including "Best of British", released on Carl Cox's label Intec Records. The demand for his productions pushed Allan to be the founder of Evolved Records. This label was for established artists interested in experimenting with new genres; with Evopro Recordings, for promoting new talent and NB Records exclusively for Allan's audiovisual productions. He was captivated by the whole process of sampling, composing, editing, mastering, producing and performing live. Music gave him the foundation to learn how to communicate his ideas to bigger audiences, and, after a few years of producing and playing music worldwide, he pursued a self-taught parallel career as an artist in fine art and digital art. His design, music and fine art qualifications didn't really point him in a direction or self-discovery to create a unique and identifiable style.

Constant self-education delved deep into the lives and characteristics of his artistic references such as William Turner, Francis Bacon, Jackson Pollock, Mark Rothko, On Kawara and Gerhard Richter, to mention a few. These creative masters helped him to develop a more coherent conceptualisation to

connect deeply with his personality, which is reflected in his artworks as they respond directly to the surrounding environment of everyday experiences. Unnoticed instances come alive by his "Laceration" technique, de-constructing the subject to the extent that the meaning is shape-shifted, creating an abstract interpretation that challenges perception and perspective. His art follows the concept of constant creative evolution, identifying the boundaries between consciousness and reality; his creations capture movements, emotions, portraits and, figures revealing an inseparable relationship between dimension and space. This conceptual approach produces unique multi-layered texturised artworks.

The abstract conceptualisation of Allan Banford's art has been portrayed as "Ichi-go Ichi-e" / "for this time only, and once in a lifetime", treasuring the unrepeatable nature of the space-time theory. His legacy will help future generations understand how important it is to believe in ourselves as individuals and as a species. Banford's career as an artist has been a constant evolution, the transition from music to art was a crucial moment in his creative journey, leading to several solo exhibitions across America, South America, Europe and Asia and several awards including the World Citizen Artists Award with the artwork "Golden Peace", commemorating Nelson Mandela's anniversary.

The most essential tools in Allan's studio are music and light. Apart from brushes, knives and wood panels, his methods and

materials are constantly experimental, and he rarely executes the same instruments within a series. His primary medium is acrylic due to its versatility and efficiency, however, you will also find mixed media artworks with many diversifications of unconventional elements such as wax, hair, Chinese ink, or tape. Allan predominantly paints on wood due to the organic texture and character, which is hard to achieve from stretched canvas, but he has also mastered canvas and board.

The only scripted element of his creative process is colour, no more than three tonalities, without any specific structure, sketches or test runs. Once he begins painting and defines the concept, it becomes only a matter of realising when to stop. His art is noticeable for the opposite ends of the colour spectrum, following the principles of the golden ratio to preserve harmony. As seen from the illustrations in this book, he works in various styles, shifting from the figurative to the abstract to the entirely digital. His artworks have roots in the tradition of European figurative expressionism; it shows in his work that he is in tune with his environment, and every new experience, discovery or travel opportunity provides him with the information to constantly improve his style. The strategy of distancing himself from social media influences or trends that segment and categorise creativity based on popularity, has been the key to materialise his subconscious visually. He is one of the first notable non traditional Western artists to make a career from his global influences, making him an extraordinary phenomenon.

MADE IN
BRITAIN



Retrospective One
Sotheby's Auction
2016.

SOLO EXHIBITIONS

Artgence · Digitalism Virtual Reality Exhibition · Paris · France
Axa Insurance · Axa Prime · Hong Kong.
Dream Runs · Ritz Carlton · SZ · China.
Digital Rebirth · Shibuya · Tokyo · Japan.
Love · Love Express Foundation · Hong Kong.
Mind States · Ai M50 Gallery · SH · China.
Digital Art Festival · Public Exhibition SZ · China.
Digital Encounter · Solo Exhibition SZ · China.
Les Ballerines · D'auchel collaboration · HK/France.
Nuovo Collection · Casa FENDI · Hong Kong.
Troxler OKUA · Tokyo · Osaka · Japan.
Artist Talk · Lot88 · Hong Kong.
Longines Masters · Hong Kong.
Matter of time Exhibition · M&S · Hong Kong.
Hong Kong Jockey Club · Racing Club · Hong Kong.
Nerve Royal Mail stamp · We gallery · SZ · China.
King of Second Chances Library · London.
The Prophet and his Court · SkyArts · London.
A Series · Supreme Gallery.
The Prophet and his Court · Milroys · London.
A Series · Glasscade Gallery · Stockholm.
Rhetorical Series · The Vault · London.
Rhetorical Series · Holland Park Av · London.
Mona Flat · Degree Art · London.
Mona Flat · Solo Exhibition at the Mansion · London.
Mona Flat · Andy Warhol Absolut-exchange · London.
Exhibbit · Solo Virtual Exhibition · Global.

GROUP EXHIBITIONS

Design Shanghai · China.
Barcu · X-Espacio · Colombia.
The Essential · Loosen Art · Rome · Italy.
Art San Diego · X-Espacio · United States.
Asia Contemporary · Hong Kong.
British contemporary Artist · M&S · Hong Kong.
Elizabeth · Spring Saloon Exhibition · London.
Velvenoir · Virtual Dimensional Luxury · Austria.
Perspective Scenarios · Halcyon Gallery · London.

AWARDS

Art Award louvre emerging artist · Paris.
Canonromo · Video Art Award White Box · Paris.
EGO · ArtSlant Showcase Winner Award · New York.
Mona Blue · 1st Place Absolut Art Exchange UK
World Citizen Artists Award · Belgravia Gallery.

PERSPECTIVE SCENARIOS

Perspective: 1350–1400; Middle English
< Medieval Latin *perspectiva* (ars) optical
(science), *perspectivum* optical glass, noun
uses of feminine and neuter of *perspectivus*
optical, equivalent to Latin *perspect-*, past
participle stem of *perspicere* to look at closely
(see *per-*, *inspect*) + *-ivus* *-ive*

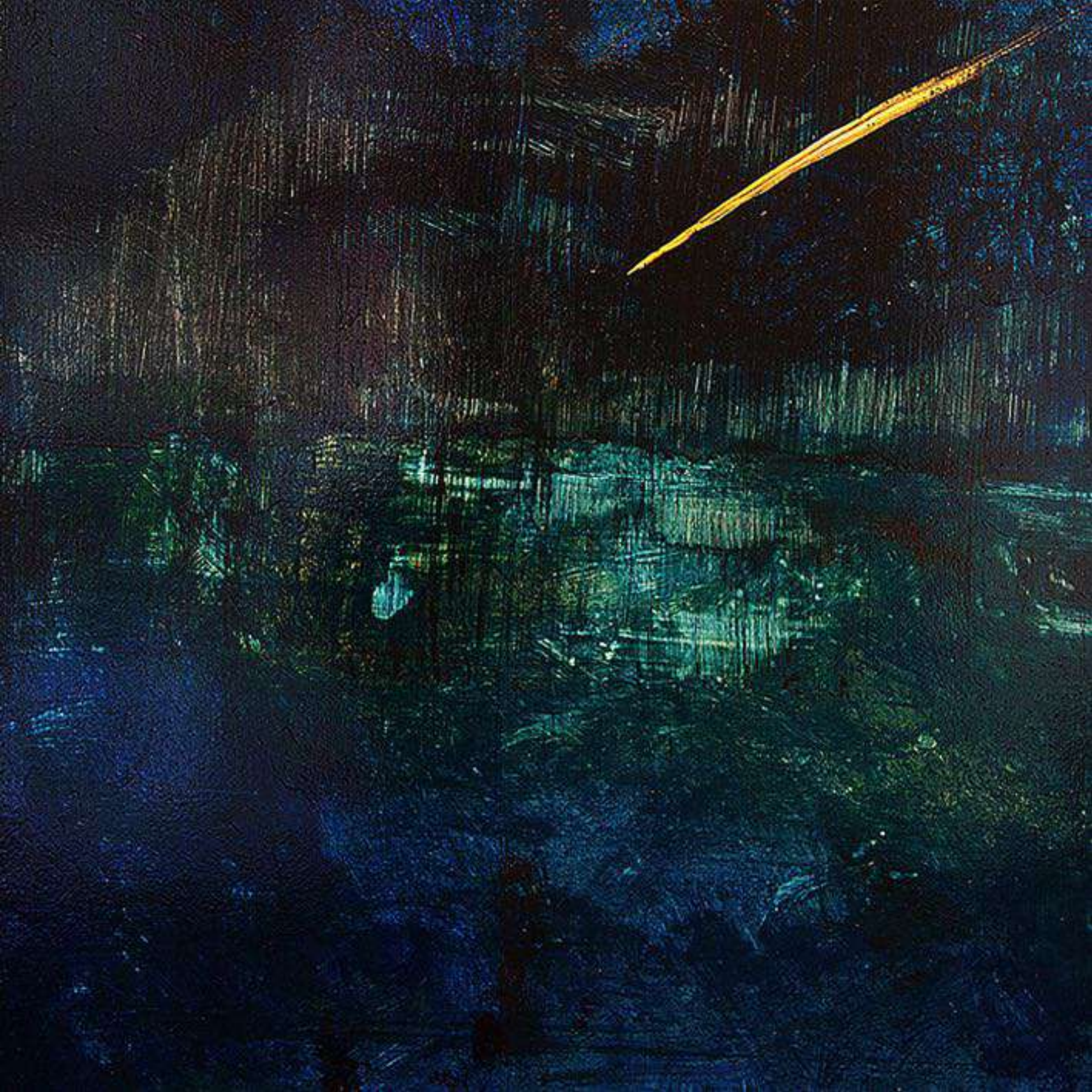
Scenario: 1875–80; < Italian < Latin
scēnārium. See *scene*, *-ary*

The Perspective Scenarios series by Allan Banford, represents three-dimensional environments portrayed on two-dimensional surfaces depicting; instances, characters and their spatial relationships in space and depths; describing actions, movements and scenes from the past, present or future: There are several possible scenarios, that one's perspective can perceive therefore this series embraces the viewer to a personal journey of interpretation.

THE LONELY STAR

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

The Lonely Star represents the mental journey of every human being to reach something that is further than expected.





HMS CHALLENGER

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

“Challenger roams the dark seas, sending pulses down into the depths of the ocean becoming familiar with it in a journey that has never been made before. Probing our environments, making sense of our surroundings, or just understanding our existence are a few of the challenges of life”.

Modern oceanography began with the Challenger Expedition between 1872 and 1876. It was the first expedition organized specifically to gather data on a wide range of ocean features, including ocean temperatures seawater chemistry, currents, marine life, and the geology of the seafloor. For the expedition, HMS Challenger, a British Navy corvette (a small warship) was converted into the first dedicated oceanographic ship with its own laboratories, microscopes and other scientific equipment on board. The expedition was led by British naturalist John Murray and Scottish naturalist Charles Wyville Thompson. Thompson had previously dredged some curious creatures from the ocean depths in the North Atlantic and the Mediterranean Sea, and these discoveries persuaded the British government to launch a worldwide expedition to explore the ocean depths. The Challenger Expedition left Portsmouth, England, just before Christmas in 1872. The ship had many different types of samplers to grab rocks or mud from the ocean floor, and nets to capture animals from different levels in the ocean. Challenger also had different winches-mechanical engines used to lower and hoist sounding lines to measure how deep the ocean was. At each sampling station, the crew lowered trawls, nets and other samplers to different depths, from the surface to the seafloor, and then pulled them back on board loaded with animals or rocks.

Challenger first travelled south from England to the South Atlantic, and then around the Cape of Good Hope at the southern tip of Africa. It then headed across the wide and very rough seas of the southern Indian Ocean, crossing the Antarctic Circle, and then to Australia and New Zealand. After that, Challenger headed north to the Hawaiian Islands, and then south again around Cape Horn, at the southern tip of South America where the Pacific and Atlantic Oceans meet. After more exploration in the Atlantic, Challenger returned to England in May of 1876.

Among the Challenger Expedition’s discoveries was one of the deepest parts of the ocean—the Marianas Trench in the western Pacific, where the seafloor is 26,850 feet, or more than 4 miles deep (8,200 meters). The deepest place in all the oceans is near where the Challenger took its sounding. It is now called the Challenger Deep and it is 37,800 feet deep (11,524 meters). The expedition also revealed the first broad outline of the shape of the ocean basin, including a rise in the middle of the Atlantic Ocean that we now know, is the Mid-Atlantic Ridge. Scientists compiled the first systematic plots of currents and temperatures in the oceans. The Challenger Expedition’s exciting discoveries encouraged other countries to take interest in the oceans and to mount their own expeditions.

SILVERMOON

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

The moon shines sharp and consistent through the shadows over the dark mysterious sea as her powerful light gently touch the power behind of the magnificent red sky reminding us that we are not alone especially when everything is unknown.





MARSHAL OF FRANCE

Mix media on wood
2014
60 cm x 60 cm

Marshal of the Empire (French: Maréchal d'Empire) was a civil dignity during the First French Empire. It was created by Sénatus-consulte on 18 May 1804 and to a large extent resurrected the formerly abolished title of Marshal of France. According to the Sénatus-consulte, a Marshal was a grand officer of the Empire, entitled to a high-standing position at the Court and to the presidency of an electoral college.

Sweden is a country dominated by forests, holding just under one per cent of the world's commercial forest areas, Sweden provides ten per cent of the sawn timber, pulp and paper that is traded on the global market. "Forest walking" is one of the most popular Swedish outdoor activities, after decades of political debate about the declining state of Swedish forests, the first Forestry Act was passed in 1903, requiring owners to replant after

harvesting. The Forestry Act has been updated several times since then, and today it balances economic, ecological and social interests. Swedish forests and forestry are shaped by the country's natural conditions, its history, forestry research, the knowledge and experience of the forest owners, and the tradition of seeking solutions based on mutual respect, understanding and compromise.

SWEDISH FOREST

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.



THE FISHER MAN & THE BUSINESS MAN

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.20 Inch.

There was once a businessman who was sitting by the beach in a small Brazilian village. As he sat, he saw a Brazilian fisherman rowing a small boat towards the shore having caught quite a few big fish. The businessman was impressed and asked the fisherman, "How long does it take you to catch so many fish?" The fisherman replied, "Oh, just a short while." "Then why don't you stay longer at sea and catch even more?" The businessman was astonished. "This is enough to feed my whole family," the fisherman said. The businessman then asked, "So, what do you do for the rest of the day?" The fisherman replied, "Well, I usually wake up early in the morning, go out to sea and catch a few fish, then go back and play with my kids. In the afternoon, I take a nap with my wife, and the evening comes, I join my buddies in the village for a drink — we play the guitar, sing and dance throughout the night."

The businessman offered a suggestion to the fisherman. "I am a PhD in business management. I could help you to become a more successful person. From now on, you should spend more time at sea and try to catch as many fish as

possible. When you have saved enough money, you could buy a bigger boat and catch even more fish. Soon you will be able to afford to buy more boats, set up your own company, your own production plant for canned food and distribution network.

By then, you will have moved out of this village and to Sao Paulo, where you can set up HQ to manage your other branches."

The fisherman continues, "And after that?" The businessman laughs heartily, "After that, you can live like a king in your own house, and when the time is right, you can go public and float your shares in the Stock Exchange, and you will be rich." The fisherman asks, "And after that?" The businessman says, "After that, you can finally retire, you can move to a house by the fishing village, wake up early in the morning, catch a few fish, then return home to play with kids, have a nice afternoon nap with your wife, and when evening comes, you can join your buddies for a drink, play the guitar, sing and dance throughout the night!" The fisherman was puzzled, "Isn't that what I am doing now?"

"Paulo Coelho"





ATLAS

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.

The concept of atlas, in its modern sense, was the brainchild of early modern Netherlandish cartographers, geographers and cosmographers, most notably Gerardus Mercator and Abraham Ortelius. The use of the word "atlas" in a geographical context dates from 1595 when the German-Flemish geographer Gerardus Mercator published *Atlas Sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura* (Atlas or cosmographical meditations upon the creation of the universe, and the universe as created).

This title provides Mercator's definition of the word as a description of the creation and form of the whole universe, not simply as a collection of maps. The volume that was published posthumously one year after his death is a wide-ranging text but, as the editions evolved, it became simply a collection of maps and it is in that sense that the word was used from the middle of the seventeenth century. The neologism coined by Mercator was a mark of his respect for the Titan, Atlas, the "King of Mauretania", whom he considered to be the first great geographer.



RUINS POWER

Mix media on canvas
2015
55 cm x 55 cm
21.60 Inch x 21.60 Inch.



REGIUM VENIAM

Mix media on board
2016
180 cm x 120 cm
70.86 Inc x 47.2 Inch.

EASTER

Mix media on wood
2014
75 cm x 65 cm
29.52 Inch x 25.59 Inch.







MOUNT ASAMA

Mix media on wood
2018
90 cm x 70 cm
35.43 Inch x 27.55 Inch.

Asama-yama, literally translated as 'shallow mountain' is an active complex volcano in central Honshū, the main island of Japan. The volcano is the most active on Honshū. The Japan Meteorological Agency classifies Mount Asama as rank A. It stands 2,568 metres (8,425 ft) above sea level on the border of Gunma and Nagano prefectures. It is included in 100 Famous Japanese Mountains.

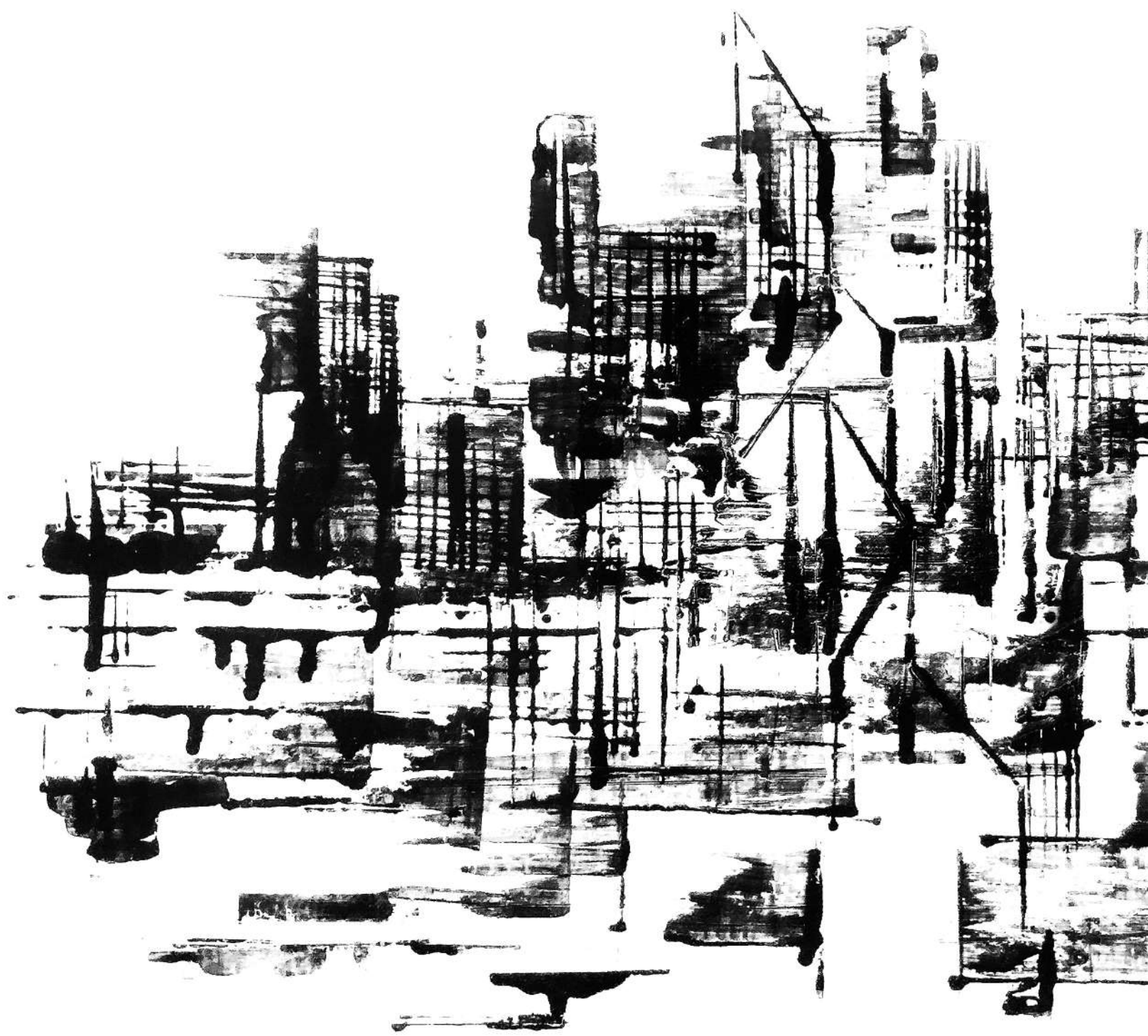
Mount Asama sits at the conjunction of the Izu–Bonin–Mariana Arc and the Northeastern Japan Arc. The mountain is built up from non-alkali mafic and pyroclastic volcanic rocks dating from the Late Pleistocene to the Holocene. The main rock type is andesite and dacite.

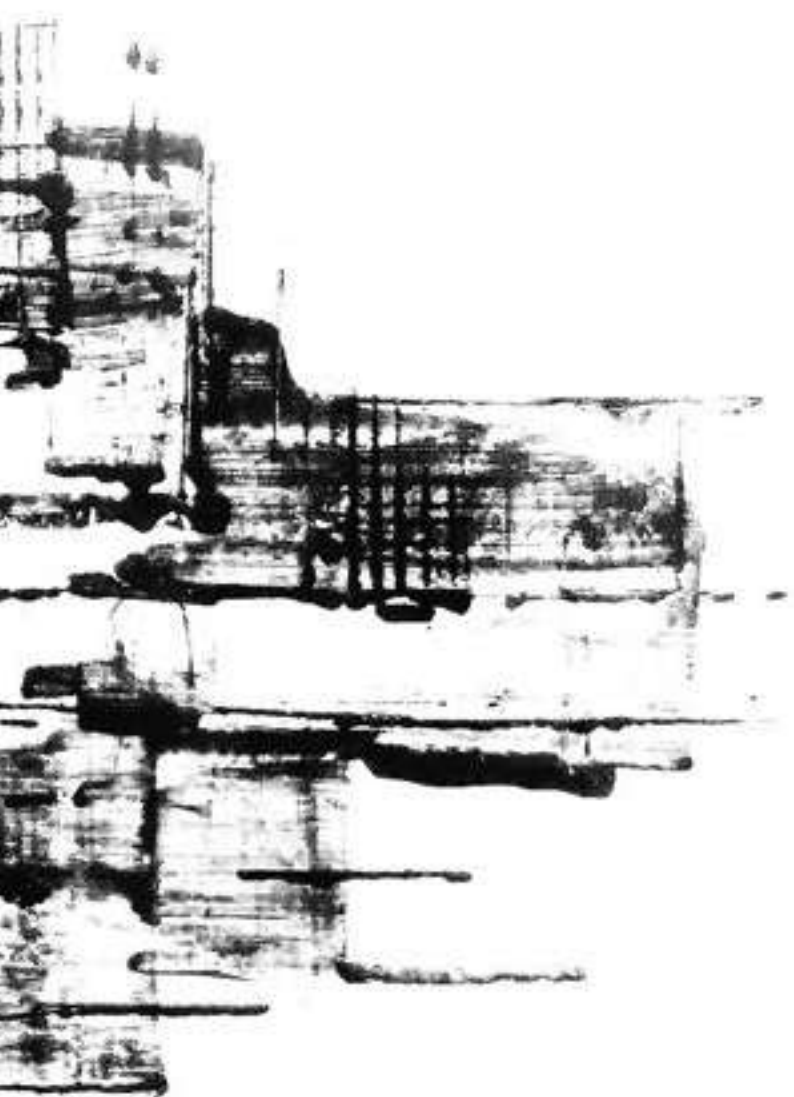
Scientists from the University of Tokyo and Nagoya University completed their first successful imaging experiment of the interior of the volcano in April 2007. By detecting sub-atomic particles called muons as they passed through the volcano after arriving from space, the scientists were able gradually to build up a picture of the interior, creating images of cavities through which lava was passing deep inside the volcano.



HOPE
"The Massacre
of the guilty"

Mix media on wood
2015
70 cm x 90 cm





HONG KONG

Mix media on wood
2018
70 cm x 52 cm
27.55 Inch x 20.47 Inch.

Hong Kong is a phonetic translation of the city name - based on Cantonese pronunciation. The name literally means "Spice harbour" or "fragrant harbour." There're a couple of speculations as to why the harbour was named:

1. There's a small stream running through Hong Kong and the surrounding area that provides sweet and clean drinking water to the residents. The stream was called "fragrance river" , and Hong Kong received the name as the harbour city.

2. The most possible reason the harbour was named as such probably comes from the fact it has been a major harbour for agarwood, its oil, and resin to be transported from Guang Dong province to northern Chinese provinces. Guang Dong province had always been famous for its agarwood and byproduct. Agarwood has been used in making fragrances, as part of herbal medicine (for internal and external use), added to wine or liquor, or crafted into expensive decoration pieces at home.

ORGANIC SURROUNDINGS

Organic: 1350–1400; Middle English: pertaining to an organ of the body < Latin *organicus* by or employing a mechanical device, instrumental < Greek *organikós* equivalent to *órgan(on)* organ + *-ikos* -ic

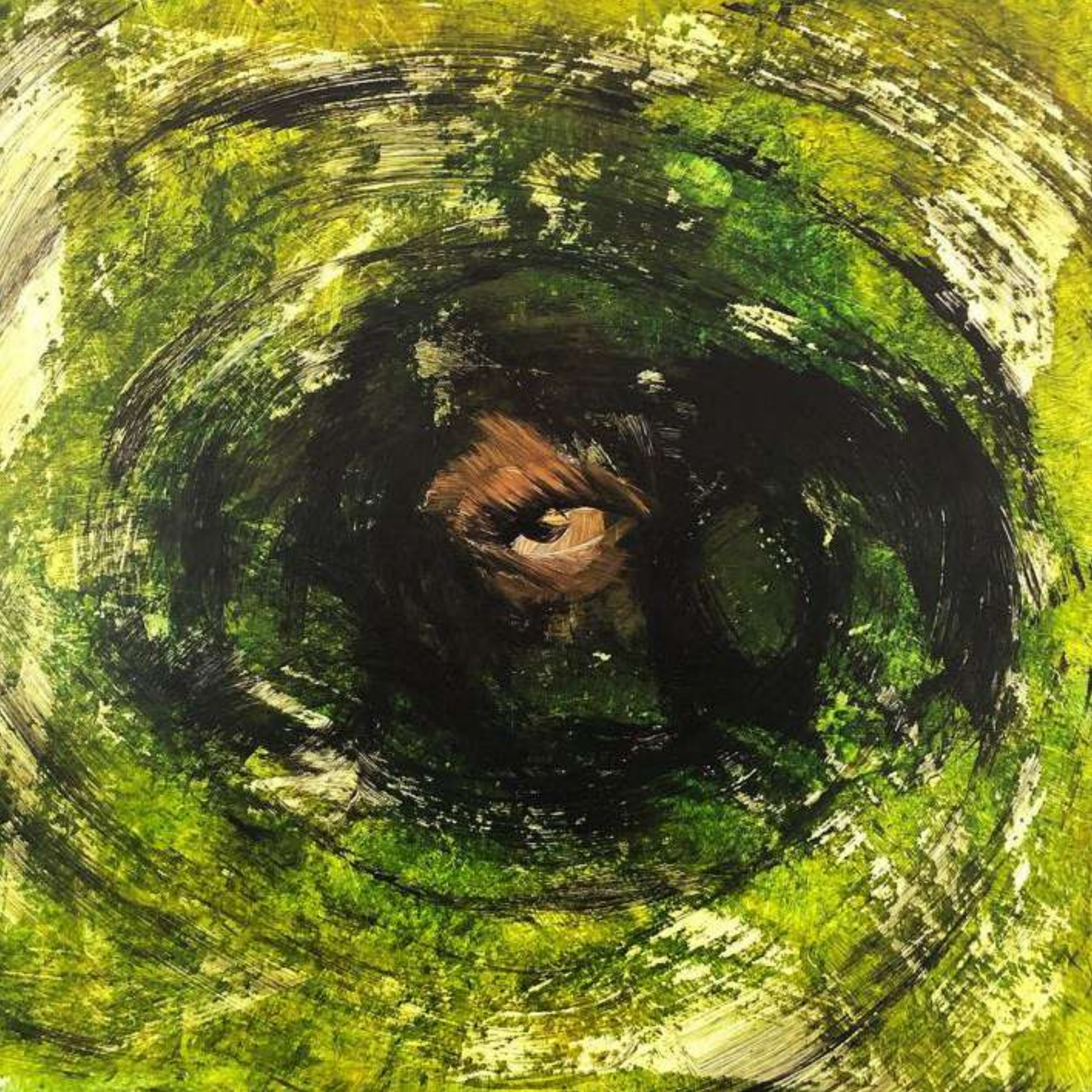
Surroundings: 1400–50; late Middle English: inundation; see surround, -ing 1, -ing 2

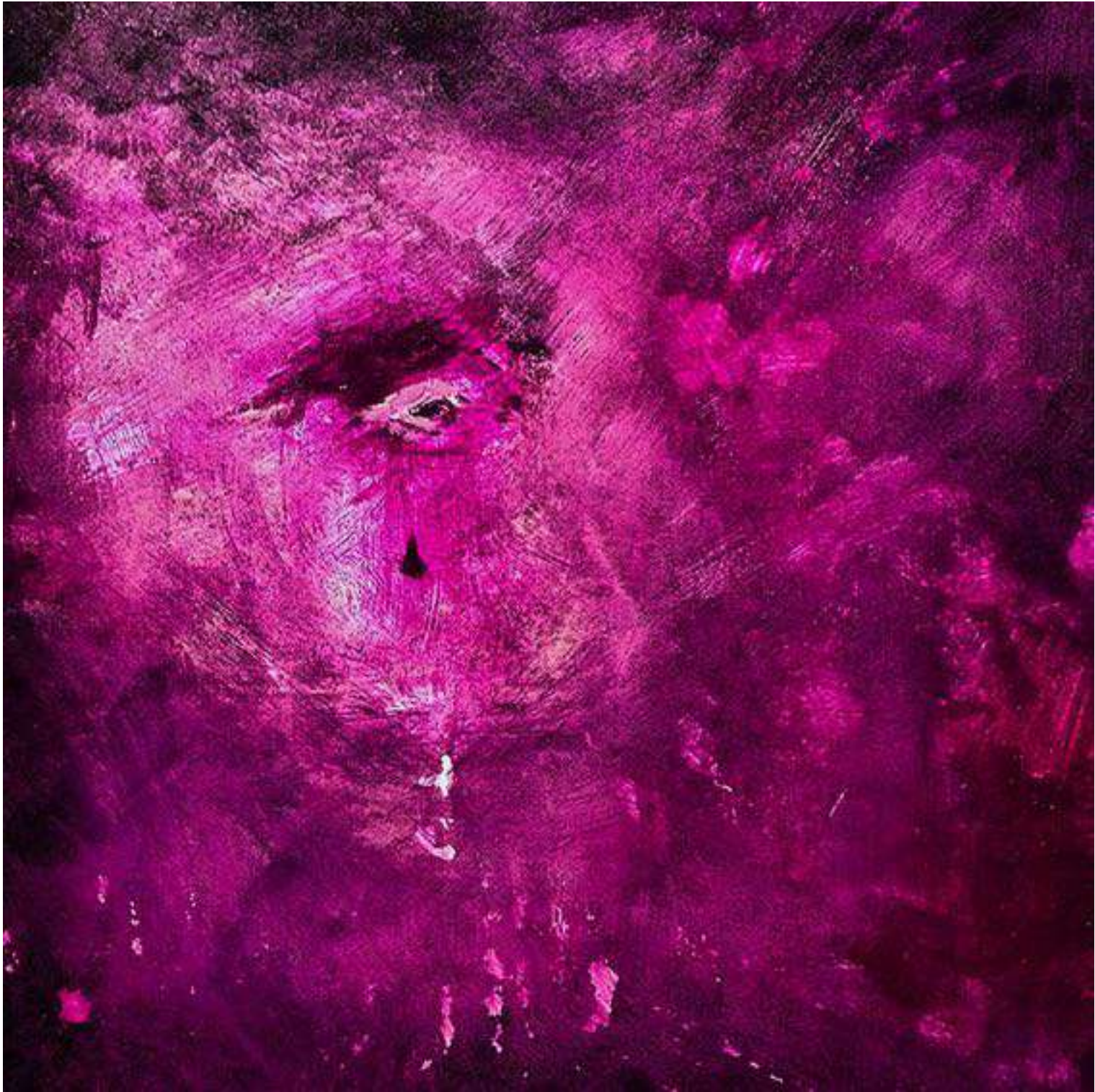
The Organic Surroundings series by Allan Banford conceptualizes elements, environments and scenarios, relating to or derived from living matter or chemical compounds that formerly comprised their existence, including all other compounds of carbon or derived from living organisms surrounding everything that is present in a place and that form one's experience of being there or reality.

OBSERVER

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

Not seeing me, not even looking, she charms her way on her green spectrum through the last long moment of the changing light, trying to justify her guilt for just observing.





UNCONDITIONAL

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
(30)

Unconditional is known as affection without any limitations. This term is sometimes associated with other terms such as true altruism. Each area of expertise has a certain way of describing unconditionally but most will agree that it is that type of feeling which has no bounds and is unchanging.



OSLO

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

Oslo "The Super Polar Bear"
Oslo is named after the Norwegian Capital City. Oslo's secret weapon is that he is able to fly as shown in a battle with a blood dragon. He is also known to have anger management issues.



NIGHT BURNER

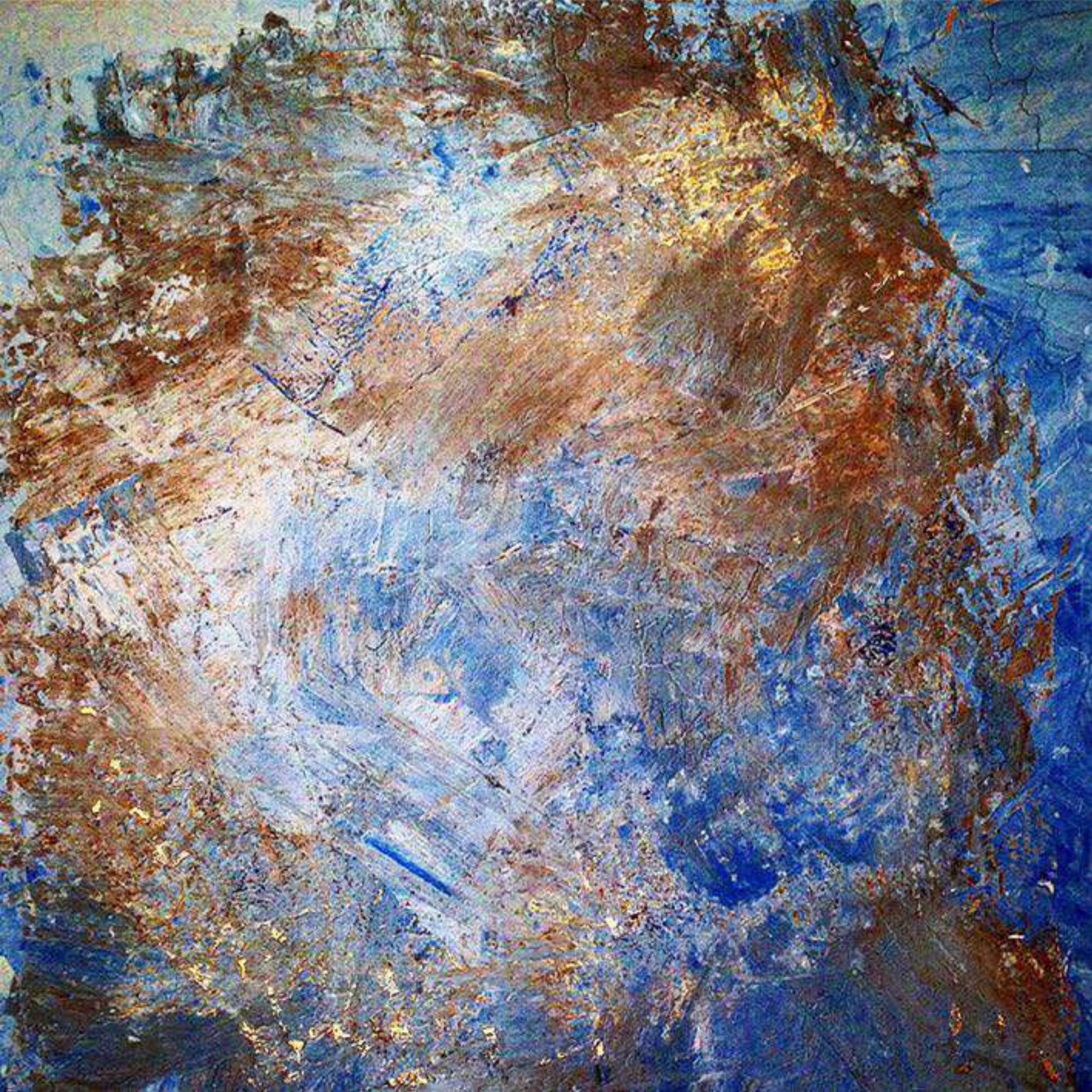
Mix media on canvas
2014
65 cm x 90 cm
25.59 Inch x 35.40 Inch. (32)

BLACK BERRY

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

STARDUST

Mix media on wood
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.



GEOMETRIC SPLENDOUR

Geometric: 1620–30; < Latin *geōmetricus*
< Greek *geōmetrikós*, equivalent to *geométr(ēs)*
(see *geometer*) + *-ikos -ic*

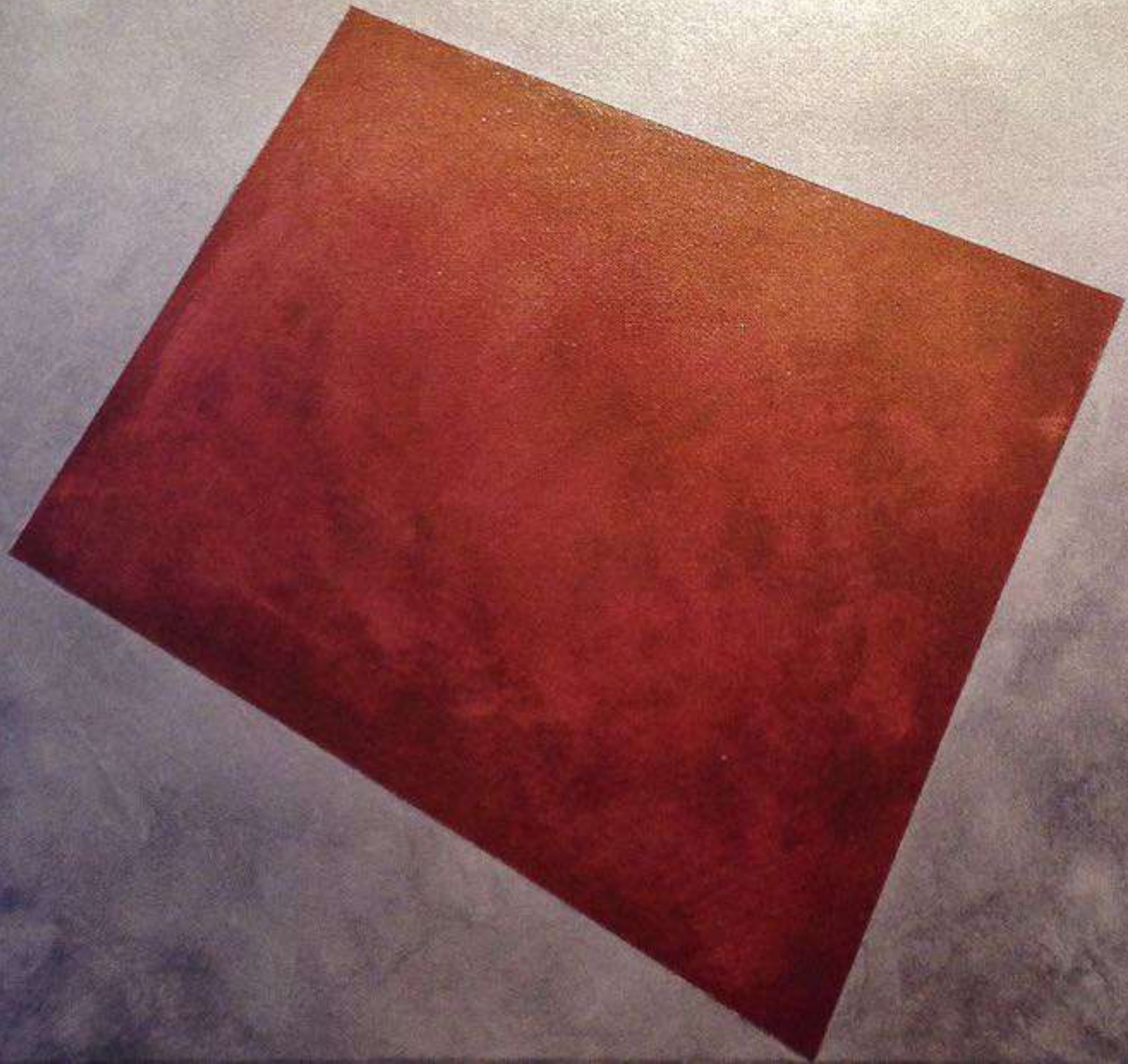
Splendour: 1400–50; < Latin *splendor*, equivalent to
splend(ēre) to shine + *-or -or1*; replacing late Middle
English *splendure* < Anglo-French < Latin, Also espe-
cially British, *splen·dour*.

The Geometric Splendour series by Allan Banford presents the magnificent precision of Geometry as the branch of mathematics that studies the sizes, positions, angles and dimensions of tangible objects, our world is defined by space and spatial relationships of geometric elements around us, graphically executed imposing the pomp and grandeur of these outstanding shapes.

FOUR STRANGERS

Mix media on canvas
2014
25 cm x 25 cm
9.84 Inch x 9.84 Inch
Individually.





DIMENSIONAL LUXURY

Mix media on canvas
2013
65 cm x 65cm
25.59 Inch x 25.59 Inch.



OPENING

Mix media on canvas
2013
65 cm x 50 cm
25.59 Inch x 19.68 Inch.

MIND STATES

Mind: 900; (noun) Middle English mynd(e), aphetic variant (see y-) of imynd, Old English gemynd memory, remembrance, mind; cognate with Gothic gamunds; akin to Latin mēns mind, Greek manía madness; (v.) Middle English minden, derivative of the noun.

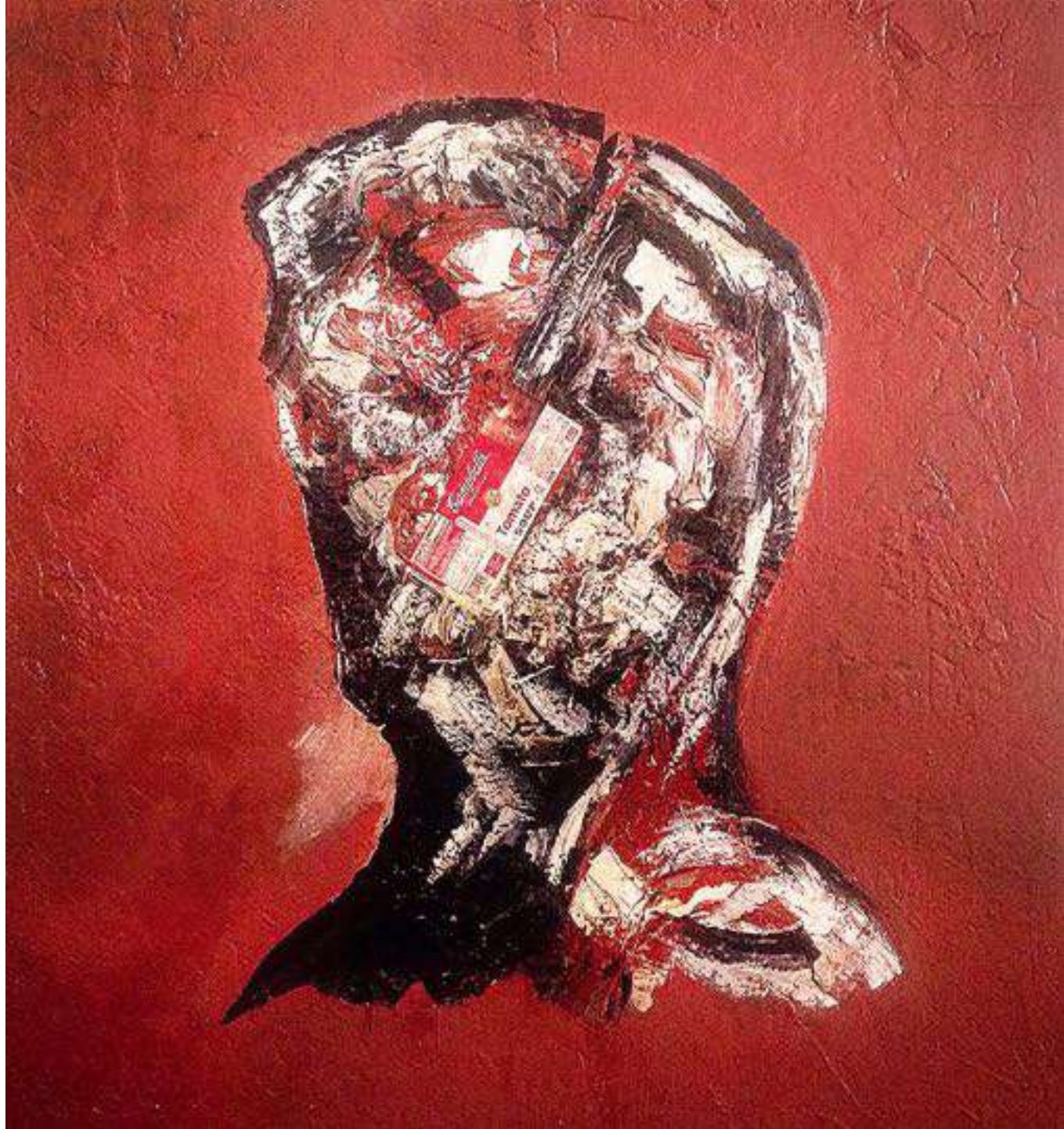
States: 1175–1225; Middle English stat (noun), partly aphetic variant of estat estate, partly < Latin status condition (see status); in defs 7–11 < Latin status (rērum) state (of things) or status (reī pūblicaē) state (of the republic)

The Mind States series by Allan Banford deconstructs the psychological state of someone's cognitive processes at a certain period; the condition or character of a person's thoughts or feelings from elaborated abstract portraits that encapsulate feelings, emotions, moods, and distinctive attitudes of the subject emotional state at a particular time.

HER

Mix media on canvas
2019
95 cm x 110 cm
37.40 Inch x 43.30 Inch.





WARHOL SILHOUTTE

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.



ELOCUENCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.



KING OF SECOND CHANCES

Mix media on board
2015
55 cm x 65 cm
21.65 Inch x 21.60 Inch.

BACON

Mix media on wood
2015
45 cm x 50 cm
17.71 Inch x 19.68 Inch.
(45)





EGO

Mix media on canvas
2015
65 cm x 90 cm
25.59 Inch x 35.40 Inch.



ASCETIC

Mix media on canvas
2015
65 cm x 90 cm
25.59 Inch x 35.40 Inch.



CONSIENCE

Mix media on wood
2015
60 cm x 70 cm
23.62 Inch x 27.55 Inch.



HARMENSZOOON VANRIJN

Mix media on wood
2015
60 cm x 70 cm
23.62 Inch x 27.55 Inch.



THE ADVISOR

Mix media on canvas
2019
52 cm x 52 cm
20.47 Inch x 20.47 Inch.
(48)



COMFORT

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

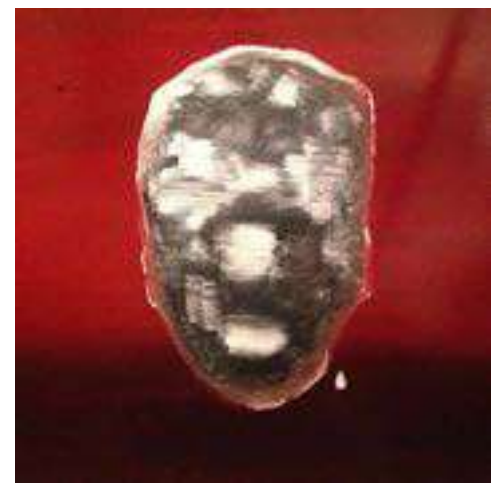
The state of physical ease and freedom from pain or constraint.



PATIENCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

The capacity to accept or tolerate delays, problems, or suffering without becoming annoyed or anxious isn't easy. But the power to realise that things are meant to happen for a reason gives us the hope of being patient.



TOLERANCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.

The ability or willingness to tolerate the existence of opinions or behaviour that one dislikes or disagrees with despite the anger and disappointment.

FOREFRONT STUDIES

Forefront: First recorded in 1425–75, forefront is from the late Middle English word forfrount, forefrount. See fore-, front.

Studies: 1250–1300; (noun) Middle English studie < Old French estudie < Latin studium, equivalent to stud(ēre) to be busy with, devote oneself to, concentrate on + -ium -ium; (v.) Middle English studien < Old French estudier < Medieval Latin studiāre, derivative of studium.

The Forefront Studies series by Allan Banford captures the position of greatest importance or prominence of the head throughout deep research of the systematic investigation into and study of materials and sources in order to establish facts to reach new visual conclusions, creating a new concept and/or the use of existing ones in a new and creative way so as to generate abstract alternatives, methodologies and understandings.

WHISPER

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.





EXPLORER

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



FUTURE

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



DESICIONS

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



WIND

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



CONSCIOUSNESS

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



TEMPO

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



SYNERGY

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



FLOW

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.

DYNAMIC ABSTRACTION

Dynamic: 1810–20; < French *dynamique* < Greek *dynamikós*, equivalent to *dýnam(is)* force, power + *-ikos -ic*

Abstraction: 1540–50; < Late Latin *abstractiōn-* (stem of *abstractiō*) separation. See *abstract*, *-ion*

The Dynamic Abstraction series by Allan Banford represents the constant evolution of energetic movements, conceptual abstractions formed by blending the content of a concept or an observable phenomenon, featuring aspects that are relevant to a particular subject framed without a concrete

GOLDEN PEACE

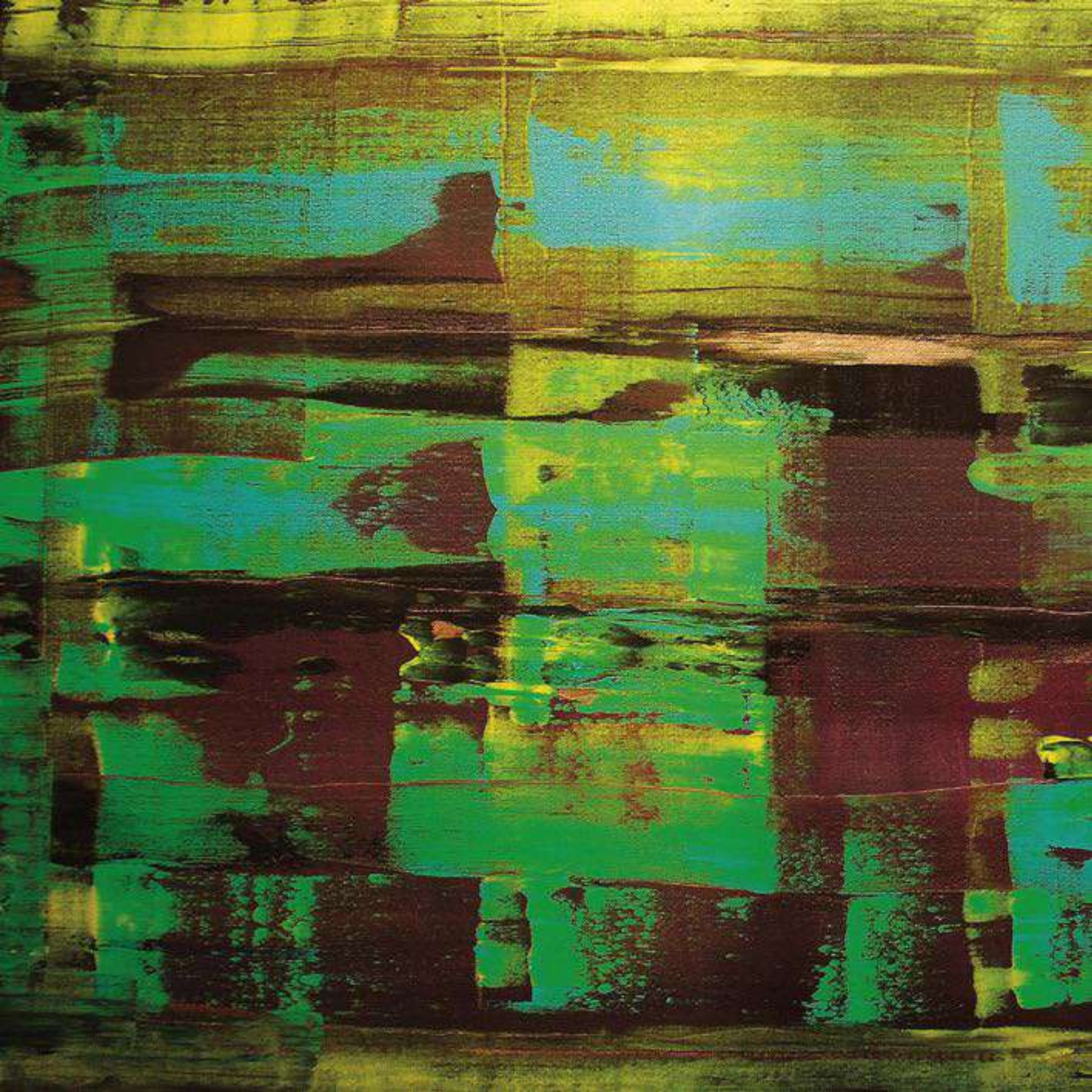
Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.

World Citizen Artists
Award Winner representing
social unity through the
colours of light and prosperity.











7368

Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.
(58)

DESTINY

Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.
(59)

RETROSPECTIVE
ONE

Mix media on canvas
2014
90 cm x 65 cm
35.40 Inch x 21.60 Inch.



ACTION

Mix media on canvas
2018
65 cm x 65 cm
29.59 Inch x 25.59 Inch.

HAN

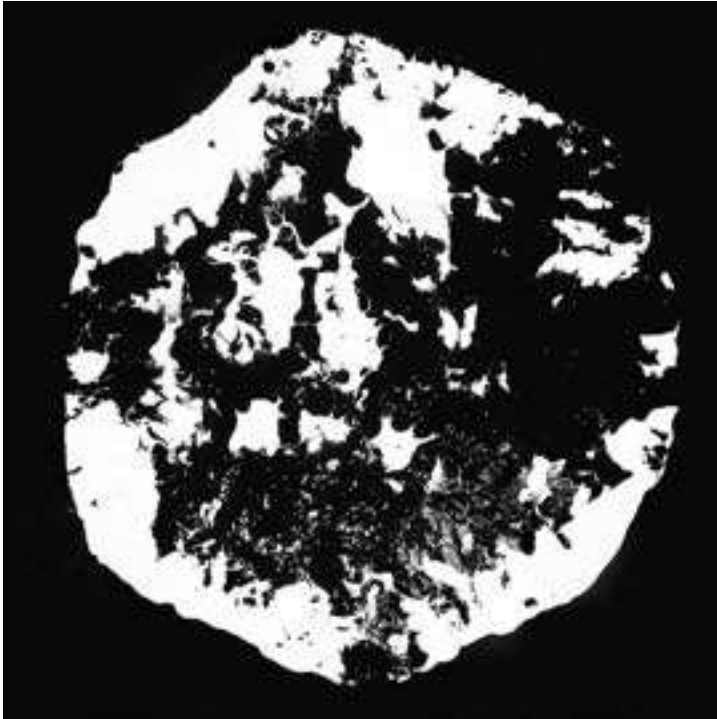
Mix media on canvas
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch. (63)





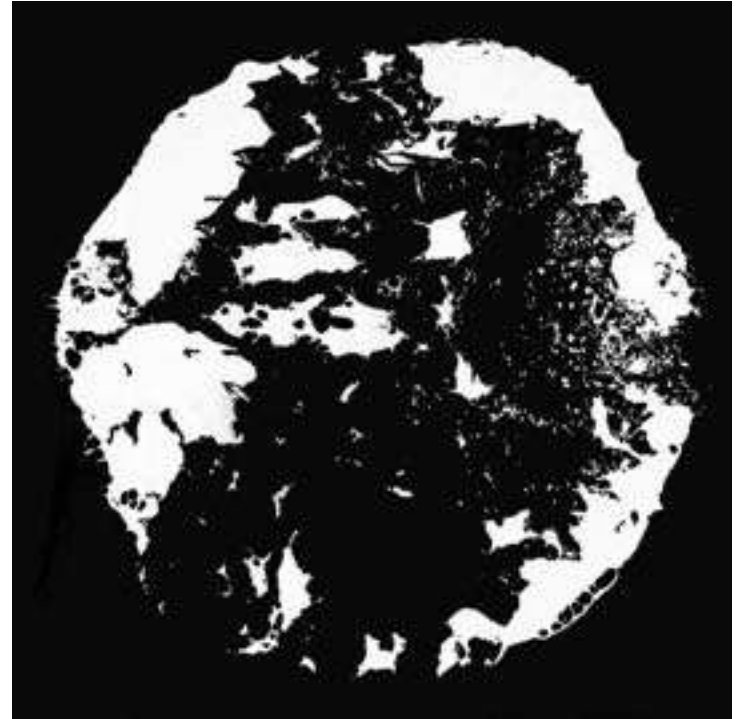
CANODROMO

Mix media on wood
2015
140 cm x 120 cm
55.11 Inc x 47.2 Inch.



BIRDCAGE

Mix media on wood
2015
120 cm x 120 cm
47.20 Inc x 47.2 Inch.



GLOBEFISH

Mix media on wood
2015
120 cm x 120 cm
47.20 Inc x 47.2 Inch.





TRUST

Mix media on wood
2015
55 cm x 65 cm
21.65 Inch x 21.60 Inch. (66)

RISING

Mix media on canvas
2017
65 cm x 65cm
25.59 Inch x 25.59 Inch.

JUPITER

Mix media on wood
2019
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



BAROQUE ISOLATION

Baroque: 1755–65; < French < Portuguese barroco, barroca irregularly shaped pearl (of obscure origin; compare Spanish berrueco, barrueco granitic crag, irregular pearl, spherical nodule), probably conflated with Medieval Latin baroco invented word for a kind of obfuscating syllogism

Isolation: “standing detached from others of its kind,” 1740, a rendering into English of French isolé “isolated” (17c.), from Italian isolato, from Latin insulatus “made into an island,” from insula “island” (see isle (n.)). English at first used the French word (isole, also isole’d, c. 1750), then after isolate (v.) became an English word, isolated became its past participle.

The Baroque Isolation series by Allan Banford evokes the style of art originating in Italy in the early 17th century, characterized by the free and sculptural use of classical orders and ornaments with a dramatic effect, materialized subtracting the subject to a minimal environment reinforced with texture and individualism.

SHLEEPO

Mix media on wood
2018
75 cm x 65 cm
29.52 Inch x 25.59 Inch.





LADY ALLEGRA

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



LADY ANTONIETTE

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



ETON

Mix media on canvas
2018
60 cm x 90 cm
25.59 Inch x 35.40 Inch.

EQUINE

The Equine series by Allan Banford delivers a fascinating visual homage to the majestic horse. Creating picturesque portraits with charismatic postures and busy intense brushes, Allan Banford's most celebrated fine art series has a special place for animal lovers. This series feature horse portraits of energy with individual personalities enhanced by the detail and precision of the ocular cavity.

EQUUS

Mix media on wood
2017
110 cm x 110 cm
43.30 Inch x 43.30 Inch.







AMSTERDAM

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch. (78)

EIGHT

Mix media on wood
2018
75 cm x 85 cm
29.52 Inch x 33.43 Inch.

TITAN

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.





SIRIUS

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.



GOLDING

Mix media on wood
2018
75 cm x 85 cm 29.52
Inch x 33.43 Inch



A39 SRI MILANO ITALY

Mix media on wood
2018
75 cm x 85 cm
29.52 Inch x 33.43 Inch.

EXCALIBUR

Mix media on wood
2018
110 cm x 150 cm
43.30 Inch x 59.05 Inch. (85)



信心

Confidence





CONFIDENCE

Mix media on wood
2017
110 cm x 110 cm
43.30 Inch x 43.30 Inch. (86)

GOLIATH

Mix media on wood
2018
110 cm x 150 cm
43.30 Inch x 59.05 Inch.



FORTUNE

Mix media on wood
2019
110 cm x 90 cm
43.30 Inch x 35.43 Inch.

QUILIN

Mix media on canvas
2019
52 cm x 52 cm
20.47 Inch x 20.47 Inch. (89)



CALLIGRAPHY

The Calligraphy series by Allan Banford features the early written words that were pictorial images, indicating meaning through suggestion or imagination. The decorative handwriting or handwritten lettering of artistic writing united the spoken dialects around the world. Allan Banford depicts this variation isolating symbols from different languages into abstract backgrounds from his "Laceration" technique, merging the characters with vibrant environments that enhance the individual meaning and message, the first edition of the calligraphy series features Mandarin simplified.

HAPPINESS

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.





GOLDEN

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



DC

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



KING

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



HORSE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



WATER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



PEOPLE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



ROSE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



C-THREE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



TASTE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



EARTH

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



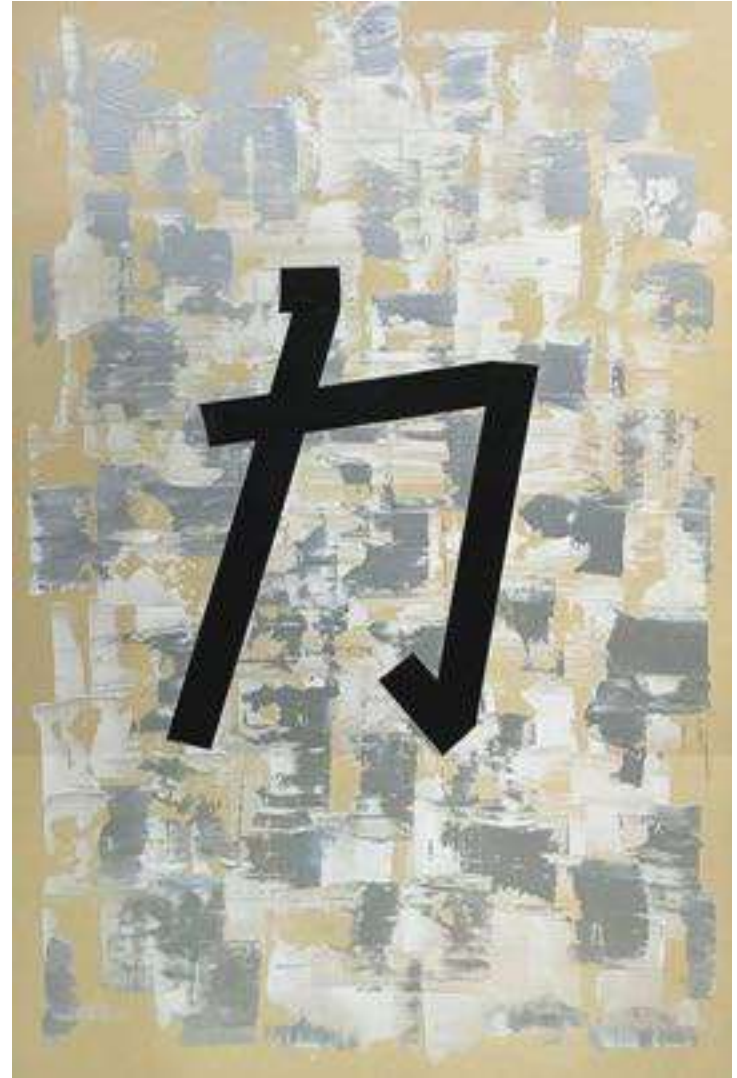
PIONEER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



CENTER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



POWER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.

LOVE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.



DIGITALISIM

The Digitalism series of "Digital art" is an expanded sense of contemporary art using methods of digital media. Digitalism art can be purely computer-generated by algorithmic art or taken from other sources such as scanned photographs or drawings, although the term may be applied technically to art created using media modified by a computer processor such as a program, microcontroller or any electronic system capable of interpreting an input to generate a conceptual output; digitized text data and raw audio and video recordings are not usually considered digital art in themselves, but they are part of the spectrum.

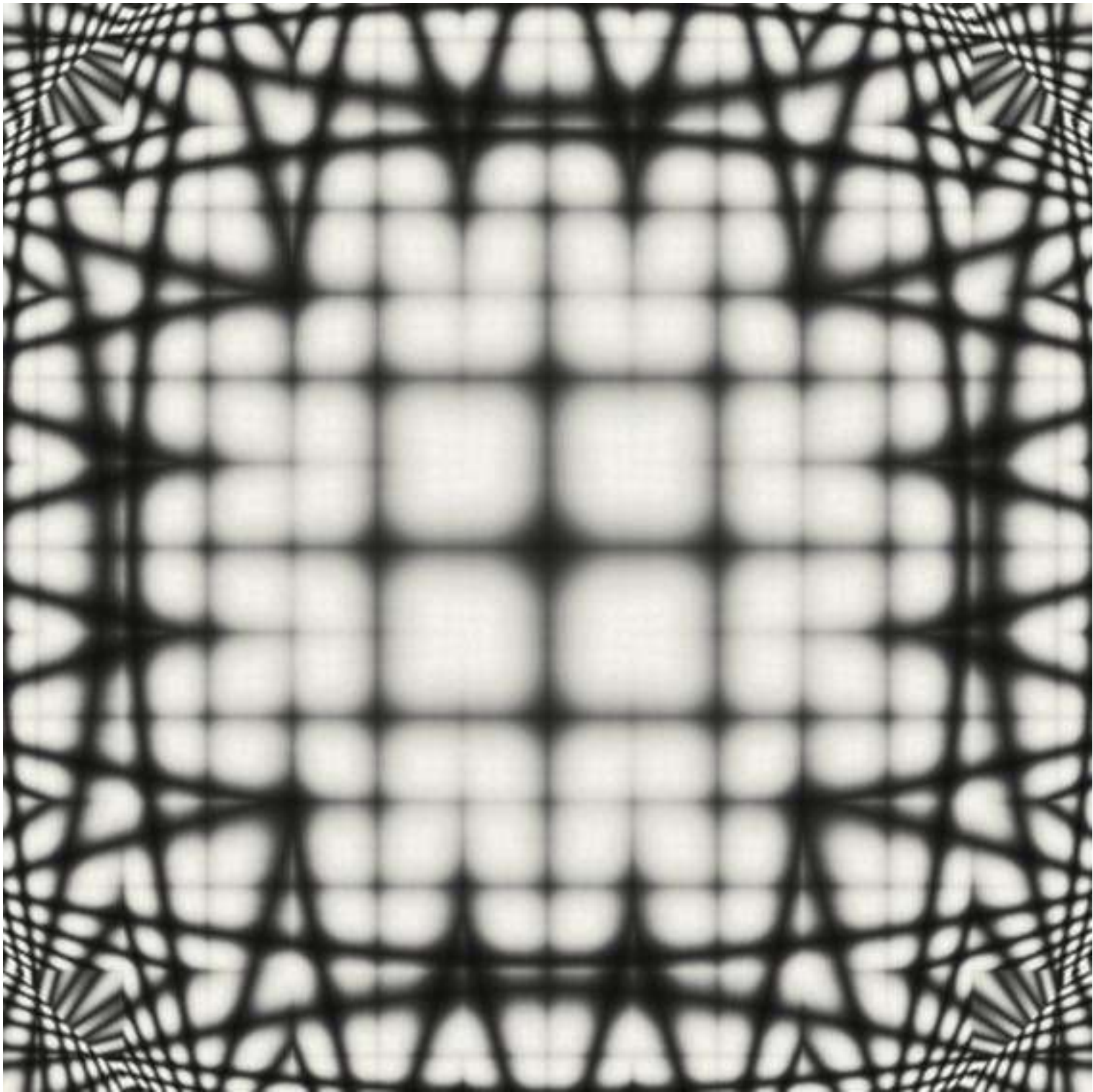
Allan Banford's new body of media artworks "Digitalism" are created by an algorithm developed by the artist that decodes characters or number combinations into 20 million pixels colour sequences depicted on a rectangle or square format, every single work is unique and it can only be recalled by typing the same original combination.

TOKYO

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.

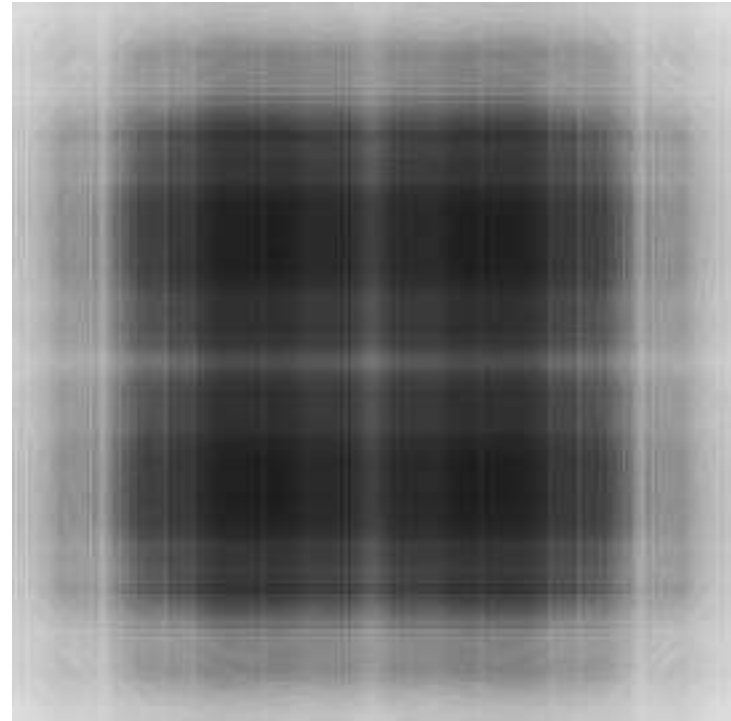






WINDOWS

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch.

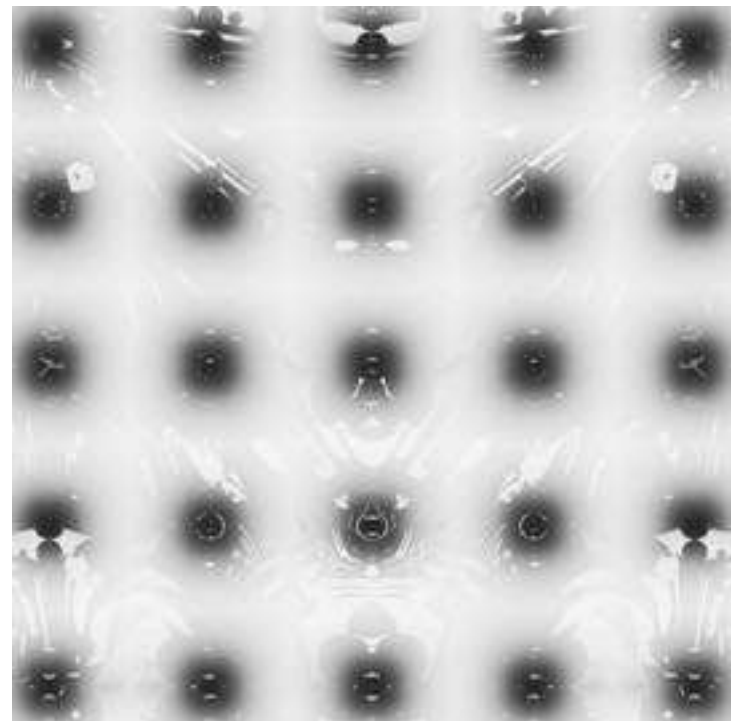


ILLUSION

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch. (102)

PLASTIC

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch.





EXPLORIUM

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



OPTIONS

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



GLOWER

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



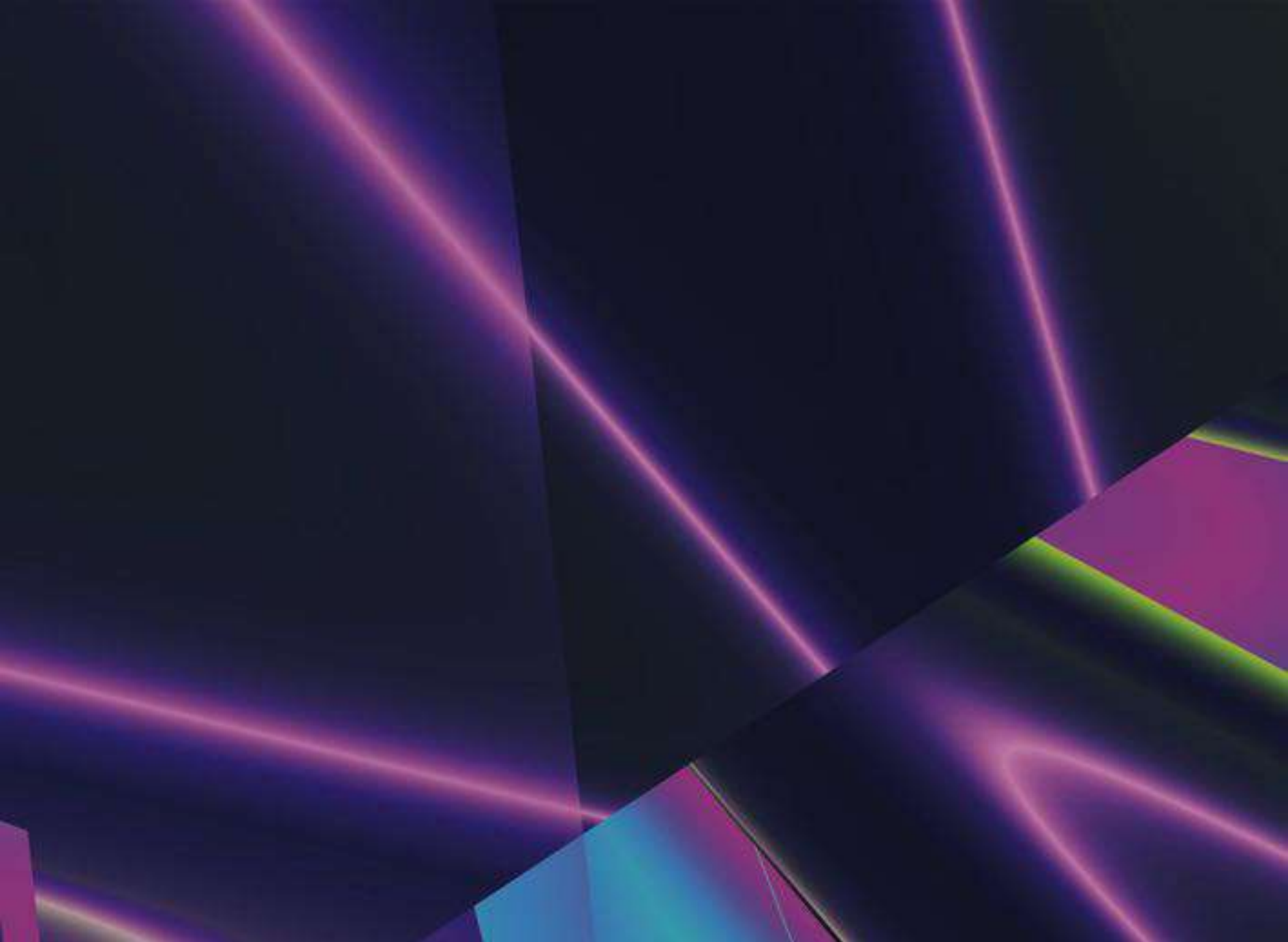
PARTY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



COUTURE

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



RESILIENT

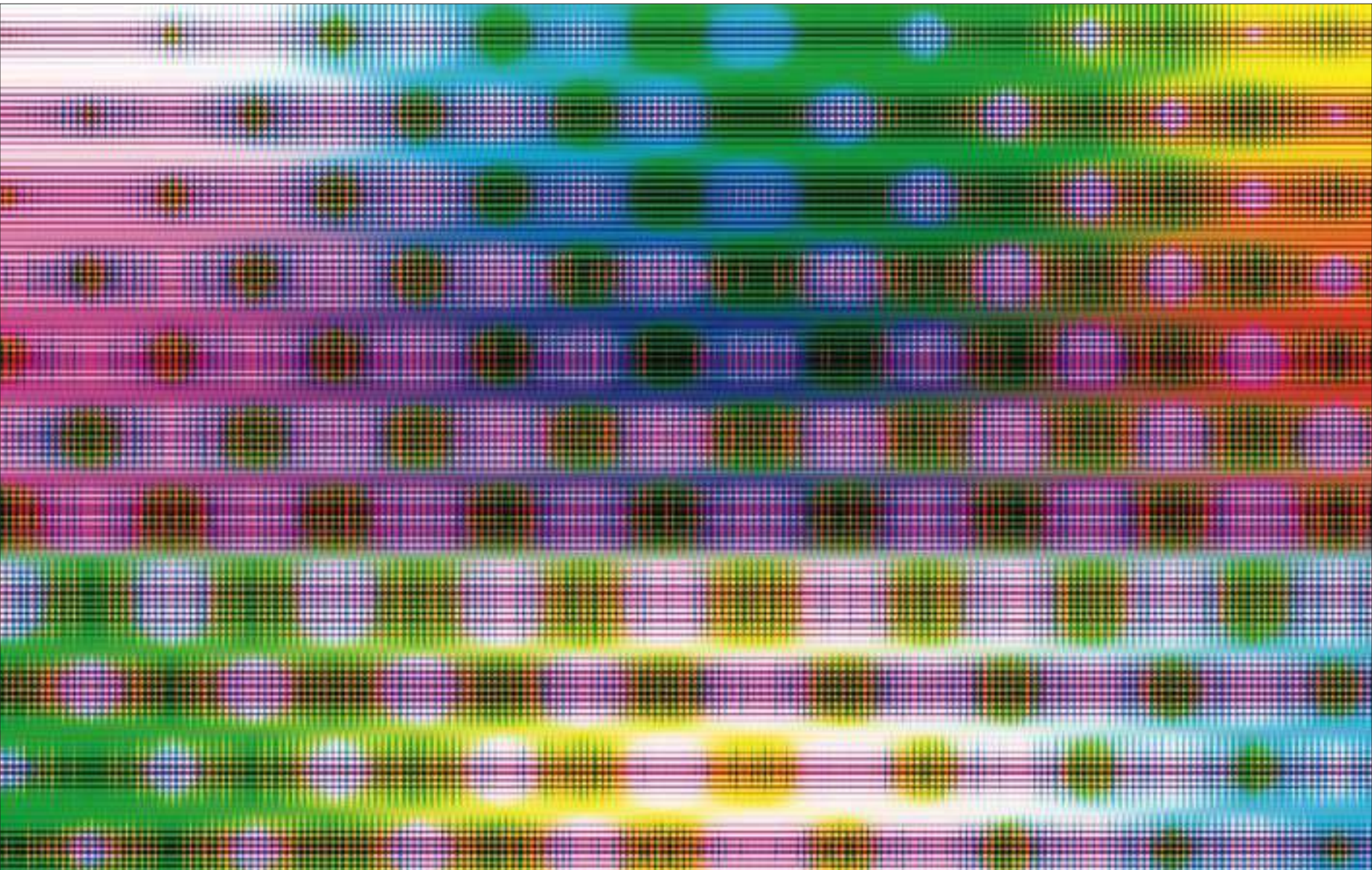
NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.

PASSION

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
360 cm x 120 cm
141.73 Inch x 47.24 Inch. (108-109)

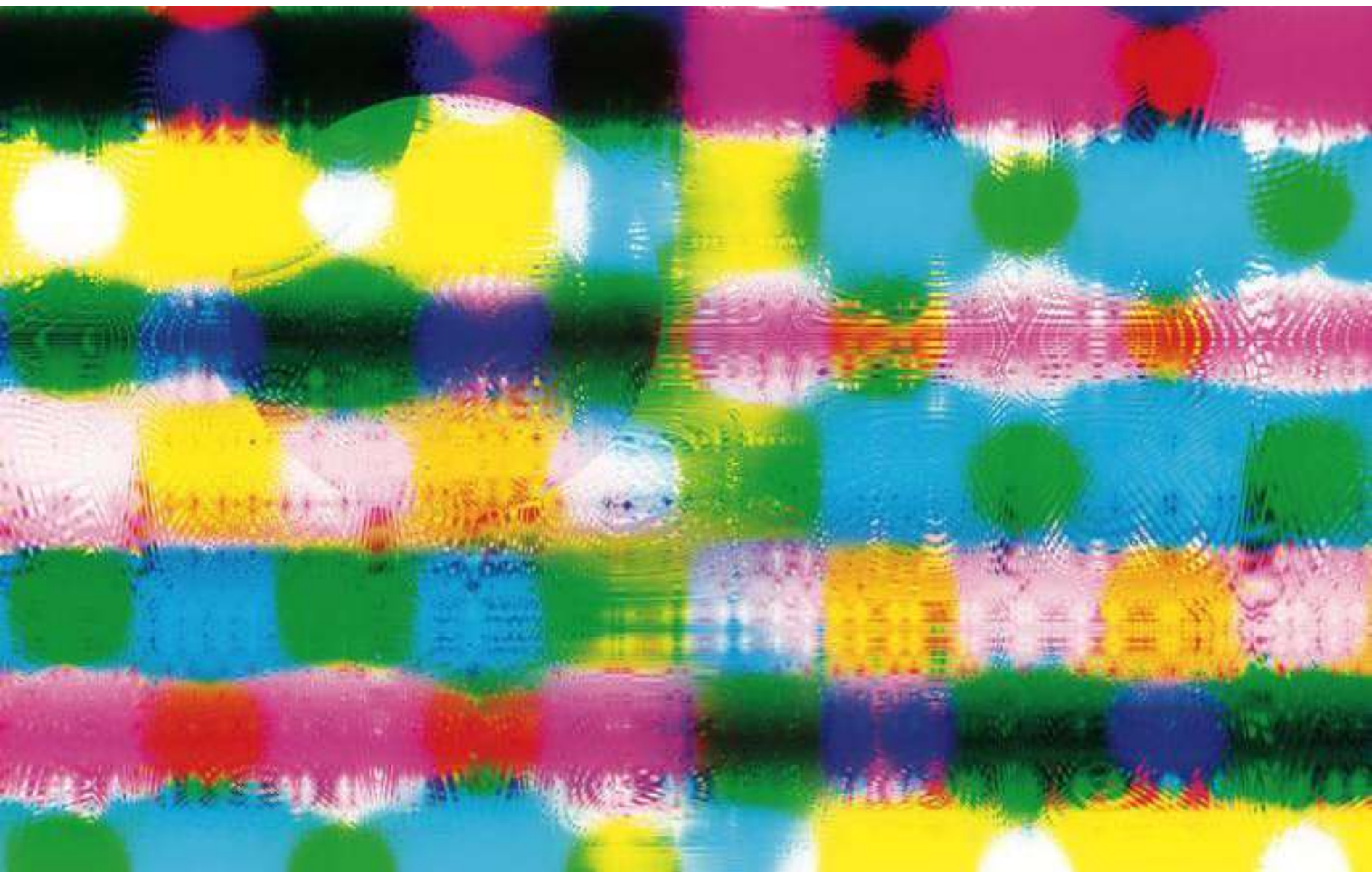






BRUNCH

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



PICNIC

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.







BRAZIL

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



SYMMETRY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.

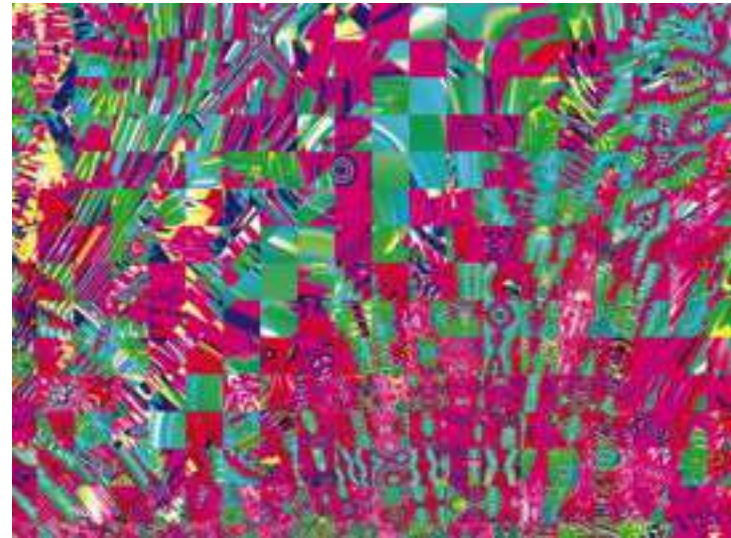
NEON DNA

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
(112 -113)



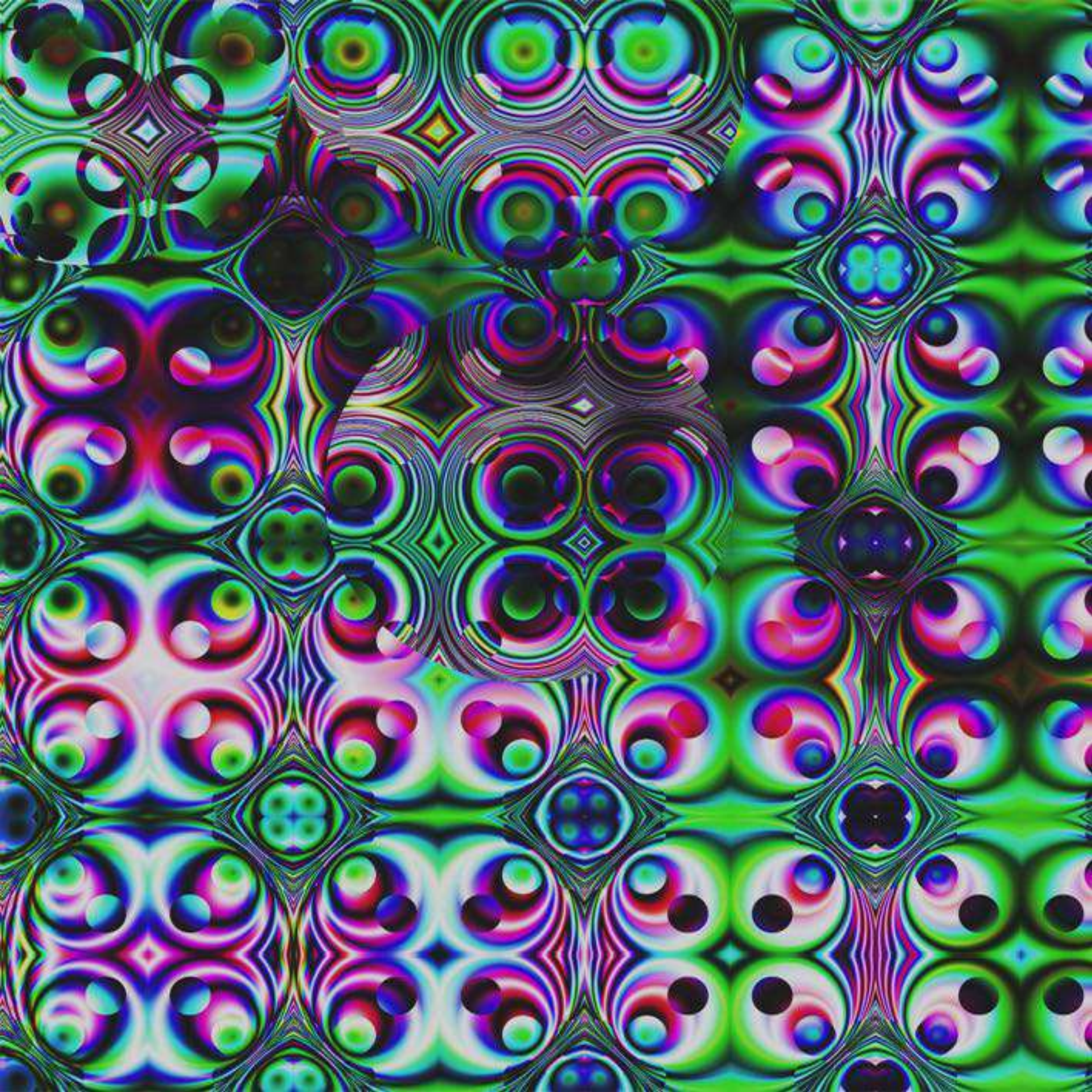
CARNIVAL

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.



CANDY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.





EYES

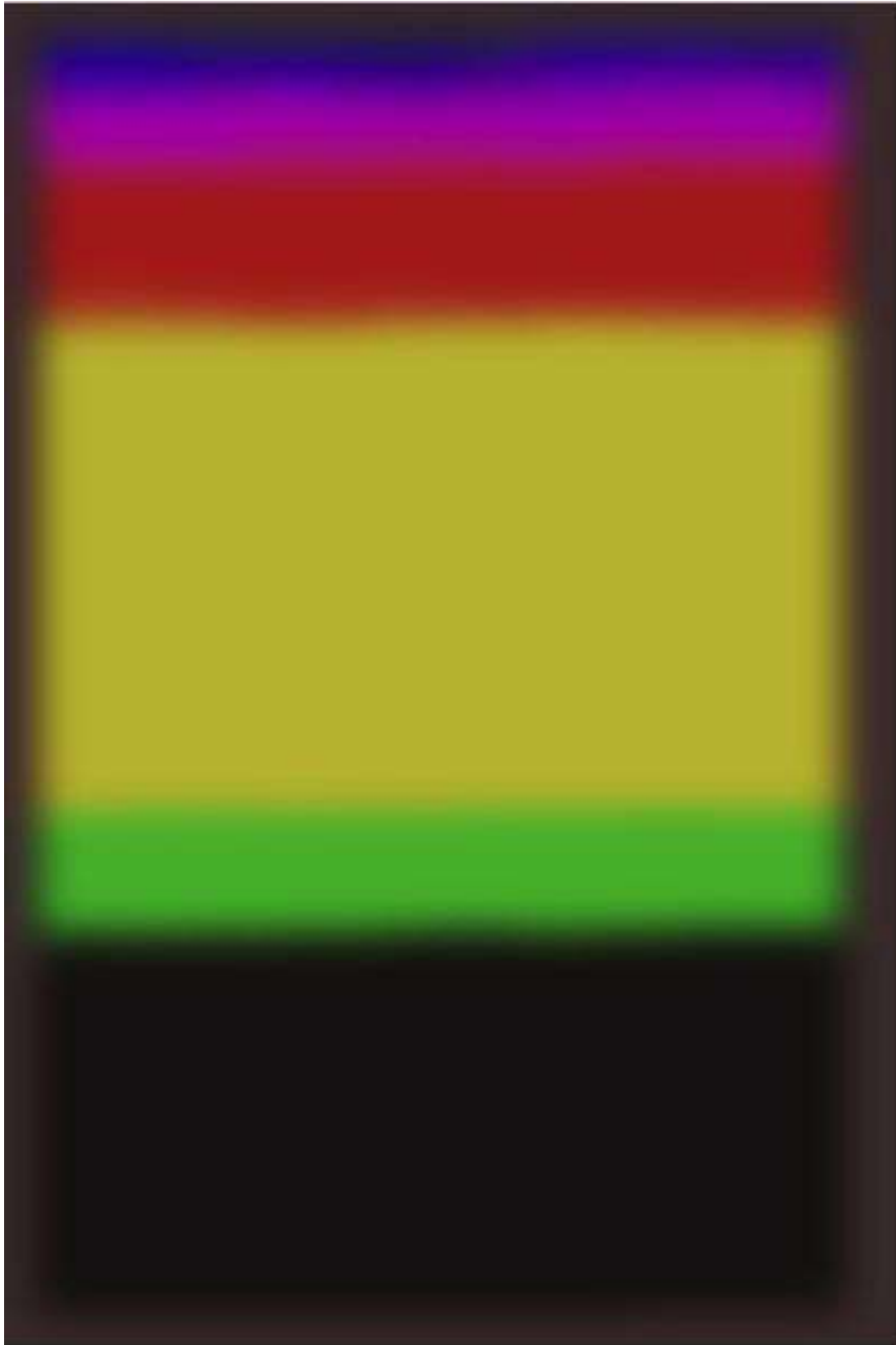
NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.

EXPRESSIONISM

The Expressionism series by Allan Banford features the Latvian artist Mark Rothko (1903 – 1970) Mark Rothko (/ r ko /), born Markus Yakovlevich Rothkowitz (Russian: Маркус Яковлевич Роткович, Latvian: Markuss Rotkovičs; September 25, 1903 – February 25, 1970), was an American painter of Lithuanian Jewish descent. Although Rothko himself refused to adhere to any art movement, he is generally identified as an abstract expressionist.

Continuing the legacy of this remarkable artist, Allan Banford has developed an algorithm based on machine learning from over 200 painting scans from Mark Rothko's, the artworks are generated by the system emulates the uniformity, colour composition and calm effect of Rothko's paintings, every single piece is unique and can not be replicated.

www.allanbanford.com/expressionism



CONCEPTUALISM

The Conceptualism series by Allan Banford features Japanese artist On Kawara. On Kawara is a conceptual artist who lived in New York City from 1965. He took part in many solo and group exhibitions, including the Venice Biennale in 1976. From January 4, 1966, Kawara made a long series of "Date paintings" (the Today series), which consist entirely of the date on which the painting was executed in simple white lettering set against a solid background.

The date is always documented in the language and grammatical conventions of the country in which the painting is executed (i.e., "26. ÁG. 1995," from Reykjavik, Iceland, or "13 JUIN 2006," from Monte Carlo); Esperanto is used when the first language of a given country does not use the Roman alphabet.

The paintings, executed in Liquitex on canvas, conform to one of eight standard sizes, ranging from 8×10 inches to 61×89 inches, all horizontal in orientation. The exceptions are the three paintings, roughly five by seven feet, executed on July 16, 20 and 21, 1969 — three days when the world was riveted by the moon landing. The dates on the paintings, hand-painted with calculated precision, are always centred on the canvas and painted white, whereas the background colours vary; the paintings from the early years tend to have bold colours, and the more recent ones tend to be darker in tone. For example, Kawara briefly used red for several months in 1967 and then returned to darker hues until 1977. Four coats of paint are carefully applied for the ground and each allowed enough time to dry before being rubbed down in preparation for subsequent coats. Eschewing stencils in favour of hand-drawn

characters, Kawara skillfully renders the script, initially a sans-serif, elongated version of Gill Sans, later a quintessentially modernist Futura. Each work is carefully executed by hand. Some days he made more than one. When Kawara was unable to complete the painting on the day it was started he immediately destroyed it. When a Date Painting is not exhibited, it is placed in a cardboard box custom-made for the painting, which is lined with a clipping from a local newspaper from the city in which the artist made the painting; most clippings are from The New York Times. Although the boxes are part of the work, they are rarely exhibited. Each year between 63 and 241 paintings were made.

Each Date Painting is registered in a journal and marked on a One Hundred Years Calendar. When Kawara finished a painting, he applied a swatch of the paint mixture he used to a small rectangle that was then glued onto a chart in the journal. Under each colour is a number showing the painting's sequence in that year and a letter indicating its size. The 48 journals, therefore, record the details of the painting's size, colour and newspaper headline, while the calendar uses coloured dots to indicate the days in which a painting was made and to record the number of days since the artist's birth. Kawara created nearly 3,000 date paintings in more than 112 cities worldwide in a project that was planned to end only with his death.

The legacy of this pioneering conceptual artist will live forever as Allan Banford continues the series with a digital installation featuring each date from On Kawara's death on Jul. 10, 2014, is updated daily.

JUL.14.2014

VECTORIUM

Vector: (n.) "quantity having magnitude and direction," 1846; earlier "line joining a fixed point and a variable point," 1704, from Latin vector "one who carries or conveys, carrier" (also "one who rides"), agent noun from past participle stem of vehere "carry, convey" (from PIE root *wegh- "to go, move, transport in a vehicle"). Related: Vectorial.

The Vectorium series by Allan Banford features objects that have both a magnitude and a direction with the segments of a directed line, the vector graphics are made up of points, lines, and curves that are based upon mathematical equations, rather than solid coloured square pixels. This means that no matter how large or small or how close you zoom in on the artwork, the lines, curves, and points remain perpetually changing, none artwork sequence is rendered twice.





ENERGY & MOTION

The Energy and Motion series by Allan Banford features Jackson Pollock, On August 11, 1956, American painter Paul Jackson Pollock died in a car crash while under the influence of alcohol. Just 44, he had already received widespread publicity and serious recognition for the radical poured, or "drip," technique and the unconventional types of painting technique of pouring or splashing liquid household paint onto a horizontal surface, enabling him to view and paint his canvases from all angles.

Allan Banford has developed an algorithm that mimics Pollock's movement and timing, generating a continuous artwork based on energy and motion made visible, emulating memories arrested in space, based on the artwork Number 5.

www.allanbanford.com/energy-and-motion/





NOWHERE

Nowhere (adv.) "not in any situation or state; in no place," Old English *nahwær* "nowhere, not at all;" see *no* + *where*. Colloquial *nowheres*, with adverbial genitive, is by 1803. As a noun, "non-existent place," 1831; "remote or inaccessible place," 1908. Hence *road to nowhere* (1916); *middle of nowhere* (1891). Similar constructions were attempted with *nowhat* ("not at all," 1650s) and *nowhen* ("at no time, never," 1764), but they failed to take hold and remain nonce words. Middle English also had an adverb *never-where* (early 14c.).

The *Nowhere* series by Allan Banford features how a simple word can be interpreted in many ways. Starting with the word *Nowhere* from which one can write up to 77 words, placed on The largest canyon in the Solar System cutting a wide swath across the face of Mars. Named *Valles Marineris*, the grand valley extends over 3,000 kilometres long, spans as much as 600 kilometres across, and delves as much as 8 kilometres deep.

www.allanbanford.com/nowhere



Nowhere



Nowhere



Nowhere

DIGITAL ENCOUNTER

PUBLIC
INSTALLATION

Public installation at Shenzhen "Silicon Valley of China." In celebration of the 40th anniversary of the establishment of the Futian District Government and the Huaqiangbei international cultural industry fair.

Located in the centre of Huaqiang Allan Banford's "digital encounter" Installation features his algorithm Digitalism which creates 20 million pixels sequences based on any typo or number character combination, shown in a 3x3x3 cubic meter LED panels right in front of the SEG Building, a historical city landmark.

The on-site digital imagery and live electronic music culminated in a phenomenal sensory feast. It also spoke directly to the turbulent history of the street and the young city which came into existence and made a name in the world only since 1979.





ARTIFICIAL INSTALLATION

Artificial (adj.) late 14c., "not natural or spontaneous," from Old French *artificial*, from Latin *artificialis* "of or belonging to art," from *artificium* "a work of art; skill; theory, system," from *artifex* (genitive *artificis*) "craftsman, artist, master of an art" (music, acting, sculpting, etc.)

Meaning "made by man, contrived by human skill and labour" is from early 15c. The word was applied from 16c. to anything made in imitation of or as a substitute for, what is natural and intentionally made as opposed to its natural origin. Latin *artificiālis* belonging to art, from artificial skill, *artifice*, comes from the root word ART implying that art is a copy or imitation of reality.

Allan Banford Artificial installation shows how the word «art» itself does not imply that «art is made of emotions.» It does imply, however, the use of skill, and that in turn implies the presence of a mind that directs that skill consciously towards a goal. Thus, «ARTificial» ultimately refers to that which is a product of a mind and, by extension, make us feel emotions.





ROYAL MAIL

PENNY BLACK

SERIES

The Penny Black was the world's first adhesive postage stamp used in a public postal system. It was first issued in Great Britain on 1 May 1840, but was not valid for use until 6 May. It features a profile of Queen Victoria. In 1837, British postal rates were high, complex and anomalous. To simplify matters, Sir Rowland Hill proposed an adhesive stamp to indicate pre-payment of postage. At the time it was normal for the recipient to pay postage on delivery, charged by the sheet and on distance traveled. By contrast, the Penny Black allowed letters of up to 1/2 ounce (14 grams) to be delivered at a flat rate of one penny, regardless of distance.

Postal delivery systems using what may have been adhesive stamps existed before the Penny Black. The idea had at least been suggested earlier in the Austrian Empire, Sweden, and possibly Greece. On 13 February 1837, Sir Rowland Hill proposed to a government inquiry both the idea of a pre-paid stamp and a pre-paid envelope, a separate sheet folded to form an enclosure for carrying letters.

Hill was given a two-year contract to run the new system, and together with Henry Cole he announced a competition to design the new stamps. There were some 2,600 entries, but none was considered suitable; instead, a rough design endorsed by Hill was chosen, featuring an easily recognizable profile of the former Princess Victoria.

Hill believed this would be difficult to forge. An envelope bearing a reproduction of a design created by the artist William Mulready was also issued.

The portrait of Victoria was engraved by Charles Heath and his son Frederick, based on a sketch provided by Henry Corbould. Corbould's sketch was in turn based on the 1834 cameo-like head by William Wyon, which was used on a medal to commemorate the Queen's visit to the City of London in 1837. This portrait of Victoria remained on British stamps until her death in 1901, although by then she was 81 years old. All British stamps still bear a portrait or silhouette of the monarch somewhere on the design. They are the only postage stamps in the world that do not indicate a country of origin; the monarch's image symbolizes the United Kingdom. Initially, Hill specified that the stamps should be 3/4 inch square, but altered the dimensions to 3/4 inch wide by 7/8 inch tall (approx 19 x 22 mm) to accommodate the writing at the bottom. The word "POSTAGE" at the top of the design distinguishes it from a revenue stamp, which had long been used in the UK; "ONE PENNY." at the bottom shows the amount pre-paid for postage of the stamped letter. The background to the portrait consists of finely engraved engine turnings. The two upper corners hold Maltese crosses with radiant solar discs at their centers; the lower corner letters show the position of the stamp in the printed sheet, from "A A" at top left to "T L" at the bottom right.



Alan Broyd



Although the stamps were not officially issued for sale until 6 May 1840, some offices such as those in Bath sold the stamps unofficially before that date. There are covers postmarked 2 May, and a single example is known on cover dated 1 May 1840. All London post offices received official supplies of the new stamps but other offices throughout the United Kingdom did not, continuing to accept payments for postage in cash for a period. The Penny Black lasted less than a year. A red cancellation was hard to see on the black design and the red ink was easy to remove; both made it possible to re-use canceled stamps. In February 1841, the Treasury switched to the Penny Red and began using black ink for cancellations instead, which was more effective and harder to remove. However, people still reused stamps by combining the uncanceled parts of two stamps to form an unused whole, so in 1864 as a further safeguard, the top corner stars on the Penny Red were replaced by the lower corner check letters in reverse order. Imprimatur sheets are from among the first sheets of stamps printed from a finished printing plate. The actual imprimatur (Let it be printed) refers to the written permission of the Inland Revenue officials entered on the back of the sheet of stamps. In the 19th century, it was common for officials to remove some stamps from each sheet to present as gifts to dignitaries and other important people. Individual stamps from an Imprimatur sheet can thus be found for sale on the open market.

A complete sheet of the Penny Black without check letters is held by the British Postal Museum. This unique item is, in fact, a plate proof, and by definition not an imprimatur sheet. The stamps were printed in unperforated sheets, to be carefully cut with scissors for sale and use. As a result, stamps with badly cut margins, or no margins, are common and worth very little, while examples with four clear margins are rare and valuable, and fetch very high prices, especially if in mint condition. An original printing press for the Penny Black, the "D" cylinder press invented by Jacob Perkins and patented in 1819, is on display at the The total print run was 286,700 sheets, containing a total of 68,808,000 stamps.

Many were saved, and in the used condition they remain readily available to stamp collectors. The only known complete sheets of the Penny Black are owned by the British Postal Museum. The pub sign of the Penny Black pub in Oxfordshire Considered a British cultural icon, the Penny Black design features in the innovations section of the new British passport in 2015.

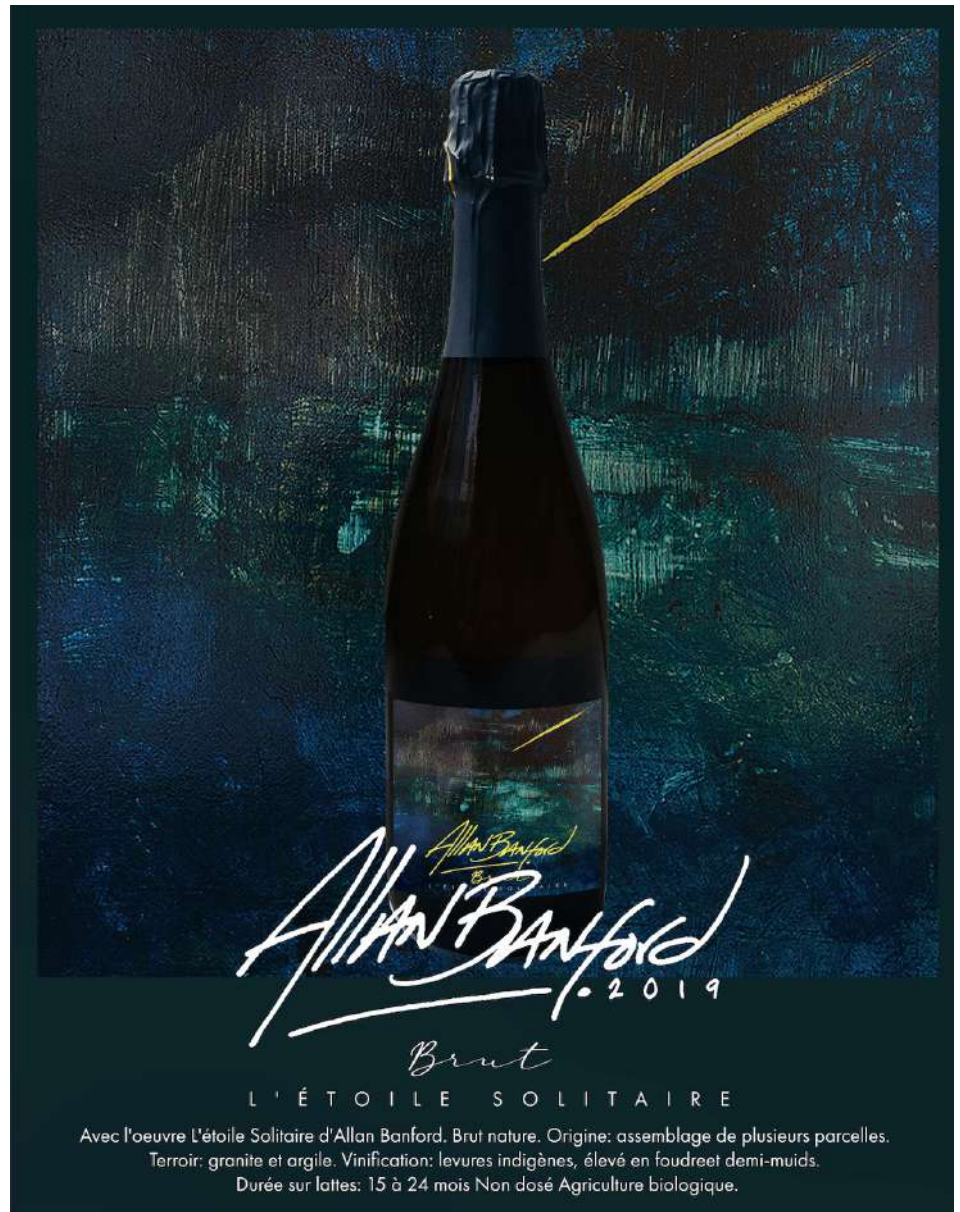
Also in 2015, the search engine Google marked the 175th anniversary of the postage stamp with a Google doodle of the Penny Black and the artist Allan Banford featuring 20 limited editions sheets of 10 units signed and numbered portraying individual artworks by the artist next to the iconic Penny Black stamp, printed by the Royal Mail.

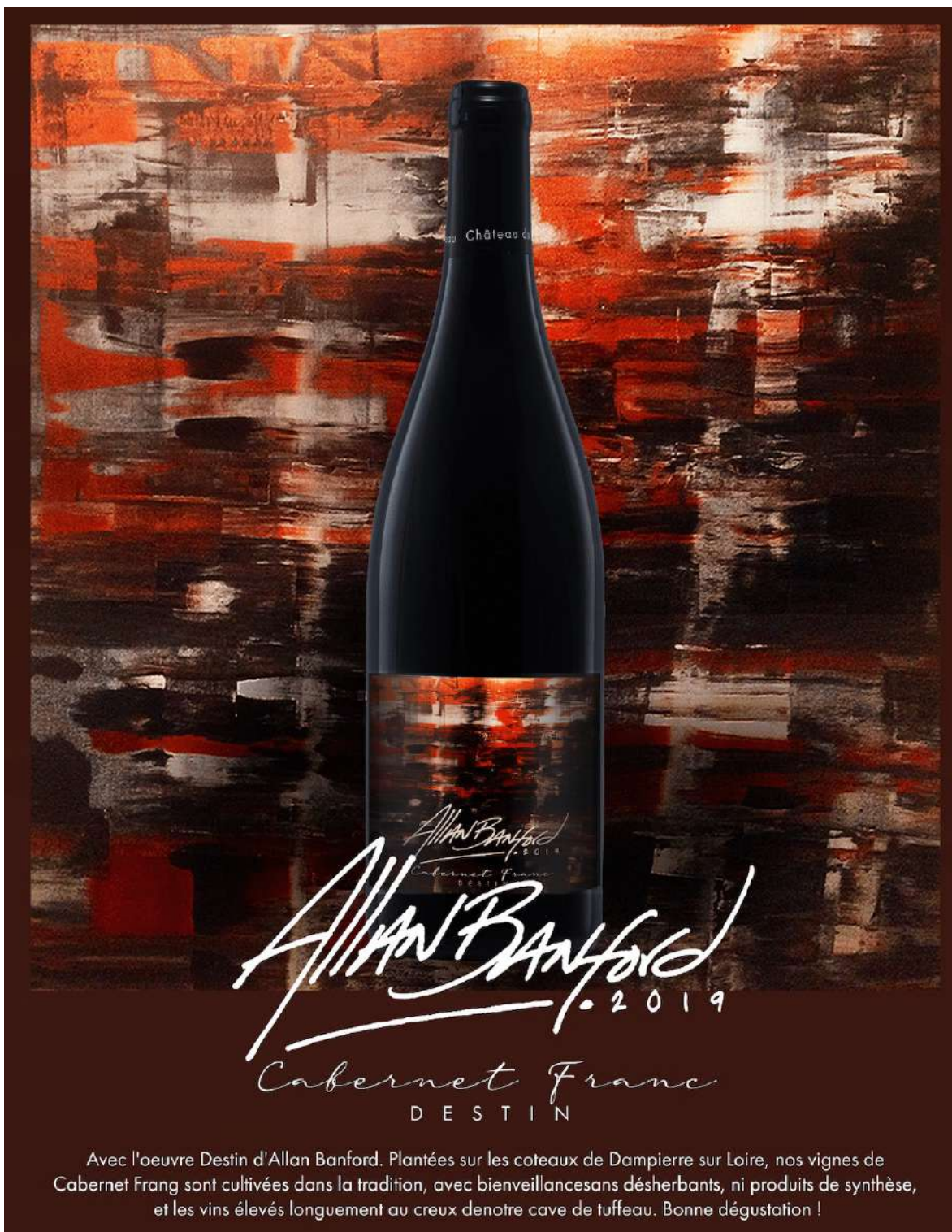
SIGNATURE WINE SERIES

The Allan Banford Signature Wine & Spirits series brings to you a unique combination of wines and spirits from the old world featuring the concept of constant creative evolution, transformed into liquid art.

Crafted wines and spirits that become masterpieces featuring art pieces from Allan Banford's art series, these artworks represent the perpetual evolution of abstract movements blended into a figurative concept without a concrete nature, some of them activating "Pareidolia", the human tendency to seek patterns in random information.

The Allan Banford Signature Wine and Spirits series fusion the expertise, tradition, quality and knowledge of wineries from the old world with Allan Banford's multidisciplinary art spectrum, embedded on a handpicked curated selection of outstanding flavours.





Château de

Allan Banford
Cabernet Franc
DESTIN

Allan Banford
2019
Cabernet Franc
DESTIN

Avec l'oeuvre Destin d'Allan Banford. Plantées sur les coteaux de Dampierre sur Loire, nos vignes de Cabernet Franc sont cultivées dans la tradition, avec bienveillance sans désherbants, ni produits de synthèse, et les vins élevés longuement au creux de notre cave de tuffeau. Bonne dégustation !



Allan Banford
2019
Chardonnay
MONA PLAT

Avec l'oeuvre Mona Plat d'Allan Banford. 100% Chardonnay exprime dans ce vin ses qualités de finesse et d'élégance complexe. Sa vinification particulière fait ressortir les âmes floraux accompagnés d'une touche de fruits exotiques. accompagne parfaitement déguster légèrement frais (10°C), il s'assoie avec poissons et fruits de mer.



Allan Banford
Rose
POUSSIÈRE D'ÉTOILES

Avec l'oeuvre Poussière D'étoiles d'Allan Banford. Gouleyants et déjeuner sous l'été le nous vinifions notre frbxongi d'astros dans le respect de la tradition. nous voulons ces vins fruités, légers, conviviaux comme un entre amis



Allan Banford
2018

Sauvignon Blanc
L' O B S E R V A T E U R

Avec l'oeuvre L'observateur d'Allan Banford. 100% Sauvignon Blanc La Maison AOC Pouilly-Fumé Viticulture durable 12 à 24 mois en inox réservoirs, cuve en bois et grand boisbarils Vin La Moynerie exprime toute la densité ainsi que la minéralité aromatique et pureté de chaque sol. Le nez rappelle de citron vert et d'agrumes.



Allan Banford
2018

Chiroubles

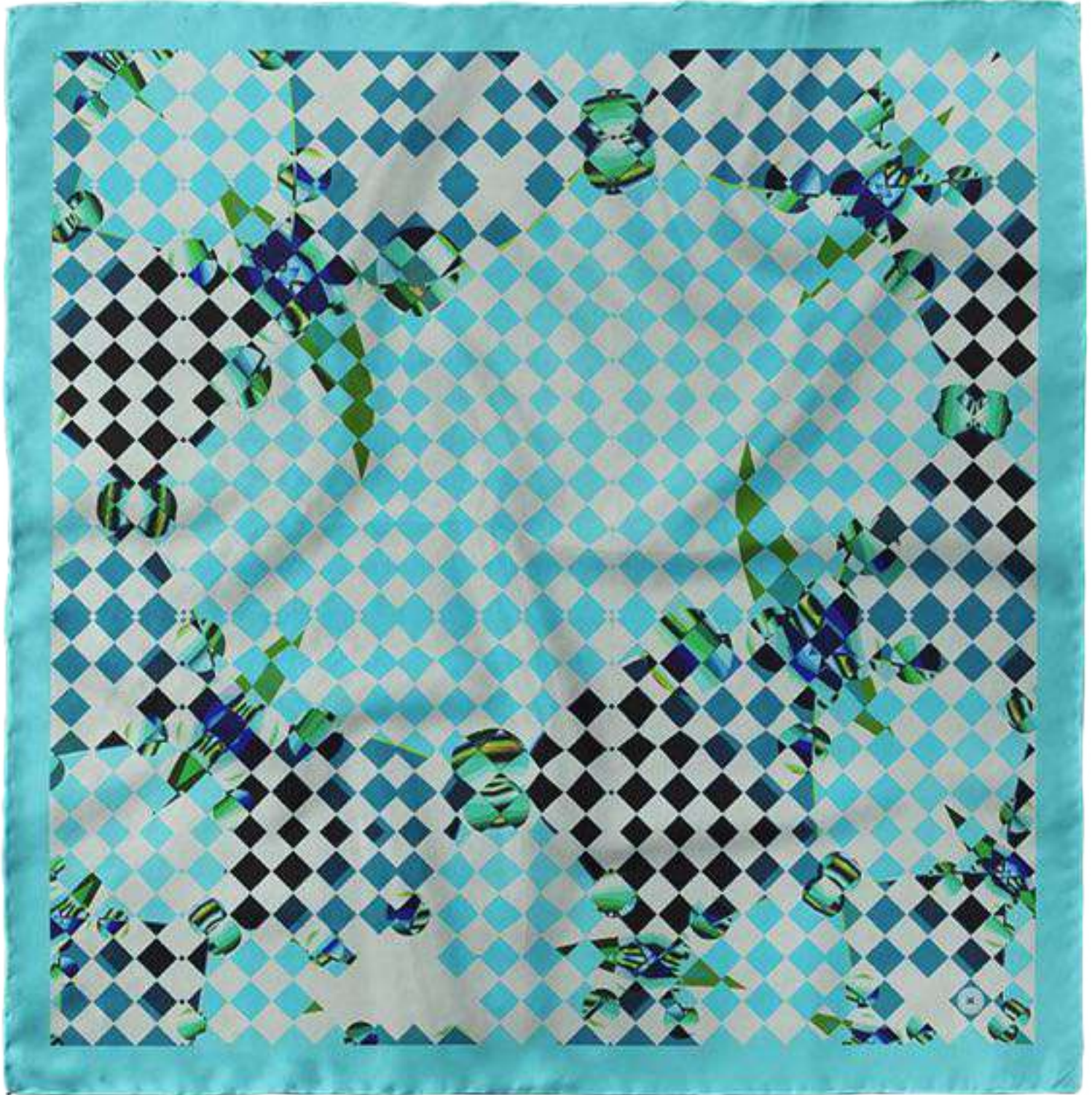
LE M A R É C H A L F R A N Ç A I S

Avec l'oeuvre Le Maréchal Français d'Allan Banford. Pour cette nouvelle cuvée, nous avons cherché à extraire et concentrer tout le potentiel du terroir préservé de Javernand. Ce vin, riche et complexe, soutenu par un élevage en fût.

AMEKURA

Limited edition luxury goods store Amekura features 12 exclusive unique designs, screen printed and hand-crafted in France by Allan Banford, the collection only manufacture 5 prints per design on 90cm x 90cm, 116mm, 100% French Silk.

Amekura has been created thanks to the passion of ART and FASHION, an online platform supporting individuality from exclusive limited-edition luxury goods, merging artists, curators, and customers in one ever-expanding creative community, discovering artworks and designs that rise above the predictable alongside unique collaborations with internationally-renowned brands and ateliers.



LES BALLERINES

D'auchel is the epitome of true luxury, a Maison and atelier that brings centuries of French craftsmanship to exquisite leather goods, created by authentic French artisans with traditional know-how and made with the finest leathers, each handbag is meticulously hand-stitched, flawlessly detailed, and a masterpiece of art and quintessential luxury.

Allan Banford's collaboration with D'auchel features a collection of 24 hand-painted limited edition handbags, crafted and assembled in France, inspired by the movement and dynamism of the ballet ballerinas.



PHILANTHROPY

Lovexpress Foundation

Established in 2015, LoveXpress Foundation is a charitable organization with the goal of helping autistic children and their families with this lifelong, mental condition that affects how a person communicates with and relates to other people, and how they experience the world around them.

Allan Banford sport this ideology donating a custom artwork portraying the ethos of the charity organization and his powerful message, auctioned and sold by the Japanese auction house Tokyo Chuo Auction.





DISCOGRAPHY

Allan Banford follows the concept of constant creative evolution, identifying the boundaries between consciousness and reality his productions capture movement and emotions, revealing an inseparable relationship between dimension and space, this conceptual approach produces a unique multi-layered sound.

Constructing his sets from building blocks of tech-house, techno with influences from Jeff Mills, Carl Cox, Richie Hawtin among others, his passion for music and intuitive ability to put tracks together has earned his reputation to always deliver exuberant live performances full of energy and passion. As time advanced, Allan's skills brought him to travel around the world. He set up his first studio in London, creating one of the most innovative sounds on the market. His debut EP Essential Elements released by SLS records, the Swedish label that gained world-wide respect thanks to the support of Jeff Mills in

his DVD The Exhibitionist was closely followed by a succession of top quality productions, including Best of British, released on Carl Cox's label Intec Records. The demand of his productions push him to found Evolved Records, for established artists interested in experimenting with new genres; Evo-pro Recordings, for promoting new talents and NB Records exclusively for Allan's audiovisual productions.

Allan Banford exclusive collaboration with Evolved Records features 40 original tracks composed, mastered, and developed at Hercules Studios in London.

The selection captures Allan's electronic music influences, experimenting with the inseparable relationship between sound and perception, producing a unique rhythmical environment.

ESSENTIAL ELEMENTS EP

Label: SLS – SLS23
Format: Vinyl, 12", 33 RPM, EP
Country: Sweden
Released: 2005

Tracklist

- A1. Groove Charanga (Aka Salsa)
- A2. Groove Charanga (GCII Version)
- B1. WCapoeira Beats (Aka Braziluz)
- B2. Capoeira Beats (CBII Version)



A.



B.

BEST OF BRITISH EP

Label: Intec Records – 043
Format: Vinyl, 12", 33 RPM, EP
Country: United Kingdom
Released: 2005

Tracklist

- A1. Intergra
- A2. Don't go too long
- B1. Delirium
- B2. Xoler



A.



B.

THE LAST UNICORN

Label: Definitive Records – DEFVIN0502
Format: Vinyl, 12", 33 RPM, EP
Country: United States
Released: 2005

Tracklist

- A1. The Last Unicorn
- A2. Breakdance
- B. The Last Unicorn
(Acquaviva Banford Dub)



A.



B.

HERE WE ARE

Label: NB Records – NB001
Format: Blue Vinyl, 12", 33 RPM, EP
Country: United Kingdom
Released: 2006

Tracklist

- A. Here We Are
- B. Globalisation



A.



B.

WHITE GEISHAS EP

Label: NB Records – NB002
Format: White Vinyl, 12", 33 RPM, EP
Country: United Kingdom
Released: 2007

Tracklist

- A. White Geishas
- B. Jade Stone



A.



B.

CONFESSIONS DELIVERED

Label: NB Records – NB003
Format: Transparent Vinyl, 12", 33 RPM, EP
Country: United Kingdom
Released: 2007

Tracklist

- A. Confessions
- B. Delivered



A.



B.



GREATEST TECHNO HITS

Label: 81Records – EGN2
 Sony Music Entertainment Japan
 Format: CD, Album
 Country: Japan
 Released: 2007

Tracklist

1. Xoler
2. Capoeira Beats
3. Delirium
4. Egotraxe
5. Integra
6. Electro Revolution
7. Don't Go For Too Long
8. Flying Dragons
9. 3th Circle
10. Wonderful Human Beings
11. Hunter Gatherer Remix
12. Karnak

PERSPECTIVE SCENARIOS P. 10

CHRONOLOGY

EASTER

Mix media on wood
2014
75 cm x 65 cm
29.52 Inch x 25.59 Inch.
P. 22

HMS CHALLENGER

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 12

THE LONELY STAR

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 11

MARSHAL OF FRANCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 16

SILVERMOON

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 15

SWEDISH FOREST

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 17

HOPE

Mix media on wood
2015
70 cm x 90 cm
27.55 x 35.43 Inch.
P. 24

RUINS POWER

Mix media on canvas
2015
55 cm x 55 cm
21.60 Inch x 21.60 Inch.
P. 21

ATLAS

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.
P. 21

THE FISHER MAN & THE BUSINESS MAN

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.20 Inch.
P. 19

REGIUM VENIAM

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.
P. 22

HONG KONG

Mix media on wood
2018
70 cm x 52 cm
27.55 Inch x 20.47 Inch.
P. 26-27

MOUNT ASAMA

Mix media on wood
2018
90 cm x 70 cm
35.43 Inch x 27.55 Inch.
P. 23

ORGANIC SURROUNDINGS

CHRONOLOGY

BLACK BERRY

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 33

STARDUST

Mix media on wood
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.
P. 35

NIGHT BURNER

Mix media on canvas
2014
65 cm x 90 cm
25.59 Inch x 35.40 Inch.
P. 32

OBSERVER

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 26

OSLO

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 31

UNCONDITIONAL

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 30

GEOMETRIC SPLENDOUR

CHRONOLOGY

DIMENSIONAL LUXURY

Mix media on canvas
2013
65 cm x 65cm
25.59 Inch x 25.59 Inch.
P. 38

OPENING

Mix media on canvas
2013
65 cm x 50 cm
25.59 Inch x 19.68 Inch.
P. 39

FOUR STRANGERS

Mix media on canvas
2014
25 cm x 25 cm
9.84 Inch x 9.84 Inch
Individually.
P. 37

MIND STATES CHRONOLOGY

COMFORT

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 49

PATIENCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 49

TOLERANCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 49

ELOCUENCE

Mix media on wood
2014
60 cm x 60 cm
23.60 Inch x 23.60 Inch.
P. 43

ASCETIC

Mix media on canvas
2015
65 cm x 90 cm
25.59 Inch x 35.40 Inch.
P. 46

BACON

Mix media on wood
2015
45 cm x 50 cm
17.71 Inch x 19.68 Inch.
P. 45

CONSIENCE

Mix media on wood
2015
60 cm x 70 cm
23.62 Inch x 27.55 Inch.
P. 47

EGO

Mix media on canvas
2015
65 cm x 90 cm
25.59 Inch x 35.40 Inch.
P. 46

HARMENSZOOM VANRIJN

Mix media on wood
2015
60 cm x 70 cm
23.62 Inch x 27.55 Inch.
P. 47

KING OF SECOND CHANCES

Mix media on board
2015
55 cm x 65 cm
21.65 Inch x 21.60 Inch.
P. 44

WARHOL SILHOUTTE

Mix media on canvas
2016
120 cm x 120 cm
47.20 Inc x 47.2 Inch.
P. 42

HER

Mix media on canvas
2019
95 cm x 110 cm
37.40 Inch x 43.30 Inch.
P. 41

THE ADVISOR

Mix media on canvas
2019
52 cm x 52 cm
20.47 Inch x 20.47 Inch.
P. 48

FOREFRONT STUDIES

CHRONOLOGY

CONSCIOUSNESS

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 54

DESICIONS

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 53

EXPLORER

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 52

FLOW

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 55

FUTURE

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 52

SYNERGY

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 55

TEMPO

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 54

WHISPER

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 51

WIND

Mix media on board
2015
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 53

DYNAMIC ABSTRACTION CHRONOLOGY

7368

Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.
P. 58

DESTINY

Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.
P. 59

GOLDEN PEACE

Mix media on canvas
2014
100 cm x 100 cm
39.30 Inch x 39.30 Inch.
P. 57

RETROSPECTIVE ONE

Mix media on canvas
2014
90 cm x 65 cm
35.40 Inch x 21.60 Inch.
P. 60-61

BIRDCAGE

Mix media on wood
2015
120 cm x 120 cm
47.20 Inch x 47.2 Inch.
P. 65

CANODROMO

Mix media on wood
2015
140 cm x 120 cm
55.11 Inch x 47.2 Inch.
P. 64

GLOBEFISH

Mix media on wood
2015
120 cm x 120 cm
47.20 Inch x 47.2 Inch.
P. 65

TRUST

Mix media on wood
2015
55 cm x 65 cm
21.65 Inch x 21.60 Inch.
P. 66

RISING

Mix media on canvas
2017
65 cm x 65 cm
25.59 Inch x 25.59 Inch.
P. 67

ACTION

Mix media on canvas
2018
65 cm x 65 cm
29.59 Inch x 25.59 Inch.
P. 62

HAN

Mix media on canvas
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 63

JUPITER

Mix media on wood
2019
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 69

BAROQUE ISOLATION

CHRONOLOGY

ETON

Mix media on canvas
2018
60 cm x 90 cm
25.59 Inch x 35.40 Inch.
P.74

LADY ALLEGRA

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P.72

LADY ANTONIETTE

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P.73

SHLEEPO

Mix media on wood
2018
75 cm x 65 cm
29.52 Inch x 25.59 Inch.
P.71

EQUINE CHRONOLOGY

CONFIDENCE

Mix media on wood
2017
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 86

EQUUS

Mix media on wood
2017
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 77

A39 SRI MILANO ITALY

Mix media on wood
2018
75 cm x 85 cm
29.52 Inch x 33.43 Inch.
P. 84

AMSTERDAM

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 78

EIGHT

Mix media on wood
2018
75 cm x 85 cm
29.52 Inch x 33.43 Inch.
P. 79

EXCALIBUR

Mix media on wood
2018
110 cm x 150 cm
43.30 Inch x 59.05 Inch.
P. 85

GOLDING

Mix media on wood
2018
75 cm x 85 cm
29.52 Inch x 33.43 Inch.
P. 84

GOLIATH

Mix media on wood
2018
110 cm x 150 cm
43.30 Inch x 59.05 Inch.
P. 87

SIRIUS

Mix media on wood
2018
110 cm x 110 cm
43.30 Inch x 43.30 Inch.
P. 82

TITAN

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
P. 81

FORTUNE

Mix media on wood
2019
110 cm x 90 cm
43.30 Inch x 35.43 Inch.
P. 88

QUILIN

Mix media on canvas
2019
52 cm x 52 cm
20.47 Inch x 20.47 Inch.
P. 89

CALLIGRAPHY

CHRONOLOGY

C-THREE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
P. 96

CENTER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
P. 98

DC

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
P. 92

EARTH

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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GOLDEN

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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HAPPINESS

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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HORSE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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KING

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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LOVE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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PEOPLE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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PIONEER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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POWER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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ROSE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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TASTE

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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WATER

Mix media on wood
2018
90 cm x 100 cm
35.43 Inch x 39.37 Inch.
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DIGITALISM CHRONOLOGY

BRAZIL

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 114

BRUNCH

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 110

CANDY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 115

CARNIVAL

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 116

COUTURE

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 106

EXPLORIUM

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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EYES

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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GLOWER

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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ILLUSION

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch.
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NEON DNA

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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OPTIONS

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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PARTY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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PASSION

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
360 cm x 120 cm
141.73 Inch x 47.24 Inch.
P. 108-109

PICNIC

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
P. 111

PLASTIC

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch.
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RESILIENT

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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SYMMETRY

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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TOKYO

NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
160 cm x 120 cm
62.99 Inch x 47.24 Inch.
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NFT and Digital print on
plexiglass 5cm / 1.9 Inch
aluminum mounted
120 cm x 120 cm
47.24 Inch x 47.24 Inch.
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