

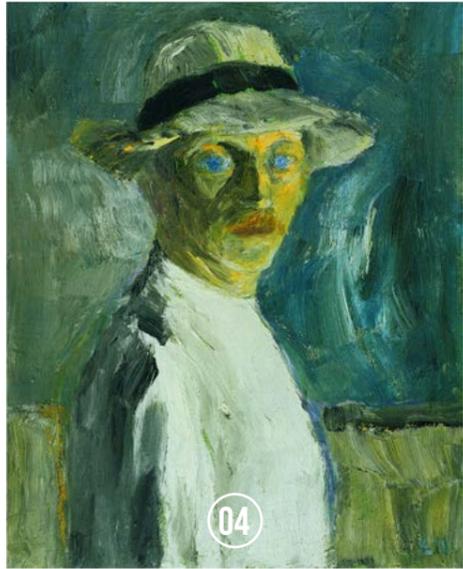
ART & MUSEUM



Spring Issue 2018

NATIONAL GALLERY
OF IRELAND
EMIL NOLDE
EXHIBITION

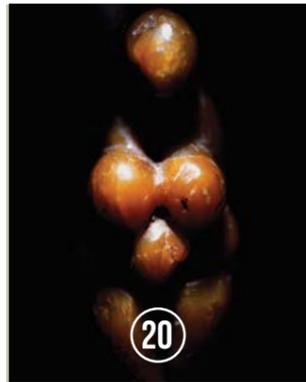
ICE AGE ART:
AN
EXTRAORDINARY
LEGACY



NATIONAL GALLERY OF IRELAND

Sean Rainbird
Director National Gallery of Ireland
Interview with Derek Culley

COVER IMAGE Emil Nolde (1867-1956) *Self-portrait, 1917*
Selbstbild, 1917 Oil on plywood, 83.5 x 65 cm
© Nolde Stiftung Seebüll



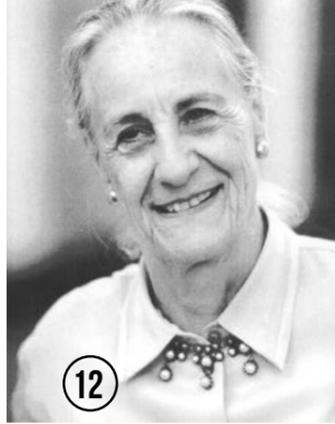
ICE AGE ART

A photographic interpretation
of portable art



ZHOU XIAOPING

Cross-Cultural Influences of
Chinese and Indigenous Art



ANGELA ROSENGART

Interview with Madam Rosengart
on the Rosengart Museum



IVOR DAVIES

Inner Voice of the Art World



SCULPTOR DAWN ROWLAND

Interviewed by Pandora Mather-Lees



WELCOME

**ART & MUSEUM
MAGAZINE**

Welcome to Art & Museum Magazine. This publication is a supplement for Family Office Magazine, the only publication in the world dedicated to the Family Office space. We have a readership of over 46,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs and other are investors.

Many people do not understand the role of a Family Office. This is traditionally a private wealth management office that handles the investments, governance and legal regulation for a wealthy family, typically those with over £100m + in assets.

Art & Museum is distributed with Family Office

Magazine and will also appear at many of the largest finance, banking and Family Office Events around the World.
Media Kit. - www.ourmediakit.co.uk

We recently formed several strategic partnerships with organisations including The British Art Fair and Russian Art Week. Prior to this we have attended and covered many other international art fairs and exhibitions for our other publications.

We are very receptive to new ideas for stories and editorials. We understand that one person's art is another person's poison, and this is one of the many ideas we will explore in the upcoming issues of 'Art & Museum' Magazine.

www.familyofficemag.com
www.art-museum.com



PICASSO

Love in the
post war years



WOW!

The Heidi Horten
Collection"



Dr Astrid Becker, Deputy Director, Nolde Foundation, Seebüll; with co-curators of Emil Nolde: Colour is Life: Sean Rainbird, Director, National Gallery of Ireland and Janet McLean, Curator of European Art 1850-1950, National Gallery of Ireland.



Emil Nolde (1867-1956) Young Couple, 1913
Colour lithograph (four stones) on paper, in grey-violet, red and black, 62 x 50.5 cm © Nolde Stiftung Seebüll Photo © Fennell Photography

Sean Rainbird – Director
National Gallery of Ireland
Interview with Derek Culley



Emil Nolde (1867-1956), Large Poppies (Red, Red, Red), 1942, © Nolde Stiftung Seebüll, on display in the exhibition Emil Nolde: Colour is Life, 14 February – 10 June 2018, National Gallery of Ireland.

The Art of Presenting Art Emil Nolde at the National Gallery of Ireland

The National Gallery of Ireland has a long and distinguished history. Founded by Act of Parliament in 1854 it opened its doors a decade later. From its earliest days the institution aspired to acquiring and displaying fine paintings of excellent quality, not being content with lower value works and copies which London-centric views believed appropriate for what was then a regional collection. The complex, often contentious history of involvement and entanglement with Great Britain in the years before the Republic of Ireland gained its independence, as well as afterwards, has influenced the evolution of the Gallery and its collection in multiple ways. Not least, the families that owned estates and decorated their houses were often interconnected with the English aristocracy. The pride of Irish aristocrats, collectors and entrepreneurs also led to generous gifts to the collections. Indeed, around half of the objects in the Gallery – currently around 16,000 paintings, sculptures, works on paper, decorative arts and archival items – were presented by generous benefactors. The most spectacular recent donation was the Beit gift in the late 1980s. It included works of an extraordinary quality by

artists such as Goya, Murillo, Gainsborough, Raeburn, Metsu and Vermeer. These many gifts and acquisitions, many from the Grand Tour journeys of aristocratic patrons and later more locally based collectors, form the backbone of the collection. For a country of under five million inhabitants it is rare to have such a collection fully spanning the history of western art displaying works of rare quality.

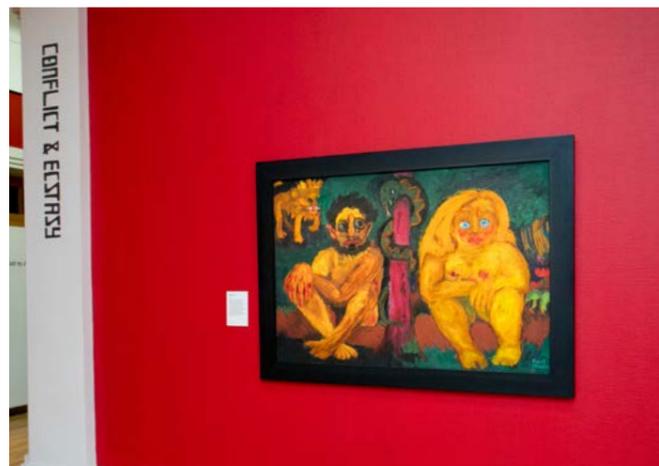
A&M spoke to Director, Sean Rainbird about the collection and its impact and relevance to its audience.

A&M:

How does the current Emil Nolde exhibition follow this tradition?

Sean Rainbird:

Around the same period of the Beit gift – the mid-1980s – the Gallery acquired its second work by Emil Nolde. This was a painting from 1915 of 'Women in the Garden'. It followed a bequest ten years earlier of a watercolour view of storm clouds gathering over the expanse



Emil Nolde (1867-1956), Paradise Lost, 1921, © Nolde Stiftung Seebüll, on display in the exhibition Emil Nolde: Colour is Life, 14 February – 10 June 2018, National Gallery of Ireland.

landscape of the German/Danish border where Nolde came from and where he made his home and created the Foundation that today is custodian of much of his oeuvre. His work is the subject of the current exhibition at the National Gallery of Ireland.

A&M:

Emil Nolde is often referred to as “an artist’s artist” and is a name not known to the wider general public; such as Picasso, Turner or Vincent Van Gogh. Would you agree?

SR:

Nolde is one of art history’s loners, an isolated and often divisive figure of early twentieth century German art. Although member of one of the main Expressionist groups, he was part of Die Brücke (The Bridge) Group for only a short while, preferring instead to forge his own distinctive path. He regarded his series of religious paintings, the largest of which, his polyptych ‘Life of Christ’ (1911-12) is the centrepiece of the display in the house/studio that forms his Foundation in Seebüll, as his most important contribution. Others, at the time and later, viewed them as crudely painted. Their vibrant colours and broad brushstrokes are, however, entirely characteristic of his art, and give his painting its expressive power. His ‘Martyrdom’ triptych in the present exhibition demonstrates these characteristics in a direct and powerful manner.

A&M:

With some of Nolde’s work included in the Degenerate Art exhibition of 1937, and Nolde’s work decreed degenerate by the National Socialists – despite his support of National Socialism, what effect do you think this had on Nolde’s work and reputation.

SR:

The inner life of the artist – the fantastical scenes of his later, celebrated sequence of small watercolour ‘unpainted paintings’ after his prohibition by the National Socialists – remained at the core of his work throughout his life. Its counterbalance was his continuing observation particularly of landscape; the weather-beaten surroundings of his home and the extraordinary colours of his flower-filled garden. The upheavals and ruptures in the lives and careers of many German artists of this period had a profound effect on Nolde too. His enthusiastic embrace of National Socialism led nonetheless to his work being vilified and removed from public collections as a ‘degenerate artist’. When the biography of the artist is presented, he is today as much condemned for his political views as his art is admired.

A&M:

The exhibition presentation is a major achievement coupled with the outstanding and expansive examples of Nolde’s work on show. The colours on the display walls are sympathetic to the pigments in Nolde’s work. Was this intentional and how did you match them, it must be quite an art to render them historically correct?

SR:

The Gallery’s exhibition of Nolde’s work is the first in the UK and Ireland in the last quarter century (it travels to Edinburgh in July). Although many modern galleries hang modern art on white walls, the artist’s love of strong colours has guided our choice of a deep blue and a rich red as the backdrop to these vibrant works of art. The wall colours are just as effective for Nolde’s paintings as for his prints and watercolours, at which he excelled. For those visiting Dublin twice, every work on paper (forty in all) will be exchanged in mid-May for equivalent images as a means of preventing their over-exposure to light. As we hang the permanent collection on walls of different colours – a pale grey, strong red, deep slate-blue, to name only some – it comes naturally to us to present Nolde with due sensitivity to his use of colour so as to optimise the reception of his work.

A&M:

From a distinguished foundation and historical patronage please explain how the National Gallery of Ireland views its mission and resulting strategy in providing Irish and Global audiences a world class experience in a continually evolving Public Art arena whilst maintaining a successful footfall?

SR:

The Gallery is forging a new path with this exhibition, in bringing a giant of early twentieth century painting outside Germany for the first time in a long while. Also, introducing an artist unfamiliar to Irish audiences, supported by an extensive public events programme, and paving the way for further presentations here of major Irish and international artists in future years. The Gallery is proud of how it now presents the collection in its magnificently restored historic wings. The role of temporary exhibitions, however, enables the Gallery to introduce unfamiliar artists to our many visitors from Ireland and abroad. New perspectives through exhibitions, like new acquisitions, are the lifeblood of any institution. They provide the continuity from the past into the present and expand our horizons. With Nolde’s landscapes and extraordinarily colourful art, the Gallery has highlighted a troubling though major artist of the first half of the twentieth century.

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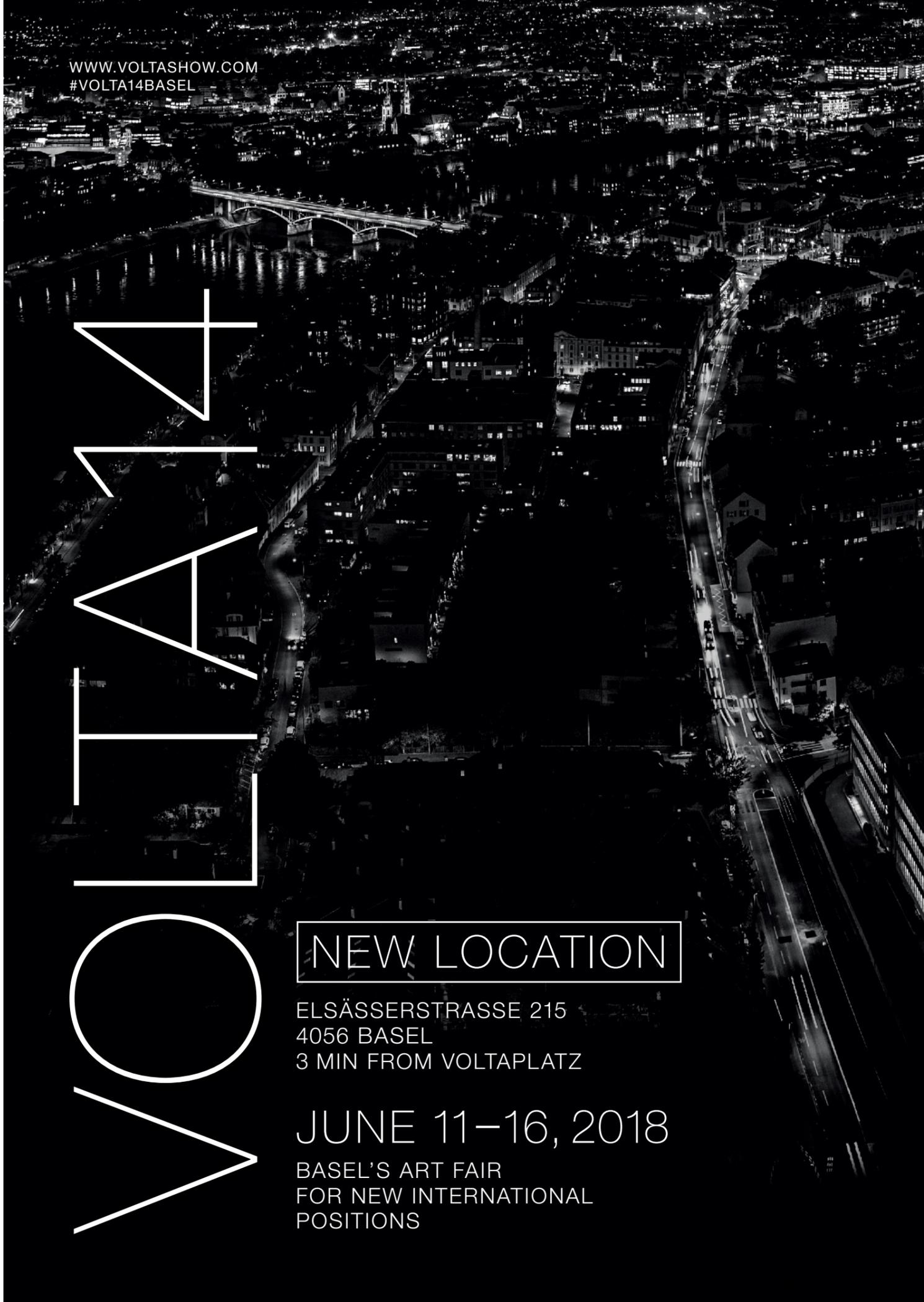
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SKELETONS IN YOUR CLOSET?

PRIVATE COLLECTORS AND UNIDENTIFIED NAZI-LOOTED ARTWORKS

Why are unidentified Nazi-looted artworks still a problem in the year 2018? What can private collectors do if they discover a problematic artwork in their collection? Till Vere-Hodge (Senior Associate) and Emelyne Peticca (Paralegal) of Constantine Cannon LLP's specialist Art and Cultural Property practice, explore.

An era of unprecedented looting

From 1933 to 1945, the Nazis looted a staggering 650,000 artworks, both within the Third Reich and in territories controlled or occupied by Nazi forces beyond Germany's borders. Looted treasures included paintings, drawings, sculptures, ceramics, tapestry, books, religious artefacts and many other cultural objects. Although World War II ended more than seventy years ago in defeat for the Nazis, the long shadow of this dark chapter of history continues to hang over many artworks produced before 1945. This is because most of the looted artworks have neither been returned to the heirs of a dispossessed person, nor have the heirs' potential claims been settled by the current owners or possessors.

As a result, private collectors who discover in their collection an artwork that was seized, looted or otherwise misappropriated by the Nazis, should be aware of the risks stemming from such a discovery. At the same time, they should also be careful not to add to their collection any newly-acquired "red flag" artworks, unless they can satisfy themselves that any claim for restitution in respect of such an artwork has been settled in full.

Could there be Nazi-looted artworks in my collection and, if so, what are the consequences?

Many artworks in private collections evade the market's scrutiny, sometimes over decades. Because such artworks typically pass from one generation to the next by way of succession, they may not have been offered for sale, loaned or exhibited to a wider audience for a long period of time.

Such privacy may have unintentionally prevented "red flags" from being discovered, thus leaving undisturbed as yet unidentified skeletons in collectors' closets.

To make this issue even more acute, today's standards of art due diligence (in particular concerning provenance research) are vastly different from the standards applied throughout the 20th century. Artworks with a high-risk provenance may easily have entered a private collection at a time when the international art market paid little or no attention to problematic provenances.

In sum, private collectors are uniquely susceptible to being affected by this problem, because

- of the sheer number of artworks looted by the Nazis in the first place;
- private collections tend to contain artworks that remain "private" and evade scrutiny for long periods of time; and
- the due diligence goalposts have shifted dramatically over the last two decades.

In today's world, a private collector will struggle to sell an artwork that is subject to a potential restitution claim. Any reputable auction house or dealership will likely refuse to be associated with the sale or attempted sale of a "tainted artwork". Because the legitimate channels for selling such an artwork are effectively blocked, the artwork becomes virtually unsaleable. That, in turn, means that the market value of an otherwise highly desirable artwork may plummet, until such time as the potential claim is settled.

If a claim is fought out before the courts, as opposed to being resolved amicably or before an ad hoc panel, the proceedings can incur substantial legal fees and continue for many years. The publicity that goes with such proceedings can

by Till Vere-Hodge and Emelyne Peticca of Constantine Cannon LLP's specialist Art and Cultural Property practice



Emelyne Peticca



Till Vere-Hodge

undermine a collection's reputation as a whole, not just in relation to the tainted artwork.

Potential restitution claims almost inevitably draw in moral or ethical considerations. Often, the "court of public opinion" makes moral judgments that diverge sometimes dramatically from a purely legal analysis. Private collectors thus need to be aware of the potential reputational risks involved, both in relation to their own standing and that of their collection.

How can I minimize the risks of acquiring further "red flag" artworks?

Several forward-looking steps can be taken to minimize the risk of inadvertently acquiring Nazi-looted property.

Firstly, the provenance of the artwork to be acquired should be carefully reviewed. Gaps in the provenance between 1933 and 1945, or the names of persons known to have been persecuted by the Nazis or known to have collaborated with the Nazis indicate that an artwork should be classified as a "red flag" artwork. Where that is the case, further research may be needed. At a basic level, online research concerning previous owners' names (where known) and/or a review of the Art Looting Intelligence Unit's Red Flag Names List (available on the website of the Commission for Looted Art in Europe, www.lootedart.com), can provide useful information.

Secondly, checks should be carried out against registers and looted-art databases. The Lost Art Database (www.lostart.de), for instance, records thousands of artworks

relocated, moved or seized during the Nazi dictatorship. Other providers, such as the Art Loss Register or non-profit organisations, such as the Commission for Looted Art in Europe, offer to check artworks against various databases.

Thirdly, the back of paintings and the frame should be inspected. The information found at the back, such as stamps or other references may be extremely useful.

Nonetheless, complete provenance information is often difficult to obtain, especially from one source alone. If any doubts remain, the services of provenance researchers may help to shed light on the provenance of an artwork. In addition, it is important to regularly re-run searches as the above databases are frequently updated. Provenance information obtained at a certain point in time cannot be assumed to be accurate indefinitely.

Private collectors (and public museums alike) should note that these steps are not only useful to prevent "red flag" artworks from entering a collection, but may also help spot inadvertent past acquisitions of Nazi-looted artworks.

Can a claimant sue me for an artwork looted by the Nazis?

Potential claimants may try to pursue a claim through a court of law. The legal analysis of this area of the law, however, is complex and often involves two or more jurisdictions.

Potential claimants have to overcome a number of legal obstacles when they try to enforce restitution in the courts. Examples of technical legal defences include time-bars and the acquisition of good title by an owner

in the chain of provenance after the person who was dispossessed between 1933 and 1945. In addition, looted artworks have been spread far and wide, partly because of the large number of displaced people in the context of World War II and partly because the Nazis sold a good proportion of confiscated art to bankroll their war machine.

Nevertheless, since the 1990s, claimants have become increasingly confident in taking forward restitution claims. This is due to the adoption of several international conventions, such as the Washington Conference Principles on Nazi-Confiscated Art of 1998, which stipulate that "steps should be taken expeditiously to achieve a just and fair solution" to cases where a previous owner who was dispossessed by the Nazis could be identified. The Washington Principles were followed by the Terezin Declaration in 2009.

In the US, there have been several noteworthy instances of litigation, such as Maria Altmann's claim against the Republic of Austria for six Klimt paintings or Claude Cassirer's claim against the Kingdom of Spain for Camille Pissarro's work Rue St. Honoré, effet de pluie from the Thyssen-Bornemisza collection. Further, renewed efforts at provenance research by museums and private collections have raised claimants' awareness.

Certain jurisdictions, notably the US, tend to be more claimant-friendly than others. The lack of consistency between jurisdictions has made it notoriously difficult to anticipate how future cases will unfold before the courts.

In certain jurisdictions, such as England and Wales, it will help the current possessors if they can establish that they or a previous possessor purchased the artwork in good faith. This typically also impacts the applicable limitation period under English law. Where a looted artwork has changed hands multiple times, it may be necessary to establish which law governs each transfer of ownership. The application of the statute of limitation is also subject to conflicts of law rules. Each country applies different rules with respect to conflicts of law.

A powerful counter-argument against reliance on technical legal defences is that this would be contrary to the Washington Principles and the Terezin Declaration. However, these international declarations are not (directly) applicable to private collectors.

In any event, potential claimants may unilaterally register an artwork as stolen or looted on a relevant database, thus impeding collectors from selling

the artwork or otherwise dealing with it in any way. Where a private collector or a public museum holds an artwork registered on a relevant database, this fact can undermine the collection's reputation overall.

Other steps available to potential claimants include going to the press. Holding Nazi-looted artworks is likely to adversely affect a collector's and/or a museum's reputation.

Settlements and Alternative Dispute Resolution

Litigation over Nazi-looted art is complex and costly; therefore litigation remains a last resort. Conversely, settling through negotiations or mediation may be more cost-effective and bear other benefits. For instance, alternative dispute resolution ('ADR') mechanisms, such as mediation or negotiation, generally permit confidentiality. In many cases, confidentiality and discretion are key considerations.

In addition, ADR may allow for moral considerations to be taken into account, which a court of law may not be allowed to consider. These mechanisms may also allow the parties to benefit from innovative solutions which may be more suitable to the dispute in question, but may not be available in the context of litigation.

Other considerations

Claimants, courts, mediators and negotiation facilitators alike typically appreciate proactive and diligent collectors. A proactive approach to this issue tends to result in smoother and more fruitful negotiations.

Public relations management is integral to managing restitution claims. Because of the atrocities of the Second World War, Nazi-era claims are particularly sensitive and attract a great deal of media attention. Careful PR management can also be a crucial tool in building rapport with the claimant and demonstrating the private collector's good intentions.

When faced with a claim, acting in a timely manner and taking legal advice as early as possible can help minimize the risk of being drawn into litigation, which could result in protracted proceedings and an unsatisfactory outcome. In addition, other methods of resolving a dispute, such as mediation or negotiation, should be kept in mind.

Extensive private or public art collections are well advised to audit their collections, where applicable, with the assistance of a team comprising of external counsel, provenance researcher and PR specialist.

THE SOCIETY OF WOMEN ARTISTS

Where Are We Now?

With the 100 year centenary of (some) women's right to vote, it's timely to reflect upon where we, The Society of Women Artists, are now - both politically, socially & historically.

'Deeds Not Words' wrote Emmeline Pankhurst - and as a Society dedicated to the support, curation & exhibition of art by women, that message (perhaps taken slightly out of context) is at the core of what we do & who we are.

"Incidentally Hazel Reeves an SWA member who has recently won a prestigious public commission to make a bronze statue of Emmeline Pankhurst for St Peters Square in Manchester last year."

The Society of Women Artists was established in 1855 (originally called The Society of Female Artists) offering women artists the opportunity to exhibit & sell their works - at a time when women were unable to enter other more established societies. Interestingly, in the early part of the 20th century the first two women Royal Academicians were both members of the SWA.

Many critics (John Ruskin included) of the time insisted that women "could not paint" & therefore were not considered as serious artists. This opinion was later revised as female artists began to be taken seriously, gaining greater credibility and progressing in both their practice & in their careers, finding new opportunities to show their work.

To the question is a 'women's' art society in 21st century Britain still relevant - I would say yes - particularly now as there is increasing evidence of prejudice against women in the workplace with no sector sacred ostensibly.

Was there ever a more salient time to rethink the issue of gender - the #metoo campaign is gaining ground, movie stars are wearing black at award ceremonies in solidarity with victims of sexual assault or worse, horror stories continue to spill out almost daily from all sectors

and pay parity is still a hotly debated topic. But things will change, the world will keep turning and artists of 'infinite variety' will continue to make work that reflects their experience and observations, including the pushing of boundaries that is often the seed of creative thought. After all that's what we do, we make art. From a woman's perspective? Maybe.. we are women after all - do we concern ourselves only with women's issues? A resounding no - we make art that isn't defined by gender but by the exploration of the individual artist and the work they make.

The Society of Women Artists is diverse, open to all media, age, background and education. We have a long & prodigious history (the archive of which was donated to the V&A in 1996). We have a number of awards which our Royal patron, Princess Michael of Kent, presents annually at the opening of the annual exhibition at The Mall Galleries, several of which, including a mentoring program, are aimed at emerging or young artists. To encourage younger women, including students, we introduced YSWA (Young Society of Women Artist member) for artists under 35.

Finally returning to the issue of relevance; as modern society embraces those who choose not to be defined by gender (non-binary), are gender fluid or decide to change their birth gender completely it poses some awkward questions of us all.. Will the SWA change to accommodate new ways of living? I hope so. We need to be ever more flexible and forward thinking without forgetting our history. It is on the shoulders of those courageous women in antiquity, both in the arts and the wider world, on whose shoulders we stand and look to the future with confidence.

Members and non-members of the SWA are invited to submit their best works for the annual open exhibition. Digital Submission for Non-members opens on 16 February and closes on 22 June 2018. While hand in for SWA Members takes place on the 28th July 2018.

www.society-women-artists.org.uk

Angela Rosengart Rosengart Collection Museum Lucerne, Switzerland



Angela Rosengart with Picasso in his studio at Mougins, 1970. (Photograph by Siegfried Rosengart)

In 1978, Siegfried and Angela Rosengart presented the City of Lucerne with eight masterpieces by Picasso to mark the city's 800th anniversary. This laid the foundations for the Lucerne Picasso Museum, which they further endowed over subsequent years. Since 2008 these works have been incorporated into the Rosengart Collection.

In 1992 Angela Rosengart set up the Rosengart Foundation, the purpose of which is to maintain the art collection left to it by the founder and to make it accessible to the public in Lucerne on a permanent basis. In 2000, Angela Rosengart purchased the building built by the Swiss National Bank in 1924. When the museum opened in spring 2002, the Rosengart Collection had at

last found its permanent home. Angela Rosengart has been driven by this passion and her love of art right up to the present day. Born in 1932, she has been active as an art dealer since 1948, first of all as an apprentice in her father's firm, then, from 1957, as a partner alongside her father Siegfried Rosengart and after his death in 1985 as sole managing director.

She has specialised during her professional career in Classic Modernism. Furthermore, she was able to count a number of Classic Modernist artists, including Picasso, as personal friends. Picasso portrayed Angela Rosengart no less than five times. A milestone in her career was when, in 2003, the Philosophy Faculty of the University of Zurich awarded her an honorary doctorate.

To begin the interview, this is Madam Rosengart's most profound recollection of Picasso:

"To endure Picasso's gaze was an incredible experience. He seemed to bore into me with his eyes, indeed to eat me up."

What was your earliest memory of art?

"I had a passion for antiques and great works of art which began when I had a lecture of the Greek myths, I can have been no more than eleven or twelve years old."

What was your most significant experience that involved art?

"One of the most significant events in my life insofar as art is concerned, was to sit for Picasso when he painted my portraits. He was such a wonderful and interesting artist and had a very charismatic presence."

What is your favourite work of art?

"My favourite "Old Master" painting is Rembrandt's self-portrait at the Frick Collection in New York. My favourite impressionist work has to be the "Cathedrals" by Monet. Of course, for 20th-century art it's difficult for me to decide between Picasso and Klee."

Do you remember the time you met Pablo Picasso?

"The first occasion I met Picasso was during my first visit to Paris in April 1949. My father introduced me to Picasso in his studio at the Rue des Grands Augustins."

What was it you were drawn to?

"Picasso fascinated me because of his constant renewal and innovation. His talent was endless."

Do you have a contemporary artist you admire?

"I love Diebenkorn's work and recently I discovered the very interesting Heinz Mack."

As you have known many world-renowned artists personally, can you give us a one-line sentence about the following artists:

Picasso: "His curiosity for everything in life which made him appear young, even at 90!"



Angela Rosengart (Photo by Christian Scholz)

Miró: "I have a preference for his poetic and so very personal dreamlike figure representations of the early to mid-Twenties, like our Dancer of 1925."

Matisse? "His late works, the gouaches découpées, were the most fascinating for me. What is unforgettable to me about Matisse was when he allowed my father and me to watch him during the creation of an important work."

Chagall: "His love for the World."

Paul Klee: "From an early age I was mesmerised by his use of colours, his sense of humour, the poetry, his constant renewal of style, his inventiveness."

Why did you decide to specialise in Classic Modernism?

"That was a tradition of the (commercial) gallery since it was established in 1920, but Impressionism and POST-IMPRESSIONISM was also very important for the gallery."

Of all the artists you have known, who among them were your greatest friends?

"Picasso of course, but also Chagall."

Which of your five portraits by Picasso is your favourite? "Perhaps the drawings of 1958 - or the large lithographs of 1964. It's hard to say as I love them all"

What does the future hold for the Rosengart Museum?

"I hope the museum has many more happy visitors coming from all over the World! I also hope that everything will remain just as it is now."

Ivor Davies / Ifor Davies

“Inner Voice of the Art World”

Interview with Derek Culley



Bio-pic Ties, 2003, oil on oil gesso on hessian, 133x195 cm.

Ivor Davies is primarily an artist living and working in South Wales. As an art historian, however, his doctoral thesis at Edinburgh University focused on Russian art of the Revolutionary period. Ivor taught art history at Edinburgh University between 1963-78, working as Head of the Modernism department and also Founding Curator of the Talbot Rice Gallery at the University throughout most of the seventies. He went on to become Head of Cultural Studies at what was then Newport College of Art 1978-88. A member of The Welsh Group, he was also the Royal Cambrian Academy's Vice President.

His academic papers include a major monograph on the Avant Garde in Italian, a study of the historiography of art, with special reference to Wales, in the Welsh language, and many articles, chapters and reviews.

A pioneer during the 50s and 60s in British 'happenings' and multi-media event art, in 1966 he helped Gustav Metzger organise the 1956 Destruction in Art Symposium, Davies being the

first person in Britain to employ explosives in performance art.

In the 1970s he joined the Davies' brothers to reawaken Welsh cultural and political consciousness as fellow artists of the Beca movement. In the 80's Ivor was a key member and instrumental in organizing The Celtic Vision Group tour.

Exhibiting world wide, his recent exhibition at the National Museum of Wales (2015-16) was the biggest one-person show ever held in Wales. The catalogue book, *Silent Explosion: Ivor Davies and Destruction in Art* (2016) was published by Occasional Papers. A collection of essays, *Encounters with Ivor*, [ed. Iwan Bala, publ.] is due to appear in 2018. With the impending launch of this publication, Art & Museum questioned Ivor about the exhibition and his contribution to British Art.

A&M: The exhibition 'Silent Explosion: Ivor Davies and 'Destruction in Art' occupied all



Tea Time in Jeddah, 1990, oil on canvas, 102x102cm.



Ivor Davies "Tools of the Trade"



Levantine City, 1956-57, metal, glass and snapshot, 68x52x31cm

six of the Contemporary Art galleries in National Museum Cardiff, from 14th November 2015 to 20th March 2016. This was the biggest one-person exhibition ever held in Wales, with 47,000 visitors and extensive reviews including The Burlington Magazine and Artforum. What was the main theme of the exhibition?

Ivor Davies:

This was not a retrospective. Movement-Destruction-Creation was the theme. At its heart was my extraordinary archive, the biggest in the world, of DIAS [Destruction in Art Symposium, London 1966] It now has a particular poignancy of-course. Comprising of films, photos and documents, mostly of my auto-destructive activities in the 1960s and their contexts, it was displayed in its entirety for the first time. I was the first artist in Britain, and possibly Europe, to incorporate substantial explosions in my work. Two entire galleries showed related works from all decades of my life. Talks, discussion and tours of the exhibition were well-attended, as well as a Symposium: *Burnt Poems - the Avantgardes of Ivor Davies*. I hope more galleries will be interested in curating new versions of the exhibition, Symposium and/or publication.

A&M:

A major feature of the exhibition is an internationally important archive detailing your contribution to 1960s counter culture and in particular the landmark *Destruction in Art Symposium* (DIAS). DIAS took place in London in 1966 and featured performances and presentations by a radical group of artists and thinkers including figures such as Gustav Metzger, Yoko Ono, Ralph Ortiz and the Viennese Actionist movement How relevant was DIAS in contemporary Art practice?

ID:

It is even more relevant today in its reference to war, violence, obsolescence and waste. But also even since the post-World-War II period, I have always thought and written that we experience destruction -creation -movement in life and art. It often takes about fifty years for a young generation to rediscover art forms.

A&M:

The recent "1 Day Symposium: Gustav Metzger - The Conscience of the Art World" was held in The Hague. What was its main theme and relevance today? Are there any future plans in respect of DIAS?



Ivor Davies at his studio in Cardiff, South Wales

ID:
A few of us who had known and worked with Gustav read papers on various events we had shared with him and on aspects of his personality and history. I expect these will be published eventually. I have been asked to take part in a repeat of a different 1960s show with other people: I had shown at a gallery called 'Signals' which specialised in kinetic art, a minimal form which I was developing through the early sixties. Its minimalism preceded or led up to even more dramatic aspects of nullification elsewhere in DIAS. I shall have to restore and clean these particular pieces for the curator to see before the end of this month. The exhibition will be in London, then Mexico City.

A&M:
Much of current Contemporary Conceptual art is by artists who draw badly (a badge of honour) and whose videos are a low quality (my opinion); but accepted as Art. You are a Master Painter and accomplished draughtsman mixing Classical Fine Art with Abstraction. Do you feel Art is threatened by practices today that some see as a fall in standards and how this will manifest itself in years to come?

ID:
I think that at all times there have been short-lived art forms which have disappeared or have been re-discovered years later. Being able to draw helps you do what you want to do in other ways, painting, abstract painting, sculpture,

architecture, designing things logically or illogically as you like in your life.

A&M:
The prophetic 'Levantine City' sculpture -1956/57 caused me to go "WOW" when I first viewed it in the National Museum of Wales exhibition. I like to think my intelligence and senses were informed and developed before computer saturation and media saturation; which in my opinion has numbed the masses and robbed them of the ability to breathe spiritually. Our current visual reality is both beautiful and a nightmare.

1966 was not long after WW11. Today we may as well declare we have been in WW111 for the past three decades. Just not on our doorstep, but safely from the comfort of the TV screen. "Levantine City" would make a fitting reminder of cruelty. Have you ever considered having the sculpture realized in Public places?

ID:
Yes. I think I'd like to enlarge something like that. It was associated with a few paintings from 1954 and '55, one called 'Disintegrating' and experiments with poetry writing from then up to 1961.

A&M:
Thank you, Ivor, we certainly hope to see this one day, it would represent an important legacy of your work for the benefit of the community.

PRIVATE ART MUSEUM REPORT



LARRY'S LIST





Sculptor Dawn Rowland FRSBS Interviewed by Pandora Mather-Lees

Being able to explore the fragility of relationships and quiet sentiment through the medium of monolithic stone is a rare skill. Henry Moore and Barbara Hepworth are celebrated examples of such sculptors with their abstracted, often colossal organic forms. Dawn Rowland's work, which must be seen in the 'flesh', excels in evoking this psychological force in her own somewhat more figurative style, whilst sitting comfortably within modernist British tradition. Her flat geometric

forms are devoid of the distracting self-awareness of some artists' works despite being almost entirely autobiographical. Her personal 'CV' as she describes it. Stylistically, this fits the Modern Classicist genre. Rowland's work is contemporary, but not post-modernist or Avant Garde by today's standards. It appears to shift between the ancient Near East, ancient Egypt, Modigliani and Brancusi with hints of Rodin as soft polished surfaces emerge from rusticated stone.



Three major works were accepted into one single RA Summer exhibition and the artist was presented to the Queen. She has been bought by major collectors and commissioned by hedge fund managers, and a career spanning decades. It started while travelling between San Francisco and London as a newlywed with two young children and university professor husband.

Rowland spent two weeks at Camden Art School on a stone carving course and told her husband Malcolm; "I've fallen in love ... for the second time"! This was pretty much her only formal training. Her work stands majestically on its own without any introduction, although with all works of grandeur and mastery, we wonder what sits behind them and ponder the journey's origin. For Dawn Rowland each work is indeed a journey, carving directly in stone a single piece will take months. "I'm a direct carver" she says, standing slight and petite between two huge and foreboding pieces of black granite "which means that I draw directly onto the rock and



work from there, hardly ever with sketches and never with a maquette - and the piece may change course as I progress."

This means that collectors must have faith. Indeed, some have trusted in her ability to deliver from the "smallest of sketches". Seeing the sculptor in her studio one would be assured. The enriching experience watching this feminine, ladylike figure with wild curly blond hair and manicured hands donning bright red overalls, trainers and mask as she masterfully polishes and re-polishes the final touches to a monumental piece of stone, one beholds a creator of competence and flair at work. Amusingly a male sculptor is deemed to have said, admiring her work in the Royal Academy, "I can't believe that this was done by a woman!"

Making stone breath life and spirit to engage the viewer yet retain a primitive, heroic anonymity which stands the test of time is Dawn Rowland's legacy.

As an art historian one comes face to face with a vast spectrum of creativity and can become jaded. Sitting in Dawn's stunning home in leafy north London however is a dream. One never wants to leave - it is immaculate, contemporary and white, yet warm and calm with the air of a private museum. Her sculptures and bold life drawings are displayed artfully among others including her talented daughter's exceptional abstract expressionist paintings. One thinks the world missed out on an interior designer of amazing quality - thankfully this is the case, otherwise her sculpture would have been lost to us for ever, and that would be a tragedy.

Imagine!

A World Where Art Can be in More Than One Place

In addition to new VR technology, physical re-creations mean art owners are starting to live the dream, not the dilemma, of deciding where to keep their collection.

With 47% of Wealth Managers reporting that luxury investments, like art, are becoming more popular, the art market continues to grow and looks optimistic for the road ahead. Seen as an increasingly desirable investment, it often pays to keep a collection in the safety of a storage facility, like LE FREEPORT Luxembourg. However, the majority of art professionals still report that 86% of collectors buy primarily for emotional reasons and are passionate about collecting. So here is the dilemma, store your precious collection in the best possible conditions or admire your artwork at home and worry about the safekeeping (and insurance premium)?

Like most industries, the art world is seeing shifts and developments under the influence of technology. From using Virtual Reality to developing physical solutions, we are starting to discover answers to the above dilemma. One solution is to digitally re-create and print replicas of artwork that can be enjoyed anywhere. To help collectors strike the perfect balance between securely storing art and admiring it in their home or their yacht, Fine Art Logistics

Natural Le Coultre (FALNLC) has partnered with Arius, a Canadian art technology company, to do exactly that.

FALNLC is based at Le Freeport in Luxembourg; one of the world's most advanced art storage facilities. They take pride in sharing their customers' passion for their artworks and have fine-tuned every process to make sure they provide maximum safety with minimum stress. From the moment a piece of art changes hand, FALNLC steps in with their specialist handling, packaging, and logistics services to ensure a masterpiece reaches their highly-secure facility in perfect condition. They also offer essential maintenance services, like framing, restoration, photography, and events for showing pieces to private audiences. Their clients include museums, galleries and art investment funds, as well as private collectors.

Many collectors would be, and are, happy to loan their artworks to museums that can also provide safe, controlled conditions which meet the requirements of their art insurance policies. However, the idea of loaning artworks is met with museums' own storage woes of having too much art to display. Reportedly, Tate displays only 20% of



FALNLC's fine art handlers prepare a painting for scanning



Every brushstroke of Vincent van Gogh's 'Iris' has been re-created with Arius' world-leading technology.

their collection, The Louvre only 8% and the Guggenheim a surprising 3%.

Concerns that locking art in safety boxes perverts the very essence of what art is supposed to do is unfortunately met with limitations on where such art can be displayed to the public. Therefore, opportunities to re-create durable copies allow art to be shared with more institutions than ever before.

Arius' fine art re-creation services allow museums, artists and collectors to reproduce the colour and geometry of every brushstroke, in the form of textured print. Not only can these works be enjoyed in the homes of collectors, printing multiples would allow art to be shared with their family and even offices or classrooms, where there is no requirement for climate and humidity controls. Meanwhile, the original can be kept within the safety and security of a facility like Le Freeport, preserving it for generations to come.

The high-fidelity reproductions are created using Arius' world-leading 3D scanning technology to digitize artwork, before data is processed for printing. Developed in collaboration with museum conservators and art handlers, Arius' system

boasts safety features that have been developed to protect the likes of Van Gogh and Monet masterpieces. Hundreds of millions of data points are collected, recording detail as fine as one-tenth of a human hair. "It's the richest reprographic technology on the planet," says Stephen Gritt, Director of Conservation and Technical Research at the National Gallery of Canada.

Being able to protect and preserve a piece of art, as well as being able to enjoy and share the art with people is a huge opportunity for collectors to not only enjoy their artwork but to further their patronage. They now have more opportunities to support artists through greater visibility of their works, as well as to have a greater impact on society by allowing people to see and learn about their otherwise out-of-bounds artworks.

Visit www.falnlc.lu and www.lefreeport.lu for more information about the state-of-the-art art storage spaces and value-added services.

Visit www.arius-technology.com for more information about art reproduction services for private collectors.

ICE AGE ART AN EXTRAORDINARY LEGACY

A photographic interpretation of portable art

Prehistoric art, dated from 40,000 to 10,000 years BC, commonly refers to the magnificent cave paintings, mainly found in the South of France and Spain, such as the famous Grotte Chauvet-Pont d'Arc, the oldest known decorated cave, the Lascaux cave or Altamira. Many manufactured artefacts were also found in the caves: flint stone tools, but also small sculptures. The most famous is the so-called Venuses or female figurines. This designation is due to their small size: usually less than 10 centimetres. Over 160 of these 25 000 years old figurines are known, from western France right across Europe to Siberia, but just a few of them are usually mentioned in the prolific amount of websites that refer to them. They mostly display soft curves, drastically different from other artistic traditions of this period: paintings, engraved drawings, abstract ornamentations or figurative animal sculptures.

These depictions of women are subject to debate concerning their function and their authors. One of the many current theories is: did women sculpt these figurines, as a support through pregnancy and birth-giving process?

Except for a few cases, the Venus statuettes are usually depicted with heavy breast, large hips and devoid of clothing. This evokes an advanced stage of pregnancy.

Their arms are shrunken; they have no hands or feet and usually no face. We know very few examples of face representation; the most famous is the Venus of Brassempouy, also called "La Dame à la Capuche" (the Lady with a hood).

It is quite the opposite when it comes to animal sculptures or engravings from the Magdalenian period, which are about 15 000 years old: they are fully realistic and demonstrate a good understanding of animal anatomy and habits. They can be part of tools or stand-alone figurines. In the last case, we ignore their functions.

Archaeological excavations in the French caves have unearthed some of the most famous Palaeolithic figurines, including the figure carved in the rock, called "La Vénus de Laussel". She is bigger than the usual size: 50 centimetres and holds in one hand a mysterious horn, displaying 13 lines. Could these lines stand for the moon cycles?

Art from the Ice Age has inspired many artists, such as Picasso, Gustave Courbet, Lucian Freud and many more in painting and sculpture. But it is the first time that photography is used as a medium to express an interpretation of our Prehistoric artistic heritage.

Claire Artemyz is a French artist. She uses photography as a medium to deliver a new and original vision of the Palaeolithic portable art. She focuses on details. Light plays a major role in her approach to the objects as if they were captured inside the cave, under the scarce and moving light of a torch.

Her images are like an encounter with the object, giving life to it: the representation becomes animated as if it was the real animal or woman. The photographer, albeit the discrepancy between formal anatomy and the representation of curvaceous figures, manages to bring out of the attitudes and feelings, making these small women appear so familiar and moving. The famous ivory figurine of "La Vénus de Lespugue" was broken during excavation. Yet, in the photos, it does not seem broken anymore. According to the mise en scene, it is shown in various situations, in turns disclosing expressions of meditation, seduction or grief. The also famous "Dame à La Capuche", this tiny face (3,6 cm) sculpted in mammoth ivory, although deprived of a mouth seems to deliver a message.

When exploring animal representations, whether these are engraved or sculpted on tools or as stand-alone figurines, she shows them as if they were in movement, thus enhancing the realistic aspect. The proximity of humans with animals, either considered as a food source or as a threat for life, is visible in the photography. The horse appears to be galloping,



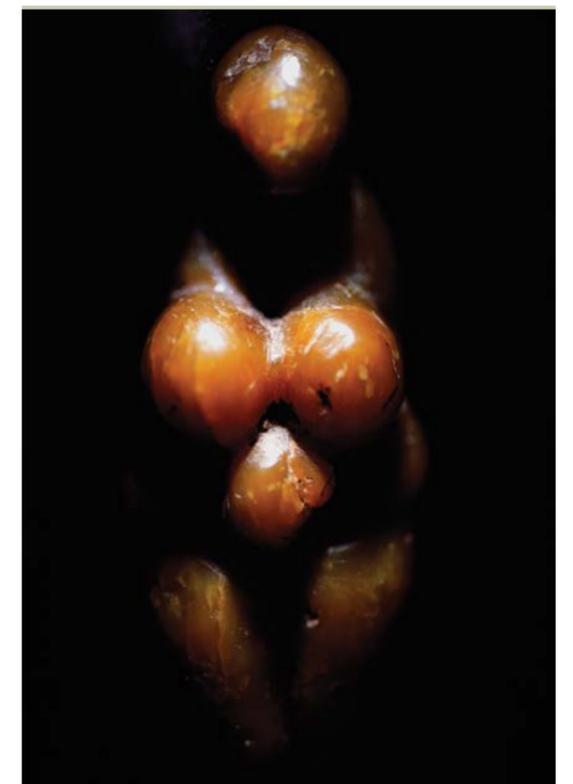
Maître renard:
Baton sculpted as a fox carved made out of reindeer antler, 14,6 cm, Arudy cave, France

although it is a miniature ivory figurine. The bison carved in a piece of rock looks at us as if it was standing, hesitating about its next move. And the fox looks up at the raven perched in the tree, to seduce it and get its cheese, as in Lafontaine's fable.

To realise this work, Claire Artemyz had access to the original objects in Museums in France. She showcases in museums and galleries and has made a presentation of her work at the British Museum during the exhibition "Ice Age Art" in 2013.



Le petit cheval:
Mammoth ivory horse figurine, 7,2 cm, Espélugues cave, France



La Vénus de Grimaldi:
Brown steatite, 4,7 cm, Grimaldi cave, Italy

COLLECTIONS MANAGEMENT IS MORE THAN JUST A DATABASE

By Freda Matassa & Julia Toffolo



Freda Matassa



Julia Toffolo

Many collectors fail to understand the range of knowledge and expertise required to manage their collection.

Collectors love to buy art but may expect it to look after itself. Professional management often doesn't feature when a new item is purchased, and some believe that a database will do all the work of managing your collection for you.

Not taking professional advice can result in some expensive mistakes. One of our clients showed us a landscape in sepia tones which appeared to be a sunset. It turned out to be a mid-day scene with the blues and greens completely faded as the drawing had been in bright sunlight. The owner asked if the colour would return if it were put in the dark for a while. There are countless examples of heavy paintings hung from a single picture wire on one hook or fragile panel paintings placed over radiators.

A highly decorative George III mirror was stored inadequately in a wooden crate where more of the gilt frame was knocked off every time it was moved.

The first contact from a collector is often when they simply want us to recommend a database. They may think it's just a matter of transferring their hand-list into a new system but 99% of inventories we see are not fit

for purpose. A description of the item with a price paid is not sufficient today where information adds value and legally, you need to know about title and provenance. There is no such thing as a 'one size fits all'.

A collector of pre-Columbian art found that he couldn't lend his items to a major museum because he had no paperwork to prove provenance or legal export. He later found they had become impossible to sell.

In the worst cases, a collector has already purchased a system which may turn out to be a poor fit for their collection. Many software packages claim to organise, care for and track fine art objects but no system can do this, let alone pack, ship or value items without someone organising the practical work. Some sophisticated databases have proved to be less successful than anticipated.

We always begin by discussing the needs of the collection, then look at each item, recording details of size, materials, condition, etc. It is vital to have a good-quality image.

A group of prints and drawings were on the floor when a downpour caused gutters to burst and the room was flooded. As the owner had no records or images of the drawings, they could not be claimed on the insurance.



Print Hall installation project at the *British Ambassador's Residence, Washington, DC* by Julia Toffolo. Photograph © Eric Sander from *The Architecture of Diplomacy, the British Ambassador's Residence in Washington DC* by Anthony Seldon and Dan Collings, 2014'

Once a system is purchased, don't let an amateur loose on your collection. The task often falls to a volunteer with no professional experience. We have come across many examples with no logic or numbering system and little knowledge of art terminology or basic art history.

Inventories done by auction houses or insurers may be slanted towards sales or value, grouping objects into 'lots'. We also found valuations that were made remotely, without sight of the objects, such as an 'oil on canvas' turn out to be just a photograph of the painting.

Once the survey has been done and the information recorded, the collection manager can help you use the information in many ways:

- Displays - redisplay your collection to its best advantage, improve lighting and presentation
- Research and interpretation – the more information you have, the more interesting and valuable the object
- Security review – images could be vital for insurance and in case of a theft; they help in choosing high-security methods of fixing items to the wall
- Provenance research - undertake research on the history of each object and prove you have correct title. This will be required by a museum/gallery should the object be lent to an exhibition or if you want to sell

- Valuation – based on high-quality information and an examination of the object
- Conservation – cleaning, repair, re-framing, glazing and presentation be undertaken by suitably qualified conservators and museum-quality framers
- Development – look at gaps, decide on future purchases or sales
- Handling, packing, installation, moves – high-quality care by relevant specialists

Collections Management covers all aspects of caring for and managing a single item or an entire collection and is much more than a database. Each collection is different and it's important to capture the information relevant to you that enables the practical management of your collection's long-term strategy and care.

Matassa Toffolo Ltd is a museum-standard art collection advisory company, providing advice and hands-on practical help to public and private collections. Drawing on extensive experience in major collections (Tate Galleries and UK Government Art Collection) MT can advise on care, display, conservation and all aspects of managing a single work of art or an entire collection.

www.matassa-toffolo.com



Zhou Xiaoping (1960 -)
Green 2016 ink, oil, synthetic polymer on rice paper on canvas 137 x 210 cm

Take an artist raised in China, trained in classical Chinese art practices with ink and brush, based on a tradition dating back thousands of years old. Drop him in the remote desert of northern Australia, to the longest continuing artistic culture, where contemporary artists are inspired by ochre paintings also dating back thousands of years. This is the cross-cultural mix which has driven the unique art of Zhou Xiaoping, generating a new aesthetic and telling his story through his paintings and ceramics

which have been the subject of a number of international exhibitions; publications and an award-winning film Ochre and Ink (2012).

Zhou moved from China to Australia in 1988 as a young man and seeking an authentic national art, travelled to Aboriginal communities, particularly in Arnhem Land and the Kimberley. Here he was captivated by the landscape, its people and their art and it has had a profound impact on his



Johnny Bulun Bulun (1948-2010) and Zhou Xiaoping (1960 -)
From Art to Life 2009 ink, synthetic polymer and ochre on rice paper and canvas, 170 x 285 cm

ZHOU XIAOPING

The Cross-Cultural Influences of Chinese and Indigenous Art



Zhou Xiaoping (1960 -)
The Source of Life 2010 synthetic polymer on canvas 165 x 230 cm

own artwork over the past thirty years. Using the common language of art-making Zhou immersed himself in the Australian indigenous culture, particularly gaining insight from the close friendships he forged with significant artists. Living in the remote Australian landscape; being inducted into the ways of preparing bark for painting; watching painting techniques; sitting together as artists painting and sketching; learning of the myriad of stories that inspire the subjects of indigenous painting and the strict laws associated with who is able to paint specific designs.

Zhou's paintings include insightful portraits of indigenous people. There are intimate portraits, capturing a real sense of personality, as seen in his paintings of Reggie Uluru; Johnny Bulun, Bulun and his wife, Laurie Maarbuduc. Others works, such as The Source of Life, are more about the connection of people with their landscape. His more recent work has a stronger focus on the landscape with a colourful multi-layered approach combining Zhou's Chinese artistic heritage; his experiences of living in a Western culture and his relationship with Australian indigenous art.

The painting style Zhou has developed is in some sense abstract, drawing on his knowledge of Chinese calligraphy with its fluidity of line and use of symbols. There are parallels here with Aboriginal art where symbols, such as the concentric circle, are redolent with meaning and power.

Surprisingly, there are a number of overlaps between such seemingly diverse cultures – the use of symbols, with a crossover of the importance of the waterlily to both Chinese culture and northern Australia; the manual task of grinding powder to make ink is

reminiscent of grinding ochres to make paint and there is the fascinating history of trade which pre-dates European settlement of Australia. The Macassan (now Indonesia) would travel to Arnhem land to trade for trepang (sea cucumber) which they would then trade with China.

This connection between Chinese and Indigenous culture was explored in the 2011 exhibition featuring Zhou's collaborative paintings with Johnny Bulun Bulun, Trepang, China & the Story of Macassan-Aboriginal Trade, held at The Capital Museum in Beijing with works such as Discovery of Trading celebrating the cross-cultural references, for example the suggestive intertwining of the Rainbow Serpent with a Chinese dragon.

An earlier instance of Zhou's collaborative works, with the late Jimmy Pike, resulted in the first exhibition of Aboriginal artwork in China in 1996. Zhou has encountered issues of cultural sensitivity with the obvious references to indigenous culture in his artwork. However, Zhou's work has evolved from deep friendships with indigenous people and life experiences of indigenous culture and

his collaborations have always been just that – a joint partnership, the success of which is obvious is works such as From Art to Life. Foundation Chair of Australian Indigenous Studies at the University of Melbourne Professor Marcia Langton sees Zhou as promoting indigenous culture for the ongoing contemporary, vibrant culture that it is, not isolated and static.

As well as developing his unique style, Xiaoping continually experiments with different techniques, using ink and acrylic on rice paper, laid on canvas and then repainted to create a world of colour and a multi-layered texture, complementing the layering of perspective, meaning and narrative in his paintings which seem to traverse culture and time.

Zhou Xiaoping has most recently shown his work at Lauraine Diggins Fine Art in Melbourne and images of his unique paintings and ceramics can be viewed at www.diggins.com.au where a catalogue with essay by Professor Alison Inglis can be downloaded.



Zhou Xiaoping (1960 -)
Reggie Uluru 2016 oil on canvas 195 x 157 cm



Zhou Xiaoping (1960 -)
Back to Back, Portrait of Jimmy and Xiaoping 1999 synthetic polymer on rice paper on canvas 207 x 154 cm

WOW!

The Heidi Horten Collection

6th of February - 29th of June 2018

Leopold Museum, Vienna, Austria

www.leopoldmuseum.org

SEEING INDIA WITH ENGLISH EYES

LINCOLN SELIGMAN, ARTIST WITH AN ABIDING LOVE OF INDIA, RECENTLY RETURNED FROM EXTENSIVE TRAVELS IN RAJASTHAN AND GUJARAT

UPCOMING EXHIBITION AT THE OSBORNE STUDIO GALLERY BELGRAVIA, MAY 23RD UNTIL JUNE 13TH 2018

Lincoln Seligman, born 1950, read law at Balliol College, Oxford, then spent six years in practice as a shipping lawyer. In the 1970s painting was not considered a suitable career for an Oxford graduate – someone with an academic qualification was supposed to earn a ‘proper living’.

The Seligmans first went to America from Germany in 1850, became bankers. One of them was treasurer to Abraham Lincoln, ‘hence my name’ says Seligman. His father was a sporting hero at Harrow and Oxford, President of the Union, also a successful lawyer which tempted Lincoln for a while. But after six ‘boring’ years in the City, painting only at weekends, he had amassed

the forty or so paintings needed for an exhibition, which produced enough money to abandon the law forever. He became a full-time artist in 1980.

His first commission for HongKong Land, was enormous, a free hand mural of 25,000 square feet of mythical architecture, next to the Mandarin Hotel in Hong Kong. This took four months to complete. Since then Seligman has enjoyed an international following, not only for his paintings but for spectacular abstract installations in bronze, steel and glass. Giant mobiles still hold pride of place at Hong Kong Harbour and the Kowloon peninsula.

In the last three years, Seligman’s art has taken a new direction. His vivid paintings are created in his studios at home in England from photographs, sketches and mini- watercolours



(Jaipur Guard with cheetah, 20x20

made on location. They depict the colours and atmosphere of India. The artist is in thrall to its sounds and scents, landscape and architecture.

Seligman’s connections with India go back to a childhood immersed in the Jungle Book and Just So stories, written by his mother’s godfather and next door neighbour, Rudyard Kipling.

His maternal grandmother, Hilda Seligman, was an artist living in the Indian Himalayas. Her bronze sculpture of Chandra Gupta, the shepherd boy who became the founder of a dynasty circa 275 BC, stands outside the Indian parliament in New Delhi. India remains a constant source of inspiration for her grandson.

He is enchanted by the turbaned heads of Maharajas, riding in Rolls Royces with their elegant cheetah companions. He revels in hot pink and saffron yellow, intricately folded fabrics, flowing at speed. These light-hearted paintings are so popular, often with Maharajas themselves, that they ‘walk off the wall’ of his Indian paintings Seligman says, ‘It’s an English take. I look at India as an Englishman. I can’t be anything other than what I am.’



Brahmin bull 48x36



On the road cheetah at speed, 28x20

He hopes his latest exhibition ‘will bear testament to my abiding love of the place.’ This year he has concentrated on Rajasthan and Gujarat. (Magical destinations for the traveller). He describes walking through the old city of Ahmedabad, staying in the Manvar desert where he rode on camels each day, meeting a Crown Prince with a classic car collection, marvelling at the fortress city of Jaisalmer, with its ornate Havelis (merchant houses) serpentine streets and temples at every turn. .

‘Rajasthan and Gujarat may be neighbouring states, both sharing stretches of the mighty Thar Desert, but that is where their similarities end’ .writes Yasin Zargar, founder and director of Indus Experiences who plan bespoke tours of particular refinement www.indusexperiences.co.uk.

Visitors to India will gain more pleasure by understanding their distinctive differences. He explains: ‘Rajasthan is ‘fairy tale India. Caparisoned elephant, plod up to hilltop fortresses. Glittering palaces are reflected on the surface of the lakes, troops of monkeys’ spring from the walls of crumbling temples. Erstwhile rulers of princely estates hold court for guests in their former homes and hunting lodges, converted into now glamorous hotels.’

‘If Rajasthan is the land of kings, Gujarat it is the merchants who rule. Ties with Egypt, Bahrein and Persia date back more than 3000 years.’ The ornate merchant houses entranced Seligman on his travels in Gujarat.

The artist tells his own story: ‘I begin thinking about each January journey in July – it takes the next five months to plan the itinerary with endless recalibration to include new places that emerge as unmissable.’

‘I am always on the lookout for material for painting; there’s always abundance.’

To return to Kipling’s famous poem ‘If’ Lincoln says: ‘if you can keep your head when all about you are losing theirs – drivers, hoteliers, guides et al, you ‘ll enjoy India. If you can avoid being mown down by ambling ruminants, the omnipresent sacred cows: and if you can protect your picnic from marauding monkeys, and if you can cope with malevolent camels coughing all over you with storm force, you’ll enjoy it even more.’

‘You’ll then have time to take in the true splendour of the landscapes, the architecture, the temples and palaces, and the warmth of the people you’ll meet.’ www.osg.uk.com

So, What is an Art Consultant?

by Hector Paterson, www.hectorpaterson.co.uk

The art world of the past 25 years has mushroomed in many ways, prices have gone sky high and seem to continue doing so, more and more dealers spring up with regularity, there are more and more fairs to attend, and there are more 'artists' than ever. The art industry has also seen the emergence of a new advisory specialisation, that of 'Art Consultancy', but it is not very clear just what art consultants do, nor, what their clients might expect of them.

It seems 'art consultants' fall broadly into three categories – (i) there is the interior designer type of consultant who will advise what pieces of art will go with a given interior, then (ii) there is the art history type of consultant who will happily educate on anything between Giotto and Picasso, and then (iii) there is what might best be called the 'artist / art consultant', someone who combines an artist's training, who may well be a practicing artist, running parallel with a formal training in art history.

In short, the 'artist/art consultant' is someone who possesses art expertise in both the practical and, an academic senses. Such duality of expert experience is found in lots of other professions, for example, if one wants to become a doctor one has to cut up the human body as well as absorb numerous medical books, if one wants to learn a foreign language it pays to spend time in the native country, indeed such duality of experience is found in training for numerous other professions – equally so it should in art expertise.

Let us take a look at some examples where the dual experience of an 'artist/art consultant' can come into play.

In most areas of fine art, certainly in paintings, one area frequently misunderstood is that of work by later hands, which can include the handiwork of studio assistants, followers, restorers as well as 'improvers'. There are always works which come to light after an artist's death which for one reason or another may not look 'finished', and because of which are

added to by a later hand, which can be and usually is detrimental to art investment graphs. How can one tell when a later hand has been at work? Sometimes particular areas of a given piece just don't work well together, sometimes the nature of the brushwork can be different, sometimes methods and materials can confuse, and sometimes paint can be used which was invented after the artist's death. Knowledge of artists' working methods can be very helpful in identifying such 'later hands'.

Some years ago I ventured one day into an upmarket provincial gallery to look at some old master paintings, on one wall was a men-o-war battle at sea picture showing torn sails, everywhere canon firing, sailors jumping into burning seas, and with a centrally located massive explosion painted in a particular yellow, which I was able to identify as 'lemon' yellow. I knew it was lemon yellow because I often used the colour myself when an art student.

The friendly proprietor and I engaged in conversation and, perhaps wanting to show off my knowledge commented on the picture's expert restoration, especially of the large explosion, which I remember pointing to so as to avoid any possible mistake. The proprietor responded that in fact there was no restoration and that the picture was entirely original, i.e. in mint condition. Summoning courage - art galleries can be intimidating places - I responded that the painting was billed as being early 18th Century, and since lemon yellow (and again I pointed) was invented in the early 19th Century, it wasn't possible for the picture to be in 'mint' condition. I was then invited to leave.

Of course, the proprietor most likely was entirely innocent and may not have known that there was later handiwork in the painting, but the point I make is that such an assessment, requiring both first hand practical as well as academic art experience, falls within an artist/art consultant's expertise.

When an art student, I and some friends invited the

esteemed author and art critic John Berger to visit our university art department and give a talk, and chatting with him in the bar afterwards he told me a story about fakes, a story told to him by the artist in question, a very important 20th Century master (who should perhaps remain nameless). The story relates to a visit to America the artist made in his later years, and in particular to his visiting a New York gallery close to where he was staying which, quite by coincidence, was staging an exhibition of the great artist's own work. He entered the exhibition unannounced and furnished with a list of the works and prices proceeded to look at each exhibit. In front of the very first picture, he paused, and while admiring its painterly skills could not actually remember having painted it, and dismayed, concluded that it was not by him at all, but by another hand, i.e. it was a fake.

He moved to the next picture, and again paused to digest its qualities – only to come to the very same conclusion as he formed while looking at the first picture, i.e. it wasn't by him. The great man walked around the entire exhibition, only to conclude that not one of the pictures on show was actually his work. The point to be made is that not only was the eminent dealer unaware that his entire exhibition was fake, but one presumes his sources also were equally unaware.

It is an extraordinary story, the likes of which I have not heard since, but in one respect its ramifications have application for us today – that works of art with one degree or another of imperfection, crop up in the market on a regular basis. (One is reminded of the story recounted by Robin Duthy about the French painter Corot, who was credited for having painted some 3,000 canvases of which "some 5,000 are believed to be in the United States").

How does the art expert confront these realities? The usual response or defence is that one need consult the definitive scholar, or scholarly work on the artist in question (catalogue raisonné) before making any comment. This is an admirable policy, but what if neither is available? I suggest help is to be found in the recognition and understanding of what might be called the 'language' of artists, that is to say, having familiarity of the very building blocks of artists' forms of expression, painting, brushwork, artists' methods and materials, use of oil and white spirit,

underpainting, draughtsmanship, trials and errors, shortcuts, and how those building blocks succeed in making the whole.

Let us consider the work of the brilliant faker Wolfgang Beltracchi, a highly capable artist in his own right, who could successfully pass off work by "many of the greatest artists of the past five centuries", which is on the one hand surely clever, but on the other might indicate poor or indifferent art expertise. Beltracchi has spoken of going into "overdrive" when looking at paintings, the inference, of course, being that others, e.g. experts, don't get beyond 4th gear. He scoffs at the experts who "simply fail to detect my [his] fakes", but there is a reason why they fail, which is this - because experts not being artists, are unable to pick up on the language.

Emile Zola said "there are two men inside the artist, the poet and the craftsman. One is born a poet. One becomes a craftsman". Zola was effectively saying that the artist has an innate gift. It is this innate gift which differentiates how artists, compared to others, look at art. Martin Gayford once wrote that National Gallery curator Neil MacGregor would often converse with Lucien Freud on art and from whom he learned a great deal – "because he [Freud] sees as an artist. This is quite different from the angle of an art historian". Note – "sees as an artist" is "different" to how an art historian sees art. Let us develop this notion - the fact that the two artists, Freud and Beltracchi, both recognize this innate gift suggests that there is something communicable, or - is some language, a language which artists innately possess.

It is proficiency in the art 'language' which enables not only the faker to get passed the expert, but artists to spot when something isn't right. It, therefore, follows in an ideal world perhaps, that art consultants should be conversant with and proficient in, this 'language'. When one stops to think that some of the best-known collections have been formed with artist advisors, that some of the best writers on art and art history have been artists, and that some notable museum curators have been artists, it seems strange that artists' views are not sought more often in the very confusing world of assessing art.

Enter the 'artist / art consultant'.

Picasso and love in the post war years

London enthuses on the current EY Exhibition in Tate Modern entitled "Picasso 1932". This wonderful show focuses on a turbulent year and features the artist's problems with his wife, Olga, and his beautiful young mistress, Marie-Therese. The work is colourful, brilliant, erotic and meaningful. The show is a "must see" experience.

The women in Picasso's life had a habit of dominating his art although many say, they took second place to it and were merely the subject matter rather than the thrust of it all. Whatever one's point of view the enormous influence of these women fostered the genius and imagination of the great artist. Our recent purchase is from an old Spanish collection. Research showed that it had passed through a sale at Tajan, in Paris, in 1999. It is a drawing depicting another of the pivotal women in his life: Francoise Gilot. This drawing will be exhibited in the current "Picasso: Paper & Clay" exhibition held at the Lightbox Museum, Woking, 17th March - 24th June - do go to see it. The work will be for sale at the close of the show.

The drawing is called entitled "Tete de Jeune Femme" - but it is very obviously a portrait of Francoise

Gilot. It measures 27 x 16.8 cms and is a work on paper with ballpoint pen and ink. The certificate from Maia Picasso, Picasso's daughter from a previous lover, authenticates the piece dating it to the beginning of the 1950's. I was surprised that Maia put it so late because the major group of drawings and prints depicting Francoise were from 1946 to 1949 and in the 1950's Picasso rather turned to other subjects. Maia, however, knows best!

The style of the drawing is very similar to that posed by Matisse at this period. Much has been written about the rivalry between the two great men and the similarity of their works at different periods. Certainly, they influenced each other greatly and Matisse was a great friend and confident of Francoise. What is remarkable is the simplicity of the drawing and with how few lines and such small detail the artist managed to catch the persona and mood of this woman. She is shown facing, with a slight grin, wearing a headband and with long free-flowing hair. The treatment of the eyes is so typical: one eye with open lids and the other enclosed, like a fish. The lips are conveyed with simply two zigzag lines and one fairly straight one. Despite its simplicity, the drawing

has such extraordinary power: the stair, the gaze it hits us with such force and carries us away! The hand of the master, who signed it above, can be clearly seen.

Drawings and prints of Francoise Gilot permeate Picasso's work of this period and come in many shapes and sizes. But who was she and how did their relationship come about? How long did it last for and why did it end? What happened to her after it was all over?

In May 1943 Paris was occupied by German forces and Francoise was a 21-year-old art student. She first saw Picasso accompanied by his influential friends and his then mistress, Dora Maar. Francoise and her friend were sitting at a cafe on a different table. Pablo came across and offered the two girls a bowl of cherries. Francoise was introduced as a painter "well, I'm a painter too" he said. "Come to my studio and see some of my paintings".

Dora Maar was devastated to learn that Picasso was replacing her with the much younger artist. Francoise started to share a house with Picasso in 1946. Despite the fact that the artist and the student were 41 years different in age the



affair began from that meeting and blossomed. It was, perhaps conveniently for Picasso, impossible for them to marry because Olga wouldn't allow him to have a divorce. Their son Claude was born in 1947 and a daughter, Paloma, in 1949. They were together for about ten years. Pablo, however, even as he grew older, could not take his eyes off other women and their relationship cooled because of this. Francoise became the only woman to leave him. In disgust at his antics, she took off with the children and went! For a very long time, Picasso was devastated to lose his woman and his two children in such a way. Francoise had moved on!

Francoise's life after leaving Picasso has been eventful and dramatic. When she left him he spitefully told all the art dealers he knew not to purchase her art and this at first hit her artistic career severely. Nevertheless, she had become an important artist in her own right - her works are creative, colourful and desirable. In 1973 Gilot was appointed as the Art Director of the scholarly journal Virginia Woolf Quarterly. In 1976 she was made a member of the board of the Department of Fine Arts at the University of Southern California She held summer courses there and took on organisational responsibilities until 1983. Throughout the 1980s and 1990s, she designed costumes, stage sets, and masks for productions at the Guggenheim in New York. She was awarded a Chevalier de la Legion d'Honneur in 1990. In 1970 she married the prominent Jonas Salk, The New York Times referred to him as the "Father of Biophilosophy." Today, an elderly lady, she lives part-time in New York and part-time in Paris still much admired and still painting.

Our little drawing is a remarkable portrait of a remarkable lady by a remarkable artist. It is a small piece of a historic relationship, founded on art and expressed on paper. I personally find it a splendid tribute to both parties.

By Niall Fairhead
Fairhead Fine Art Limited
www.fairheadfineart.com

THE NEW ART ECONOMY

LOT-ART the Auctions' Platform which may Disrupt the Art Market

Etienne Verbist, an authority in the field of disruptive art, interviews Francesco Gibbi, CEO of Lot-Art.com, about the art market, the platform he created and how it can help art collectors become art investors.

Why did you create the Lot-Art platform?

As an eclectic art collector, I buy at auction seeking the best opportunities among the catalogues around the world. I created Lot-Art.com with the intent to make worldwide auctioning more effective, transparent and time efficient for art buyers by providing three critical pieces of information: The Price, Place and Time of any auction sale worldwide. Lot-Art offers listings completely free of charge for bidders and for auction houses.

What exactly is Lot-Art?

Providing direct links to the most reputable auction houses & bidding platforms worldwide, Lot-Art has

become the world's largest auctions' browsing portal covering the full cycle of an auction from Upcoming to Sold and Aftersale. The key advantage is that the user enjoys a comprehensive overview of the worldwide art market from a single portal. The benefit of this is that the user avoids repetitive searches on different websites and saves precious time which is important for a collector seeking a wide range of artists, fashion brands, jewelry, watches and other collectibles.

Lot-Art enables the collector to browse unsold auction lots in what is to date the largest Aftersale section online, while in the Sold section, users can access important historical price information recorded at auction. This is a helpful comparable, showing the actual value of an item before finalizing a bid.

My vision is to create synergy and an efficient cluster of services for art collectors where they can find all they need to optimize their art investment experience: a state of the art search engine combined with the

world's largest aggregator of art auctions, an efficient consignment service to auction houses and a competitive art investment advisory, all on one portal. Furthermore, we are best placed to provide art enthusiasts with superb content on the most interesting upcoming Auction sales, as well as the trendy events happening in the Art World in a timely fashion. Users should sign up to the Art & Auctions Blog to obtain alerts.

How do you differ from other auction aggregator sites?

First of all, the difference lies in the sheer volume of upcoming auction sales available for browsing. Second, we have an intuitive advanced search which hones down your options very quickly.

For example, it's possible to add or exclude multiple words in the search line and to run up to 35 multiple keyword searches simultaneously. Moreover, these keywords can be saved as Personal Saved Searches to search across them in a single click. Better still, you can then receive customized email alerts about the availability of new lots matching these keywords.

Third, Lot-Art is the only auctions aggregator following the full life cycle of a lot from Upcoming to Sold and Aftersale, enabling users to browse unsold lots in what is also the largest Aftersale database online.

Finally, listing on Lot-Art is free of charge for auction houses as we do not implement a pay-per-click policy unlike our competitors.

How do you create interaction with your audience?

Interaction is fostered through our search engine which allows a direct link to the auction page, or by creating wish lists of saved searches. Users can also make enquiries to the art galleries and auction houses on the site. The new consignment service will facilitate the interaction of collectors to auctions even further as it will show how art can be also a liquid asset when purchased at the right price (lower than the primary market that is).

The link between the three sections enables added interaction and also transparency of pricing through the ability to see past sale data.

How does LOT-ART help collectors spot a great buy in the art market?

I was informed by an investor recently that Lot-Art had proved a very cost-effective tool to assist him with adding to his collection during his search. He was searching a

specialized area and was able to find a particular piece below market value. This shows that there are still many investment opportunities to be found at auction where sourcing and acquiring quality artifacts to add to a collection, a residential project or to address their personal strategy of portfolio investment diversification. We help find their favourite artworks, enabling them to make a good investment opportunity for both preserving the capital investment and making a profit.

Lot-Art's ultimate goal is to stimulate the investment strategy of art collectors and to introduce them to new genres and types of object. This will kindle their diversification strategy and open their minds to otherwise hidden collections. Yes, they will add to their assets from a financial perspective and eventually get a return on the investment, but it is also about doing so by acquiring artefacts related to the history, the beauty and the ownership of an art piece and the education process that goes with that. I am a collector too and I have found that the best investment should bring something more fulfilling than merely adding to my capital, it is about aesthetic pleasure and pride of ownership, plus sharing special artefacts with friends and family.

Art collecting is an investment and follows similar rules to most common financial products, but it is just more rewarding in terms of the emotional investment and carries less volatility provided proper diversification strategies are followed. For example, to spread the risk to include contemporary art, watches, jewellery and old masters. Auctions are the best source of good deals to any collector looking for alternative investment opportunities. Don't buy what you don't know; expertise is the winning word in the art investing business.

" David and Peggy Rockefeller clearly had a keen eye for collecting, making greater returns on their artistic investments than their considerable shares in the stock market. However, Rockefeller maintained that financial return wasn't the main guiding force in their pursuits, prioritizing instead the aesthetic pleasure they would gain from each piece. "

I think this single quote sums up my perspective and my mission in creating Lot-Art.

*Interview by Etienne Verbist to Lot-Art.com Founder & CEO
Francesco Gibbi*

ART-BACKED LENDING

HELPING MUSEUMS ACQUIRE IMPORTANT ARTWORKS



Collectors are increasingly leaving their prized artwork in the care of public and private museums. It's a philanthropic gesture, but also one that can enhance the artwork's value. But how does this benefit the museum in the long term? Dr Tim Hunter FSA, Vice President of art financier Falcon Fine Art, explains.

Whether publicly or privately owned, art should be enjoyed by everyone, suggesting that the most high-profile pieces of art – even those bought privately at auction – benefit from being displayed for all to see. Indeed, the number of private and semi-private museums is on the rise, including the recently opened Broad Museum in LA – founded by American entrepreneur Eli Broad – along with the James Turrell Museum in Argentina, one of the three private museums opened by Swiss collector Donald Hess.

The value such rare and exceptional artworks bring to society cannot be ignored. Yet philanthropy is not the private collector's only incentive to offer their works for public display. Many art collectors find that lending pieces to public or private institutions comes with additional benefits. Of course, in some jurisdictions, there are significant tax advantages, but art hung in museums can also experience an increase in value. And this can help owners expand their collections – not least, through the possibility of raising a loan against the artwork while it hangs on a museum wall.

Yet there's an additional advantage. When a museum has an intention to acquire the work, providing the liquidity to the client enables them more time to raise the necessary funds to make a successful acquisition – either through a private treaty sale or Acceptance-in-lieu. So art-backed financing is good for both

parties. Museums may well be able to save key pieces that are threatened with sale by utilising the services of art financiers. And the private owner can benefit from having the value of their artwork released through a financing mechanism.

Museum threatened by loan termination

Certainly, the long-term strategy of diligent curators is to expand their institution's art collection. And although pieces on loan may become an integral part of a museum's collection for years, sometimes decades – a loan is still a loan. And that can mean that paintings may be removed and sold at short notice.

Aware that their collection can offer a reliable and reasonably fast source of liquidity, collectors may choose to auction their fine art when faced with the need for additional funds. Of course, this is a potential problem for museums who display loaned artworks from private collections.

However, art-backed lending is playing an increasing role in these scenarios – allowing both collectors and museums to retain and acquire seminal works for the nation. In this sense, using art as collateral offers a clear advantage – enabling collectors to raise funds against their fine art while averting the need for an immediate sale. This can help prevent forced selling by the owner and can help a museum retain a piece it may otherwise lose – perhaps offering vital time to secure the funds necessary to purchase the work while it remains in their possession.

Indeed, the number of collectors leveraging their fine art is on the rise. In 2017, the US art-secured lending market grew to an estimated US\$17-20 billion – a 13 percent growth compared to the previous year. Moreover, Deloitte/ArtTactic's Art & Finance Report 2017 finds that "collectors are increasingly viewing art with an eye for investment" – supporting a cultural shift towards "unlocking capital versus sale".

In fact, art leveraging (i.e. using art as collateral for a loan) has supported one of the more recent phenomena in the art world – the aforementioned growth in private art collections and museums. Of approximately 300 privately owned museums globally, 200 were founded in the past two decades and 60 in the past five years. The privately-owned and curated museum not only allows philanthropic art collectors to exhibit their artworks, they also allow previously inaccessible works to be shared with the public.

Art purchased not only for passion but for investment, has led to increasingly-sophisticated financing products to help collectors manage and further develop their art investments. Now, this can also benefit museums – helping them acquire works that may previously have been deaccessioned.



Dr Tim Hunter
Falcon Fine Art



BLOCKCHAIN'S MOMENT HAS ARRIVED

And it is about to affect every industry including Fine Art

by Bonnie Hall

David Rockefeller liked to quote Oscar Wilde on the relationship between artists and bankers, "When bankers get together for dinner, they discuss Art. When artists get together for dinner, they discuss Money."

Perhaps this is a foreshadowing of future crossovers to come between art and finance, computer science and physics, the global middle class from west to east and now, art and technology. What has spurred these recent intersects in our society? Is it an unlikely pairing, the creation of a sub-genre like Popera or Hip-Hopera, or an algorithmic transition to cast light on the conditions under which order must

occur? Crossing disciplinary boundaries has always been important to resourcing and growth as the exchange of different ideas and approaches form new connections and breakthroughs.

However, algorithms have become the 'Agony and Ecstasy' of the internet with its infinite search ability and potential harm to humans who receive too much information. Credible research exists aimed at actual brain rewiring issues from internet engagement overload.

Enter Blockchain mania, the revolutionary technology with its multiplicity of applications.

Initially introduced by digital currency, Blockchain technology now has shown consequential in finance, identity management, intellectual property, mortgages, voting, healthcare, and fine art. Blockchains are relevant decentralized data storage solutions encoded to prevent any alteration of history and have the potential to revolutionize every industry. Blockchain is about how we exchange value as it lowers uncertainty.

It is important to understand Blockchain as an open global platform running applications on Ethereum without distortion, downtime, censorship, fraud or third-party interference. Ethereum wraps a network around the entire earth with access to the platforms and allowing user data to remain private. Blockchain is the shared global infrastructure that enables the creation of markets, the storage of registries and the exchange of value without the middleman.

Blockchain already has had a substantial impact on the art market and the art world.

The price of art is based on supply and demand. The value of art is a compilation of many more ethereal aspects like where the work has been shown, who collects the artist, who or what establishes the works redeeming social merit, and so on. Blockchain records authentication, ownership, provenance, and sales prices. It can also monitor selling activity to include the artist in successive sales, limiting a collector's profit.

Transaction fees are greatly reduced by the elimination of the middleman. In addition, Blockchain allows the purchaser to buy shares of a Monet, Van Gogh or Jasper Johns opening up art investment to everyone. But this is not just another art fund.

Fakes and Forgeries are some of the more destructive aspects of the art market. Perhaps you may have heard of Elmer DeHory, the most prolific art forger in the history of art. His fakes were so genuine they fooled the experts in many different genres. Blockchain offers unalterable records which verify sales beginning with origination and that trace the journey of artwork to current owners. This solves the major problem of confirming authenticity and protecting artwork copyright.

Institutional participation in Blockchain technology is growing in appeal. This is because the technology is impossible to destroy or falsify, and the open and transparent access potentially improves relationships

among museums, auction houses, researchers, collectors and galleries. It is changing how the world of fine art operates together.

New Business models are being developed by entrepreneurs and art professional service providers. Art platforms are being created enabling anyone to access the ledger and the journey of artwork demonstrating a shift of industry surrounding Blockchain technology.

Just as many other industries implement Blockchain technology for more efficiency, the art world is evaluating the theoretical implications of the way art is created and presented. Despite the impact, pro or con upon our society, there is no doubt Blockchain technology is a game changer across the spectrum and fine art is no exception. Although still a small part of the art market the advent of digital art, digital galleries, digital platforms for artists to secure their attribution and sales, digital art festivals or art fairs are all monetizing art and altering the focus away from art as a cultural treasure towards art investment only.

If unique works are trading like currency, does this mean crypto-currencies can be considered art?

Despite the challenges of this new currency frontier such as internal disputes and a reputation for enabling drug dealing, how are we to assess the use of Blockchain in the art world. Is Blockchain software emerging with a significant impact on security?

From major banks to stock exchanges, the financial industry has quickly adopted the technology for its capacity to drop transaction costs. As Blockchain penetrates every aspect of our economy, there is a real concern about the implications the technology will have on governance, identity, and supply chains. Whether the technology will shape reality in a way that is not being perceived is still an open question.

Even though Blockchain is still in its infancy, it likely will gain momentum among many in the art world especially as the technology breaks through into other industries. The art market's lack of transparency and regulation is oscillating at the moment from operating on trust alone to a system of transactional standard.

What remains is the philosophical question to resolve what happens to originality, connoisseurship, and reality as we know it.

All which remain to be seen....

MAKING THE BEST OF ART IN RESIDENTIAL INTERIORS

A great piece of art can do a lot more than look good, says art consultant Tazie Taysom of ARTIQ.

Art should never be an after-thought

If art is treated as an after-thought, purely on the basis of its decorative value, it loses its potential to tell a strong, integrated story. Art can do so many things, from enhancing and drawing attention to the fabric of a building, working closely to complement an interior architecture or design scheme, to talking about history, promoting the local economy or supporting the best of young talent. It's a powerful tool and, for best practice, the briefing and curation process should start as early as possible in the design of an interior scheme. Some designers even design around an art collection in order to ensure a clear expression of patronage and taste, as well to create an authentic sense of place.

Remember that a home is not a gallery

In a domestic setting, people naturally have personal opinions about how they want to see their artwork, so the trick is a balance between achieving the right feeling within each space and making artworks sing, but at the same time ensuring the space doesn't look too much like a gallery, especially on residential developments.

At Woodberry Down, for example, the art ARTIQ curated was all about local artists from the North-East of London and corresponded with the natural views you could see from the property's window. It was important that as a regeneration project that the development made a real connection with the local economy and art was a key enabling tool for this.

Consider a salon hang

The salon hang is a big contemporary trend with significant historical cachet, taking its name from 18th-century European 'salons', the equivalent of today's art schools. A salon hang is the practice of placing several pictures



Always explore your lighting options



Let the artworks themselves determine the right kind of lighting



Consider a salon hang - a trend with significant historical cachet



Art can support the local economy or focus on young talent, for example



Don't underestimate the practical challenges, from reflections and adjacencies to wiring points and viewpoints

alongside and above one another, either randomly or in a geometric pattern. Buying a lot of art rather than one piece sounds counter-intuitive if your budget is tight, but one of its great benefits is that relatively inexpensive art, when grouped en masse, can create a high-visual impact, as the viewer's eye tends to focus on the whole rather than the individual artworks. From charity shop finds and budget-friendly prints to one or two judiciously-chosen more major pieces, the overall value of the art can be transformed into more than the sum of its parts.

Don't underestimate the practical challenges

On a residential scheme, the main challenges for art consultants are often in fact purely practical. What type of wall are you working with, for example? Expert installation should cover positioning, adjacencies, artwork size, home-owner viewpoints, wiring points and how to avoid reflections. It's certainly important to work with a lighting designer as early on as possible also to ensure that the challenge of reflection – as much as a challenge in fact as daylight exposure – is minimised and negated.

Consider renting art

The World Economic Forum's eight key predictions for 2030 were led by the proposition that we will rent, not own - 'all products will have become services'. In the residential market, people are renting houses much more frequently, making it more difficult to invest in art if you don't know where it's going to end up. The answer, of course, is to rent art too! It's a good model for the future and ensures people choose the right art for the right space at the right time in their lives. If it turns out to be a love match, the artwork can always be purchased later, often with the rental cost deducted.

Once you've picked your art, now you have to get the lighting right. Here are some key considerations from Harry Triggs and Andrew Molyneux at TM Lighting:

Explore your options

There are many good ways to light your art collection in the home setting. A salon hang arrangement, for example, can be lit by treating the hang as a single entire work, casting a pool of light that washes over the whole arrangement, or you can pick out a significant piece. Historically, lighting design of homes has been geared towards the use of functional and decorative lighting of the space, with artwork lighting as an afterthought. Today's trends see artwork lighting as the principle focus for lighting for rooms, with decorative and functional lighting coming secondary to this. A home-owner's art collection is starting to become a primary consideration for interior designers and interior architects, which has led to a move away from the use of downlighters. There are now discreet and powerful lighting products available such as our LED accent spotlights and picture lights that are sleek and discreet in design and can be made in finishes to suit a room's particular aesthetic and to match other fittings, that provide the additional benefit of giving lighting designers more flexibility to light artwork properly, as they no longer have to hide the light source.

Let the art itself determine the lighting type Each piece of art should be treated individually, whether it's an oil or watercolour, a framed glass print or an aluminium canvas, so you create specific solutions, in balance with the overall feel of the environment. In a contemporary environment, there may be more flexibility to



Protecting art from light damage is a vital consideration

use a discreet track and spotlight solution. This will give greater flexibility in the lighting scheme particularly if you have a rolling or curated art collection. In a classical setting, consider using picture lights instead of spotlights. Both have their own benefits, but the use of picture lights provides a more precise lighting tool in comparison with spotlights, which can create scallops of light above the artwork. There is no hard and fast rule, however, about either option. It is also commonplace to use picture lights in contemporary spaces, and it can be useful to use spotlights in classical heritage properties as needed.

Explore new developments in lighting

Our clients are often looking for solutions to common challenges in interior design, such as finding discreet lighting fittings that don't distract the eye but are also powerful enough to illuminate an object or artwork. We've recently created a special fitting called the TM ArtPoint, which is a low voltage node installed discreetly into the ceiling to enable you to plug in our TM Zero Series Accent spotlights with utmost flexibility, allowing you to change or simply remove the spotlight when you move artwork around a room, and cover the power source with a plug to help maintain the architectural integrity of a space. It's similar to gallery track lighting but designed specifically for a residential aesthetic. Another development is a joint project with Cassambi, using Bluetooth App-controlled lighting, so that home-owners can adjust each light in a room individually, giving dark canvases more light for example.

Getting the quality of light right

Three things we always consider when selecting LEDs for lighting art is what we call 'The Three C's': colour

rendition, colour temperature and colour consistency. Colour temperature is very important, deciding where lighting should sit on the spectrum of heat and coolness - anywhere from candlelit orange to hospital waiting room blue. Mostly, we aim for somewhere in the domestic sphere of 2700K up to the 3000K of an office or art gallery. To use 4000K, as some art galleries do, in a domestic setting, would keep you up all night! You need lighting levels to be welcoming and warm, without adding orangey hues which will skew the true colour of the artwork. Be sure to use a good manufacturer though to ensure the quality and consistency of colour, and a high colour rendition of 95+ for LEDs to ensure the colours are true, rich and vibrant.

Protecting art from light damage

Light can be both a positive and a negative thing and it's very important to protect artwork from light damage. Around 40% of damage to artwork comes from UV light, 25% from infrared and solar heat, 25% from visible light, with the final 10% made up from acid from hands and other human factors. To control damage potential, you should use specific LEDs instead, to remove UV lighting from your artificial lighting and eliminate infrared and heat projection. You can also put UV filters on windows and use blinds. Using the right light source is key because incandescent light sources throw out heat and can expand and contract paintings. It's important to reduce natural daylight too. There's typically 5000 - 10,000 lux within natural daylight in the UK, whereas art should be kept at around the 50-200lux level, so it's always wise not to locate art near windows and to move delicate works to the darker areas of your rooms.

www.artiq.co
www.tmlighting.com



Emil Nolde, Exotic Figures II, 1911 (Detail), © Nolde Stiftung Seebüll.

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Taking Care Of Your Collection

THE ART PARTNERS

By Anastasia Petrovskaia & Maria Korolevskaya

Among the many misconceptions that exist in the art industry, two are quite common – first, that you need to be a millionaire to start collecting; and second, that the collection is not yet big enough for professional management.

While it's possible to find plenty of "how to's," useful tips and guides for art beginners, there's not enough emphasis on how it's crucial to properly look after your artworks during this fascinating collecting journey. As you acquire more and more artworks, there'll come a moment when remembering the Who, Where, When and How will be problematic.

Even if cataloguing seems daunting and not as interesting as discovering and buying the art itself, the process of diligently recording your acquisitions will help secure the collection's value and will save you both money and nerves later on.

There are a few things to consider before preparing an inventory of your collection: it requires time and needs a systematic approach, and someone should be designated as a trusted collection 'keeper.' The reason to use collection management services is to make this process less confusing and overwhelming, with a ready-to-go structure and organisation. Therefore, we'd like to share important advice for collectors to keep in mind so that you can feel confident.



Anastasia Petrovskaia



Maria Korolevskaya

Start in Reverse

It may take a while to recall all the details of your first purchase, no matter how special it was, so let's begin with the most recent acquisition in your collection. Not only will you master this procedure by the time you get to the very last item, but you'll also develop a sense of how much time and energy is necessary to spend on this procedure, and how to schedule it properly in your agenda. If, for example, all the works are in one location, then focus on one room at a time, and gradually make your way through the entire place.

Take Photographs

Visual reference, as detailed as possible, is very important; especially because it can be useful on other occasions (insurance, sale or exhibition programming). As part of professional collection management services, you'll have a bespoke and secured online inventory profile, with access to the collection at any time. This will greatly assist you in any art business negotiations. Advanced platforms also allow you to see the location where the artwork(s) is stored and to track its shipping.

Smart Numbering

A coherent tracking system for the inventory can tremendously facilitate the life of an art collector. Abbreviations can be like passwords, and as the years go by you might forget and become confused; thus, it's better to do it right from the beginning. Proper tracking numbers consist not only with the year of purchase and artist's initials, but also with the media of the work; for example "OP" for oil painting, "PH" for photography, "VP" for vintage print, and so on.

Essential Information

Treat this as an identity card for the artwork. The basics should include artist name, title, dimensions, media, inventory number and creation date. Additionally, you can include framed dimensions, condition reports, location, and appraisal values.

List of documents

It's useful to include a list of all documents, such as condition reports, authenticity certificates and shipping reports. Finally, provenance is almost as valuable as the work itself. Keep track of previous owners, dates of sale and exhibition history. It's worth noting that due diligence must be done before any acquisition: ask, see and verify.

We truly hope these tips and advice will help you to manage and protect your collectables. Unfortunately, the market value of the works and their true value are still separate. Important collections and masterpieces quite often struggle to find a new owner or miss a great opportunity due to poor collection management and a lack of order in provenance.

The Art Partners, founded by Anastasia Petrovskaia and Maria Korolevskaya, is an integrated office for international art collectors that offers a wide range of specialised services, providing flexible solutions and a personalised approach to each individual client. With its main office in London, they operate between several locations that include Moscow, Paris, New York and Los Angeles.

www.theartpartners.com

The challenges of Art Wealth Management



Art vs Stocks - how do they stack up?

Is art really a good investment option when compared to stocks and bonds? Maybe. For certain sophisticated investors. In certain circumstances. Investing in a painting or sculpture is certainly not the be-all and end-all that many art fund managers claimed it to be in the earlier years of this millennium. Not surprisingly, many of those funds are no longer around today.

That's not to say that a knowledgeable collector can't do well in the art market. Art does have advantages when compared to other financial assets. For a savvy collector, for example, the asymmetry of information in the art market may actually work to their advantage. Quality art tends to hold its value, which makes it, in principle, a good inflation hedge. And of course, unless you store it in a vault in Geneva's free port, a painting has the benefit of looking good above your sofa, as opposed to a stock certificate.

But when viewed from an investment angle, art also has disadvantages that are often brushed over in the rush to sell a painting or to push an art finance product. For example, art is highly illiquid, which means that an investor may not be able to



Annelien Bruins COO
Tang Art Advisory

sell at the right time of the market cycle in order to cash in on his investment. Art has exorbitant transaction and ownership costs. And lastly, the valuation of art is complex and comprises a large subjective component, commonly referred to as the 'passion premium'.

Do wealthy collectors buy art for pure investment purposes?

In my experience, the answer is more nuanced than that. Most collectors like yourself still buy art primarily because they love it. They connect with an artwork on an emotional or intellectual level, or they simply want to decorate their home with a statement piece, in the same way, that they would enjoy owning an antique car.

That said, these days investment is certainly a strong secondary motive for collectors. They simply want to buy smart (which means at the right time and at the right price) with the hope that their acquisition will increase in value over time - preferably while enjoying the art in their home.

Changes in the art market: art as a financial tool

What helps is that collecting art is easier for collectors today than it was a generation ago. International art fairs and online buy and sell platforms make art more accessible and easier to sell. The market is more transparent. Auction data is available to the general public, providing a collector with access to roughly 50% of price data (transactions through dealers and galleries, as opposed to art sold at auction, are not recorded). This data is usually not enough to trade confidently on their own but certainly helpful in negotiations with insiders.

Additionally, the increased transparency of the art market has allowed the art finance sector to grow significantly. Provided the art collection meets certain criteria, many private banks and speciality lenders allow their clients to use art as a financial tool: as collateral for bridge or longer-term loans, for example. In certain circumstances, 1031 exchanges (a real estate mechanism to defer capital gains tax) may be suitable for art collectors.

The challenge for wealth managers and private bankers

Whether art was bought for pure investment, out of passion or a combination of both is perhaps not even that relevant for our purposes. Simply by virtue of having been purchased, the art collection of many collectors is now a part of their overall portfolio, which could also include stocks, a private business or an investment property.

Even though art may not be an ideal investment asset, it certainly is a financial asset. Buying, owning and selling art, for example, all have the potential to generate tax consequences for a collector. Increasingly, therefore, collectors are asking their wealth managers and private bankers for impartial advice on transactions, art asset management (which includes the administration of the collection and archives), appraisals and estate planning services.

Art is a complex asset, which requires not just financial expertise but also a deep understanding of the idiosyncrasies of any given artwork and of the supply-driven art market itself. A painting, for example, does not have an intrinsic value nor does it generate an income, as opposed to stocks or bonds. The drivers of value in art are largely aesthetic, cultural and art-historical. Art values are also subject to fashion, speculation and the aforementioned 'passion premium'.

According to Deloitte's Art & Finance report (2016), 78% of wealth managers interviewed for the report said that they believe art and collectables should be included as part of a wealth management offering. However, the reality is that most wealth advisory firms and private banks don't have the in-house expertise to advise their clients on art.

What art expertise is required and how to find the right professional?

For estate planning purposes, a T&E attorney with experience in handling art is indispensable for a collector. So is the right appraiser, with expertise in the area of the market that the collector is invested in. Conservators are invaluable to collectors in order to help them protect their art collection. Lastly, if a collector wants to acquire or sell a piece, their wealth manager needs to refer out to a reputable art advisory firm.

The art market is not only opaque and fragmented. Professions nor transactions are regulated, which means that determining which firm or expert is best suited to assist their clients is a major challenge for wealth managers and private bankers. It's not always clear, for example, how art advisors and private dealers are remunerated or whether an appraiser has a conflict of interest in appraising a collector's artwork (for example because they would like to have the piece

on consignment further down the road). Therefore, it benefits a wealth manager to understand the basic tenets of the art market. By being informed about the issues that come up with the ownership of art, they are better able to ask the right questions on their clients' behalf, successfully vet art service providers and refer out to the most suitable art expert for any given situation.

Art Wealth Management: the new online program by Tang Art Advisory and One Art Nation

In addition to educating art collectors and art advisors, One Art Nation and Tang Art Advisory have teamed up again - this time to educate wealth managers and private bankers. Available online April 1st, Art Wealth Management will dive into art as a financial asset class.

We will cover the idiosyncrasies of the art market (supply-driven, unregulated, opaque) and how it compares to the financial markets. We'll discuss the pro's and cons of art investment when compared to other asset classes. For example, what are the risks associated with buying and selling art? How likely is it that an artwork is a forgery? How to minimize transaction costs to avoid eroding an investor's rate of return? How do taxes affect a collector's investment?

We will discuss concepts such as behavioural finance and investor confidence and how they affect collectors in the art market. We will also discuss drivers of value and price data. For example, auction data and the price indices that can be computed from them, are making certain categories of the art market more efficient. But how should a wealth manager read those numbers and how helpful are they to their collector clients? Other topics include estate planning, philanthropy and managing an art portfolio for growth.

This course is an essential primer for wealth managers and private bankers who have clients with art collections. For more information on the Art Wealth Management Program, visit www.oneartnation.com/art-wealth-management.

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Art Advisory 101 Online Program

Navigate Your Way Through the Art World



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A Burgundian Masterpiece Opening a Window on Chivalry

Too long and too often the Middle Ages have been described as the 'dark ages'. This common misconception persists, even though many fundamental institutions of the modern world were invented in medieval times. Towns, universities, monasteries, and the courts of noblemen contributed alike to high-quality arts and the blossoming production of written romances and songs to name but a few of the fine achievements of those days.

Epic poems like the Chanson de Roland and tales such as the Arthurian legends promoted the ideals of chivalry. Today, authentic medieval manuscripts, the precious reminders of that bygone era, show us that the realities of medieval life were often even more intriguing than fiction could suggest.

"Des droits d'armes de noblesse", a stunning handwritten and painted book from Bruges in Flanders, provides detailed information on chivalric protocol, heraldry, rights and privileges, and the laws of war in Spain, France, Burgundy, and England. This particular compilation of 14 texts was originally composed in Bruges in 1481 and is in various ways linked to Gilles Gobet, the herald of Maximilian of Austria, who was Duke of Burgundy and sovereign of the Order of the Golden Fleece since 1477. Although the original exemplar that likely was offered to the Duke has not survived, the compendium is known in four finely handwritten and hand-painted versions. Three of these are located in public institutions in Paris, Vienna, and New Haven, yet one recently came on the market at Dr. Jörn Günther Rare Books in Basel, Switzerland, and has found its way to a private collector at the most recent TEFAF Maastricht.

The Duke of Burgundy, whose court was the most glittering of all, united the best of his noble knights in the chivalric Order of the Golden Fleece (in French: Ordre de la Toison d'Or), which became the most prestigious order of knighthood in Europe. As its sovereign, he bestowed unusual privileges upon the select members, who were consulted in matters of war and had exclusive jurisdiction in disputes and crimes. The members convened in chapters that were held in great splendour. Among the order's various officers was a King of Arms, or herald, named "Toison d'Or". It was his prerogative to guard the chivalric codes and Toison d'Or became Europe's most important herald. First, this role was fulfilled by Jean le Fèvre de St. Remi, who was succeeded by his deputy Giles Gobet. The latter is named as the compiler of this codex.

The texts of the "Droits d'armes de noblesse" and their fine illuminations deal with subjects including just and unjust war, the right of spoils, keeping one's word, and the rules for the election of the emperor, for the investiture of the Herald, for tournaments, and for the duels of knights in armour. They cover codes that were valid across various European monarchies and regions.

The book describes the presentation of dignitaries and their correct heraldry at funeral ceremonies and other moments when traditions were strictly maintained. The most outstanding text in this book, called "L'Arbre des batailles", deals with legal and military matters, including the emergence and nature of disagreements leading to war, analyses of the fall of the great empires of the past, as well as discussions on battles and on the legal state of war. This work became a manual for commanders and rulers and had considerable influence on the development of international law and the law of war, as later published by Hugo Grotius in his famous *De jure belli ac pacis*.

What marks this codex even more, are the fascinating hand-painted illustrations by the (otherwise anonymous) "Bruges Master of 1482" which altogether make this book into a highly desirable work of art. In representing the Kings of Jerusalem and France on one throne, in painting knights fighting duels on foot and on horseback, the outstanding painter closely followed details of the texts. Maximilian and his wife Mary of Burgundy are both shown when conferring the collar of the Order of the Golden Fleece. A few years later Maximilian was crowned King of the Romans in 1486 in the presence of six electors (as shown) instead of seven, this may date the painting of the book in or shortly after 1486. The coat of arms on the first page reminds us that the manuscript's first owner was the honourable Claude de Neufchâtel of Luxemburg, brave soldier and diplomat, and knight of the Order of the Golden Fleece since 1491.

Details:

Droits d'armes de noblesse: Honoré Bovet, L'arbre des batailles. – Diego de Valera, *Traité de noblesse*. – Thomas of Woodstock, *La manière de faire champ à outrance, selon l'ordonnance d'Angleterre* – and other chivalric treatises, likely compiled by Gilles Gobet. Manuscript on vellum, illuminated by the Bruges Master of 1482. Flanders, Bruges, c. 1486. 360 x 250 mm. 208 leaves. With 12 miniatures, 63 coats of arms.

Image descriptions:

Image 1: Presentation of the book within an interior – In a courtly scene, the monk Bovet offers his text to the King of Jerusalem and to the King of France who shares the throne in the presence of several knights of the Order of the Golden Fleece and other bystanders.



Image 2: L'arbre de douleur – A remarkable representation of a tree growing from hell. On the branches to the left are various men and only two women of the clergy, from simple monks and nuns to a pope and cardinal, fighting each other. To the right, the laity is represented by only men. Headed by a king and a prince, all classes are combating each other in palpable disputes.

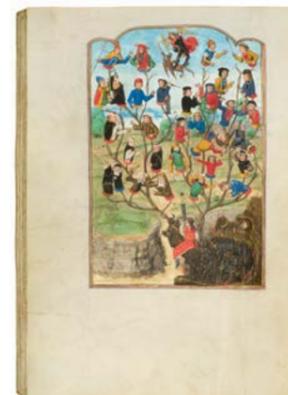


Image 3: Conferring the Order of the Golden Fleece – Maximilian I, as duke of Burgundy (identified by his crown), presents a kneeling knight the chain of the Golden Fleece, whereas Mary of Burgundy offers a lady a chain.



Image 4: Coronation of the emperor with, to the left of the throne, the archbishops of Mainz, Cologne, and Trier, and to the right, the prince-electors of Brandenburg, duke of Saxonia and the count palatine of the Rhine, all identified by their coats of arms. The electors are depicted in fine, shiny armour; the bishops wear mitre and cope.



Image 5: Tournament within a town, en champ fermé, with spectators standing on a tribune – Two mounted knights tourney before a wooden fence. Behind the fence rides the herald of France.



Image 6: Funeral procession in a city and entering a church – To the left arrive, dignitaries, among whom is a knight of the Order of the Golden Fleece, and a group of horsemen. Men and horses are attired in black, one man carries a sword, another lifts a shield, and two others have banners. The shield and banners are decorated with the French fleur-de-lis; to the right, two mourners in black proceed with long candles to enter a chapel ardente with a bier covered in blue. A priest stands before the altar.



Bio

With a team of specialists at the helm, Dr. Jörn Günther Rare Books provides scholarly services, expert advice, long-term support on the development of collections, and the acquisition and sale of manuscripts, miniatures, and rare early printed books from the Middle Ages and the Renaissance.

Dr. Jörn Günther has worked with leading international museums and institutions, such as New York's Metropolitan Museum of Art and the J. Paul Getty Museum in Los Angeles, and alongside private collectors on a quest to create and develop their own collections.

Further information:
<https://guenther-rarebooks.com>

Why is Risk Mitigation Everyone's Business?



by Bill Anderson
ART GUARD

We recently had a conversation with a banker from a major firm that is very active in art financing, in fact, lends hundreds of \$millions to collectors to purchase art or to leverage the value in works they own. It has always been an assumption that a bank whose collateral for a loan being the piece of art hanging on a collector's wall would have sufficient exposure to loss to be concerned about theft, as well as other vulnerabilities.

Accordingly, they would encourage a client to adopt a more rigorous approach to protecting the piece in question – or their entire collection. This banker was reminded that the big art lenders (banks) have actually been paying nothing more than lip service to risk mitigation for as long as we've been aware, and we knew of no demonstrative moves to adopt a holistic approach to their client relationships. In other words, offering an end-end-relationship with a client that protects everyone from loss and grief. Our concern is of course theft, but risk mitigation involves a list of advisable measures.

But his answer might not surprise, especially if you're an insurer. He said that as long as the work is adequately insured, his firm really has no concerns. In his view, if the artwork is stolen, his company remains whole.

Insurers rightly squirm at the mention of this, because they have little recourse. In a highly competitive underwriting market, where client retention often comes down to pricing, the insurer is left holding the bag on a loss. Nonetheless, the insurer can suggest – just not mandate – that the collector takes protective measures. This may be less so outside of the U.S. but still applies to the industry in general.

When this issue of competitive pricing is the bottom line, it casts a shadow on the concerns of anyone involved in the market. It suggests that the loss of a valuable piece of art is purely a financial issue.

Yet we know this is not the case. Artworks are inspired and invaluable creations. Then why do we act in a way that makes owning, displaying and insuring art a purely monetary transaction?

Any art professional who comes in contact with a collector, gallery, or museum must be mindful of the full implication of a loss resulting from lack of care. She or he must bring that to the collector's or institution's attention. Otherwise, the art world would appear to be a front-end game where the total is buying and selling. If that is not the case, then everyone should be concerned with risk management and mitigating loss, regardless of their functional role in the sector.

www.artguard.net

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WOW! THE HEIDI HORTEN COLLECTION

by Ekaterina Luki



The exhibition "WOW! The Heidi Horten Collection" is the first public unveiling of one of Europe's most sensational private art collections. Its presentation at the Leopold Museum fulfils the collector's long-cherished wish to make the masterpieces she has carefully assembled since the 1990s, spanning from Gustav Klimt to Andy Warhol and Damien Hirst, available to a broad audience. The collector's philanthropic dedication is further highlighted by her support of educational programs to benefit children and adolescents, as well as weekly free admission to the museum for the general public.

The exhibition, curated by Agnes Husslein-Arco, showcases 170 works by seventy-five artists and follows a chronological sequence of twentieth-century Western art. It also offers a unique view into the broad spectrum of art the collector has gathered over the past thirty-five years.

"The mid-1990s were an exceptionally opportune time for Heidi Goëss Horten to build her impressive collection. While the acquisition of artworks was always driven by her personal taste, she can now survey a museum-worthy collection that exemplifies how certain art movements developed over time. The exhibition at the Leopold Museum presents a unique opportunity to access an art historically significant collection, and promises an exceptionally sensual experience."

Curator Agnes Husslein-Arco

Seeing some common threads emerging exciting connections between particular art works and artists – Heidi Goëss-Horten trusted that the time had come for the collection's premiere

"The art I've surrounded myself and lived with has become tangible art history. It was my desire to share this experience with other people, which has now become a reality thanks to the exhibition at the Leopold Museum. Moreover, it was vitally important to me to support art education programs and to allow the broadest possible access to the exhibition. Art, for me, has an element of connection. Through it, you can reach people of all ages and nationalities. The idea, then, that with this project I can help build a bridge between generations and people of different origins fills me with great joy!" Heidi Goëss-Horten

"I am convinced that the interplay of private initiative and museum work – and the rich sweep of the Heidi Horten Collection exhibition that reflects the triumphal procession of modernity – will be a highlight of the Leopold Museum's history of exhibitions. The exhibition also brings into focus our museum's mission of being a place of sensual experience, aesthetic education, and knowledge." Director Hans-Peter Wipplinger

With works by Francis Bacon, Georg Baselitz, Jean-Michel Basquiat, Marc Chagall, Jean Dubuffet, Lucio Fontana, Lucian Freud, Damien Hirst, Alex Katz, Ernst Ludwig Kirchner, Paul Klee, Yves Klein, Gustav Klimt, August Macke, Franz Marc, Henri Matisse, Joan Miró, Edvard Munch, Roy Lichtenstein, Pablo Picasso, Robert Rauschenberg, Gerhard Richter, Mark Rothko, Egon Schiele, Andy Warhol, and many more.

This exhibition focuses on the collection activities of Heidi Goëss-Horten. Helmut Horten's life and career have been the subject of historical research and can be accessed at the Portal Rheinische Geschichte, (www.rheinische-geschichte.lvr.de/persoenlichkeiten/H/Seiten/home.aspx). More about the activities and purpose of the Helmut Horten Foundation can be found on the foundation's website, (www.helmut-horten-stiftung.org).

ABOUT THE COLLECTION

Heidi Horten and her husband Helmut Horten started their art collection in the 1970s. At that time, they both focused on works of German Expressionism. Following her husband's death in 1987, Heidi Horten decided to build her own collection based on new priorities. Disregarding prevailing trends in the art market, she concentrated on international works of Modernity, Neo-Expressionism, and American Pop Art, thereby creating a collection unique in quality and focus.

The Heidi Horten Collection includes some 300

paintings, graphic works, and sculptures by world-class international artists, which has resulted in a representational cross-section of art history from Modernity to the present.

Aside from German Expressionism, with masterworks by Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde, and Max Pechstein, key areas of focus in the Heidi Horten Collection also include abstract approaches by Cy Twombly, Mark Rothko, and Ernst Wilhelm Nay, and works by prominent figures from American Pop Art like Andy Warhol, Jean-Michel Basquiat, and Roy Lichtenstein. Further strengthening its international scope are indispensable works by Marc Chagall, Georg Baselitz, Francis Bacon, Fernand Léger, Gerhard Richter, Yves Klein, Lucio Fontana, and Damien Hirst.

HEIDI GÖESS-HORTEN, COLLECTOR

Austrian philanthropist Heidi Goëss-Horten was born in 1941 in Vienna. In 1966 she married the German entrepreneur Helmut Horten and, together with him, discovered her passion for art collecting. Following Helmut Horten's death in 1987, Heidi Horten, in her function as vice-president of his medical foundation, supported several aid organizations and projects in the medical, sports, and animal-welfare sectors, receiving numerous awards for her contributions. During the 1990s, she started to build her own art collection and, with works by Picasso, Chagall, Nolde, and Warhol, gathered icons of art history under one roof. Heidi Goëss-Horten was married in 2013 to the count of Goëss, Karl Anton and now resides in Carinthia.

AGNES HUSSLEIN-ARCO, CURATOR

Agnes Husslein-Arco studied art history at the University of Vienna, at the Sorbonne, and the École du Louvre in Paris before being awarded her doctorate in 1979 in Vienna. In 1981, she opened Sotheby's Vienna branch. Until 2000, she worked as the director of Sotheby's branches in Vienna, Budapest, and Prague. Husslein-Arco has served as a museum director since 2001. She was at the helm of the Rupertinum in Salzburg and was the founding director of the Museum der Moderne Salzburg.

She was responsible for a number of major projects, such as the development of the Carinthian Museum of Modern Art, also known as MMKK. From 2007 to 2016, Agnes Husslein-Arco successfully directed Vienna's Belvedere, where she helped to position it as an internationally renowned institution. She has been a member of the board of the Leopold Museum Private Foundation since 2017.

Storytelling with Science

What Materials Analysis Can Reveal

about an Artist's Creative Process

by Lindsey Bourret, Europe Art Analysis & Research

When the infamous German art forger, Wolfgang Beltracchi, was brought down by the discovery of a modern pigment in a purported early 20th-century painting, the art world was once again reminded of the importance of including scientific analysis in the due diligence process. Viewed as a way to reduce risk and uncertainty in the market, imaging and materials characterization have become increasingly common around high-value transactions.

Now, art scientists are beginning to ask themselves: what more can we do to help?

When we think of the myriad of scientific tools that are currently at our disposal, we tend to think of them as only being used to answer period or dating questions, leading to proper attribution and authentication. In fact, there are many other applications, from enhancing our understanding and appreciation of an artist's work through technical art history to creating a more materials-conscious conservation plan.

Art Analysis & Research – the same laboratory responsible for Beltracchi's demise – has been on the forefront of both efforts.

Dr. Nicholas Eastaugh, Chief Scientist at Art Analysis & Research, was invited to the Pollock-Krasner House and Study Center and was permitted to take samples from Jackson Pollock's studio. A display case containing 17 paint cans, still with the paint and brushes, and dipsticks and turkey basters that the artist used, were all tested. Dr. Eastaugh said, "Studying an artist's materials reveals



how they thought through the choices they made. For Pollock, this was a conscious decision to exploit commercial paints rather than those made for artists, which better suited his vision, by behaving in new, less constrained ways. "

Pollock's studio floor remains exactly as he left it. To create many of his iconic paintings, he laid out his canvases to have paint dripped and poured over them, often going over the edges so that the excess splatters accumulated over time to create a densely layered surface. The experience of stepping out onto the floor – itself a work of art - grants visitors an unexpected sense of intimacy as they experience the artist's work through his own eyes.

A better understanding of an artist's material choices provides similar insight. Dr. Eastaugh said, "It brings one much closer to the original creative process; that is, it is not just about what we see on the wall now, but also what it meant to Pollock himself."

More recently, Art Analysis & Research has provided support to catalogue raisonné projects funded by the Josef and Anni Albers Foundation and the Russian Avant-Garde Research Project to provide information critical to the study and appreciation of these artists.

In addition to strengthening our connection to an artist's work, science is also helping us to ensure its preservation for future generations. Art Analysis & Research is often hired by conservators to answer specific, materials-related questions, from helping to choose compatible solvents and adhesives to determine the cause of damage and discoloration.

The company's Principal Investigator in New York, Nica Gutman Rieppi, has begun to field an increasing number of questions about the maintenance and preventative conservation of modern and contemporary works of art. She recently worked on

a project involving a monochrome painting from the 1960s that had developed large, light stripes across its surface. Rieppi said, "The paint was delicate and could easily mar, so it was important for conservators to know exactly what they were dealing with before proceeding with treatment."

Scientific testing revealed that the white shapes represented a wax-containing fatty acid material that exuded from the paint up to the surface. By knowing the chemical composition of this material, conservators were able to identify an appropriate cleaning solution and approach to safely remove the material from the surface of the painting. Additionally, it was determined that excessive heat might have played a role in altering the paint surface. It was hypothesized that the odd stripe-like shapes might have resulted from pipes or ducts behind the wall on which the painting was displayed. As a preventative measure, the owner moved it to another location.

How many works of art will be saved by scientific analysis and careful conservation? What more can technical art history tell us about an artist's creative process? We are only just beginning to understand what science can offer to the fine art industry and are bound only the limits of human ingenuity.

According to Dr. Eastaugh, "This is an exciting time for science and art, with many new ideas and approaches. I think we are going to see a technological revolution in how we look at the products of our cultural heritage."

Art Analysis & Research (www.artanalysis.com) is an independent scientific art testing laboratory with locations in the New York, London and Continental Europe. With a focus on authentication and attribution solutions, the company serves a wide base of customers, including museums, artist foundations and the commercial art market.



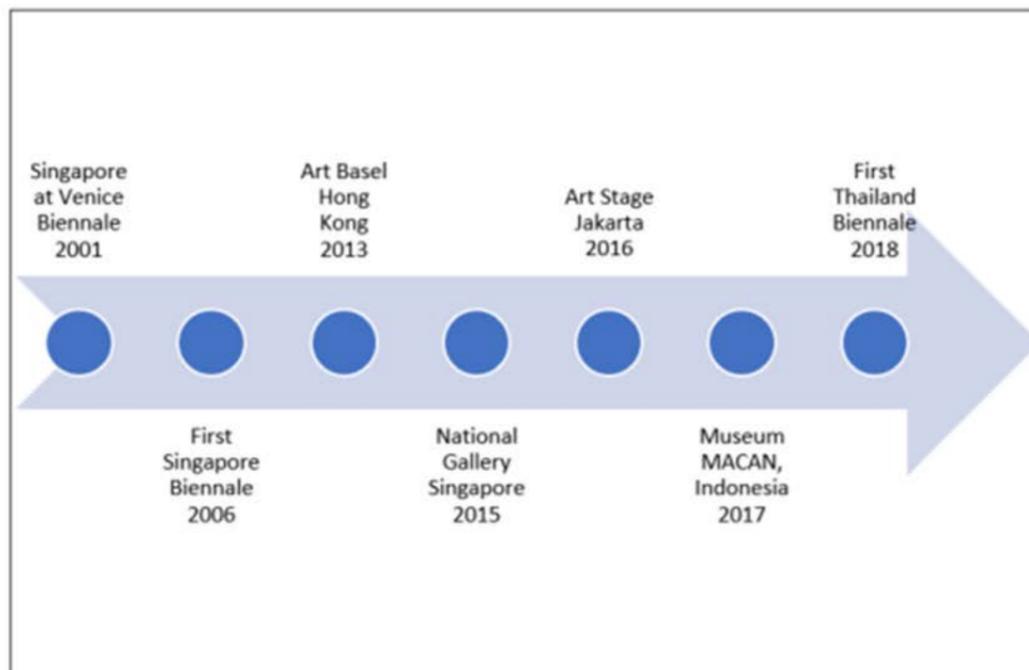
“Collecting Art” Spotlight on Southeast Asia

Contemporary art began to emerge strongly in Southeast Asia in the 1990s and, alongside Hong Kong and China, continues to strengthen in size, quality and global reach. All the elements needed for a growing art market have come together in the past 15-20 years creating an unmatched dynamism. Each national scene is unique, whilst together they capture a convergence of great cultures over the past 200 years. It will continue to grow and now is the time to get involved.



by Tolla Duke Sloane

Timeline of important developments in Museums, Biennales and Art Fairs in the past 15+ years



The advent of Biennales and art fairs from 2001 helped to generate interest from a commercial and curatorial perspective. In the past five years, world class modern and contemporary art museums have opened; the National Gallery Singapore in 2015, MAIIM Museum of Contemporary Art in Thailand and Museum MACAN, passion project of collector Haryanto Adikoesoemo, Indonesia’s first museum dedicated to modern and contemporary art, in 2017. Since Hong Kong Art Fair became Art Basel in 2013, international blue-chip galleries have swept into Hong Kong and Singapore, increasingly adding Southeast Asian artists to their roster as they come. The pace is accelerating with the awakening of contemporary art in Southeast Asia backed by abundant wealth. According to GapGemini’s 2017 report, Asia-Pacific remains the global HNWI market leader.

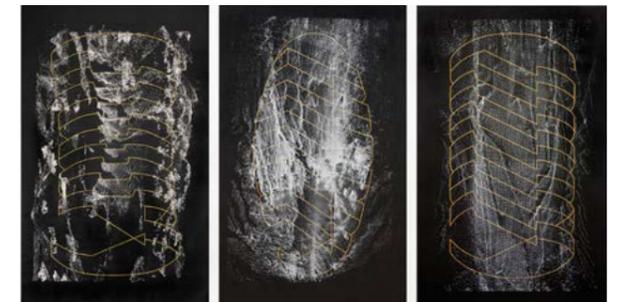
During this period of rapid growth, the local collector base has grown in strength and depth as the millennial diaspora return and support their art scenes. The scene is driven by artists and patrons with Singapore providing the only significant state support. Indonesian collector Tom Tandio launched online platform Indo Art Now to provide an educational resource whilst Singaporean collectors, Talenia Phua Gajardo and Mike Tay launched the MT Collection and online gallery of galleries, The Artling.



Sopheap Pich, The Raft (2009)
226 x 450 x 132 cm
Courtesy of the Marc and Esmeralda Bollansee Collection, Belgium/Germany

As private collectors further afield take an interest, Southeast Asian art receives increasing attention

globally. Well-researched, in-depth collections focused on Southeast Asia include the Marc and Esmeralda Bollansee and the Trioche DeLeon collections. The former began in the 1990s and the later in 2011 aiming to share Southeast Asian art with new audiences. Both include Cambodian Sopheap Pich. Trioche DeLeon covers a wide range including established painters Ronald Ventura and Nyoman Masriadi plus younger artists Genevieve Chua, Robert Zhao and Donna Ong. The works are loaned to institutions and galleries around the world.



Genevieve Chua
Helix Rain (2016)
170 x 278 cm each – Triptych
Courtesy of the artist



Heman Chong
Installation View: An Arm, A Leg and Other Stories (2015) South London Gallery
Photo by Andy Keate
Courtesy of the artist and Amanda Wilkinson Gallery

Institutional support in the West continues to grow. 2018 sees an exhibition of Malaysian Modern artist, Latiff Mohidin, at the Pompidou. The Asia Society in New York curated “After Darkness; Southeast Asian art in the wake of history” featuring FX Harsono who had a concurrent show at Tyler Rollins. Singaporean, Heman Chong, had a solo show at the South

London Gallery in 2015. Biennales in Australia are particularly strong on Southeast Asian artists - Sydney Biennale has just opened with Thai artist, Mit Jai Inn, Filipino Maria Taniguci and Tiffany Chung of Vietnam.

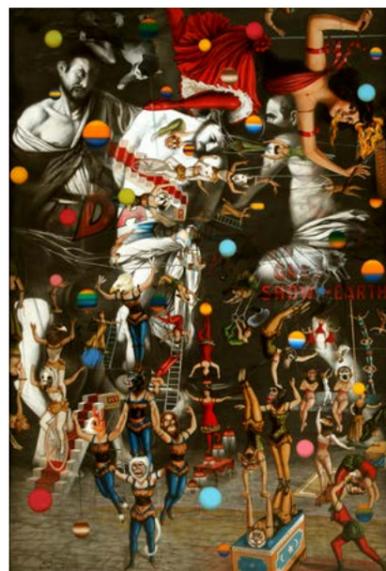
Corporate Art Programmes and prizes are increasingly drawing Southeast Asia into their fold; the Hugo Boss Asia Art Award included Southeast Asia from 2015. The Benesse Prize was awarded at Venice Biennale from 1995 to 2013, switching affiliation to the Singapore Biennale in 2016.



*Nyoman Masriadi
Installation View: Great Daddy (2014)
at Art Stage Singapore 2018
Courtesy of the Trioche DeLeon Collection*

2015 saw Southeast Asian Modern artists reaching record highs at auction, some breaching the magic \$1 million. The market has levelled out since with the Spring 2018 auctions in Hong Kong holding interesting prospects. Le Pho, Cheong Soo Pieng, Latiff Mohidin and HR Ocampo were exhibited alongside Picasso, Matisse and Kandinsky in Singapore recently, yet Mohidin works appear at auction from \$60,000+. When compared to the Europeans in the exhibition, his work provides a completely different entry point for collecting Modern art.

Sotheby's Hong Kong evening sale historically sold blue-chip global names and Modern art; it now includes Southeast Asia's contemporary auction stars Nyoman Masriadi, Christine Ay Tjoe, Ronald Ventura and Jane Lee. Indonesia dominates with 54% of market share based on total sales at Sotheby's and Christie's in Hong Kong.



*Ronald Ventura
Carne Carnivale (2014)
Courtesy of the Trioche DeLeon Collection*

Similarly, Contemporary Southeast Asian works by auction favourites such as Natee Utarit have generally lower estimates (\$100-400,000) when compared with Chinese contemporary painters such as Zheng Fanzhi, Japanese contemporary artists such as Yayoi Kusama and Western artists. In this context, the region is a relatively affordable and exciting entry point or new direction for art collectors.



*Natee Utarit
Theatre of the Absurd (2014)
Courtesy of the Richard Koh Fine Art and the artist*

By Tolla Duke Sloane
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Power, Politics and Philanthropy

The authoritative power held by museums in the field of contemporary art has recently been challenged by the expanding role of the commercial and private sector. A number of commercial galleries, particularly in Europe and the US, have gradually modified their structures, becoming increasingly more similar to large institutions, melding functions of the museum, academia and the market, and promoting the idea of a specific lifestyle. Their venues have augmented in number as well as in scale, with buildings encompassing a range of different art and recreational facilities. This is the case of, for instance, Hauser & Wirth (in particular the Los Angeles and Somerset venues), or Galleria Continua (in particular Les Moulins), moving the boundaries between a private venue and a collective gathering space for different audiences.

With this in mind, public museums experience the encroachment of private institutions, which are expanding their remit while attracting large numbers of visitors, and of the traditional commercial sector, which is progressively performing the same function. Arguably, it is not in the interest of commercial galleries to convert into museums, as their objective is chiefly geared towards profit and sales. This tendency may be due to a number of different factors. It is contended that audiences in the 21st century have moved on from being simply viewers to participants and interactors. This suggests that they have a greater stake in the experience of art as well as becoming consumers of the services offered around it. Thus, by turning themselves into latter-day agoras, these expanded galleries become recognisable as cultural brands, attracting potential clients and targeting new opportunities for business.

For publically funded institutions, a productive engagement with communities and sustained visitor numbers are essential requirements for eligibility of governmental funding and other grant-giving bodies. Distributors of public funding give priority to projects that combine artistic excellence with the development of new audiences and the potential of a lasting social impact. Due to the pressure on public monies, competition for funding is becoming increasingly fierce; thus peripheral, smaller scale institutions, which cannot raise additional funds and lack critical audience mass, run the risk of becoming unsustainable.

The idea of achieving sustainability regarding business structure is now an imperative for any institution aiming to ensure the endurance of its vision and programmes. This applies to different kinds of organisations, therefore stressing the influence of the private and commercial sector into the configuration of public institutions.

Furthermore, in this increasingly privatised environment, the notion of political power is determining. Politics, which might appear completely withdrawn from the discourse around the transition between public and private, has an important role to play. It should indeed aim to concretely support public organisations, not only through funding schemes but also by negotiating deals with the private sector.

There is significant evidence that founders of private institutions are willing to return something to their birthplace or where they have been long-term residents; among these individuals, 59% have founded a museum in their hometown or region. Therefore, should governments encourage a fruitful dialogue between individuals intending to invest capital in the development of cultural projects and institutions in need of support? Such a process, identifiable by the term 'philanthropy', can be activated by offering tax relief to wealthy individuals interested in supporting the arts and culture and, above all, by guiding and coordinating these exchanges.

The risk deriving from the complete privatisation of culture in the 21st century is, in fact, linked to accessibility as much as institutional goals. If private collectors and patrons were to exclusively follow their own personal mores on contemporary art, what would the outcome be? Would the field become populated by a series of highly commercial and speculative ventures, where the growth of capital precedes that of knowledge? Or, contrariwise, unfettered by the strictures and timescales of public accountability and bureaucracy, would there be a proliferation of more creative and dynamic initiatives and partnerships?

Ultimately, the productive aligning of objectives between public and private institutions as well as the fostering of networks and collaborations between like-minded organisations and individuals will surely benefit audiences and the art ecosystem as a whole. With this in mind, the real challenge of the art institution of the 21st century is not whether to be public or private, collecting or non-collecting, online or offline, but to effectively provide evidence of art's vitality and relevance to today's audiences.

Extract from the report Art Institutions in Transition, published by Alaska Editions. The Foundation focuses on the importance of stable art institutions in a changing and challenging political, economic, and aesthetic climate; the foundation undertakes research and promotes education to provide art professionals with the tools to face current challenges. www.artinstitutions.org

The approach of the GDPR

Is the art world ready, willing and able?

by Abby Brindley



Abby Brindley

Mishcon de Reya

The art world is littered with eccentricities and inconsistencies, but one overriding uniform factor is the respect for privacy and discretion.

In a world where a buyer, seller, consigner or collector invariably wishes their identity to remain confidential, the protection and use of personal data is of the utmost importance.

Data protection law in the UK already requires those who hold personal data to comply with obligations, including ensuring its protection and accuracy, but the new General Data Protection Regulation (GDPR) goes further. The GDPR requires all persons and companies that use and hold personal data - such as client contact details - to comply with new requirements regarding transparency and accountability, use and retention. It also gives more rights to individuals to have their details deleted, amended or moved.

Companies all over Europe have been preparing for the GDPR which comes into force on 25 May 2018. The threat of an increased penalty of up to €20 million or 4% of global annual turnover for non-compliance has made some businesses sit up and take data protection seriously for the first time.

The GDPR imposes numerous obligations on those who hold personal data, some of which will affect everyone:

What do you know about me?

Historical, personal data can be extremely useful. For example, if you collect a particular artist, you may want the galleries and dealers from whom you have previously bought to retain that information, along with your contact details, so they can approach you regarding future sales. Under the GDPR, the holder of this information must be able to show that they acquired that information lawfully. Happily, in this example, if you previously used their services, dealers and gallerists are unlikely to have any problems showing that they lawfully hold your information, but if the art world professional in question had no previous dealings with you, they might find it difficult to justify holding your personal data.

Did they ask?

One way to ensure that the collection of personal data is lawful under the GDPR is to obtain consent. You may have received emails already asking you if you still agree to be on mailing lists, for example. Although holders of personal data do not always need to ask for consent to obtain and use an individual's personal data, they must know when consent is required. They must also keep records of those individuals who give their consent.

Delete me please.

Another change in the GDPR is the right of erasure, also known as the right to be forgotten. If you have previously consented to the use of your personal data, under the GDPR you have a right to withdraw that consent and have your personal data deleted. This right of erasure also takes effect where there is no longer any reason for your data to be kept by the company or individual that collected it.

Is it safe?

The security of personal data is, without doubt, the main concern of individuals in the art world. For a dealer, for example, their contacts and reputation are their livelihoods, and keeping the information they hold secure is of paramount importance.

However, the digital world is changing every day and it is becoming increasingly difficult to ensure that information is protected. Everyone in the art world needs to be aware of the potential security issues that can arise with certain file sharing or email accounts, and take precautions and advice from experts to ensure that adequate security measures are in place. It is so easy for a hacker to insert themselves into an art deal negotiated over email, steal the identity of one of the parties, and provide alternate bank details.

So what happens if there is a breach?

If your personal data is lost or stolen, the GDPR requires, in many cases, that breaches be reported to the authorities within 72 hours. As the GDPR requires all organisations to implement policies and procedures to ensure that breaches are detected, investigated and reported properly, it should mean that everyone will ensure that personal data is as safe as it possibly can be.

Everyone in the art world should be aware that if personal data is lost, whoever lost it will probably need to tell you - no one in the art world would relish making that call.

Abby Brindley is an Associate in Art Law at Mishcon de Reya LLP with specialist knowledge in data protection law.

Hermann Historica Spring Auction in Munich.

A showcase of fine craftsmanship from the armourers and blacksmiths of the Middle Ages



Hermann Historica Auctions was founded some 50 years ago in Nuremberg specializing in military history. Today the company has a global team of specialists, 40,000 clients and a flow of stunning pieces passing through its spring and autumn sales programme.

This season's sale is an exciting one for enthusiasts because it exhibits key pieces from the battlefield reflecting the mastery of medieval metalwork.

These are distinguished artefacts from the most talented craftsmen of their time who devoted their skill to overcoming the exceptional challenges of producing and designing armour, arms, blades and shields. Combining reliability, functionality and aesthetic beauty, these works were produced for armouries, arsenals and armies of the day.

In calibre and artistry, they stand up to the best of that produced for the contemporary religious and secular markets. Far from being merely utilitarian, these were objects designed to highlight the status, prestige and honour of the bearer. Moreover, like modern day branding, the artisan was aware of the need to represent whichever affiliation the combatant enjoyed, through the characteristic execution of the piece. As a result, virtually every conceivable artisanal technique has been employed in the manufacture and ornamentation of this armour and weaponry.

One of the prize catalogue entries in this auction is complete piece of Augsburg style, German armour, 1.75m tall, dating from the second half of the 16th century. Meticulously crafted as a protective shell from the prominent, roped flanges at the gussets and clever neck opening, to the shoulders, greaves and gauntlets, these sliding on several lames to optimise freedom of movement.

Even at the time, classic armour for the field was adapted for other purposes by means of modifications, such as reinforcements and additions. This advanced production method is also evident in here with its plethora of individual parts shielding the body from head to toe. Boasting a particularly sturdy, ridged breast plate it also has a screw-mounted, hinged lance to the side. These innovations were designed to afford high protection during a tournament. The ensemble is topped with an elegant helmet, forged from a single piece of metal and fitted with visors. Once again, the armourers' skill of this period is very much in evidence in the unusual stylistic rendering of the eye and mouth areas. While narrow eye slits permit vision, the breathing apertures are artfully conceived in a rosette on the left, and slots on the right. To this day, the assembled half armour is an impressive testimony to medieval artistry and is a distinctive design object bringing history to life before our eyes.

A second piece of note this season is a rare, German chamfron from the same period which tells us that the armourer's intentions went beyond bodily protection. Crafted from a single sheet of iron, sporting ridges and riveted ear covers, the elaborately turned head piece with its semi-circular eye openings would have



shielded the horse's skull from all manner of blows. The lavishly detailed finishing demonstrates a mark of great respect for animals on the battlefield whilst achieving a harmonious overall finish to what is an extremely intricate artefact. Indeed, this example boasts a continuous etched ornamental band, partially gilded, blackened and further embellished with a border of brass rivets.

Equally worthy of note is in the catalogue is a morion, a helmet devoid of visor. This example is highly decorated with black stain etching. In a characteristic form and crowned with an unusually high comb, the appeal of this helmet lies not just in its exceptionally renowned provenance, namely the prestigious Conan Doyle Collection, but also in its magnificent decoration. Trophies with a lion and dragon adorn the comb, while Fortune perches on the skull, flanked by two putti and further trophy decoration. The etchings have been executed with such finesse, clarity and precision, they bear comparison fine drawings. The continuous lining rivets with ornate brass rosettes are the final aesthetic flourish to the helmet, which was probably made in Pisa, Italy, circa 1580.

Next in line, somewhat later, yet no less significant, is a German sword from the early 17th century. Similar weapons are to be found in the best military museums of Stockholm and Paris. The blackened iron knuckle-bow hilt is particularly arresting by virtue of its fine décor of flower tendrils and cherubim, inlaid in silver. The sophisticated inlay technique – the marquetry of the artisan metalworker - has all but vanished today and was only used for exclusive artefacts. With its eight ribs of the pommel adorned with silver, it therefore elevates this particular piece, to a special collector's item. The sturdy, double-edged blade of the exquisite rider's sword is in excellent, untouched condition, with six small X marks adhered on one side and Pi marks on the other.

A brass wire winding and Turk's heads on the slender grip complete the sword's pleasing elegance.

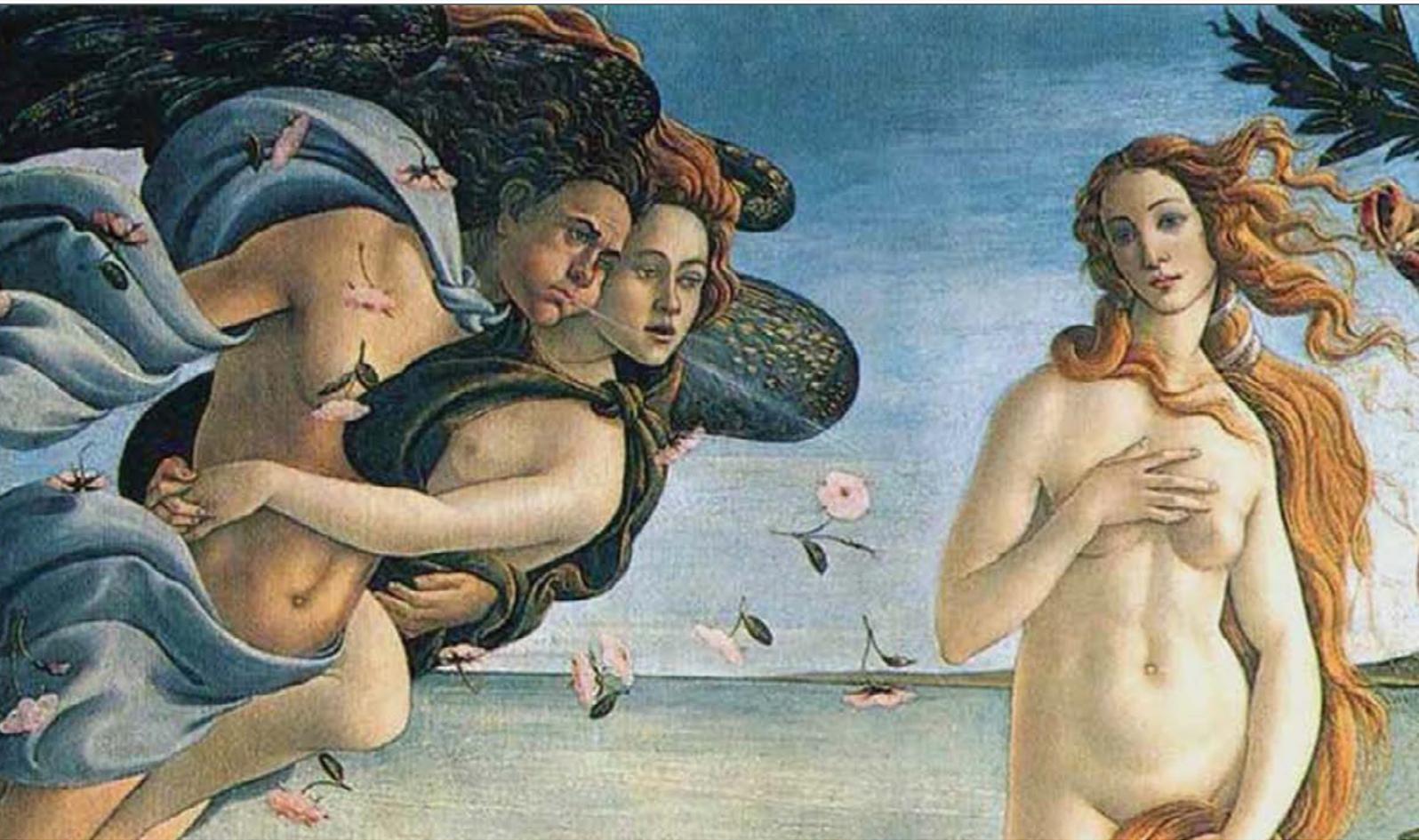
The final piece shown here, is the work of a remarkably gifted artisan who has succeeded in composing a true work of art. The inlays of engraved and blackened bone enhance the walnut stock of a hunting wheellock rifle, produced in Bohemia in 1678. Hunting scenes and castles, interrupted and framed with filigree silver decoration, are vividly depicted with incredible attention to detail being inlaid and contrasting the dark wood. From a hunter on horseback, his weapon drawn, to a pack of hounds pursuing a lion as it attacks a hunter, every scene is beautifully executed and is a narrative in its own right. Moreover, an eagle on a hill, surrounded by trophy decoration, graces the cheek of the rifle. The metalwork on this rifle as sumptuous as it is unique, was painstakingly and skillfully designed. Engravings of a bird and leafy vines embellish the lock plate and there is even a face to be discovered on the spring-loaded pan cover with a wild boar on the lid. This entry is dated and initialled.

These examples along with the usual wide range of high quality precious objects are for sale at the Spring Auction of which takes place from 1 - 11 May 2018. Approximately 6,500 lots from all specialist areas are to come under the hammer at Hermann Historica. These include antiquities, arms and armour, works of art, hunting artefacts, orders and collectibles from all fields of history and military history.

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