

# ART & MUSEUM

Winter Issue 2022



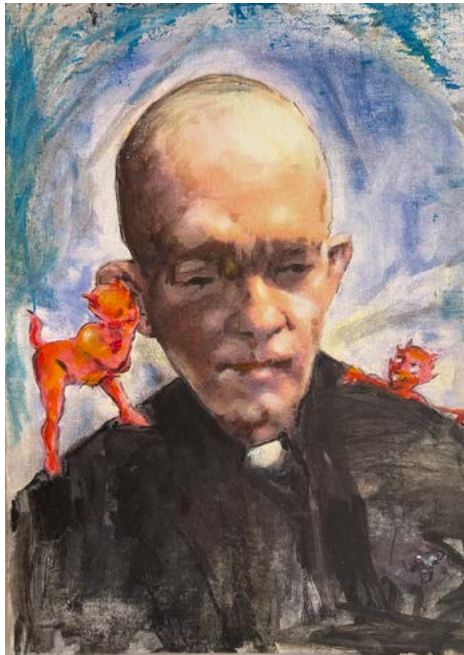
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# WELCOME

## ART & MUSEUM MAGAZINE

Welcome to Art & Museum Magazine, a supplement for Family Office Magazine, a premier publication dedicated to the Family Office space. We have a readership of over 56,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs while others are investors.

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

Art & Museum is distributed within Family Office Magazine and also appear at many of the most

significant finance, banking and Family Office Events around the World. Our Media Kit is worth a look. [www.ourmediakit.co.uk](http://www.ourmediakit.co.uk)

This issue is dedicated to the Family Office Writers Awards 2020. Art & Museum is a supplement and the awards recognise the efforts of our contributors and writers over the years. We have a number of other categories which are listed on page six. Please view our website for more information.

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 within 'Art & Museum' Magazine.

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To vote go to [www.familyofficeawards.com](http://www.familyofficeawards.com)  
or mail us [info:familyofficemag.com](mailto:info:familyofficemag.com)



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TEFAF



# Family Office Awards 2022

The Family Office Awards 2022 honours the contributors and our partners from within the Family Office Space and the Art World. This issue of Art & Museum has included articles chosen by the readers as the best and most informative from the four issues of 2022. We would ask you to select the winner in the different categories.

This issue includes articles chosen by our editorial team that were included in past issues. We ask that you visit our website and vote for your article of choice: [www.familyofficeawards.com](http://www.familyofficeawards.com)

You can also e-mail your vote to [info@familyofficemag.com](mailto:info@familyofficemag.com)

The Family Office Awards honours excellence and professional contributions in several categories within the art world, including:

**In the Spring 2023 Issue, we will be announcing the Finalists in the following categories**

Artist of the year 2019  
Best Art Fair 2019  
Auction House of the Year  
Art App of the year  
Writer of the Year  
Contributor of the Year  
Best Service Provider  
Museum/Art Resort of the Year  
Person of the Year 2020 (Art Sector) - Winner will appear on the Winter cover Issue 2020

The Family Office Awards 2022, Art & Museum nominations include the worlds leading Art Fairs and Conferences such as Art Market Unconference, Asia Contemporary Art Show, Deloitte Art Finance Conference, Russian Art Fair, Vancouver Art Fair, Deloitte Art, The Business Art Conference the British Art Fair, Volta, Asia Art Fair, Vancouver Art Fair, Winter Art & Antique Fair Olympia and more.

We have many contributors, some have been nominated from organisations such as Citi Private Bank's Art Advisory & Finance group, IFAR, LIVERPOOL BIENNIAL, Barbara Guggenheim, National Gallery of Ireland, Global Fine Art Awards, Hermann Historica Auctions, Larrys List, Leopold Museum Vienna, Art Business Conference, Deloitte Art Finance Conference, Independents Biennial, Falmouth University, Art Secure, One Art Nation, Masterpiece London, Artiq, Crawford Gallery Cork, SGS, Rolls Royce Art Programme, AXA ART, Fine Art Group, CollectorIQ and more.

If you want to make a nomination in any one of our categories, email us: [info@familyofficemag.com](mailto:info@familyofficemag.com) or visit our website [www.familyofficemag.com](http://www.familyofficemag.com) and use the awards tab



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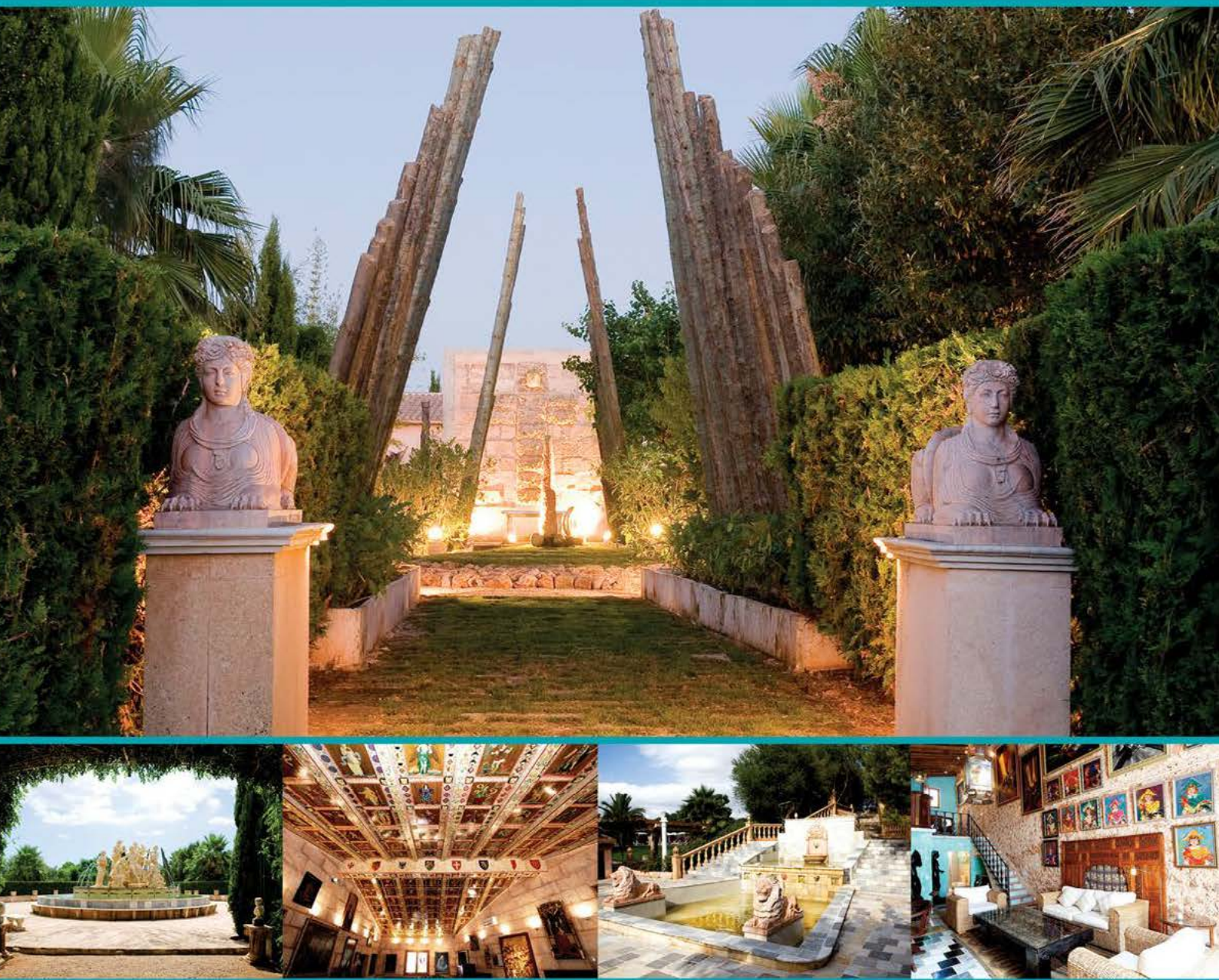
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PR Paula Rego (1935)  
The Vivian Girls as Windmills 1984 Acrylic paint on canvas 242 x 179 cm CAM-Fundação Calouste Gulbenkian, Lisbon  
Photo: Paulo Costa © Paula Rego

# Paula Rego

## A figurative Tour de Force

### Museo Picasso Málaga pays Tribute

Museo Picasso Málaga would like to express its sorrow at the news of the death (8th June 2022) of Portuguese-born British artist Paula Rego, whose work currently features in a major retrospective that opened to the public in April (27th Apr. - 21 Aug. 2022).

Paula Rego (Lisbon, 1935 – London, 2022) was one of the most original and widely acclaimed artists of our time. Over seven decades, she reinvented figurative painting and how women are represented. Rego sought new, different ways of telling stories with her pictures, and her works are rooted in her personal experience while at the same time connecting with what is happening in the world.

On 26 Apr, this year, Museo Picasso Málaga inaugurated the Paula Rego exhibition. The artist could not attend the opening due to her delicate state of health. The museum wishes to offer its condolences to her entire family and, in particular, to her son, filmmaker Nick Willing, whose invaluable cooperation was vital to the organization of this exhibition.

The exhibition by Paula Rego (Lisbon, 1935 – London, 2022) will present an uncompromising artist of extraordinary imaginative power; Rego redefined figurative art and revolutionized how women are represented. Featuring over 80 works, including collages, paintings, large-scale pastels, drawings and etchings, the show spans Rego's early work from the 1960s to her richly layered, staged scenes of the first two decades of this century. The exhibition tells the story of this artist's remarkable life, highlighting the personal nature of much of her work and the socio-political

context in which it is rooted. It reveals her broad range of references, from comic strips to history paintings.

Rego has been fascinated with storytelling throughout her career, which imbues much of her work. In her paintings, collages and drawings from the 1960s to 70s, Rego passionately and fiercely opposed the Portuguese dictatorship, using a range of sources for inspiration, including advertisements, caricatures and news stories. She also explored folk tales as representations of the human psyche and behaviour, such as *Brancaflor – The Devil and the Devil's Wife in Bed* 1975. Rego abandoned collage in 1980 and returned to painting, combining childhood memories with her experiences as a woman, wife and lover. The exhibition includes major paintings from this period, such as examples from 'The Vivian Girls' series, in which girls' rebel against a coercive society, and the seminal works that established Rego's reputation. The exhibition includes prints from her series *Nursery Rhymes* 1989, in which Rego explores the strangeness and cruelty of traditional British children's songs. As the first artist-in-residence at the National Gallery, Rego also took inspiration from art history, weaving references to old masters such as Hogarth and Velázquez into paintings in which the protagonists are women, exploring their struggle and their journey towards emancipation, as in *The Artist in Her Studio* 1993.

The exhibition features Rego's large pastels of single female figures from the 1990s to 2000s, including the 'Dog Woman' and 'Abortion' series, some of the artist's most celebrated and arresting pictures. Works from the 'Abortion' series, which the artist was proud



to see used to campaign for the legalization of abortion in Portugal, depict women in the aftermath of illegal abortions. Possession 2004, another major series of pastels rarely exhibited, combines Rego's personal experience of depression and therapy with inspiration from 19th century staged photographs of women diagnosed as suffering from 'hysteria'.

Museo Picasso Málaga is once again working to showcase 20th-century female artists, following the exhibitions dedicated to Sophie Taeuber-Arp (2009), Hilma af Klint (2013), and Louise Bourgeois (2015), and We are Completely Free. Women Artists and Surrealism (2017). Tate Britain organizes Paula Rego in collaboration with Kunstmuseum Den Haag and Museo Picasso Málaga. The exhibition is curated by Elena Crippa, Senior Curator, Modern and Contemporary Art, with Zuzana Flašková, Assi.

ABOUT PAULA REGO

Paula Rego was born in Lisbon, Portugal, in 1935, during the authoritarian dictatorship of António de Oliveira Salazar. Her parents were anti-fascists and Anglophiles and wanted their daughter to live in a liberal country. At the age of sixteen, she was enrolled in a finishing school in Kent, England. She went on to study painting at the Slade School of Fine Art, London (1952–56), where she met

fellow painting student Victor Willing, whom she married in 1959. After graduating, Rego and her family lived between Britain and Portugal and settled in London in 1972. She represented both nations at the São Paulo Biennial: Portugal in 1969 and Great Britain in 1985. In 1988, Willing died following a long-term illness. The same year, Rego's solo exhibitions at the Calouste Gulbenkian Foundation, Lisbon, Serralves Museum, Porto, and Serpentine Gallery, London, cemented her reputation as a major contemporary artist. In 1990, she became the first Associate Artist at the National Gallery, London.

She had numerous retrospective exhibitions including at Tate Liverpool, 1997, Museo Nacional Centro de Arte Reina Sofia, Madrid, 2007, Museo de Arte Contemporáneo de Monterrey and Pinacoteca do Estado de São Paulo, 2010–11, and Musée de l'Orangerie, Paris, 2018. In 2009, a museum dedicated to her work, Casa das Histórias Paula Rego, opened in Cascais, Portugal. The documentary Paula Rego, Secrets and Stories, directed by her son Nick Willing, was released in 2017. In 2022, she will be one of the most relevant artists in the 59th edition of the Venice Biennale, with her exhibition The Milk of Dreams, in the central pavilion. Rego lived and worked in London until the time of her death.

comunicacion@mpicassom.org



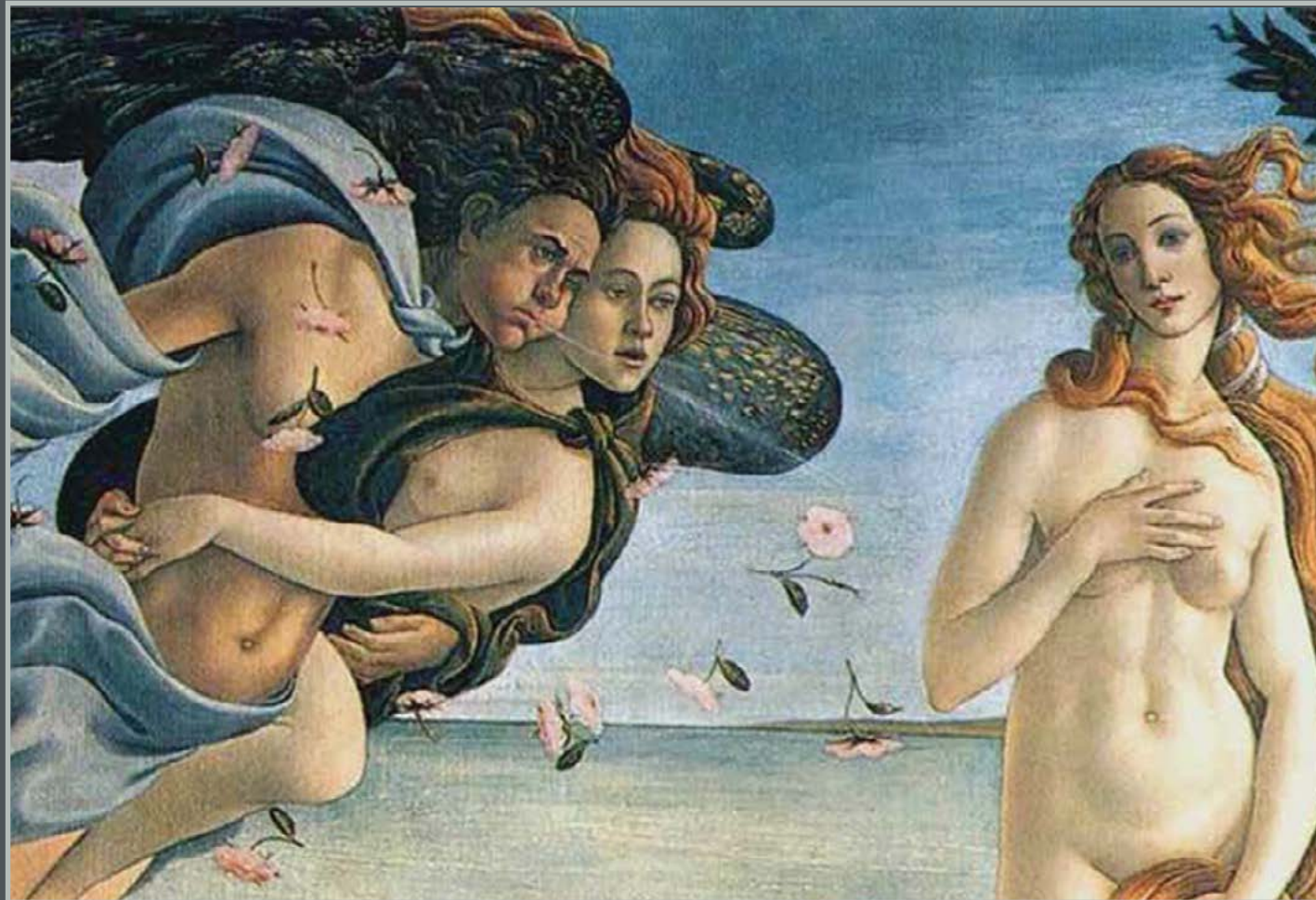
PR Paula Rego Paula Rego in her studio, 1987 © The Times News Licensing © Paula Rego



PR Paula Rego (1935)  
Time – Past and Present 1990 Acrylic paint on paper on canvas 183 × 183 cm CAM-Fundação Calouste Gulbenkian, Lisbon  
Photo José Manuel Costa Alves © Paula Rego



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# Dummy Board Boy with a Bird

Exhibited at TEFAF by The Weiss Gallery

From the later 17th century onwards, numerous painted dummy boards were produced in England and on the Continent. Dummy boards are life-sized, flat, oil-painted trompe l'oeil figures on panels that are cut in the contour of the represented figure.

They were frequently made in pairs of a boy and a girl, intended to be placed alongside and/ or before a fireplace. There are many other variations such as adult men and women, soldiers and pets. A complete study of this type of trompe l'oeil paintings has never been published and only a few articles and small booklets exist on the subject.

Dummy boards dating from before 1660 are extremely rare and, to the best of our knowledge, they all originate from the Netherlands and England. The earliest known example dates from the late 16th century and was painted in the Northern Netherlands.

A handful of authentic examples from the first half of the 17th century are still known, apart from some dummies that were not painted as such but were later cut out from complete panel paintings and mostly show a rather thin and unbeveled panel.

The earliest dummy boards that can be associated with a specific artist are from the 1650s, when the Haarlem portrait painter Johannes Verspronck (c. 1600-1662) created some examples, one of them signed and dated 1654. According to nearly contemporary written sources, the Dordrecht artist Cornelis Bisschop (1630-1674) was another pioneer in the field.

Generally, most dummy boards from the first half of the 17th century are considered to have been produced in England, among them a few examples now in the

collection of the Victoria & Albert Museum. However, the present dummy was undoubtedly painted in the Southern Netherlands and features a deviating technical medium, as the figure was painted on a plain-woven linen canvas laid on a wooden panel rather than directly on the panel.

Technical examination by The Courtauld has established that this was most probably the original technique, as is clarified in their report dated 4 May 2022:

Based on these pieces of evidence an hypothesis can be put forward in relation to the creation of the dummy board. A piece of primed canvas is likely to have been cut based on the outline of the figure and then rolled and glued onto the cut wooden support.

The position of the canvas was then adjusted and the figure painted. The edges of the canvas and the wooden support were then sanded down or finished, which explains why the paint fractured at the edges of the dummy board where the canvas extends up to the perimeter of the wood.

The painting represents a boy with a golden chain diagonally across the chest and a bird perched on his left hand. The style and costume clearly indicate that the dummy board can be dated in the years 1625-1630 and was painted in the Southern Netherlands, most probably in Antwerp.

The painting's style is related to the works of Cornelis de Vos (1584/5-1651) but despite its high quality, there is no reason for an attribution to the Antwerp artist. The charming Boy with a Bird is nonetheless one of the finest early dummy boards from before 1650.

[www.weissgallery.com](http://www.weissgallery.com)







## Phoebe Cope

### A Pilgrims Journey in harmony with nature

Phoebe Cope's paintings and sculptures respond to thoughts and ideas that hold meaning in the artist's world and explore important questions in today's largely virtual existence. With a sense of defiance and rebellion against the world of hashtags and digital footprints, the work in the exhibition rejoices in its materiality, in the medium itself and its redness, blueness and yellowness.

These paintings are evidence of a self-centred simple-mindedness, ignorant of the outcomes of the reconfiguration of the world's divisions. They bear witness to stillness, the joy and gratitude of being alive, the fortune at being able to hear the gurgling burn, smell the pine's cones and its wood's smoke, and hear the calls to dinner. They are filled with the vitality and brilliant colours of nature's ever-changing

seasons and cycles, emphasising the individuality of trees and the important role they play within our ecology.

These paintings were made with a desire to continue wandering even in the domestic environs, to discern the fine line between the vision of a tourist who complains versus the vision of a pilgrim who celebrates and strives for the good life of 'growing your own'. These are captured in earnest with a sense of flux and light self-satire. They seek to demonstrate, educate and function as a slow form of entertainment. Therefore, they were made for children, in the practice of drawing as play and play like drawing, to learn as a grown adult from one's offspring what has been lost in this last generation. Cope believes that being a painter now, more than ever before has never been so poignant.

#### Artist of the Year 2022

She questions how to revitalise and inspire the human race to re-engage and sensitise themselves to the nuances of the vital world around them; to gain epiphanies from epiphytes, and distinguish between watching a documentary on Netflix actively observing and drawing with an attentive eye and charcoal stick in hand.

These recent paintings and drawings are testimony to her belief in the tangible, a return to thoughtful silence and patience, and the active participation in and appreciation of our natural world.

Notes on the process of painting. "The series from this Spring was painted an hour from Biggar in Dumfries House, Cumnock, East Ayrshire, home to an array of social enterprises under the umbrella of the Prince's Foundation. I was interested in the bustling daily activity: the building team off for a quick lunch in a van; the maintenance team in high

vis jackets adding wood chip and gravel to the playground beneath the Redwoods after rain. I liked the pockets of wilderness left: I depicted some spindly ash and birch, self-seeded, that managed to remain untouched despite deliberate planting all around in the arboretum. The organic vegetable garden seems to follow biodynamic principles with its circular format centred on a pagoda. There is a newly planted Dye Garden on my left, with Woad and Madder. Groups of people came in to learn how to sow potatoes. The high footfall means the paths don't need much weeding, luckily, given herbicides can't be used. Comfrey was stewing in metal vats of water along the walls awaiting use". Phoebe Cope

#### About the Artist:

Phoebe Cope studied at the Ruskin School of Fine Art Oxford and later at the Royal Drawing School. Her work has won prizes and been exhibited with: The Royal Academy, Royal Hibernian Academy, Royal Scottish Academy, Royal Society of Portrait Painters, the Machin Art Foundation, Cill Rialaig Project, the Moritz-Heyman Pignano Award, Ruth Borchard Piano Nobile Self-Portrait Award, the Lynn Painter-Stainers, the Campaign for Drawing & the Oireachtas and Biggar & Upper Clydesdale Museum. It is represented in the collections of The Office of Public Works, The Bank of Ireland, The Blackrock Clinic, HRH The Prince of Wales, The Earl of Snowdon, and numerous private collections. She hails from Carlow but now lives and works within the Scottish borders.

#### Education

Hons Degree, The Ruskin School of Drawing & Fine Art, St. Anne's College, Oxford University Postgraduate Diploma, The Royal Drawing School, London. Bursary Student Irish Leaving Certificate, Gaelcholaiste Cheatharlach, Carlow Lycee J.H. Fabre, Carpentras, Provence Haumea program in Ecological Literacy with Cathy FitzGerald & Nikos Patedakis

Biggar & Upper Clydesdale Museum, 156 High Street, Biggar ML12 6DH, Scottish Borders  
Exhibition dates: 3-30 June, 2022  
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+44 (0)7980 575377  
Exhibition catalogue on view:  
<https://www.phoebecope.com/>

Article sourced by Derek Culley



# Mark Landis

## Talented Forger?

The earliest memory I have of copying art was in Italy as a child. We lived in France at the time but were travelling. Mother and Dad went out a lot and I stayed alone in the hotel and copied the catalogues we'd picked up at museums during the day. Mother and Dad were very social and I frequently found myself alone.

In 1974 Mother's friend said I should go to the Chicago Art Institute because it was prestigious so I was sent there. I studied photography but I ended up having to leave because I made an enemy of a friend who made life hard for me. I enrolled at the San Francisco Institute of Art which I liked much better. I loved California and I got to know the art galleries nearby. I made a bit of money repairing pictures and sold a few of my own. I learned to work quickly after someone stiffed me for money because I decided if I wasn't going to get paid I'd rather not spend as much time on the piece. After Dad died Mother remarried and I came home from college for the wedding. I knew I shouldn't have. It's true what they say, you think you'll go back to school but you never do. I got into the habit of watching TV, staying up real late, and even though I only had a semester left for my degree I dropped out.

I went to Atlanta and tried school again for a few weeks but didn't get very far. Instead, I went to New Orleans and sold my paintings in Royale Street. I made friends with a woman who owned an art gallery and I ended up selling lots of my paintings to tourists.

Generally, I always think of Mother and Dad and paint things we'd all like—the things I like would naturally be influenced by them. Then when I started selling pictures I did ones that people would like in general. I gave things to museums because I knew they were things they wanted, and I copied them from the Directory of Museums or from old auction catalogues I used to have. I only had between ten and twenty catalogues but I used them a lot.

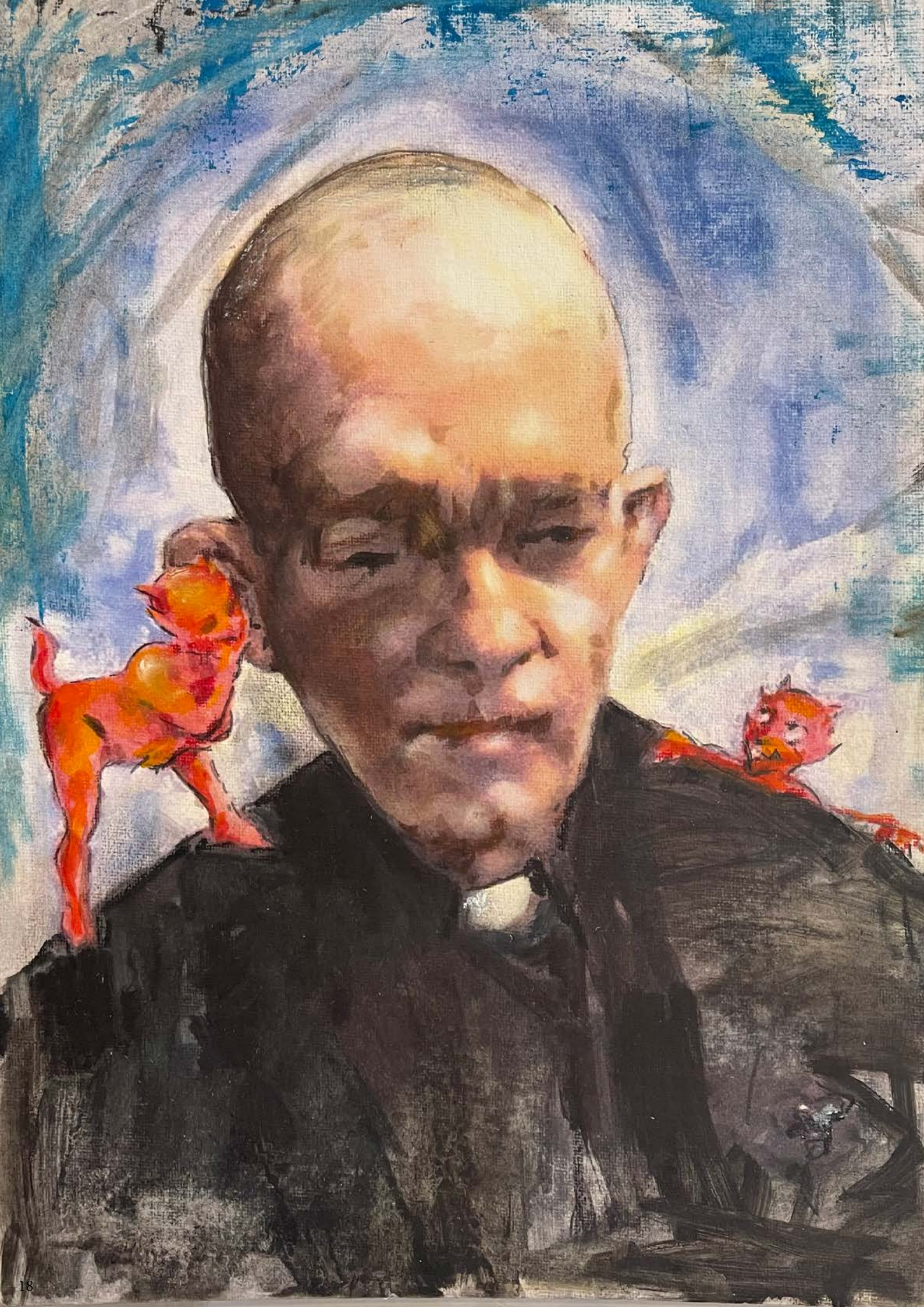
The very first picture I donated was in honour of Dad, to impress Mother. I kept doing it because Mother liked getting letters from the bishop. After she died I quit

donating paintings for a little while, but I was lonely so I started donating paintings to museums. I would copy things from catalogues and then XEROX the page to take to museums. I told them I still needed the original catalogue because I had other pieces. I was treated like royalty and people would sit and talk to me. I never took any money. I just liked being around people. I was never worried about getting caught. It was a long time before a registrar at the Oklahoma City Museum of Art figured out about my philanthropy. I thought that I'd be able to donate pictures forever. It worked out okay because my friend Jennifer and Sam made a documentary about me and I've been able to meet a lot of people.

I keep painting because I like to have something to do, and anyway I can't help it. It's like craftsmen I know; one is a retired shop teacher, and even though he's done working he busies himself making things out of wood. He can't help it and I'm the same way with painting. It occupies my time and I probably won't stop. I also can't help collecting children's books. I bought them to copy for the de Grummond Collection at the University of Southern Mississippi but I still collect them now.

When I do my own paintings I like them to be a bit different and I like people who look at them to use their imaginations. When I did Jack and Jill I made sure they were obviously siblings, and Little Red Riding Hood is with the wolf and they are sizing each other up. With Cinderella, you don't see many like mine. Traditional ones are like Disney used to do, where you think of her at the ball or rushing around, and if you think of her at home you don't think of her the way I paint her, much younger than you'd normally see. Sometimes you have to think a little.

I would have liked to be a commercial artist but no one had confidence in me. It's doesn't matter. Things turned out better for me than was predicted. When I was in a group home, doctors said I would be in institutions forever. The life I have now never would have occurred to me at all, that I'd end up in a documentary or know prestigious people like Rosanna Arquette. It was just time and chance that it turned out this way.





# A Collection With Strings Attached

By L. John Harris  
Curator Harris Guitar Collection, San Francisco Conservatory of Music

I'm a lover and collector of vintage classical guitars—the Spanish-style guitar that emerged in Andalucía in the middle of the 19th century. I've played this instrument since my early teens and have been collecting them since 1990. The classical guitar as both a solo and ensemble instrument typically performs the works of Spanish composers like Francisco Tárrega and Joaquín Rodrigo, and contemporary Latin composers like Sergio Assad and Leo Brouwer. Throw in the elegant lute repertoire of J. S. Bach and Sylvius Leopold Weiss in the 18th century, and virtuosic 20th century guitar pieces by the English composers, Benjamin Britten and William Walton, and the guitar shines with uncommon range and beauty.



*Harris at Villa Maybeck in front of the guitar display cabinet in the stair hall.*

My collection of forty instruments, the Harris Guitar Collection (HGC), has been incorporated now into the San Francisco Conservatory of Music. The instruments span the 19th and 20th centuries, the period when the 6-string acoustic Spanish guitar

entered the world of classical music. Compared to its older cousins—the violin, viola and cello--the modern classical guitar is a relative newcomer to the musical playing field. While not an orchestral instrument, it has nevertheless made its mark on the world's finest concert stages, thanks to revolutionary changes to the instrument made by luthier Antonio de Torres in the 19th century and genius player/promoters like Andres Segovia in the 20th.

During the thirty years I have been collecting guitars, the values have doubled, tripled and, in some cases, quadrupled. Still, the most valuable guitars top out today in the several hundreds of thousands, not in the several millions like Strads and Guarneris.

Also, unlike old string instruments, vintage guitars are not often played in concert. Because of the ongoing evolution of the guitar, ever in search of a louder instrument to be heard against the volume of ensembles and orchestras in large halls, the best of the older guitars are usually locked away in collector's closets and heard only in private, intimate house concerts.

Just a handful of top touring players perform on instruments from the 19th and early 20th centuries, though professionals who opt for the louder contemporary guitars in their live performances may choose to record on the colorful and emotionally evocative (some might say tonally superior) vintage instruments in sound studios where volume is not an issue and subtle tonal nuances can be captured.



*The great Uruguayan virtuoso, Alvaro Pierri seated between Harris and the chair of the SFCM guitar department, David Tanenbaum.*

Now that my collection is part of SFCM, my role as collector has morphed into that of curator and, I should add, official string changer. I work with students and faculty to tell the story of the guitar's evolution, structural and tonal, via various performing and recording projects. My mission as curator is to balance the role of these somewhat delicate instruments as both musical tools and collectable icons. My motto is "Protection and performance." The latest HGC recording project, a CD, features SFCM's first guitar department chair, the brilliant George Sakellariou, performing on three of his favorite instruments from the collection, including its star, an 1888 Antonio de Torres, the maker often credited as the Stradivarius of the guitar.

*On the mezzanine at the San Francisco Conservatory of Music, Harris with George Sakellariou*



*This Antonio de Torres guitar from 1888 is the star of the collection. Torres revolutionized the classical guitar in the 19th century and is considered its Stradivarius.*





*A beautiful and complex rosette on the Torres. Many of history's greatest luthiers first mastered the skills of cabinet making and marquetry before building instruments.*

As pleasurably obsessed as I've been with the guitar all of my life, I'm equally fascinated by the obsession itself and how it operates. Whether it's old postcards, investment grade art, baseball cards, or vintage cars and musical instruments, the collector's psyche is the same—a need to acquire, possess, restore if necessary, and preserve the things from the past we love. Collecting is no doubt a fundamental human behavior, an effort to understand our material world and establish order and even control amidst the chaos of life, and the inexorable passage of time.

I see myself as a modern version of the collectors of yore, the Old World curiosos (curio collectors). This is an Italian term applied to those who, centuries ago, built the collections of natural and manmade objects that became the foundations of the first natural history and fine arts museums.

From Medieval times, through the Renaissance and Baroque periods, these curiosos loaded their display cabinets—"cabinets of curiosities"—with

exotic seashells, human skulls, and preserved animals and insects (naturalia); and old tools, pottery, musical instruments and artworks (artificialia). Whole rooms were dedicated to these collections and were known in German as wunderkammern, or wondrous chambers. The Harris Guitar Collection is displayed and played in two such chambers, one at SFCF in a temperature-controlled alcove off its dramatic atrium mezzanine, and one in Berkeley at Villa Maybeck, my 100-year-old Italian-style home designed by the great California architect, Bernard Maybeck.

When my collection was "complete"—that is, the narrative of the guitar's modern evolution was adequately represented through the instruments—I realized that the acquisition phase of the collection was finished.

I had launched the Harris Guitar Foundation in 2011 and had been displaying and demonstrating the guitars at SFCM and at my home for over a decade as the collection grew. It was time to make the relationship with SFCM official. So, in 2019 I closed the foundation and donated the collection along with my services as curator.

Many fortunate enough to be able to collect valuable cultural artifacts feel an obligation to share the objects of their affection, not merely hoard them or flip them as appreciated assets. My paternal grandfather, Sol Harris would not have approved of the later. He immigrated to San Francisco in 1900 from Poland and built a successful textile business, S. Harris & Co. Thanks to him I have been able to invest in my passion for the guitar. Sharing that good fortune with the San Francisco Conservatory of Music and their esteemed guitar department brings Sol's story full circle. He was always grateful to San Francisco for accepting him and rewarding him as his business grew. Sol would be delighted and honored that the Harris Guitar Collection is dedicated to him.

For more information on the collection, go to [www.ljohnharris.com](http://www.ljohnharris.com).



*Today,*

I will pilot my boat out into the blue ocean,  
practice swan dives off the bow  
and say hello to a blue angel fish.

Then return to stroll off the dock  
into my home that overlooks it all.

*Live where every day is your best one yet.*

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# TRIBAL ART FAIR ONLINE THIS SPRING 2022

Following on from the great success of the previous online Tribal Art Fairs (TAF) held during lockdown in autumn 2020 and spring 2021, Tribal Art Fair online is scheduled to take place again from Thursday 21 April at 3pm until Monday 25 April 2022 at 10pm (Dutch time) at [www.tribalartfair.nl/onlinefair](http://www.tribalartfair.nl/onlinefair) and is free to access. An established and important international event for tribal art from Africa, Oceania, Asia and the Americas, the Tribal Art Fair has been held annually at De Duif in Amsterdam since 2003.

The pandemic saw the organiser, Finette Lemaire of Galerie Lemaire, switch to an online fair in 2020. Such was the success of the first online event that she introduced another online fair last Spring, returning to organise the 19th TAF back at De Duif in October 2021. Over the years, TAF has amassed an impressive following of collectors, dealers, museum curators, interior designers and discerning members of the public. This Spring 2022, some 25 galleries are showing up to 50 of their latest acquisitions. As items sell, each dealer will refresh their stock for sale online by adding up to another 10 pieces on Saturday 23 April, all for sale. The eight Dutch galleries participating are joined by experts from the UK, USA, Spain, Germany, France, Austria and Belgium.

As well as selling masks, statues, textiles, jewellery and utensils, all handcrafted and authentic, TAF is known for hosting an inspiring lecture programme, which opens up to all online. This year's notable speakers include award winning author and collector Wolfgang Grulke talking about his recently published book *Adornment by Nature, Adornment, exchange & myth in the South Seas*. The anthropologist Tom Powell Davies's presentation features Asmat woodcarving and relations with ancestral spirits. Bruce W. Carpenter gives a short introduction on his book *Gods, Heroes and Guardians*, in which he tells more about some beautiful examples of keris and keris hilts from Indonesia. The full lecture programme can be found on the website [www.tribalartfair.nl](http://www.tribalartfair.nl) from the beginning of April. [www.tribalartfair.nl/onlinefair](http://www.tribalartfair.nl/onlinefair)

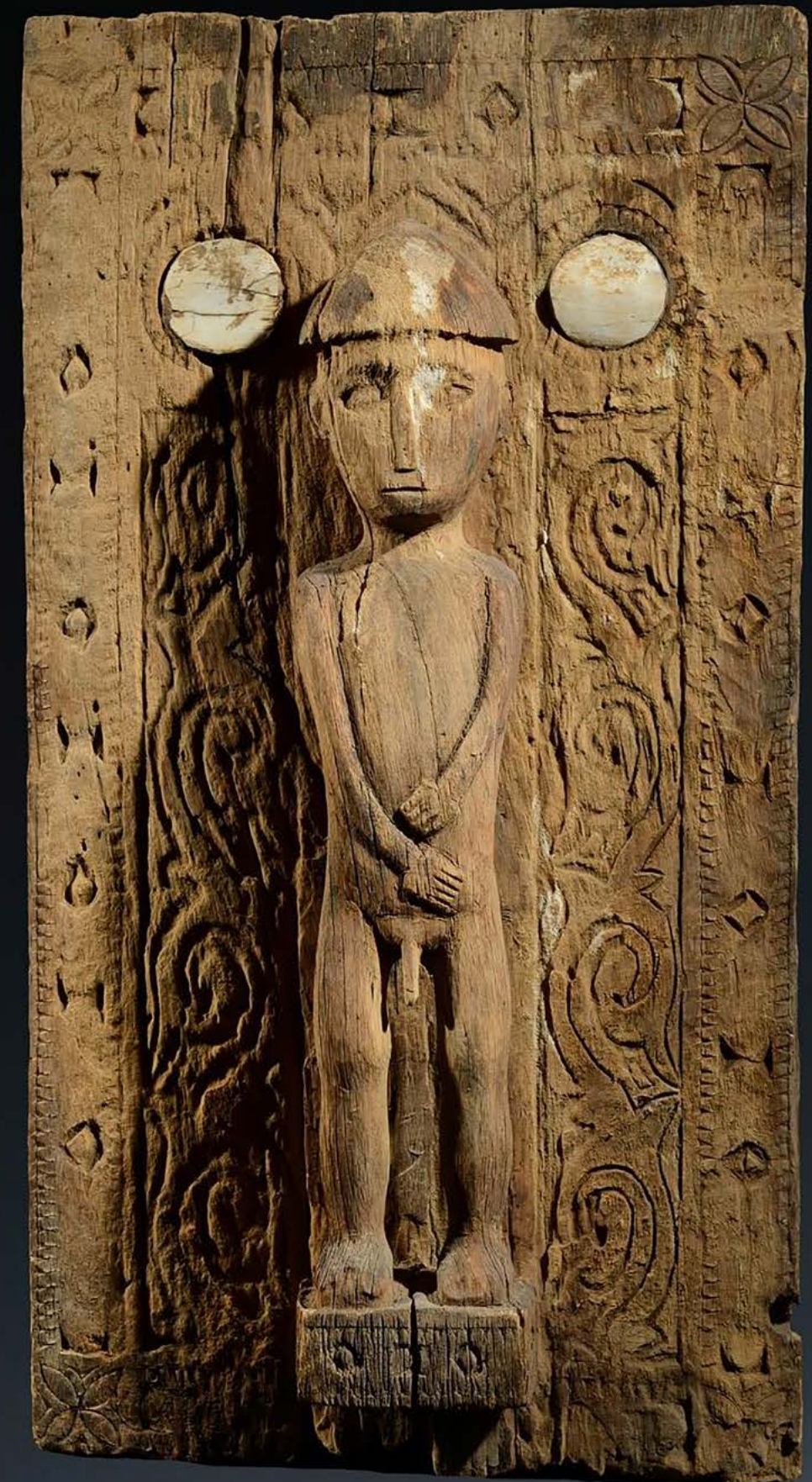


*Astamangala, The Netherlands*  
Two standing Buddhas grey schist  
Gandhara region (Western Pakistan-  
Eastern Afghanistan) ca. 2nd. cent.  
AD 19.5 cm high



*Galerie Lemaire, The Netherlands*  
Abelam, headaddress  
€ 1,350  
These headaddresses are known as "waghen"  
or "notu". It is worn by male initiates,  
attached to a bamboo tube which lays on  
the shoulders.

*Franck Marcelin, France*  
Sa'dan, Toradja door  
Sulawesi (formerly Celebes), Indonesia  
Jacquier wood, shell  
Dimensions: 56 x 30cm





# Eugene Palmer

## 'Standing Still'

By Henrietta Sitwell



Eugene Palmer 'Kath and Owen'. Oil on canvas 178cm X 176cm 2021.

In his essay; 'Cultural Identity and Diaspora; (Cambridge Polity Press ISBN 9780761954323 1996), Stuart Hall re-invigorates the language with which we make sense of 'painting' as a practice, a practice that can convey issues about cultural identity and representation in a way that is embedded in the 'process' itself. He proposes two ways to think about 'cultural identity and 'representation'. The first is in terms of shared culture, collective histories, and narratives. In the second sense, he proposes a more contemporary explanation of identity as 'becoming' and 'being'. The process of making 'by hand', transforming, over time, the blank canvas from nothing to something, speaks of this 'becoming

something'- 'being'. This reading of identity belonging to the future as much as to the past, it invites an imaginative process whereby issues of identity and representation can be tested through visual art practice, painting, by engaging with paintings inherent process(s), processes which endlessly 'surface' on its own terms, during the act of making.

Painting is a practice that can 'convey' ideas about identity and representation. But the 'tasking' of painting should never undersell the subject of painting itself. I am as interested in its history, its controversy of status, and its narrative persistence as I am in engaging with the processes essential to forming each object and creative outcome. To task painting in this way, to put it to the servicing of ideas about identity, representation, or other investigative ambitions, is to risk closing out its own historical narrative.

In his essay 'Painting out of Reticence FOIL 2000', Michael Philipson writes about this incidence of materials at the painting's surface; 'that which is beyond the surface can only be envisioned by just this surface in all its illusive particularity'. He foregrounds paintings materiality here, by drawing our attention to the substance of painting, but is he also inviting the reader to consider what else is contained there, 'it's illusive particularity' the trace of the hand, the gesture? The evocation of painting's temporal properties, its persistent recalling of its making across time?

By rethinking what artists do and make, the terms by which artists operate, to bring meaningful understanding to art and the artists' role(s) in society. I aim to continue my investigation into the potentialities for 'Painting' in all its' illusive particularities' while concurrently considering for whom, in what form, by what means, and to what arguments it can critically contribute.

The success or failure of the work as a 'body' depends on how deftly issues of race and representation can be explored while resisting didacticism, the closing out of 'reading(s)'.

"There is a quiet, understated dignity in this work. Similarly, within it, there lies depth, humanity, and empathy. Palmer's work reminds us of artists such as he seems almost effortlessly able to combine artistic skill with new and refreshing ways of discussing the Black image, particularly where the image intersects with issues of art history and contemporary identity". Dr Richard Hylton Lecturer in Contemporary Art at SOAS, London.

Work (currently on show at Ed Cross in London) represents a continuation of this journey with paint. The eight large-scale paintings are based upon two recent family celebrations, one the marriage of my youngest daughter and the other a family reunion, where four generations are gathered.

The marriage paintings Self Portrait with Rory, Cynthia with Rory, Kath and Owen, and The two Fathers are double portraits with the subjects standing still, looking out at the viewer. There is an atmosphere of seriousness in the pose of the figures. The marriage of two people, we might say' reflects both person's cultural history and identity. The figures in the paintings stand framed against a flat colour, a device to present an empty pictorial space.

Careful juxtaposition in these double portraits: Self Portrait with Grandchild, Cynthia with Rory, Kath and Owen, and the two Fathers, invite reflection on post-colonial heritage and racial taboo, as their gaze dares the viewer to define the relationship, they think they see.

The informal depictions of the figures in the second group of paintings, Ann, Ann with Grandchild and Tony, while underlining the same themes, offer a human-level moment into the meandering relationships of a contemporary family.

The family reunion Late Evening, diptych describes the family members in movement, talking, laughing, and celebrating being together. The large double of multi-generational figures is set again with a panoramic view of the English landscape and sky. The figures are clearly located in space. The only figure returning the gaze of the viewer is a small baby in its mother's arms. The intergenerational nature of these paintings asserts a strong and confident presence.

Standing Still, recent work by Eugene Palmer can be seen at Ed Cross, 19 Garrett St, London EC1Y 0TW until 16th December 2022

Article sourced by Derek Culley



Eugene Palmer 'Ann' Oil on canvas 150cm X 100cm 2022





## A Profile of Mara Sfara

by Toni Muricu

In a pivotal novel, *A Portrait of an Artist as a Young Man*, James Joyce explores how the main character, Stephen, becomes an artist. This introspective glimpse into the growth and development of an artist is not meant as a blueprint but rather as an examination of the journey of one artist. Each artist arrives at and nourishes their influences on a personal journey. Ultimately the artist evolves to present a unique interpretation of the world around them. The journey as an artist is never complete. Influences change, styles undergo metamorphosis and the relationship to time and space are captured in an evolutionary process. Such is the case with Mara Sfara.

### The Journey Begins

The intrinsic soul of an artist is triggered by the influences of their lives which they reinterpret with their learned and natural talents in creating art. Few artists

## A Portrait of an Artist as a Young Woman

can pinpoint the moment in life when their journey as an artist began. In the case of Mara Sfara that moment is clear in her mind. As a child in Omaha, Nebraska, she encountered the sculpture, *Little Dancer of Fourteen Years* by Edgar Degas. The power of the artist is that through their work they connect others with their visions and touch a universal soul of life. The Degas sculpture ignited this universal soul in Mara Sfara. Thus began her personal journey of a lifetime dedicated to creating as a multifaceted American artist.

### The Forks in The Road

The personal journey of growth for every person is defined by their influences, whether overt or subliminal. The journey is an ongoing exploration with every fork in the road offering new adventures and influences. Robert Frost in his poem *The Road Not Taken* laments on the fact that choosing one path at the fork in the road means that the knowledge and experiences of the other will be lost.

The paths that Ms. Sfara selected, whether consciously or unconsciously, when she approached a fork in the road have had an indelible influence on the power of her artistic creativity. After her early childhood encounter with Degas, Mara became the consummate student of art. Her influencers offered her a diversity of adventures which taught her to explore the layers of her visions.

Personally she was captivated by the abstract expressionism of Jackson Pollock, for Mara Sfara it was a study in the movement and interactions of color that could be achieved on the canvas. The juxtaposition of movement and colors was an important influence on her growth as an artist.

In a structured examination of the mechanics of painting, Ms. Sfara spent her longest period of study under the tutelage of American Portrait Artist, Burton

Silverman. During these twenty six years of personal growth under Mr. Silverman, Mara perfected her portrait style.

Influenced by the study of movement from Pollock and the detail of Silverman, Mara Sfara combined the two in journeying down a road less traveled. Her journey as a canvas painter included detailed landscapes, land and sea animals, and portraits. Her forte has and continues to be her ability to transform reality into dreamlike interpretations that are steeped in a hopefulness for humanity and its endeavors.

Over Sfara's lifetime she has been a painter, sculptor and explorer of innovations in multi-sensory art. As a student of art she is passionate about helping businesses and people learn about art in all its facets. As the history of humanity shifts into another era guided by Artificial Intelligence, Machine Learning, Virtual Reality, the Metaverse, and the unknowns of space travel, Mara Sfara is determined to bring art along. She sees this new age of technological enlightenment as an opportunity for the artist to be an influential asset. In pioneering Multi-Sensory Art Ms. Sfara intertwines a lifetime of artistic study, teaching and interpretive skills to the next movement in art history.

Ms. Sfara is a student of neuroaesthetics, a discipline that is an offshoot of empirical aesthetics. In short it is a scientific exploration of how art affects the human mind. Her intent with her foray into Multi-Sensory Art is to open new doors of perception as an artist in touching the soul and humanity of the viewer.

The Portrait of Mara Sfara as an Artist continues. As she explores art in the new era of space travel, AI, Virtual Reality, and the Metaverse, Mara looks to fuse the elements, of media, painting, sculpture and virtual reality into a multisensory art experience.



# MUSEO PICASSO MÁLAGA

## 20 YEARS IN ANDALUSIA



Artist Pablo Picasso

*Sylvette 1954*

*Sheet-metal, cut out, bent and painted 69,9 x 47 x 7,6 cm*

© Administration Picasso

On 27 October 2023, the Museo Picasso Málaga (MPM) celebrates its 20th anniversary. Now a fully matured institution, the MPM has confirmed its role in transforming institutional culture in Málaga and Andalusia. With more than 8 million visitors and a constantly changing programme, the MPM has become a key reference and major stimulus for cultural tourism and the creation of previously inexistent socio-economic networks in the museum's immediate surroundings and beyond.

Thanks to the generosity and close involvement of Christine, Bernard and Almine Ruiz-Picasso, the management of the Junta de Andalucía and the contribution of the museum's patrons, directors and staff, the MPM has brought about a qualitative shift

in museology in Andalusia. Over these past 20 years, it has launched innovative museographical proposals, has regularly renewed its permanent collection and has organised exhibitions that have had a notable influence on the contemporary cultural debate, events and projects of a type never previously organised in the region. Furthermore, the MPM has devised an innovative and influential educational and mediation programme which has attracted and interacted with numerous sectors of the public while also forging links with the university world and with researchers through its seminars and encounters on an international level.

During this process of development and evolution as an institution, the MPM has been able to take on some

of the characteristics of a "cultural centre", not just through its organisation of activities but also due to its emphasis on social inclusion and focus on diversity.

In addition to its ongoing mission to improve and develop all the above, future plans for the MPM include integrating cultural activity into the digital society to create joint activities with other museums and cultural institutions in Andalusia. Already launched with the Museo de Bellas Artes and the Museo del Hospital de Los Venerables in Seville, this initiative has been extremely well received across all sectors of society.

### CELEBRATION IN MALAGA

The Museo Picasso Málaga's 20th anniversary coincides with the events organised by "Picasso Celebration 1973-2023", an exceptionally significant international event that marks the 50th anniversary of the artist's death. The Celebration comprises around 50 exhibitions and events organised by cultural institutions of the European Union (16 exhibitions in Spain, 12 in France, 2 in Germany, 1 in Belgium, and 1 in Romania), 2 in Switzerland, 1 in Monaco, and 7 in the USA.

The MPM is taking an active part in the international "Picasso Celebration 1973-2023" programme with two interesting exhibitions. Firstly, Picasso: matter and body, curated by Carmen Giménez, which will be on display from 9 May to 10 September 2023, and secondly, The Echo of Picasso, curated by Eric Troncy, to be held between 3 October 2023 and 24 March 2024.

In parallel, the MPM's permanent display will be renewed with two "Dialogue" proposals curated by Michael FitzGerald and the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA).

The "Picasso Celebration 1973-2023" programme is headed by the Spanish National Committee for the commemoration of the 50th anniversary of the death of the Spanish artist Pablo Picasso and by the Musée National Picasso-Paris, with the coordination

of the binational committee comprising cultural and diplomatic departments from France and Spain. Telefónica, the corporate sponsor of the event in Spain, supports it.

### THE MUSEUM'S 2023 EXHIBITION PROGRAMME

As an artistic resource and the ultimate aim of representation, the body is the focus of the first major exhibition on Picasso's sculpture to be held in Spain. Between 9 May and 10 September 2023, the MPM will present the exhibition Picasso: matter and body, which will subsequently be shown at the Museo Guggenheim in Bilbao. Devised by Carmen Giménez, the first director of the Museo Picasso Málaga, this selection of sculptures offers a survey of the range of styles which Picasso employed to expand the forms of the human body, expressed through a variety of formats and genres and in almost every possible material: wood, iron, plaster, cement, steel, bronze and steel are all present in the artist's sculptural output. For Picasso, sculpture was certainly not a secondary artistic discipline, and he conceived it as a form of expression comparable to painting, drawing, printmaking and ceramics, given that, as he himself said, no art form is more important than another. These languages and materials allowed him to express different facets of his creativity. Although this aspect of his work became more evident and prolific during his Cubist phase, Picasso produced sculptures from almost the start of his lengthy career and continued to do so throughout his life.

Communication and Press

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For the full Press release, see MPM

Article Sourced by Derek Culley



## Inside the Studio with Richard Heinrich



*BEBOP 2015 23" x 15" x 9"*



*Richard Heinrich*



*BAGS GROOVE 2015 18" x 15" x 10"*

The material I work with most often is mild steel. When heated with an oxy-acetylene torch, it becomes as soft and pliable as wax and can be bent and forged with hammer and anvil. The process, for me, begins by cutting a short length from a 20-foot bar delivered to my eighth floor, Lower Manhattan studio from a local steel yard. I often buy it in lots of a thousand pounds. Oxygen and acetylene are also supplied by a local vendor. Fortunately I have a large freight elevator to bring large deliveries in and move large sculptures out.

Once I have everything I think I'll need, I can begin. I use a large heating torch to heat the ends of the bars and either taper them or upset the ends, widening the final couple of inches. (I don't like the look of a neat-cut end.) Hot rolled steel, the commonest and least expensive type, develops an oxide after rolling when it cools. This surface oxide becomes flaky when rust develops under it and doesn't look very nice, so I either grind or sandblast it away, leaving a clean surface which rusts evenly.

Using metal for sculpture is almost as old as sculpture itself. Making sculpture grew from the earliest stone tools that were fashioned for killing and rendering animals for food and fur. It may have been simply an

accident that some tool crafted from a river rock looked like a figure or animal to the person who had fashioned it. But it didn't take long for such accidental tools to morph into intentional sculpture. The inevitable next step was making figures in clay, followed by casting in metal.

Chinese bronze casting dates back several thousand years, but working directly with metal is a fairly new process. Using steel in particular didn't arise till the early part of the 20th century, when the Spanish sculptors Julio Gonzales and Pablo Gargallo moved their work from architectural ornament to stand-alone sculpture. At first steel wasn't accepted as a bona fide art material. But Picasso was an early adopter, along with his fellow Spaniard Julio Gonzalez. More recently, in the United States, David Smith used his background in auto repair and welding to construct small pieces in steel.

While he was considered a major artist within the art world, Smith sold very little and never achieved universal fame. His contemporary Alexander Calder became a household name with his bright, playful, and frequently very large pieces, but Calder mainly designed his larger works and let others fabricate them. David



*HUDSON BRIDGE 2018 132" x 40" x 40"*



*OFF MINOR 2003 200" x 48" x 48"*

Smith produced everything himself in his Bolton Landing, New York studio.

Using steel directly has many advantages. It has incredible strength, as evidenced by its use in building skyscrapers. As I've mentioned, it's very pliable, when heated, and can be welded with simple equipment. Best of all, perhaps, it's very inexpensive compared to most other fabrication materials. Steel also interacts with moisture, especially outdoors, and rusts. Some sculptors will paint or powder coat their works to inhibit the rust. David Smith, in his later works, avoided rust by using stainless steel, which is very expensive and requires much more elaborate welding and cutting equipment.

But I like the look of rust, and I let my sculptures develop a thick oxide coat. I like its color as well as its texture, and since I use very thick plate, I'm confident that my works will last for decades — especially when I clear coated them with varnish after a deep rust has set.

After passing through several majors and interests as a Cornell undergraduate — oceanography, landscape architecture, journalism — I ended up as a

graduate student there in sculpture, studying under Jason Seley. From Cornell I transferred to New York University and pursued a doctorate in art history with a special concentration on David Smith. While at NYU, I kept up my connection with Seley, working in his studio and beginning to make welded steel work of my own.

But my affinity for steel and making sculpture came even earlier. I had always been attracted to assemblage, gathering things and putting them together. Making the ordinary use of a given material disappear and a totally new image emerge. The steel I use now, though, has no prior use. In fact, it's so free of visual information that it can be hard to tell what it's actually made of. People often ask me if my work is wood or bronze.

This pleases me because it adds a layer of mystery. My work is generally devoid of narrative, too; if someone asks, "What is it," or "What is it about," I answer that it's a sculpture and not a story. Storytelling is a major aspect of much of the work being shown today, but I've never been interested in this aspect of making art. I can't get beyond the notion that what you see is what it is.





by Prof. Dr. Enrique Mallen  
Oversees the "Picasso Project" the most comprehensive, authoritative and interactive resource on the life and works of Pablo Ruiz Picasso.

## PABLO PICASSO

### The Art of Self-Defense

The oil *La fenêtre ouverte* (November 22, 1929), formerly part of Josef Steegmann's collection and for years on loan at the *Staatsgalerie Stuttgart*, was put up for auction this month at Christie's for the first time, and sold for £16,319,500. Composed of a diverse series of items and body parts, the setting, like many of his studio pictures, questions the very role of the artist, who, reversing the Pygmalion process, metamorphoses himself and his mistress Marie-Thérèse into rock-solid objects.

Richardson identifies the painter in the semblance of two connected feet, vertically arranged and pierced by a large horizontal arrow that is aimed directly at the humanoid model who has been drastically reduced to a sharp-featured head on a tall armlike neck, ending in a hand that clutches a white sphere. The critic concludes that Picasso has portrayed Marie-Thérèse as Venus, and himself as Mars, in a sort of confrontation between War and Love. But why should he have portrayed a relationship that had just started two years prior in such a combative manner? One would have expected this to occur with his wife Olga.

His image of her in the late 1920s, often depicted with distorted eyes and razor-sharp teeth lining a vagina dentata, reflect their increasingly strained relationship in a deliberately dramatic manner. As he approached the age of fifty, a darker aura filtered into both his private life and art. His marriage was floating on troubled waters while he continued to find solace in his work and in his young new mistress. Many of the oils of this period could be viewed as testimony to his emotional distress at the

collapse of one relationship despite the flourishing of another. In these works, the Surrealists' desire to dive into the unconscious and find new forms of expression became compellingly relevant to Picasso's own aims, and its effect started rippling through his work. What he drew from their ideas was the freedom they gave to painting to express its own impulses without inhibition, its capacity to transmute reality.

The resulting pictures were some of the most startling he had created to date and were among the most powerful images of his career. Aggressive, threatening females with voracious jaws, superimposed on the artist's profile, could be seen in paintings like *Buste de femme à l'autoportrait*, which Richardson construes as a portrait of "Olga as a crawny succubus; eyes sewn onto her cheeks like buttons and a dagger-sharp tongue protruding from her gaping mouth." With nostrils at the very top of its head, its eyes widely separated, and its hair as two large wedges, the monster with its menacing teeth appears before the framed silhouette of the painter, set to devour him.

The ideogram of Olga was undoubtedly drawn from the image she presented as she screamed invectives at her husband. Nevertheless, such a predatory character, a fantastical construction, derives perhaps as much from the artist's personal circumstances as it does from Surrealism's conception of the feminine as a threatening "other." As Cowling has noted, during this period "Picasso began to speak of his art as a form of catharsis, to insist

upon the importance of the artist's private emotion as both the generator and the substance of his work, and to recommend expressionist drama above canonical beauty. These ideas... must have possessed a compelling truth at a time when his own life was being lived on the edge." Existence for Picasso came to be symbolized as an eternal conflict between the opposing forces of life and death, so the confrontation between War and Love, Mars and Venus, was of a more general nature. At times the events surrounding him made what he perceived as the constant instability of being even more apparent.

On October 24, Black Thursday, the stock market crashed on Wall Street in New York, triggering the start of world economic collapse. Five days later the effects of the crash continued with Black Tuesday, signaling the beginning of the Great Depression. It would wreak havoc in all economies, with worldwide social and psychological consequences. The uncertainty and confusion in the economy added to his already unhinged

mental state, might have inspired a series of dizzying acrobats or swirling swimmers dating from November. In *L'acrobate* the head projects between two legs, one on top, the other below, in a sort of phallic protuberance. The body has been elongated and deformed to such a degree that the picture can be viewed in multiple orientations, reflecting the turmoil in the artist's mind. In *La nageuse*, the figure moves through the water—or possibly floating in mid-air—her body completely dislocated and malleable. As Richardson wrote, "these swimmers are neither male nor female," so they could represent his mistress or the artist himself. In this case, what protrudes between the two legs is not a phallic head or pointed arrow but the hand of the artist, a play on creativity/procreation that Picasso was fond of using. What these two works share in common with *La fenêtre ouverte* is a conception of art as a defense mechanism, a way of confronting life events through his own creative endeavor.

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"It is not enough to know an artist's works. One must also know when he did them, why, how, in what circumstances ... I attempt to leave as complete a documentation as possible for posterity." — Pablo Ruiz Picasso

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# Making Memories to Protect the Future

By Mary McGrath, MA, Fellow of the International Institute of Conservation and artist



Mary McGrath. *Searching for the Dog Star*  
Oil on Canvas 40.64cms X 40.64cms 2022



Mary McGrath. *Old Irish Goat*  
Oil on Canvas 54cms X 44cms 2021

Art and nature – and conservation of both – have been two constant inspirations during a career inspired by a chance visit to the Prado art museum in Madrid as a teenager. Now, as I indulge my love of painting, my passion for biodiversity and conservation of our natural world continues to imbue my work. My art is an attempt to highlight nature's beauty, the importance of retaining and encouraging wildlife habitats and what can be lost if we don't.

A childhood immersed in nature. I grew up on a thoroughbred stud farm on the Curragh, the centre of Ireland's racing industry. Over the years, my father, who loved wildlife and animals, particularly horses, bred classic winners in Ireland, England and France. I was a solitary child, but it was an idyllic childhood immersed in nature. I knew where the birds

nested and could smell the fox on frosty mornings. Over the years, I had a menagerie of pets; a rabbit, a badger, dogs and ponies, white mice, hamsters, a small white mule and a parrot. Living on a stud farm, I was surrounded by beautiful foals. I rode my pony on the Curragh amid the larks, curlews and corncrakes. I loved the terrain with its archaeological sites, furze and lone whitethorn trees.

## A revelation

During a trip to Madrid when I was 17, I visited an art museum for the first time – the Prado, one of the great museums in the world. I saw paintings by Titian and Goya, Velasquez and El Greco and many more. It was a revelation. I was hooked. After studying Art History and the Conservation of Paintings at Trinity College Dublin, I achieved an Arts Council Scholarship to the Courtauld

Institute, London University. A Fellowship at Harvard University, Cambridge, Massachusetts, followed.

My career in art spanned the US, London and Dublin, beginning in the US at the Rocky Mountain Regional Conservation Centre, the University of Denver and the Denver Art Museum. Following the presentation of a paper at a gilding conference in Philadelphia, I was invited by the Getty Museum to be a visiting consultant for two consecutive summers.

In Ireland, I worked in the Hugh Lane Municipal Gallery, Dublin as a conservator for many years and also at the Irish Museum of Modern Art. My career also involved projects for the Irish National Gallery, the Irish National Museum and the National Trust in Northern Ireland. I lectured for 15 years on the History of Materials and Techniques of Painting at Trinity College Dublin and still give occasional lectures on techniques for specialist courses.

One of the most interesting projects I managed was moving Francis Bacon's studio from London to Dublin. Subsequently, I presented papers about the move to the American Institute for Conservation Annual Conference, the Reina Sofia Museum in Madrid, the Getty Museum in Los Angeles, and the V & A in London.

## The Kerry Bog Pony

While my art conservation career took me to cities across the world, my roots called me home to Kildare. Back in Ireland, through my affection for the Irish Draught Horse and the Connemara Pony, I developed a keen interest in native breeds and biodiversity, joining the Irish Native Rare Breed Society. Subsequently, I was part of a team that re-established the Kerry Bog pony - a rare, small, native Irish breed which had almost become extinct. This led to the breed being recognised by the Department of Agriculture, Food and Marine and the EU. This also inspired me to write and publish two books: *The Irish Draught Horse* and *The Kerry Bog Pony*.

When not working abroad or on-site, I operated my conservation practice from my studio at home – beside the stables and the fields near where I grew up. I live on a small farm with a herd of Kerry Bog ponies that produce gorgeous foals and two rare breed Glen of Imaal terriers. I farm for nature, planting trees and

bushes that produce nuts and berries for wildlife and native plant species for the bees and butterflies. I live in a house surrounded by mature hedgerows and trees with a pond outside my kitchen window. This morning there were five blackbirds eating the fallen apples, and the robin came into the kitchen to rob the dogs' food!

I joined the Leinster Print Studio in 2017. Since then, I have exhibited with them in Ireland, England, France, Spain and Bulgaria. My work is in the collection of the Irish Embassy in Sofia and the collection of the Office of Public Works.

## SULT Artists

Like many people, the Covid lockdown instigated a change of direction for me. I retired from conservation work, began my own art practice and, along with nine other artists, founded SULT ARTISTS; an artist-led collective ([www.sultartists.com](http://www.sultartists.com)) to promote our work in media, online and public exhibitions. Since then, I have exhibited at various venues, including the Phoenix Park Visitors' Centre.

## Our rich yet fragile wildlife

Horses, rare breeds and biodiversity are the subject matter of my paintings and drawings. Working in oils, charcoal and watercolours, I aim to depict the variety and variability of Irish wildlife and the richness of our native animals and birds, which have survived despite intensive farming, habitat destruction and the demands of industry. Spending time on my smallholding during lockdown reminded me of what we have already lost; many hares and skylarks, bees and ladybirds. The curlew has long since gone.

However, there is always hope. My work invites the viewer to be aware of their surroundings. To give nature a chance to recover. To appreciate and cherish our ecosystem's survivors and realise that we can all make a positive difference.

Mary McGrath, MA,  
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Article sourced by Derek Culley



# Rashid Johnson

## SODADE



Rashid Johnson 2020 Oil on linen 242 x 308.5 x 18.6 cm \_ 95 1\_4 x 121 1\_2 x 7 3\_8 in  
© Rashid Johnson Photo\_ Alex Delfanne

For his first solo exhibition in Spain, June 2022 / 13th November 2022, Rashid Johnson continues to work with a complex range of iconographies to explore collective and historical expressions of longing and displacement while speaking to the times we live in.

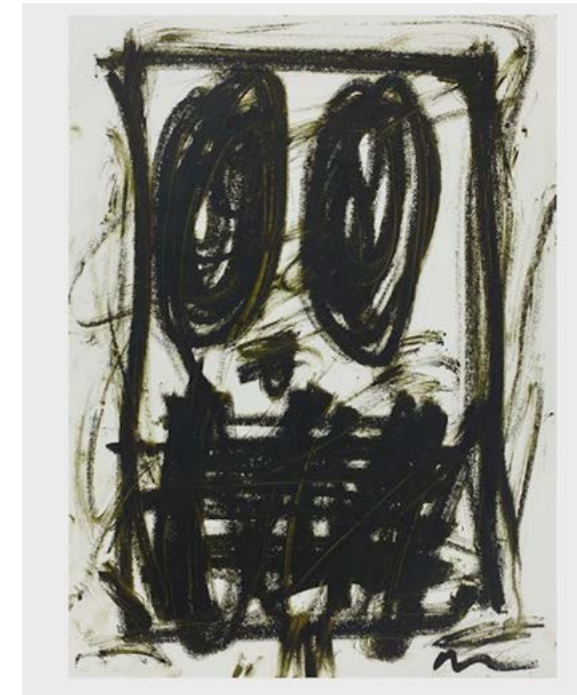
Explore the exhibition

'Sodade' is the title of a Cape Verdean song from the 1950s, popularized by Cesária Évora, that narrates a profound emotional state of longing on 'the long way' to São Tomé. Originating in the Portuguese 'Saudade,' the term signifies a feeling of melancholy and missing and becomes hybridized in the Cape Verdean use with a shift in the spelling. In 'Sodade,' Johnson continues to draw from critical history and narratives around migration and journeys, with a similar gesture of hybridization.

The exhibition presents a newly developed series of

bronze sculptures and Seascape paintings alongside Bruise Paintings and Surrender Paintings, the latter of which is the latest offering to evolve from the iconography of his long-established Anxious Men series. The works are accompanied by the Education Lab, which provides a creative learning programme for diverse audiences throughout the exhibition.

Capturing both subjective and collective historical states in real-time, the artist has pivoted the Anxious Red paintings iconography, which portrayed crowds of bright red faces, to Bruise Paintings and Surrender Paintings in hues of blues and whites. Johnson selects his typical materials and tools—such as shea butter and black soap—for the importance of their historical narratives. Here he has chosen to use the canonically powerful and universally recognizable medium of oil paint to communicate his message all the more urgently.



Rashid Johnson Drawing

For the Bruise Paintings, Johnson has created the colour Black&Blue in collaboration with R&F paints, which he layers and stretches across the canvas giving the impression of a wider range of colours from a single hue. The repetition and expressiveness of the blue figures bring mobility to the works, a nod to the importance of gesture in Johnson's oeuvre. With a lyrical sense of melancholy, the Bruise Paintings speak to our times and create a liminal space where healing has begun, but the reminiscence of trauma is still evident.

The newly developed series of Seascape Paintings and boat sculptures draw from historical narratives of migration and journeys. The artist radically engages with the surface of the canvases with a process of removal similar to that of early works such as Cosmic Slops, in which Johnson carved marks into black soap and wax. For the Seascape Paintings, painted canvases are coated completely with Neutral White or Prussian Blue oil paint which Johnson wipes away and scratches with shapes reminiscent of individual row boats.

The repetition of the motif and their scale suggest the possibility to escape, as well as of isolation, longing and drifting at sea. In 'Sodade,' Rashid Johnson continues to incorporate diverse materials rich with symbolism and personal history, exploring collective



Rashid Johnson in the studio with a work from his series Anxious Red Paintings. Photograph by Sheree Hovsepian

narratives of longing and migration while providing a poignant sense of history now.

### The Artist

Born in Chicago in 1977, Rashid Johnson is among an influential cadre of contemporary American artists whose work employs a wide range of media to explore themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history. After studying in the photography department of the Art Institute of Chicago, Johnson's practice quickly expanded to embrace a wide range of media—including sculpture, painting, drawing, filmmaking, and installation—yielding a complex multidisciplinary practice that incorporates diverse materials rich with symbolism and personal history.

Johnson's work is known for its narrative embedding of a pointed range of everyday materials and objects, often associated with his childhood and frequently referencing collective aspects of African American intellectual history and cultural identity. Johnson has incorporated elements/materials/items as diverse as CB radios, shea butter, literature, record covers, gilded rocks, black soap and tropical plants. Many of Johnson's works convey the occult and mystic rhythms, evoking his desire to transform and expand each included object's field of association in the reception process.

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Article sourced by Derek Culley



# Anna Mazzotta

## A 21st century, contemporary flaneur

by Derek Culley

Anna Mazzotta is a professional artist living between London and Bristol. She studied Fine Art at the Royal College of Art, London, UK.

Colourful, humorous and sometimes risqué, the paintings of Anna Mazzotta recall the glamour of a long-lost era. Painting from her imagination, a technique that gives her art far more intimate feeling, Anna is heavily influenced by the hedonism and voluptuousness of a golden age of cabaret and cinema. Her work reflects the human condition of her characters, revealing a myriad of emotions that delivers compelling art with a unique depth that often shows something new at each viewing. Never a follower of any trend, Anna has an inborn talent to share the complex emotions of the moment.

"My Painting is a way of seeing the world, thinking, feeling, showing sensations, not just the mechanics of a scene, but instead emphasizing energy, life and letting the inner emotion of the characters shine forth."

Anna Mazzotta has exhibited in solo and group shows and various artist in residence programmes. She is one of the youngest winners of the prestigious Jerwood Drawing Prize for originality and excellence. Anna achieved critical success while studying at the Royal College of Art, and her work is in notable private collections across the world. Anna has had solo exhibitions at Beaux Art, Bath; Gallery 19, London; GX Gallery, London; Innocent Fine Art, Bristol; and A&D

Gallery in London. She has taken part in group shows at The Society of Women Artists, Graham Paton Gallery and Royal Exchange, and she is the appointed Artist in Residence at Saunton Sands Hotel, International Dispute Resolution Centre and Pelham Hotel.

Art&Museum Magazine. (A&M)

For a contemporary artist, your work displays an accomplished commitment to line. Please discuss.

Annie Mazzotta. (Annie)

I am a contemporary artist, but I go to the masters to teach me about line. So much can be captured with just the suggestion of line. One of the artists I admire greatly is Henry Patrick Raleigh, who said "The most beautiful picture is one which the observer is left free to complete for himself. The illustrator should be able to select the essential elements in any subject which will convey to the layman the entire scene in the simplest and most direct way, avoiding mere details which tend to cause either monotony or confusion." This is pure, unpretentious - devoid of any gimmick and my mantra.

(A&M) Your paintings display a whimsical genius in how you present caricatures of your sitters as opposed to Photorealism. Please discuss.

(Annie) I always find it interesting to see the mark of the artist's style, something you can recognize immediately as a Picasso, a Chagall etc. these artists have their soul

inside their work. Photorealism has never interested me. I admire technique, etc., but having a picture exactly like a photo doesn't hold my interest. There's no stamp of the artist; its perfection and perfection are the enemy of pure art.

(A&M) Please discuss your distinctive palette.

(Annie) I love vibrancy, Fauvism, Expressionism and movement.

I remember watching The Wizard of Oz as a child when Dorothy stepped into the world of colour from a flat black and white. I knew colour had the power to change a mood and lift spirits; this inspires my art. It's often said my work makes people smile- that's good, I'm glad.

A critical overview "Her work is figurative and combines exquisite draftsmanship, fresh originality and provocative humour, all evoking the lost world of Vaudeville entertainment. Largely working in oil paint and charcoal, the artist is deeply influenced by the splendour, magic, revelry and unsettling, hedonistic misery of Weimar Germany.

The decadent, complex paradoxes of this anxious, emotional expressionist era are omnipresent in Mazzotta's extensive body of work. Colour and freedom exude from the accurate, sensitive depiction of strong female lead characters, which evoke Jeanne Mammen's observations of Berlin in the 1920s. Anna's powerful portrayal of women encompasses a clever cross-pollination of the

social critique and dark mystery of Otto Dix, Edward Hopper, and George Grosz combined with the wit of Thomas Rowlandson. Present in the art is Hilary Knight's understanding of the human spirit and the transient nature of nostalgic social satire.

International art historian, critic and author Martin Gayford describes Anna Mazzotta's work as "a mixture between Rego and Dufy...". It is the hidden, unofficial side of a city that presents an informative and adventurous "behind the scenes" essence that embraces and intrigues the artist. Mazzotta says: "I hate perfection, it's so clinical, life isn't clinical, neither is my work". The art is heavily induced by her love of cinema, theatre, the centrality of live performance and urban entertainment. The body of work offers a fresh look at magical realism and elevates Anna Mazzotta to a 21st century, contemporary flaneur.

Anna achieved critical success while studying at the Royal College of Art. She was identified as a star of her graduating year and has built a following of patrons and collectors since then.

Mazzotta's work is in notable private collections across the world. She is a previous winner of the Jerwood Drawing Prize for originality and excellence. Anna Mazzotta has exhibited in solo and group shows as well as various artist in residence programmes." Saatchi Art

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Blondes Prefer Gentlemen



Goodbye Mr Raymond' - Revuebar Soho





MACA 2022 Arquitectura ph Santiago Gorostiaga

## MACA Uruguayan Museum of Contemporary Art

by Derek Culley

On January 8th Pablo Atchugarry presented his biggest project in Uruguay: A Contemporary Art Museum open to all audiences, with international projection. Embodied in the work of renowned architect Carlos Ott, the museum represents the legacy that Atchugarry wants to leave for Uruguay.

Located on Route 104 of Manantiales, on the site of the Pablo Atchugarry Foundation, the new MACA - Atchugarry Museum of Contemporary Art- will position Uruguay on the map of the great international exhibitions. In a 5,000 m2 building designed by the architect Carlos Ott, the museum and the Sculpture Park that surrounds it will definitely be a new highlight on the region's cultural scene.

The museum, which has five exhibition rooms, opened on January 8th with an international exhibition entitled "Christo and Jeanne-Claude in Uruguay." The exhibition will comprise a selection of over fifty works on loan from the artists' estate and private collections, all shown in Uruguay for the first time.

Through drawings, collages, sculptures and photographs, the exhibition will present an extensive overview on Christo and Jeanne-Claude's work. The Atchugarry Foundation will publish a bilingual Spanish and English catalogue that will include an intimate interview with Christo and images of all the works exhibited.

During the opening party on January 8th, MACA staged a show by the National Ballet Company (BNS) and a concert by Brazilian artist Toquinho. Admission to these activities will be free of charge, and visits to the museum will also be free and open.

MACA will house the Atchugarry collection that contains works by Latin American, American and European artists, including Julio Le Parc, Carlos Cruz Diez, Joaquín Mch Lucy Torres García, Ernesto Neto and Carmelo Arden Quin. In the building annexed to the museum, an Argentine artist León Ferrari exhibition will be shown. Visitors will also be able to enjoy a gift shop, café, auditorium, large terrace and the Sculpture Park, which contains 70 monumental works of art by international artists.



MACA 2022 arquitectura, foto nicolás vidal

Every year, Pablo Atchugarry's Foundation carries out more than 50 free cultural events (exhibitions, concerts, conferences) and receives groups of students, retirees and tourists, totalling an annual flow of 100,000 people.

The MACA's cultural extension program includes film festivals, piano concerts, conferences, seminars and workshops where different historians and critics from Uruguay and the world will participate. We aspire for MACA to be a cultural hub, a laboratory and a centre for reflection, a place for debates and an educational platform.

We are convinced that MACA will mark a milestone in the cultural panorama of the region and position Uruguay on the map of international museums.

Pablo Atchugarry.

Pablo Atchugarry was born in Montevideo, Uruguay, on August 23, 1954.

His parents, Maria Cristina Bonomi and Pedro Atchugarry Rizzo, passionate art enthusiasts, identified Pablo's artistic talent and interest when he was still a child and encouraged him to pursue a career as an artist. In his earliest works, he expressed himself through painting, gradually discovering other materials such as cement, iron and wood. After experimenting with a range of different materials, in 1979 Atchugarry discovered the extraordinary elegance of marble and he carved his first sculpture in Carrara, entitled La Lumière. His first monumental sculpture carved from Carrara marble was completed in 1982. That same year, the artist settled permanently in Lecco, working on the sculpture La Pietà, carved from a single block of marble weighing 12 tonnes. In 1987, he held his first solo sculpture exhibition in Bramantino's Crypt in Milan,

curated by Raffaele de Grada. Pablo Atchugarry's works have also been exhibited at the following museums and public institutions: Museo Nacional de Artes Visuales, Montevideo; Museo del Parco, Portofino; Museo Nacional de Bellas Artes, Buenos Aires; Museo Lercaro, Bologna; Collezione della Provincia di Milano a Palazzo Isimbardi; Collezione della Provincia di Lecco; Fundació Fran Daurel, Barcelona; Groeningemuseum, Bruges; Museu Coleção Berardo, Lisbon; Pérez Art Museum, Miami; The Patricia & Phillip Frost Art Museum, Miami; Chrysler Museum of Art, Norfolk; Museo Brasileiro da Escultura, São Paulo.

"There is a common concern among artists and collectors, which consists in thinking about where their works will go, the fruit of a lifetime, the passion that has always accompanied them. So, a few years ago, the idea of building a museum was born, right here in the Pablo Atchugarry Foundation, which is in some way the cultural heritage that I leave for Uruguay," Atchugarry told Variety. "I think that MACA will belong to humanity and that, like a ship loaded with art, life and dreams, it will lead us to a world of greater understanding and love," he added. Atchugarry currently lives and works between Lecco and Manantiales, where he oversees the development of the Fundación Pablo Atchugarry and the international monumental sculpture park and teaching and promoting art.

<https://fundacionpabloatchugarrymiami.com/pablo-atchugarry>  
Press inquiries: Victoria Schirinian prensa@macamuseo.org +598 91 694 018

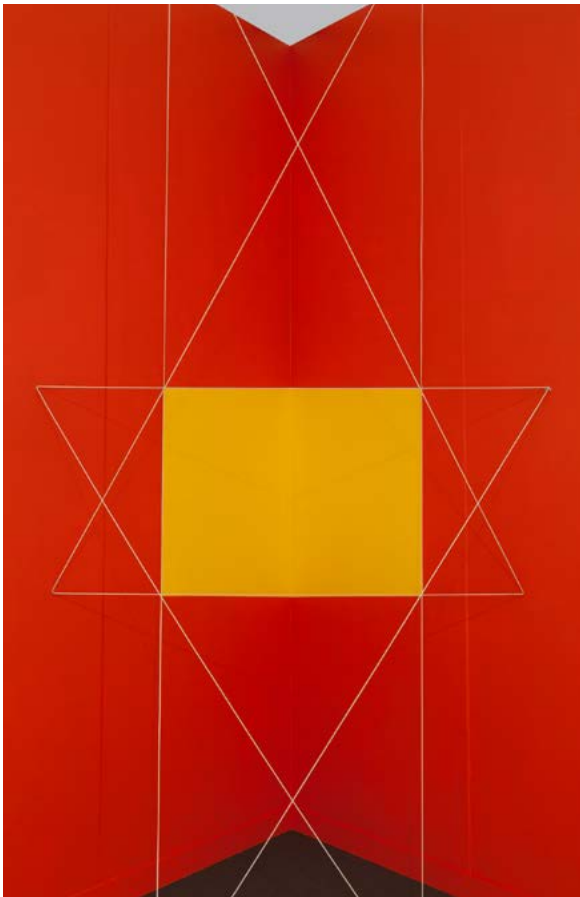
Article sourced by Derek Culley



# Brian O'Doherty aka Patrick Ireland

## Tribute

Simone Subal Gallery



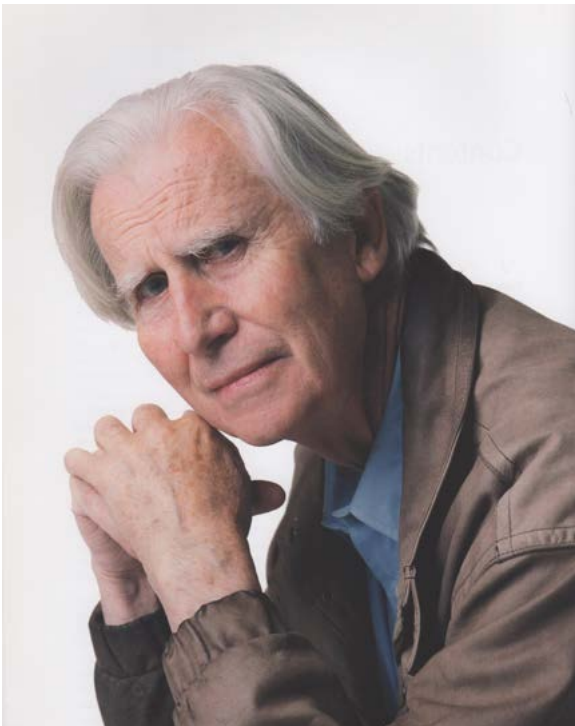
Patrick Ireland. Connecting the...  
Simone Subal Gallery, New York, 2014.

Brian O'Doherty (4 May 1928 – 7 November 2022) was an Irish-American art critic, writer, visual artist, and academic. He lived in New York City for over 50 years, serving as an art critic for The New York Times and NBC and as an editor for Art in America. He used several alter egos, including Patrick Ireland.

Brian O'Doherty led a remarkable and multifaceted career. After working and researching as a medical doctor, he relocated to the USA, where he hosted two television shows on art and culture. Brian also edited and designed the ground-breaking "conceptual issue" of the multimedia magazine-in-a-box Aspen and authored the seminal essay series Inside the White Cube. While part-time director of the NEA's visual arts and media program, he helped make Soho a magnet for artists,



Patrick Ireland  
Connecting the...



Patrick Ireland. Portrait of Brian O. 'Doherty (2008)  
Photograph (c) Fionn McCann

coined the term "alternative space," and championed early video art. From 1972 to 2008, Brian worked as an artist under the pseudonym Patrick Ireland. He has mounted over forty solo exhibitions and was the subject of several retrospectives; his most recent solo presentation was in 2018 at Sirius Art Centre, Cobh, Cork, where O'Doherty unveiled recently restored murals he had painted during an artist residency at the Art Centre 20 years prior as a permanent installation. O'Doherty is the author of several novels, including The Deposition of Father McGreevy (2000), which was nominated for the Booker Prize. His most recent novel, The Crossdresser's Secret, was published by Sternberg Press in February 2014. "I always found multiplicity available to everybody and greatly unused by everybody," he told Frieze in 2018. "I deeply believe people are capable of much more than the one role they assign to themselves. There is much more that people can do." Simone Saul Gallery

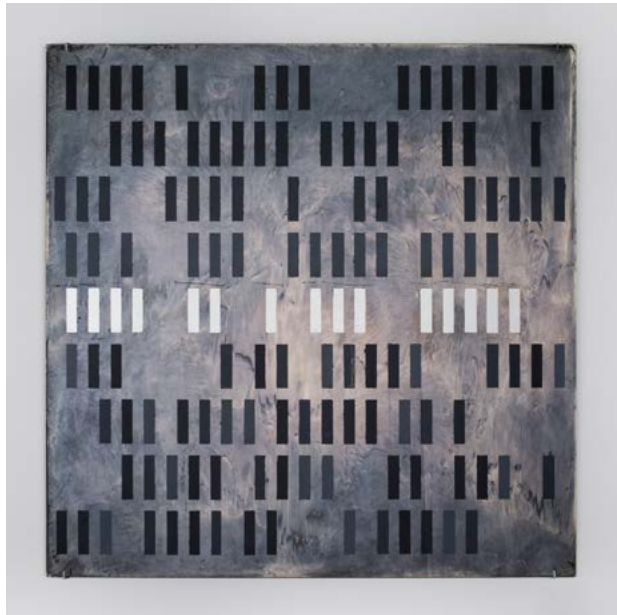
For many, O'Doherty's defining work was his 1986 book Inside the White Cube: The Ideology of the Gallery Space, which first appeared as a series of essays in Artforum a decade earlier. That book took up the very nature of modern art galleries, considering how their chilly architecture was inseparable from how the objects held within were perceived. It has been credited with terming the phrase "white cube," which has become so ubiquitous in the art world that there is even a London gallery named after it. "A gallery is constructed along laws as rigorous as

those for building a medieval church," O'Doherty wrote. "The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically or carpeted so that you pad soundlessly, resting the feet while the eyes have on the wall. The art is free, as the saying used to go, 'to take on its own life.'"

O'Doherty himself often played with his own identity. In 1972, for the work Name Change, he became Patrick Ireland, a protest, he said, against the Bloody Sunday massacre in which British police killed more than a dozen protestors in Derry. In 2008, to celebrate peace in Northern Ireland, O'Doherty laid the pseudonym to rest for The Burial of Patrick Ireland, which now exists only as a headstone owned by the Irish Museum of Modern Art.

For those familiar with this "unknown" figure, however, O'Doherty's many identities, and his multifarious art, made him a figure worthy of greater attention. In 2014, when he had two gallery shows in New York simultaneously, the New York Times wrote, "Brian O'Doherty would fit right in among the artist-writer-curators and assorted polymaths of this year's Whitney Biennial." And O'Doherty himself seemed to delight in his ability to elude even those who knew him well.

When he buried Patrick Ireland in 2008, he told The Times. "None of us wants to be put in a box." Then, with a laugh, he added, "Except today." <https://www.artnews.com/art-news/news/brian-odoherty-dead-1234645947/>



Patrick Ireland. oherthyThe Late Show, 1968 Mirror,  
mirrored tape, liquitex 30 x 30 inches





EC Elizabeth Cope installation of self-portraits (1971-2022) at Visual. Photo Ruben Cope

# Elizabeth Cope

## A life's journey

(With an idiosyncratic and contemporary artist)

By Derek Culley

### The Palpable Bump at the Bridge of the Nose

September 23rd 2022 - January 8th 2023  
VISUAL presents a major solo exhibition of paintings, sculptures, and other objects and ephemera by and relating to Irish artist Elizabeth Cope (b.1952).

Cope has been working as a painter for the last 50 years, taking the same representational approach when painting her wide range of subject matter, whether friends, family, animals, landscapes or pieces of farm machinery. Some are straightforward depictions, but in most of her work, these subjects and elements combine in a rich, often surrealistic fashion.

Various motifs crop up repeatedly in her work; self-portraits, her husband and children, a dancing lobster, a plastic crab, sweeping brushes, tape measures, and frank depictions of the body at various stages of life. These are mixed with surrealist elements and vivid colour schemes.

A key to understanding Cope's work is the context in which it is made; she identifies her work and its production as inseparable from the rest of her life – helping to run a working farm, raising children, hosting friends and other artists, travelling. In the midst of this, what Cope has called the 'chaos of everyday life,' her work is produced. Paintings are worked on quickly but

fitfully, being completed in short bursts over an extended period of time. Things find their way in and out of work, and paintings are often cut out and collaged into others.

The works in this exhibition are drawn from throughout Cope's long career and are not intended as a retrospective or chronological record. Rather, the exhibition shows the vital and energetic work of an idiosyncratic and contemporary artist who finds inspiration and challenges in making large-scale, intricate, layered works. Recurring themes emerge through groupings of work; nudes, portraiture, cut-outs and collage, animals – dead and alive – and repeated examinations of particular poses, individuals, and scenes. A central concern in Cope's work has been examining the self as a constantly-available subject and as a way of exploring different styles, scales and moods. This is marked in the exhibition in a selection of an ongoing series of self-portraits that range from the early 1970s to the present day – the latest of which is painted directly on the gallery's wall.

On display in the Studio Gallery is a wide selection from perhaps Cope's most definitive body of work; the Menopause Series. These are unusual both in her larger body of work and in the context of Irish painting, though fitting into the larger context of the art-historical legacy of painters frankly examining a diverse range of bodies. Some of these, such as Alice Neel, Cope cites as a direct influence. In these works, Cope mixes surrealist elements with frank depictions of childbirth, sex acts and organs, family members, and the detritus of everyday life. Taken individually, these works are shocking, surreal and – a stated intention of the artist – funny. Taken as a total body of work, they amount to a record of the changing state of a female body, the sexuality and corporeality of which have historically been denied or ignored. There is a political element, direct or indirect, in taking this subject matter seriously yet lightly.

Humans, animals, domestic interiors, landscapes, and household objects. Cope has taken as her subject matter the things of everyday life, and rather than trying to faithfully depict them – though she can paint extremely accurately if she so chooses – she instead captures the inherent overlapping and abundance of life by mixing things all up together. In this openness to the different subject matter, she brings a democratizing eye to things, fulfilling what she describes as her 'addiction' to paint.

Elizabeth Cope about Elizabeth Cope  
"Painting for me is a way of life. I was seduced by the smell of oil paint when I was nine years old: my sister came home from Paris with a box of paints".

The act of painting is like doing a post-mortem. You are involved emotionally and yet detached at the same time. This means that the act of painting is dispassionate as well as passionate. I think that the painter has 'an inner eye'. As a child, I wanted to be a nun and become a saint, like St. Therese of Lisieux. I soon realized this would not happen, but perhaps becoming a painter has allowed me to become a 'second-rate saint'. The dedication of a painter allows spiritual freedom, and I see painting as a kind of prayer that lifts the spirit beyond mundane life. Like many of the artists I admire, I begin with a struggle. Without the struggle occurring in making a painting, I feel that the process of trying to paint is not wholly alive. In painting, there is no resolution; it is an ongoing act. It is the struggle that counts.

I paint through the chaos of everyday life, and if I were to wait for a quiet moment, I would never paint. I believe that painting should also be like dancing and that the real 'work of art is not so much the canvas when the paint is dry, but rather the physical rhythm of the painting process."

ELIZABETH COPE

Shankill, Ireland – September 2019  
<https://elizabethcope.com>  
<https://visualcarlow.ie/whats-on/the-palpable-bump-on-the-bridge-of-the-nose>  
Gandon Editions for books / catalogues.  
[gandoneditions@gmail.com](mailto:gandoneditions@gmail.com)  
Article sourced by Derek Culley



EC Elizabeth Cope. -Birds and Other Animals  
2021, oil on linen, 212 x 242 cm R50.  
Photo Gandon Press



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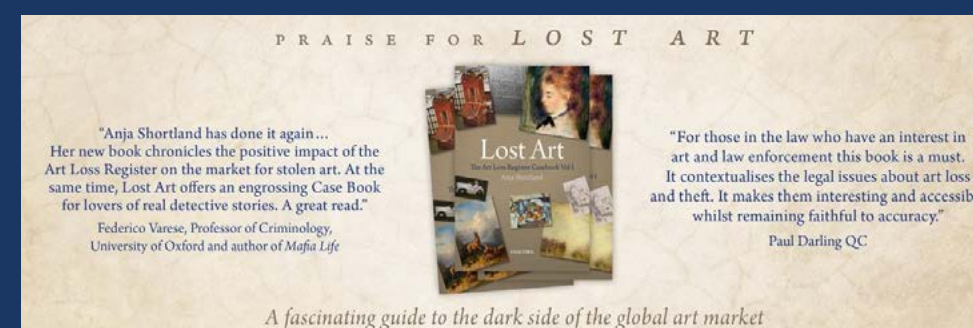
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A fascinating guide to the dark side of the global art market



# Philip Wakelam

## Art-In-The-Attic

by Lee Benson



*Philip Wakelam. blot on landscape large*

The work of internationally exhibited artist Philip Wakelam continues to attract the attention of a growing number of collectors worldwide.

His work has been exhibited across Europe and the Americas – in London's Cleveland Street and Rome's Piazza del Popolo. Two of Argentina's premier art venues "La Braque Galeria de Arte" and "La Dama de Bollini" both in Buenos Aires, have also exhibited Philips work. His paintings have recently caught the interest of art establishments in New York.

Question: Art&Museum (A&M)



*Philip Wakelam. The artist large*

What motivated you to become an artist?

Answer: Philip Wakelam. (PGW)

What can I say? Where do I begin? I was born in Birmingham (1947), a city of a thousand trades, as a Dreamer. My world was one of escape, and this was the path that led me to Art. My influences come from the world that surrounds me; they are my reactions to society at every level, both emotional and spiritual. They all start with the love I have for a blank canvas. Each painting is different, all with its own energy. I am a child, I play with my paints. My paintings are selfish. I paint about me, what I feel, my fears, dreams, loves, troubles, and what I think are the problems in the world. All and everything,



*Philip Wakelam. Two coins large*

each one a reaction. In the beginning, I didn't visit galleries; I avoided galleries. I wanted to avoid being influenced by the magic of others. I wanted to keep my own work unaffected. Now I have my own ways, and they are inescapable. Now I can visit Galleries, and I can enjoy this global Love, this global Soul that unites us all.

A&M: Moving forward, please discuss your development as an Artist.

PGW: Following in my parent's footsteps, both of whom were jewellers, I studied jewellery and engraving at Birmingham Art College. Always loved painting and joined an art commune in rural Worcestershire for about a year. At this point, we disbanded. Sadly, one of the group members committed suicide.

A&M: How did that impact your practice as an Artist?

PGW: In 2002 a gallery owner in Birmingham knocked on my door. It was a recommendation extended to Lee Benson from my daughter. This turned out to be my first outing with Number Nine the Gallery. I then continued painting from my home, filling the house with canvases. Several exhibitions and the permanent showing of my Art continued until the Gallery closed in 2013.

A&M: What next, with the closure of Number 9, the Gallery?

PGW: I moved to South America, where I had exhibitions at the Barque gallery in Buenos Aires and Uruguay. This allowed me the opportunity to work in an art foundation with Lionel Bollini. I decided to return to UK in 2019. Set up a new workspace studio in the famous green of Kings Norton - Birmingham

A&M: Your works are a joy and whimsical on first impression but beautifully painted. Discuss the you which versus you that is the artist.

PGW: I am an avid cyclist and notice everything and everyone on my travels. My work expresses serious problems with society and the world we live in and yet hides them naively and whimsically in my paintings. Characters are often androgynous; some are classy some are total sass. In truth, when you sit down and talk Wakelam, you do not expect my style of Art to reflect in my work, which is still currently bought regularly across the globe. I still wonder why my work sells. My first love is to paint and lock myself in my studio. I continue to be humbled by the buying and growing collectors. Recent works are being collected for a forthcoming exhibition in the Middle East

Studio/Gallery

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Article Sourced by Derek Culley



*Philip Wakelam. Soul of the artist large*



# Masoud Akhavanjam



## Coexistence

The first impression entering an exhibit of Akhavanjam sculpture is one of energy, movement and life. Although it seems inspired by the spirit of futurism in its dynamism, it is devoid of Futurism's cold sentiments. Akhavanjam's sculptures capture the warmth of human nature albeit with steel; exhibiting a silvery patina, polished and immaculate.

Akhavanjam's technique helps us understand the work. He starts with a series of sketches which are then transposed onto a screen by assistants. In a third step, the digitalized sketches are then worked up into finished drawings. Once satisfied that exactly the right result is attained, the artist works from the drawing to create a mould in preparation for casting. The process results in perfectly formed figures. Whether animal or human, the balance of the final piece on the plinth is due to the precision and care taken with the figure's anatomy. Nevertheless, some figures are artfully abstracted which enables the eye

to flow easily over the contours as they catch the light. The artist has a deep understanding of metallurgy and especially stainless steel. Akhavanjam's repertoire extends to truly monumental sculpture displayed in exterior architectural settings such as the 2019 Venie Biennale or the Jardins d'Étretat in France in 2020.

One of the highlights of this exhibition was a bear, rearing up on its hind legs along with a sister piece comprising two standing bears embracing in the air, both rendered with sensitivity, empathy and compassion. Another work presented a human figure twisting into the air, its midsection reminiscent of a helix.

While the body of the sculpture is made of stainless steel, what distinguishes this work from the others, is the use of golden accents. Aside from the two armour like panels on the figure's thighs, the arms

are abstracted to the point that they form a golden circle around the sculpture, adding to the works dynamic nature.

Whilst aesthetically appealing the artist's oeuvre is also a commentary on societal values and polarities; good and evil, mind over force and striving for coexistence, the latter no doubt informed by the struggles in his native Iran.

Currently working between London, Tehran and Athens, Akhavanjam's exposure includes Iran and the UAE as well as at the Palazzo Bembo, Palazzo Mora and the Giardini della Marinaressa during the Venice Biennale.

Coexistence which exhibits eleven sculptures by the artist at Cromwell place is the artists first solo exhibition in London. The artist is represented by Janet Brady, one of London's foremost experts in middle eastern art.

By Pandora Mather-Lees  
Edited by Noemi Ursprung





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# The Healing Power of ART & ARTISTS Francine Kohn

By Derek Culley

The Healing Power of ART & ARTISTS (HPAA) is an initiative of Manhattan Arts International, an organization, launched in 1983 to promote emerging artists. HPAA is a growing global community of artists, advocates, and writers dedicated to raising awareness about how ART serves as a positive catalyst for enhancing the well-being of individuals, society and the environment. We believe that art has the power to heal, inspire, provoke, challenge and offer hope and bring positive change to the world.

Francine Kohn is an artist from the San Francisco Bay area in California. Her "Art That Moves You" weaves layers of harmonious colours with glazing techniques from the Masters and is in many collections. Her art celebrates "vignettes of passion, power and perception". She states, "I want to share how I used my art to overcome my life-threatening event of paralysis and blindness so that you too can fully participate in the highest outcomes in your lives." I am honoured to present her compelling article, share her artwork and inform you about her book "Pinnacle: A Walking Miracle". I'm sure they will all inspire you. ~ Renée Phillips HPAA

## Francine Kohn's Story

At first, I wasn't expected to live through the weekend; then, the medical professionals told me I would live like a vegetable in a skilled nursing facility in a wheelchair for a maximum of 5 years. The diagnosis was neuromyelitis Optica, a rare, terminal neurological

disease. I told them I was walking. I would live. They didn't know me. The medical and spiritual worlds work together with my own spirit and will make the impossible possible. It's also a story of love, the power of love to show how I turned obstacles into opportunities to regain mobility and strength, to create a healthier, better life.

I paint source energy expanding and allowing alignment and wisdom to Source by tuning into infinite intelligence.

I used the philosophies of Nichiren Daishonin's Buddhism to encourage me, including Turning Poison into Medicine; Whatever the Problem, Approach it Like a Lion; The Muddier the Pond; the More Beautiful the Flower; Use Your Life Circumstance to Create Value for Yourself and Others', empower those Around You and Living your Life with Appreciation & Gratitude.

Through my emotions ` power, these paintings of resonance and vibrational frequency allow me to stand in the light as I paint. Instead of a death sentence, I saw a way to be who I was born to be. Steps revealed in the painting: grounding, then balance, then accessing inner wisdom, connecting inner wisdom to Universal Source (God), asking "how can I heal this condition?"; "how can I transform it?" Allowing me to express the emotions that created the barbed wire. Early in the morning, my left big toe began to wiggle. I knew I would regain full mobility! I also used this process to regain eyesight in my right eye.



Healing the Past  
52" h x 36" w x 2" d, 132.08cm x 91.52cm x 5.08cm  
Oil over Acrylic on Canvas



Illuminating the Dark & the Light  
140" h x 48" w x 2" d, 355.65cm x 121.92cm x 5.08cm  
Acrylic on Canvas



A New Way of Seeing  
48" h x 48" w x 2" d, 121.92cm x 121.92cm x 5.08cm  
Acrylic on Canvas

One of my doctors shared with me with tears in his eyes, "You are a walking miracle! I know there is a God when I look at you." Each of us has God/Universal Energy with us. I hope my art and my experience encourage you in your life!

It's been over 7 years since this event. Each day, I give thanks for being here, using my limbs, eyesight, paintings, and life to support, inspire, and empower others. I hope my story and my paintings encourage you to effect real change through the power of art.

## Francine Kohn's Evolutionary Moving Pictures

Francine's paintings weave layers of unique transparent and translucent, glowing and shimmering colour harmonies with glazing techniques from the Masters. Her original use of acrylic/oil colours at first glance appear as coloured spaces and lines. Colours directly opposite each other in the colour spectrum, such as red and green or blue and orange layered, cause the eyes to see 'flickering and movement' in geometric patterning. My art includes dots, lines, circles, arcs, and/or spirals. Pictures emerge and continue to evolve across the canvas. A crescendo occurs when the marks mix with the colours, similar to the climax achieved in music and literacy to achieve the completed moving work.

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[www.francinekohnart.com/](http://www.francinekohnart.com/)

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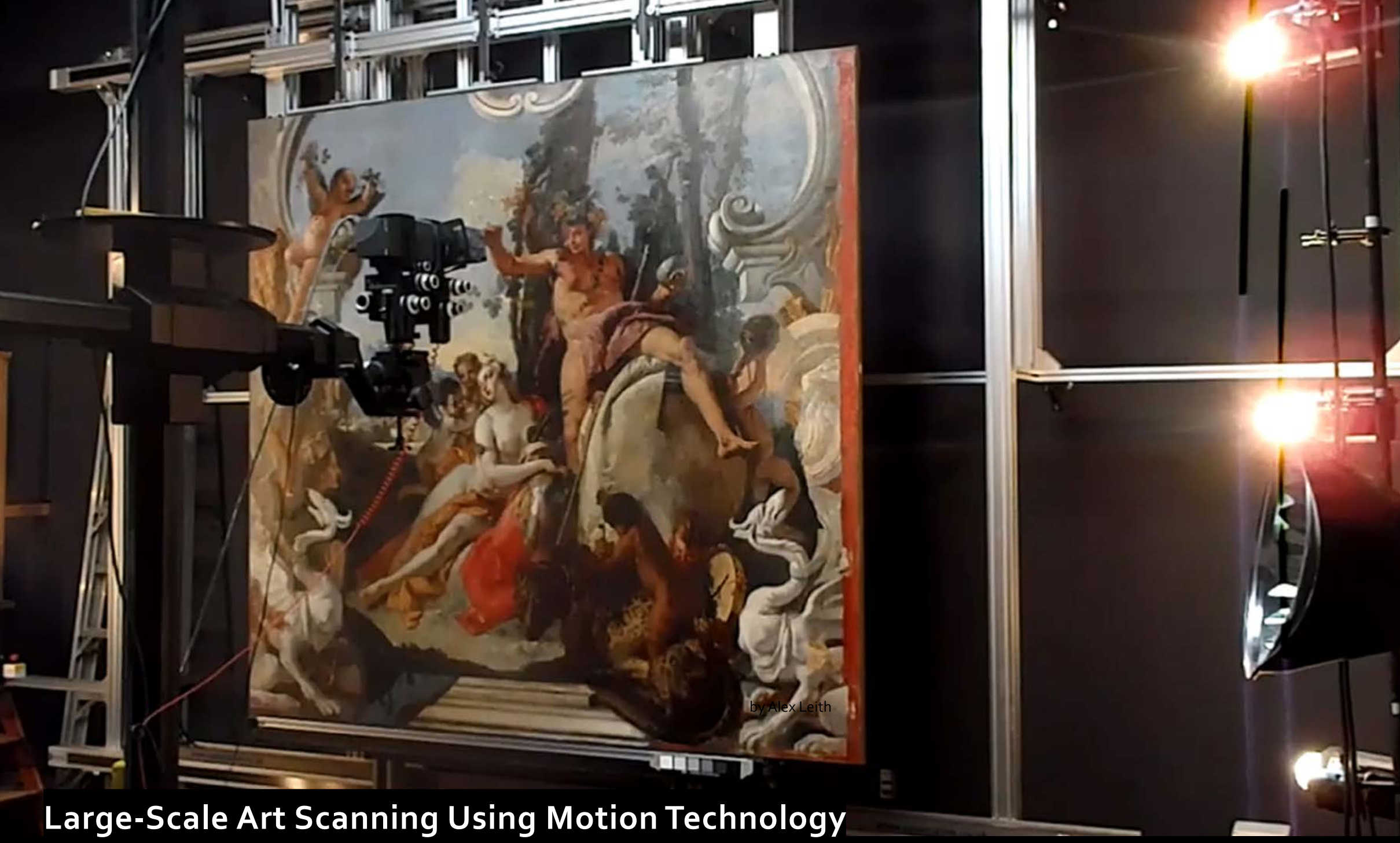
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Article sourced by Derek Culley





## Large-Scale Art Scanning Using Motion Technology

UK-based motion technology specialist, LG Motion, is currently helping museums and institutes better understand their artwork collections with the development of a large-scale digital scanning solution that also offers multi-spectral imaging.

In place at several high-profile museums and art galleries across the UK, Europe and North America, our Art Scanner system is enabling curators to catalogue large-scale artworks quickly and efficiently. The innovative technology captures high-resolution digital images allowing them to uncover new insights and understanding into the provenance of works with IR, UV and X-Ray spectral imaging capabilities.

The art scanning solution offers motion technology that traverses in front of the artwork, surveying and gathering digital data and producing stunning ultra-high-resolution images with extraordinary detail and clarity.

A combination of high-specification motion control equipment and bespoke software provides precise automated capture and assembly of the images. This can combine with an intelligent stitching algorithm that results in an incredibly high-resolution image of the whole painting, even with minimal visible data present within any single image. In minutes, huge areas of the masterpiece can be captured and preserved digitally for

further inspection and cataloguing. Often revealing unseen features, this process allows conservationists and historians to protect and document their artworks by reducing future handling and disturbance. The system also outputs meta-data for use in databases, triggering events to match various devices for faster and more accessible data extraction in the future.

The art scanning solution is ideal for photographic, art and scientific teams, and a range of devices can be used to capture detailed information about any artwork subject. The one-to-one replication also mitigates any digital distortion, with tiling enabling even the largest of pieces to be scanned.

The museums with current installations of the system include The National Gallery, London, Kimbell Art Museum, Rijks Museum in The Netherlands and National Gallery of Art, USA, to name a few, and there are more ready for installation when current COVID travel restrictions are lifted. Each site is utilising the scanner in different ways, not just to manage and catalogue collections but also to maximise the commercial benefits of superior digital imagery of their pieces.

### LG Motion

Simply put, LG Motion make things that go in and out, up and down, round and round. The core of our business is experience, knowledge and a pragmatic approach to providing motion technology solutions for a very diverse range of applications. LG Motion designs and engineers electro-mechanical motion systems that are used in a wide range of scientific and industrial solutions.

For more information, visit:  
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# Card Tricks are Surreal Fun at the Springfield Museums



Image Credit: Playing Card Suite, Queen of Diamonds (left) and Playing Card Suite, King of Diamonds (right), circa 1970, lithographs by Salvador Dalí (Spanish, 1904-1989). Gift of Reese Palley and Marilyn Arnold Palley, 91.D21b. and 91.D21c. Photography by John Polak.

Springfield Museums presents the exhibit Card Tricks: Salvador Dalí and the Art of Playing Cards, August 20, 2022–November 20, 2022 in the Michele and Donald D'Amour Museum of Fine Arts. This exhibit highlights not only Salvador Dalí's art, but also includes examples of creative card decks designed by artists working today.

"Like Dalí's Surrealist paintings, his playing card designs defy logic, embrace the absurd, and deal in visual trickery," writes Maggie North, Curator of Art at the Springfield Museums. "Salvador Dalí excelled at

creating vivid depictions of impossible scenes, often fooling the eye with what he called image of "concrete irrationality." Dalí's playing card designs are filled with characteristically irrational details such as a Jack wearing a dragon hat or a king whose castle has been turned upside down.

Located in the Starr Gallery, this small but mighty exhibit gave North the opportunity to highlight important art from the Museums collections that are not always on display. "The Salvador Dalí prints in this exhibition have not been displayed since 2004.

Like other works on paper in the Springfield Museums' collections, the prints are light sensitive and will fade if left on view for a long period of time," explains North. "By rotating our works on paper collections, the Museums can both share fascinating artwork and preserve it for future generations."

Many people are familiar with the "Paris Pattern" cards, that depict kings, queens and Jacks with black and red suits of clubs, spades, diamonds and hearts. But the Paris Pattern is by no means the only interpretation of playing cards.

For hundreds of years, playing cards have captured the imaginations of creative individuals. Possibly used in China as early as the 10th century, cards could be found in Egypt and Europe by the 1400s. In subsequent eras, they became more popular and accessible due to innovations in printing technologies. Essential to the ongoing development of playing cards are the many artists who have conceptualized, designed, and reinterpreted card decks.

In the late 1960s, the influential surrealist artist Salvador Dalí (Spanish, 1904-1989) partnered with the French printing firm Draeger Frères to produce 17 designs that were released as limited-edition playing cards. Shortly after, Dalí created lithographs highlighting those designs. This exhibition features eight works from

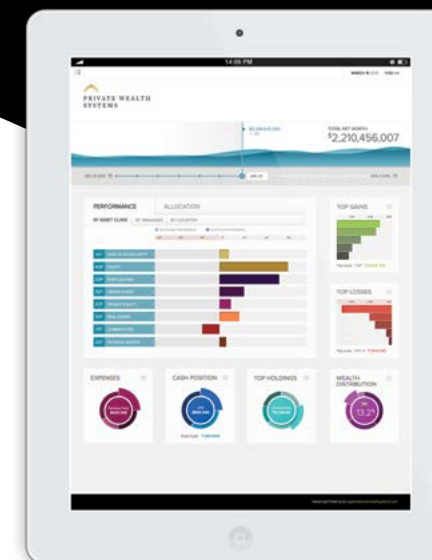
Dalí's Playing Card Suite, drawn from the permanent collection of the Michele and Donald D'Amour Museum of Fine Arts. Dalí's interpretations are characterized by vibrant colors, cubist forms, and distinctive motifs such as melting clocks.

In addition to exploring Dalí's contribution to a long history of playful design, this exhibition celebrates contemporary artists who continue to generate new and varied interpretations of playing cards. Included in this exhibit are decks of cards designed by Kearra Johnson who replaced traditional face cards with influential Black Americans such as Malcolm X and Michelle Obama; Shantell Martin who highlights LGBTQ+ pride; and Rico Worl, who celebrates raven stories of the Indigenous peoples of the northern Pacific Coast.

THE SPRINGFIELD MUSEUMS are located on the Quadrangle at 21 Edwards Street in the heart of downtown Springfield, Massachusetts. The nationally accredited and Smithsonian-affiliated consortium of museums includes the Springfield Science Museum, the Michele and Donald D'Amour Museum of Fine Arts, the Lyman and Merrie Wood Museum of Springfield History, the George Walter Vincent Smith Art Museum, the Dr. Seuss National Memorial Sculpture Garden, and the Amazing World of Dr. Seuss Museum, the first and only museum dedicated to the beloved children's book author and Springfield native.

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# YAYOI KUSAMA

## Cosmic Nature

by Derek Culley



Kusama in Flower Obsession  
Photo by Yusuje Miyazaki.  
© YAYOI KUSAMA 2021



Kusama with Pumpkin, 2010 © YAYOI KUSAMA.  
Courtesy of Ota Fine Arts, Tokyo/Singapore/Shanghai;  
Victoria Miro, London; David Zwirner, New York



Pumpkins Screaming About Love Beyond Infinity, 2017  
The New York Botanical Garden, 2021.  
Mirrors, acrylic, glass, LEDs, and wood panels.  
© YAYOI KUSAMA 2021  
Courtesy of Ota Fine Arts, Victoria Miro, and David Zwirner

The first-ever comprehensive exploration of this Japanese artist's lifelong fascination with the natural world occurs across the Garden's 250-acre landscape.

Bronx, NY—The New York Botanical Garden (NYBG) announces the opening of its expansive 2021 exhibition, KUSAMA: Cosmic Nature, featuring work by internationally celebrated Japanese artist Yayoi Kusama. Although, due to the COVID-19 pandemic, the exhibition, held back in 2020, includes four experiences debuting at the Botanical Garden. NYBG is the exclusive venue for KUSAMA: Cosmic Nature. On view April 10 through October 31, 2021, the exhibition is installed across the Garden's landscape, in and around the Enid A. Haupt Conservatory, and in the LuEsther T. Mertz Library Building. Advance, timed, limited-capacity tickets for the landmark presentation are required and on sale at [nybg.org/kusama](http://nybg.org/kusama).

The exhibition, related programs, and accompanying publication reveal Kusama's lifelong fascination with the natural world and its countless manifestations, beginning in her childhood spent in the greenhouses and fields of her family's seed nursery in Matsumoto, Japan. The exhibition includes works from throughout Kusama's prolific career and multifaceted practice. By integrating seasonal horticultural displays, KUSAMA: Cosmic Nature further illuminates the power of nature that permeates the artist's practice and dynamic body of work.

Multiple outdoor installations, including monumental sculptures of flora, transform the Garden's 250-acre landscape and the visitor experience. Her signature polka-dotted organic forms and mesmerizing paintings of plants and flowers feature. Recent vivid observations of nature, shown alongside earlier works that have never been previously exhibited and presented for the first time in the United States, trace Kusama's connection

to the natural world throughout her career. Spectacular seasonal displays complement the artworks on view, making each visit unique as new plantings, textures, and palettes feature. Glorious outdoor displays of tulips and irises in spring give way to dahlias and sunflowers in summer and masses of pumpkins and autumnal flowers in fall. In and around the Conservatory, Kusama's plant-inspired polka-dotted sculptures are among the meadow grasses, bellflowers, water lilies, and other plantings. Stunning floral presentations bring to life one of Kusama's paintings on view in the Mertz Library Building through a seasonal progression of violas, salvias, zinnias, and other colourful annuals. In fall, displays of meticulously trained Kiku (Japanese for "chrysanthemum," one of that country's most heralded fall-flowering plants) will create a dramatic finale for the Conservatory displays.

Cosmic Nature guest curator Mika Yoshitake, PhD, said, "For Kusama, cosmic nature is a life force that integrates the terrestrial and celestial orders of the Universe from both the micro-and macrocosmic perspectives she investigates in her practice. Her explorations evoke meanings that are both personal and universal. Nature is not only a central source of inspiration but also integral to the visceral effects of Kusama's artistic language in which organic growth and the proliferation of life are made ever-present."

In the Garden

On the Conservatory Lawn, visitors encounter the monumental Dancing Pumpkin; a 16-foot-high bronze

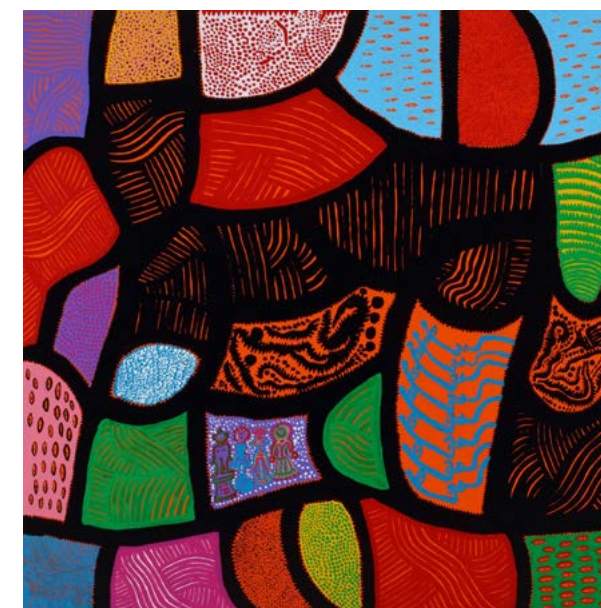
sculpture painted in black and yellow. It is playful and powerful in an immersive landscape of river birches, flowering plants, grasses, and ferns. The setting is made more special by the sculpture and birch forests near Kusama's childhood home.

Visitors can marvel at the bright, purple-tentacled floral form with a vivid yellow primordial face of I Want to Fly to the Universe in the Visitor Center Reflecting Pool, and then behold Ascension of Polka Dots on the Trees (2002/2021), where soaring trees adorned in vibrant red with white polka dots pop in the landscape along Garden Way.

Narcissus Garden (1966/2021), with 1,400 stainless steel spheres, each nearly 12 inches in diameter, is installed in the 230-foot-long water feature of the Native Plant Garden. The reflective orbs float on the water's surface, moved by wind and currents, each mirroring the environment around them to stunning effect.

With interior access planned to begin this summer, Kusama's new Infinity Mirrored Room will operate per New York State and City guidelines for social distancing and visitor safety. Infinity Mirrored Room—Illusion Inside the Heart (2020) responds to natural light through coloured glass throughout the day and seasons. Reflecting the seasonality of NYBG's landscape, the exterior will be on view with the exhibition's opening. A separate timed-entry ticket will be mandatory for limited-capacity access.

[www.nybg.org/kusama](http://www.nybg.org/kusama)



Alone, Buried in a Flower Garden, 2014 Acrylic on canvas.  
Collection of the artist. © YAYOI KUSAMA 2021



I Want to Go to the Universe, 2013 - Acrylic on canvas.  
Collection of the artist. © YAYOI KUSAMA 2021



# WHAT CAN I DO TO AVOID BEING A VICTIM OF ART FRAUD OR CRIME?

by William L. Charron

Stories of art fraud and art crime routinely capture press attention. One might ask why the general public is so interested in stories of art collectors being victimized by fraudsters and criminals. Art collectors do not necessarily represent a broad swath of the population. What is it about the art market, then, that fascinates and makes for compelling articles, books, and movies? And what can and should a collector do to avoid being the subject of such 'entertainment'?

What Is "Art"?

The answers to these questions may begin with more basic questions: What is art, and why does it attract such mischief? Art is certainly aesthetic. But if beauty alone were sufficient to define art, then fake and forged art would not be so vexing to the market; the image of a fake or forged work of art does not itself change once the work is identified as "inauthentic."

Art is also emotional. There is a timelessness to art, which makes it part of the fabric of human history. Owning a piece of history can be expensive.

Art can additionally be reflective and identifying. To prominently hang a work of art in one's home is to announce to visitors – and to yourself – that 'this' is who you are.

And, of course, art can be commoditized. As the art market has exploded in value during the 2000s, the motivation to collect art has expanded to include the possibility of major pecuniary gains.

Where people can be tantalized to pay large sums for such emotional or financial purposes, others see opportunities to try their hands at confidence games involving fake and forged art. In such cases, there are clear 'bad guys' and victims.

In cases involving claims of previously stolen art, you often see two innocent parties fighting: an alleged

victim of art theft, on the one hand, against a good faith current owner of the art who did nothing wrong, on the other. Both parties may be very similarly motivated to possess the art for legitimately emotional or investment-driven reasons. But only one side can walk away with the art. The critical issue in such cases is whether there was, in fact, a prior victim of art theft or duress.

What Is "Fraud"?

Legally speaking, fraud is an intentional misrepresentation or omission of some material fact that is made with an intention to deceive, and which does actually and justifiably deceive a victim thereby causing harm. The art market is fertile ground for fraud, and later litigation, because of its relatively opaque customs and practices, combined with its lack of regulation.

Imagine trying to buy a house or a security on the open market and being told that the current owner, and the circumstances of that person's prior acquisition of and history with the property, must remain anonymous and secret. That dynamic would seem to be intolerable and inconsistent with a well-functioning market, yet the art market often accepts such dynamics as a norm. "Trust but verify" is often not a workable purchasing doctrine in the art market. Hence, there can be ample room for fraud.

How Can I Protect Myself?

Many refer to the art market as "The Wild West," as if it is an everyone-for-themselves environment. That characterization may be unfair, but the starting point of self-protection within the U.S. art market is recognizing, and accepting, that we are generally a caveat emptor (buyer beware) society. The courts will not ride to your rescue if you cannot demonstrate that you acted reasonably to protect yourself within a tough market.

The extent of art fraud and crime can be breathtaking.



*William L. Charron  
Partner: Pryor Cashman  
New York City*

Scams to manufacture fake or forged art, and to invent good provenance to accompany such art, can be intricate and, perversely speaking, even brilliant.

Art thefts can involve dead-of-night mysteries that may never be solved (such as the still-unsolved theft of 13 works of art in 1990 from the Isabella Stewart Gardner Museum in Boston); or industrial-level looting through brute force and genocide (such as the Nazis' horrific and overwhelming looting of hundreds of thousands of works of art from Jewish owners during World War II, many of which remain unaccounted for).

Art collectors should not be expected to presume that crime or fraud occurred with respect to every work of art offered on the market. But a savvy art collector is unlikely to generate much sympathy from the court system by proclaiming ignorance of historical realities, or a blindness to specific "red flags" of past crime or fraud.

"Reasonable" diligence by an art collector in a caveat emptor market will vary depending upon the type of art that is being considered for purchase, and the seller's reputation. There are some generally available resources that one should consider consulting.

Lost and stolen art registries such as The Art Loss Register (based in the U.K.), Lostart.de (based in Germany), and INTERPOL databases are low-cost and easily-accessible outlets for information.

An artist's catalogue raisonné (an authoritative compendium of the artist's known, genuine works by medium) is likewise relatively easy to consult to determine if a work is authentic. The author of a catalogue raisonné, or a foundation for the artist, may likewise be willing to offer an opinion of authenticity.

At a more general level, a collector would generally be well-served to show that she or he asked for support, and a warranty, that the work being sold is authentic and with good, clear title. Collectors can very often be aided by experienced counsel in knowing what questions to ask, how to ask them, and how to best paper deals.

Conclusion

The art market can be a source of immense drama and mischief. Those ingredients can make for wonderful and gripping entertainment. If you would prefer simply and quietly to collect meaningful art rather than talk about your experience in a news article or documentary, stay alert to the reality of the art market and insulate yourself through reasonable diligence.

Bill Charron is a trial and appellate lawyer and a partner at Pryor Cashman in New York City. He founded and is co-chair of the firm's Art Law Practice, where his practice largely involves chain of title, authenticity, copyright, and contractual disputes.



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# The Art Business Conference Spring 2022, London

by Pandora Mather-Lees

"The biggest competition from traditional auction houses will probably not come from competing auction houses but from completely new platforms, which is why it is becoming increasingly important to own your own data and your own brand."

Thus predicted Pontus Silfverstolpe opening at the Art Business conference. The co-founder of Barnebys' keynote speech was on point. Delegates from Auctions houses, art tech platforms, galleries, indeed the art industry stakeholders gathered once again for a feast day of new topics. Their motivation? To discover the market's future post Brexit, post pandemic and in the face of European war with Russian sanctions.

## African Art Panel

The African continent has been developing in line with economic development. Speakers emphasised that there are 54 countries on the continent, each with their individual creative drivers and cultural influences. Two generations of sustained artistic practice means that cultural activity is now flourishing.

Moreover, the stylistic development in Nigeria, Ghana South Africa and others has produced a mature and varied body of work now taken seriously by collectors across the globe and selling for seven-figure sums at auctions. As panellists spoke, examples of sales at Sotheby's rotated on screen.

According to panellist Bimpe Nkontchou of W8 financial advisory:

"There is an abundance of opportunities in the art ecosystem in Africa. Whilst the continent is buzzing with talent and creativity welcomed by the global art market, there are gaps to be filled on the continent, in the limited infrastructure, capacity and human resources that are vital for the sustainability of the contemporary African art market. African art is open for business."

## Art Market Sustainability Panel

The Gallery Climate Coalition was the focus of the sustainability panel moderated by critic Louisa Buck. Panellists from Hauser & Wirth Gallery and Christie's have multi-year plans in place to aim for zero emissions. Buildings, shipping, packaging and business travel are the main drivers of environmental harm with business flights atop the toxic list. AXA-XL's Chris Bentley explained that sea freight is less harmful environmentally than air/road transit, but with drawbacks. There's added risk due to long journeys, climatic conditions and container consolidation. Christie's Tom Woolston highlighted how critical accurate measurement is alongside reporting accurate data. Imogen Prus of shippers Convelio bemoaned the waste from endless discarded wooden crates, a solution to which is offered by conference sponsors Rokbox. Rokbox 'lite', a reusable crate was debuted inside the exhibition area.

Of course, as some 300 art and antiques fairs fire up again post pandemic, the industry will environmentally affect global sustainability.

## NFTs Panel

When it comes to environmental impact, the elephant in the room was the art market's adoption of NFTs. Dropping an NFT requires shocking energy consumption due to banks of computers verifying its launch onto the blockchain. The main platform for art-related NFTs is the Ethereum network responsible for nearly a million tons of Co2 emissions since its inception. Whilst NFTs

may represent just a part of the activity on the Ethereum blockchain, the "Proof of work" process used to reach this consensus is highly energy intensive.

Nevertheless, NFTs have become an important segment of the art market whether linked to an underlying physical asset or not panellists included Joe Kennedy of UNIT Gallery forging an NFT partnership with four Italian museums. Eternalizing Art History will return them revenue from the digital assets. Similar programmes are being initiated by Arius Technology of Canada. Also on the panel, media theorist Alan Estorick of Right Click Save and Brendan Dawes a prolific digital artist with a meteoric transition to NFT art. Brendan's work goes beyond digital aesthetics, it is conceptual, cerebral and innovative on every front, see brendandaws.com. His work is found on SuperRare, Makersplace and NiftyGateway.

The panel's conjecture was that NFTs will revive the art market, mean creative exploration for artists whilst museums immortalise their collections and attract ownership and engagement from a younger audience. Women in Art Technology

Continuing the digital theme four women in art technology deliberated the role of women, tech and empowerment in art business. Rebecca Fine, Managing Director of Athena Art Finance, explained their role in bridging the distance between artists and investors. Her aim, to provide financial support and guidance for art acquisitions to investor-collectors. In a message on education she said, "The artists have been very receptive to the digital platform that Athena has offered them, and they love the fact that they have a platform to reach out to their audience and buyers."

In conclusion, the success of the conference was assured by expert moderation and MC duties by FT Arts correspondent Melanie Gerlis and its tireless organiser Louise Hamlin. Louise ably orchestrated the day and the venue's open balconies resplendent with sunshine made for perfect networking amongst the 300 attendees.

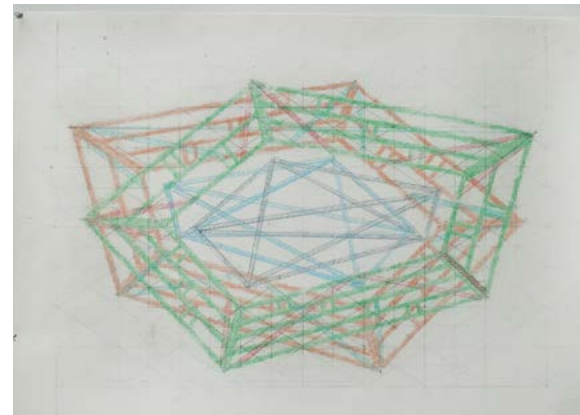


# Building Up The art of Don Gummer

by Mara Sfara



*\*Untitled, 2022-o6*  
Pencil, watercolor, acrylic and collage on paper  
29 1/2 x 41 1/4 in  
Collection of the artist



*Drawing for Two Stars, 2022*  
Graphite and colored pencil on paper  
21 1/2 x 30 in  
Collection of the artist

Humans need space. We spend our lives moving from one space to another, unconsciously calculating, like the cyborg in "Terminator," the space between ourselves and other persons or objects, whether it's the person in front of you in line, the car bearing down on you or the moon in the sky.

Don Gummer uses varieties of spaces to bring meaning to his works: the space between objects; positive vs. negative space; the distance between a vertex and its base; our world vs. outer space; the human's relation to other living things; how things come together and how they pull apart; the illusion of large objects seemingly suspended in thin air, or small narrow objects supporting massive, larger ones.

Gummer grew up in Indiana, studied at the Herron School of Art and received his Bachelor of Fine Arts and Master of Fine Arts degrees from Yale. He was named for his mother's twin brother, a fighter pilot in the second World War. His uncle's death at a young age in the war inspired Don to make works that connect the ground to higher places, to metaphysically reverse his uncle's fate. Although Don began his career as a painter, he found his true calling as a sculptor, in converting his two-dimensional drawings into works that often appear to

defy gravity and that always cause one to ponder their meaning and to try to draw one's own conclusions. Don's work is intellectual and technical but also intrinsically beautiful and logical. His works present a thoughtful challenge, carrying the viewer with them to a higher place, rather than leaving her below and confused.

Don has a tremendous sense of loyalty and history. His large objects suspended in the air project the forces that pull us apart and those that bring us together. Physical space is used as a dynamic metaphor for the detachments and attachments in our lives.

Primary Separation, designed in 1969 and made a permanent installation at Mass MOCA in 2006, is one of my favorite Gummer sculptures. It features two halves of a 24-ton boulder—separated by 11 inches—suspended 10 feet above the ground by a system of stainless-steel supports and cable. Gummer's early artistic vision allowed him to transform the boulder into a sculpture inspired by Brancusi's Fish sculpture. The anomaly of a heavy object suspended in space mirrors the duality of life experiences and choices in which one is repelled and attracted at the same time.

Gummer's work parallels another Brancusi-inspired

artist, Isamu Noguchi. Noguchi also marched to his own drummer and made sculptures with the belief that they were socially and emotionally significant. Noguchi, like Gummer, used new materials and methods to create works that have a very physical, yet elegant, presence; at once evoking an immediate reaction and inviting more careful introspection.

Gummer's Towers sculpture (2006) provides a unique perspective of the devastating terrorist attack on New York's twin towers. The sculpture depicts the skeletal frame of the towers, one still rooted to the ground, attached to the other, which is suspended in space above the ground, appearing to hurtle toward it, from top to bottom, with flames at its vertex.

Two of Gummer's most recent (2022) works remind of his use of drawings to create his sculptures. An untitled piece (2022-o6) is a work of pencil, watercolor, acrylic, and collage on paper. Don shows us the space around and inside the artwork, creating a visual harmony, using color, hue, tint, tone and shade to synch the gold and white/light gray lines with the gray background. Drawing for Two Stars is a pencil drawing that elicits

the image of two stars joined together or occupying the same space. As noted by Linda Wol-Simon, "[although they represent two distinct bodies of work, the connections between [Gummer's] drawings and sculpture are fluid, and it is profitable and illuminating to consider these two categories of artistic production together." "Don Gummer, Drawings and Sculpture," Don Gummer, (The Artists Book Foundation) p. 183. In the tradition of Donatello, Michelangelo, Bernini and other classical sculptors, Gummer's ideas are first set and then developed on paper.

The great America art critic and historian, Irving Sandler, wrote that "[ours] is an age marked by flux and uncertainty that yearns for solutions but cannot accept utopian cravings, such as those of the original Constructivists. In extending and deflecting Constructivist art in a new direction, Gummer has rendered it peculiarly contemporary." "Deconstructive constructivist: over more than 30 years, Don Gummer has moved from architecturally influenced installations to intricate, large-scale sculptures that give postmodern life to classic principles of abstract composition" Art in America, 2005.



*Primary Separation, 2005*  
Mixed media  
15 x 45 x 33 ft



# Anna Gillespie

## The sense of fragility and burnout of our species



*Husk I. Plaster, wood, rope. 2021.  
Colin Hawkins Photography  
(On the wall..... Figure. Framed screenprint. 2020.*



*ANNA GILLESPIE-150bHands Off. Plaster. 2021.  
Colin Hawkins Photography*

Anna Gillespie was born in Surrey in 1964. She studied Philosophy, Politics, and Economics at Wadham College, Oxford and then International Relations at the London School of Economics. In 1988 Anna returned to sculpture, taking a City and Guilds in Stone Masonry and Carving in Bath before going to the Centro d'Arte, Verrocchio, Italy, to work as a studio assistant to the sculptor, Nigel Konstam. Anna then completed an MA in Fine and Media Arts in Cheltenham. Anna now lives and works in Bath and is represented by the Beaux Arts gallery in Bath.

A&M: What is your challenge in our current environment?

AG: Well, what saddens me is climate change. But what motivates me to sculpt is the human form - it always has done, and I can't get away from it even though I've felt I should try at times. So, in some ways, those two things are at odds with each other. I feel I 'should' be making work about the climate - and I 'should' be making

working with more sustainable materials. But it doesn't add up. I can't find sustainable materials with which I can express my love of the human body. The detail, form, creases, muscles, curves and protuberances of joints make it the miracle it is. Through these representations, the piece's emotional meaning seems to emerge for me. If I abstract too much, I lose that connection to what is housed within the body - all the crazy feelings that make up what it is to be human. When I dream, imagine, visualise, become inspired... it is to express what it is to be human rather than to express the beauty of, and threat to, landscape or ecosystems.

A&M: Seeking an Eco Strategy. What is your chosen direction?

AG: Almost 20 years ago now, I tried to meld these two passions together by making human forms out of found tree materials such as acorns, beech nuts or twigs - and I still occasionally make pieces like this when I feel moved

to do so - but I found I could only express a limited range of emotions using this method. That's fine, but I didn't want to be confined to it. In the last three years or so, the solution to my conundrum has been to be an environmental activist as well as a sculptor - joining Extinction Rebellion and throwing myself at the 'system'. In 2019 getting arrested seemed like an effective strategy, but now I feel I need a new way of contributing to change... possibly that will be a sculptural way again.

A&M: Conflict and how to express said duality of strength and fragility are monumental challenges for any artist. Your latest work reminds me of the energy and conflict in Michelangelo's dying slave series. Where do you stand in this search?

AG: I do have a vision of human 'husks' that I am about to set out to explore. The idea is to try and convey our fragility as embodied humans in the face

of the disaster we have created. This might enable me to express the love of what is beautiful in the human as well as the sadness and fear that all this is threatened. The idea of a 'husk' also works with an increasing leaning I seem to have towards fragility and hollowness in the human form. It is so corny to admit it, but my first inspiration was Michelangelo. The sheer solidity and muscularity seemed to call to something within me - even though, even with him, the possibility of becoming mere limp skin was always present. But as I've got older, perhaps more fragile, I cannot continue with this ideal of solid form, and the hollowness I have been exploring in my work as a very personal sensation may also work well to convey the sense of fragility and burnout (metaphorical and in future literal) of our species.

A&M: Your abstract, less literal approach, please discuss.

AG: In the last two years, a new body of work - perhaps best described as biomorphic - has arisen through my fascination with life-casting. In these new forms, I am continuing my decades-long, tentative approach towards a less literal representation of the body, attempting to capture the inner experience as opposed to outer appearance whilst still holding fast to my initial awe of the real physicality of the human body in all the various forms of beauty it takes.

Ironically perhaps, part of this desire to capture felt experience rather than observed appearance seems to involve the 'accuracy' of representation and detail that body casting allows. The lived experience of wrinkles and pores, creases and rolls, tissue and joints is captured in fascinating detail by alginate and then the resulting white plaster casts, or transmuted once again through machine-like graphite grey. The 'classical' result is somehow pleasingly at odds with the brutal reality of our imperfect bodies, especially as they age. This unforgiving imprint is essential to the felt experience of being in a body, and the inescapability of our fundamental embodied and limited existence as humans.

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*Anna Gillespie in studio with Fuse (for Chichester Cathedral). Plaster, wood. 2022. Photo Ruben Cleghorn*



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# In the Light of Conscience

## Irish Artist Brian Maguire Opens at the Missoula Art Museum (MAM)

By Carey Powers, MAM



Brian Maguire. Installation view. Courtesy and copyright the artist

Brian Maguire: In the Light of Conscience is a cross-section of the artist's major series, which tackle human rights atrocities and conflicts.

The Missoula Art Museum in Missoula, Montana, United States, presents Brian Maguire: In the Light of Conscience, the artist's first exhibition in a U.S. Museum. Maguire, an internationally renowned artist, represented by galleries in New York City, Chicago, Dublin, and Paris, worked closely with museum staff to put together this survey exhibition.

Maguire draws attention to marginalized voices and

human rights atrocities on large canvases. "The goal of my work is public outrage," he said. He has spent time in the Middle East, South America, and eastern Africa throughout his career. In recent years, he has paid close attention to the United States and Mexico border, staying for weeks on end in places like Ciudad Juárez and the deserts of Arizona. He visits and listens to families of displaced or missing peoples during his trips and works with professionals on the frontlines of migratory and geopolitical issues. Maguire harnesses a journalist's attention to detail and humanity with his immense artistic talent during his travels. His paintings are united by a dedication to storytelling

and revealing the complexity of atrocities. "The goal of my art is public outrage," he said in an interview with the museum in 2021.

This exhibition unites several recent bodies of work. Maguire's masterful techniques are striking and evoke intense, almost visceral, responses in the viewer. Bombed-out buildings depicted in dripping paint characterize his paintings from Aleppo in 2017. The two large paintings in this series are aptly named War Changes Its Address. The imagery is particularly salient in 2022 as the Russian invasion of Ukraine has unfolded in the media. Police brutality and authoritarianism characterize his paintings from Ciudad Juárez in Mexico. The Remains series portray human figures in the desert, a stark example of the mortal toll of undocumented border crossings between the U.S. and Mexico. Other paintings in the show reference immigration and refugee crises. Maguire tackles these profound issues with masterful strokes of vibrant colours. "Brian's power as an artist is his ability to illuminate stories that otherwise go untold," said MAM senior curator Brandon Reintjes.

Maguire has frequented the nearby town of Hope, Idaho, which is some to a small but robust community of artists. In 2020, MAM staff invited Maguire to participate in a curatorial research project funded by the Emily Hall Tremain Foundation. The project was designed to investigate how the museum might present an exhibition around the issue of Missing and Murdered Indigenous People (MMIP). Maguire parlayed a 2021 Fulbright Scholarship into a journey from Ireland to Missoula and an artist residency at the museum specifically for this work.

An epidemic of MMIP is taking place across the United States and Canada. Thousands of men, women, and children go missing or are murdered each year, and the web of federal, state, local, and Tribal jurisdictions often complicate these cases. U.S. Secretary of the Interior Deb Haaland created a Missing and Murdered Unit taskforce within the Bureau of Indian Affairs to tackle the issue in 2021. Missoula, adjacent to the Flathead Reservation, within a short distance of the Blackfeet Reservation, and host to a significant Native urban population residing within the city, was ideal for Maguire to conduct research

on this topic. He has applied his subtle, sensitive, humanitarian approach to the plight of MMIP by meeting with the families of the missing individuals. "[My work] demands sensitivity and discretion from the artist. I carry the families' trust," he said of this process.

MAM planned two exhibitions of the artist's work over the next two years. In the Light of Conscience, this first show provides a cross-section of his major series, and an upcoming exhibition in the fall of 2023 will feature his MMIP portraits from across Montana.

The exhibition includes loans from the Tia Collection in Santa Fe, N.M., Fergus McCaffrey Gallery in New York City, Rhona Hoffman Gallery in Chicago, Kerlin Gallery in Dublin, and collectors Christian Groenke and Gulia Bruckmann. Exhibition support comes from Culture Ireland and the Fergus McCaffrey Gallery, with community support from the Williams family of Missoula, Residence Inn Missoula Downtown, Flanagan Motors Mazda, Chris Comer, and Linda Gazzola.

The Missoula Art Museum was founded in 1975 as the city's free contemporary art museum. MAM is situated on the traditional, ancestral territories of the Séliš (Salish or "Flathead") and Ql̓áispé (upper Kalispel or Pend d'Oreille) peoples in Missoula, Montana, USA. MAM is committed to respecting the Indigenous stewards of the land it occupies through a dedicated gallery for contemporary Native American artists and a collection of over 250 works by the most recognizable and powerful Native artists in the nation. Housed in the historic Carnegie library, MAM is home to eight exhibition spaces, a library, an education centre, and a sculpture park, all located in the heart of Missoula's downtown. For more information, visit [missoulaartmuseum.org](https://missoulaartmuseum.org).

Brian Maguire: In the Light of Conscience is on view at the Missoula Art Museum through August 13, 2022. <https://www.kerlingallery.com/artists/brianmaguireireland@gmail.com> <https://missoulaartmuseum.org/exhibits/brian-maguire-in-the-light-of-conscience> [carey@missoulaartmuseum.org](mailto:carey@missoulaartmuseum.org)

Article sourced by Derek Culley





JOHN ROBERTSON Andrew Hemingway 'Still Life with a Red Oil Can'



WICK ANTIQUES Edwardian satinwood commode



JOHN ROBERTSON Frederick James Aldridge 'The Departure of the Fishing Fleet, Rye Harbour'

# CHELSEA ANTIQUES & FINE ART FAIR

The Chelsea Antiques & Fine Art Fair is the longest established event of its kind, having run consecutively since 1951 at the same venue. The Chelsea Fair takes place twice a year at Chelsea Old Town Hall, a Grade II listed building in the renowned King's Road in London's Chelsea. The next fair opens from Wednesday 2 to Sunday 6 November 2022 with a ticketed private collectors' preview on Tuesday 1 November. Recently, under new ownership with 2Covet, the Fair has an enthusiastic team taking it forward, still appealing to both established collectors, interiors experts and those who enjoy surrounding themselves with the finer things in life.

Sophie Wood, Fair Director said: "For collectors and interior designers, this is a key time to visit London, as The Chelsea Antiques & Fine Art Fair coincides with other large fine art and antiques events, specifically Olympia and Asian Art in London this November."

Following on from the success of Steve Sly Japanese Art's Summer exhibition at Masterpiece, where Steve sold over 50% of his exhibits, he is showcasing many new market fresh items at The Chelsea Antiques & Fine Art Fair this November, including an outstanding Japanese Satsuma vase by Kinkozan and two mixed metal Dragon mounted tanto. Both tanto, priced at over £50,000 each, were manufactured during the mid-Meiji period by former sword fitting makers who, following the Meiji restoration of 1868 and the banning of Samurai swords being worn in public, were now having to refine their skills towards works of art destined for wealthy visiting

dignitaries and overseas expositions. Whilst the tanto appear strikingly similar at first glance, the size disparity is most unusual with the larger of the two more befitting the scale of a Wakizashi (mid-sized samurai sword), the larger O-Tanto Wakizashi having arrived market fresh from a USA collector amongst a group of items that Steve recently purchased.

Japanese and Asian items are for sale from several exhibitors. Wick Antiques has a large and impressive Meiji period bronze bison by Sano Takachika for the Kakuha Company, Japanese, stamped Sano Takachika and Kakuha, c.1900, £18,500. Although English, Wick Antiques' Chinese Chippendale fretwork display cabinet by Morant has Oriental figures and a central pagoda, circa 1895, £22,500.

Dr Shanshan Wang, dealer in early Asian art, is giving a series of talks on Wick Antiques' stand where some of her pieces will also be for sale: Tuesday 1st November at 15h00 (private preview day) - Chinese Neolithic pottery vs. European antique furniture Thursday 3rd November at 13h00 - From Persia to China, blue in ancient ceramics Saturday 5th November at 13h00 - Japanese ceramics and bronze sculptures to create a wabi-sabi European home.

Jacksons Antique brings a fine pair of Japanese cloisonné vases decorated to the highest quality with tapered scenes depicting kacho-ga (flowers and birds) including cherry, lilies, chrysanthemums, daffodils and wisteria, Meiji period, possibly the work of Ota Hyozo a



renowned Japanese cloisonné artist, £18,150. Also coming to the stand is an exceptionally rare 19th century Black Forest carved mirror featuring four bears climbing around the frame, £12,000. A sizeable piece, it is the perfect item to add to any Black Forest collection or to decorate a room with a serious statement piece.

After a summer of heatwaves and reports of continued global warming, maybe it would be a good idea to invest in Carolyn Stoddart-Scott's attractive Job Ridgeway & Sons porcelain ice pail and lid with named birds and orange decoration, £1,550. With Christmas on the horizon and the opportunity to buy unique gifts, Carolyn has a Spode porcelain pattern 944 Imari part tea and coffee set (25 pieces) in the perfect colours for the festive season, c.1815, priced at £1,275 or a rare Masons Ironstone Japan pattern Unmerapoor tea extractor, £155 – not many were made. Christmas is coming and some of the items for sale may have been commissioned for that special someone, like the silver filigree and tortoiseshell inlaid miniature piano music box with gold and mother-of-pearl, made by Mappin & Webb, London, £2,850 from jewellery and objets d'art specialist T. Robert. This tiny item only measures an inch, is fully hallmarked and has movable parts – the piano lid lifts to reveal the mother-of-pearl keys, the candleholders on the front move, as do the pedals and the wheels and it winds up to play a tune.

For those who have been enjoying 'The Great' on UK television, T. Robert also has an important 1768 ten rouble gold coin brooch, enamelled and mounted with diamonds by workmaster Henrik Wigstrom for Fabergé and featuring Catherine The Great, St. Petersburg, c.1903-1917, £14,500. Unusual in that it is made with a ten rouble gold coin, Henrik Wigstrom was the head workmaster at Fabergé in St. Petersburg. Along with Michael Perchin, from whom he took over after his death, Wigstrom was responsible for most of the Imperial eggs and his jewellery is rare and sought after. These gold coin brooches (usually using a five rouble gold coin) were worn to show off wealth. Timewise Vintage Watches returns with an impressive selection for men and women, including a rare lady's Rolex in 18ct. white gold case with diamond set bezel; timeless design and classic elegance from 1927, £8,900 and a gent's Rolex Explorer with superb black gloss finish original dial with gilt numerals, dated 1966, £21,900. An iconic Rolex sports watch which will forever be a reminder of Sir Edmund Hillary, the first man to climb the summit of Mount Everest.

An eclectic mix of oil and watercolour paintings, drawings and illustrations are for sale from Kaye Michie Fine Art amongst which are 'Pansies and a Lighthouse' a gouache by Mary Fedden RA OBE (1915-2012), £6,200 and

'Sunflowers by a Window' oil on canvas by Freddie Gore RA CBE (1913-2006), £16,000. John Robertson's stand was popular in the Spring. This November, he is showing 'Dolce Far Niente' oil on canvas signed by Pierre George Jeannot (1848-1934), £7,500. Jeannot was a Swiss born painter and illustrator who recorded life in Paris during the Belle Epoque at the turn of the 19th/20th centuries. Other works on the stand include 'The Children's Bedtime' oil on canvas by Edward Charles Barnes (British, active 1856-1882), £8,500 and 'The Departure of the Fishing Fleet, Rye Harbour' a watercolour by Frederick James Aldridge (British, 1850-1933), £1,800



WICK ANTIQUES  
Chinese Chippendale fretwork display cabinet  
by Morant (detail2)



STEVE SLY JAPANESE ART  
mixed metal Dragon Tanto

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# CRIXO APONTE

## Sculptor with True Passion



CA - ANARA - (bronze) Height114cm – Width109cm – Depth130cm

Crixo Aponte is a Venezuelan sculptor and architect born in Caracas in 1973, where at an early age studied drawing, painting, photography, and colour. After achieving his degree in architecture, Crixo ventured to France, Italy, and Spain, where he practised while dedicating himself to studying and experimenting with different forms of sculpture. Upon his return to Venezuela, he knew that it was his true passion.

His goal is to create monumental sculptures that can serve as urban icons, points of reference, and meeting places

that interactively integrate sculptures into the context of the urban plot. Crixo creates unique pieces and experiences for public, private, and corporate spaces, be it a sculpture on a monumental scale or a piece for a small and intimate space. He creates places, captures imaginations, and fosters a moment of creative contemplation between viewer, environment, and sculpture through his work.

"I desire to create urban spaces with monumental pieces. I want to provide these spaces with a work that can serve as

an urban icon, a point of reference and a meeting place in order to interactively integrate sculptures with the context of the urban plot".

I create unique pieces and experiences for public, private and corporate spaces, be it a sculpture on a monumental scale or a piece for a small and intimate space. My work is about creating places, capturing the imagination and fostering a moment of creative contemplation between the viewer, the environment and the sculpture."

### "ARTIST STATEMENT

My work formally experiments with the human figure and its voluptuousness, taking it to the limits of abstraction; I'm inspired by the natural folds of the skin and the forms that they generate; for me, sensuality does not require any gender and can be found in any object because it is completely constructed in the mind of the viewer.

Extract from Art Culture Inside - Dialogue 40

Hi Crixo! Could you tell us how and when your relationship with art started?

In my case, everything started with a drawing. We all express ourselves from the moment we are born. Before handling the structured and complex spoken and written languages, we find drawing, an infinite language that gives us full freedom in a period of our lives in which we do not have much structure. We all "discover" drawing when we notice the imprint that our finger leaves on the ground or the crayon on a sheet, a table, the refrigerator, or a wall. Then we look at it, share it, generate an opinion, and inevitably generate a mental speech: I like it, or I don't...what do I like about this drawing and why? I believe that art is born with us... it's something that we all experience. It's inherent to the human being.

How did this proximity with sculpture begin?

In my childhood, my favourite game was always modelling things. I did it with everything that came to my hands: clay, plasticine or bread crumbs. I liked to recreate animals or characters, everything that caught my attention. Art was always intimately associated with play for me, a game that later became curiosity and experiments with form and different materials. Little by little, a discourse began to be produced in me.

How do you choose your materials?

I like soft materials like plaster or clay to make my models; they allow me to make formal decisions with a certain fluency. Then comes the choice of materials for the final sculpture: bronze, aluminium, stainless steel, resin, fibreglass, stone, or any other, so this will depend on many things: the dimensions of the sculpture, its formal characteristics, the client's requirements, whether the sculpture will be outdoors or indoors, etc.

Do you have an artist who has inspired your own art practice or any artwork in particular that has influenced you?

As an artist, I'm inspired by many things; music, cooking, poetry, a conversation, the shapes and folds of the body, the clouds... anything that flatters my senses will at some point be transformed into form and voluptuousness. In my adolescence, the sculptures of Francisco Narváez, GEGO, Isamu Noguchi, Henry Moore and Hans Arp were key to dedicating myself to sculpture. Their works were very inspiring to me. They opened my senses to what art could do for places and what it could make people feel.

Which reaction or feeling do you want to provoke in the viewer? Can you share some reactions that pleased you and pushed you to keep working with us?

I've received many positive and flattering comments about my work. People are curious and attracted to sensual curves without a beginning or end. They want to touch them, feel them, have them. They find them elegant, suggestive, inviting, and enigmatic. They give them multiple meanings. A few years ago, I did an exhibition at the Teresa Carreño Theatre in Caracas, in which the attendees were invited to touch all the works on display. They were small works, from about 15 to 35 Cubic centimetres. People at first did not believe they could really touch the art object because art is almost always about seeing and not touching. Passing the sculptures made them connect with themselves and invited them to be present. They passed the works over their faces as if it were a caress. I want my sculptures always to be an invitation to imagine.

Could you describe your work in one word?

Sensuality"

[www.artcultureinside.wordpress.com/2021/07/30/crixoaponte/](http://www.artcultureinside.wordpress.com/2021/07/30/crixoaponte/)

Contact: Клаудиа Чжу <chzhu.claudia@yandex.ru>

Article sourced by Derek Culley





Magill's London Studio. Oil and mixed medium on canvass, 2022

# Elizabeth Magill

## Miles McEnery Gallery - New York

by Andrew Hunt

The stars were his pleasure, but tonight they did not comfort him; they did not make him remember that what happens to us on earth is lost in the endless shine of eternity.

—Truman Capote, "A Diamond Guitar," 1950

Visiting Elizabeth Magill's studio in the Dalston area of London in March 2022 was a remarkable experience. The artist and I started our conversation by discussing psychological states connected with the emotional impact of war in Ukraine and the Coronavirus Pandemic (of course), and the effect of the lifting of lockdowns on personal relationships. During this time, I was given a glance at her current sketchbook and looked for any diaristic clues about her new series of paintings.

A quote taken from Truman Capote's short story "A Diamond Guitar" stood out, one that Magill considers a perfect rumination on the untimely joys and stresses of endless uncertainty in terms of both world events

and significant personal moments connected with Magill's Northern Irish heritage. Capote's point is that uncertainty reigns over us in both an uncontested benign and savage manner.

The poet and writer Cherry Smyth has previously pointed out that Magill is embarrassed by forms of beauty and the Romantic: "She lays bare the very enhancement that retrieval of beauty risks," Smyth has said. "She refers to it as 'the embarrassment of sentiment in painting,'"

Yet Magill's work also deals with ideas of the contemporary sublime, or greatness beyond calculation. In relation to the environment, we could read this alongside Kantian ideas of ethical aesthetics that are reflected in German Romanticism and the writings of Theodor W. Adorno, whereby a discordant utopian glimpse operates, one that provides a narrow window onto a redeemed future, one where nature and peace operate successfully, against the odds of our impossible present.

## Gallery of the Year 2022

If Noam Chomsky has persistently stressed that the two most important issues of our time are environmental disaster and nuclear war—issues that are often masked by local political events—the prospect of nuclear war is urgent, especially in relation to the war in Ukraine. Chomsky has often spoken of the famous Doomsday Clock, a metaphor that has been operating since 1947. It represents the likelihood of a hypothetical man-made global catastrophe in the opinion of the Bulletin of the Atomic Scientists. It is represented by a certain number of minutes or seconds to midnight—starting from thirty minutes to midnight and assessed in January of each year.

In 2022, the prediction was that we were one-hundred seconds to midnight, the closest we have ever been. With reference to this closing of time, in Duggans Bay, we see a coastal landscape rendered from an original photograph taken by the artist on a walk with Smyth and Magill's partner, Jeremy, during one of the COVID lockdowns. Here we see a connection with everyday life in a specific region, County Antrim, Northern Ireland, which Magill left in 1982 during the height of the troubles. It's a region connected with the artist and familiar with trauma well before the pandemic. The work's deep red atomic presence is redolent of the remnants of daylight at dusk—the end of the day—and devastation.

This is a trope in the artist's work that has continued over the past few decades, and it points to a form of political sublime, one that the writer Michael Archer has previously described as a terrestrial subject flipped again into a Capote-like "cosmic subatomic scale." This local Irish subject has morphed in the artist's recent paintings to dwell on the global political events previously mentioned. As with other recent iterations of the image by Magill, Duggan's Bay essentially shows us a stain of memory that reaches into the future. The artist's process is to initially paint a ground, to silkscreen a photographic motif over it, and to paint into the resulting figure-ground. In the process, she builds or constructs images that dwell on an artificially naturalistic, Plein-air photorealism. The resulting artwork rolls into a form of late-capitalist realism marked by cinematic landscapes.

In Open-Air (1) and Open-Air (2), we see two different landscapes, each with a geometric pattern that emerges from the painting's ground. The patterns are taken from the reflections in the windows of shops that were closed during COVID lockdowns. This is a form of "looking in, looking out," a "prettiness" that

tries to tear down the nature of the landscape. These works and others, such as Flag Iris and Sleep, also show us a mechanically-hewn screen-printed semi-photographic image of what the artist has called an "anti-bucolic" landscape.

Time is an important element in all of these new works. Again, we have a future of climate catastrophe represented, alongside the recent past of lockdowns and Magill's own history in painting, together with her connection with the Irish countryside. The layers of depiction only serve to stretch this temporal aspect further.

These works also connect with unlikely sources. We could say that their corporeal, bodily reality relates to the politics of representation in Liz Deschenes's photographic abstractions, outmoded analogue photography, the tradition of Warhol (we probably couldn't find two artists who are more different than Magill and Warhol but works by both artists deal with disaster) and hand-painted pop art. The works even act as a visual equivalent of the Irish band My Bloody Valentine's hypnotic music. In this last sense, we have a cinematic enveloping of the viewer, giving a sense of rhythm that evokes the feeling we get from the score of a film.

Magill's work embraces chaos as inevitable. The ultimate paradox is the reality of an ever-decreasing likelihood of our survival. After all, it's not the planet that will die; it's us. These multi-layered works seem to say, "The time to act is now."

8th Sept– 15th Oct 2022

Miles McEnery Gallery New York

See full details - Publications: Elizabeth Magill.

<https://www.milesmcenery.com/publications>

Andrew Hunt is a curator, writer and educator based in London and Manchester and is the Professor of Fine Art and Curating at Manchester Metropolitan University. Hunt is founding editor of the Slimvolume imprint and of Moon Grove, Manchester. He has contributed to Artforum, Art Monthly, The Burlington Magazine, Domus, frieze, Mousse Magazine, Picpus and TATE ETC. In 2012 he was a member of the Turner Prize jury.

Article sourced by Derek Culley





Luca Giordano (1634 – 1705) *The Triumph of Galatea* Circa 1675  
Oil on canvas in a very fine pine frame, probably Venetian, 251 x 302 cm (98.8 x 118.8 in.)  
PRESENTED BY COLNAGHI, Copyright © Colnaghi

## TEFAF Maastricht 2022

### COLLECTORS FLOCK TO MAASTRICHT

Collectors, museums, and art lovers returned in force to the opening weekend for the first TEFAF Maastricht to take place since 2020.

Visitors flocked to view and acquire museum-quality works of art spanning 7,000 years from the 242 dealers representing 20 countries presenting extraordinarily diverse works of art. No other fair offers the same quality, breadth, and depth of artworks under one roof.

There was a strong presence from the museum community, with over 100 institutions sending representatives to the fair and reports of robust sales

### Art Fair of the Year 2022

to this audience alongside significant acquisitions by private collectors. Museums in attendance included the Metropolitan Museum of Art, J. Paul Getty Museum, and the Art Institute of Chicago from the US, along with the British Museum, Courtauld Institute of Art, and Ashmolean Museum from the UK. Other major European institutions visiting included the Musée de Louvre, the Rijksmuseum, Kunsthistorisches Museum in Vienna, and the national galleries of Denmark, Berlin, Scotland, and Ireland.

TEFAF Chairman, Hidde van Seggelen, says, *"This has been a momentous return for TEFAF Maastricht, and it is exciting to feel once again the energy of this great fair, which brings together our community of exhibitors with international art lovers and collectors. Our exhibitors have been busy acquiring and researching truly exceptional works of art to bring to TEFAF Maastricht. They have made a huge effort both in the quality of material and presentation, and it shows. The strength of early sales has affirmed TEFAF's Maastricht's continued position as the world's leading showcase for 7,000 years of art history."*

With so much to choose from, the breadth and depth of artworks under one roof were astonishing.

A wonderful Frans Pourbus the Younger was presented by The Weiss Gallery, London. This portrait demonstrates the masterly realism that is characteristic of the virtuoso Fleming, Frans Pourbus II. The artist, who was arguably the most sought-after court portrait painter throughout western Europe during the first decades of the seventeenth century, here depicts his greatest patron, Vincenzo Gonzaga, the Duke of Mantua, in an imperial manner appropriate for a revered European prince.

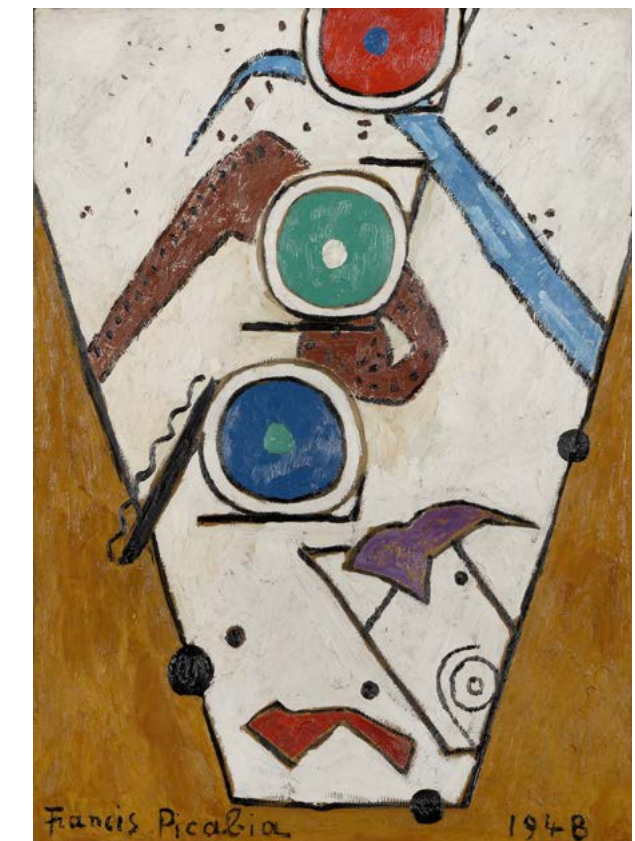
A recently discovered work, *Triumph of Galatea* by Luca Giordano was presented by Colnaghi. The work comes from a noble private collection in Venice and is a magnificent addition to the artist's known oeuvre.

For those with a more modern taste, Surrealism continues to appeal to collectors and enthusiasts worldwide with a large-scale work by Picabia. The artist of Spanish origin took refuge in painting to overcome the shock of his mother's death.

White Cube presented some very interesting works by a range of artists, including Antony Gormley's 2014



Frans Pourbus the Younger  
Vincenzo Gonzaga, Duke of Mantua (1562 – 1612) 1602  
Oil on canvas 77.5 x 61 cm (30.5 x 24 in.)  
Copyright The Weiss Gallery, London



Francis Picabia (1879 – 1953)  
Untitled (*La Magie du hasard*) 1948  
Oil on cardboard mounted on panel 104.5 x 74.5 cm  
Copyright Courtesy Galerie David Lévy



blockwork HOVE which was a focal point of White Cube's inaugural booth at TEFAF Maastricht 2022. Other notable works included Georg Baselitz's bronze sculpture Romischer GruB (2004), a 1982 work on paper by Jean-Michel Basquiat titled Untitled (Buck), Bruce Nauman's neon wall sculpture Double Poke in the Eye II from 1985, A.R. Penck's 1982 painting Die falsche Vorstellung von Ordnung, and a galvanized steel sculpture by Isamu Noguchi titled Magritte's Stone (1982-83).

Mathieu Paris, Senior Director at White Cube, said: "Exhibiting at TEFAF Maastricht is an exciting moment for the gallery and aligns with our goal of making the contemporary historical and the historic contemporary."

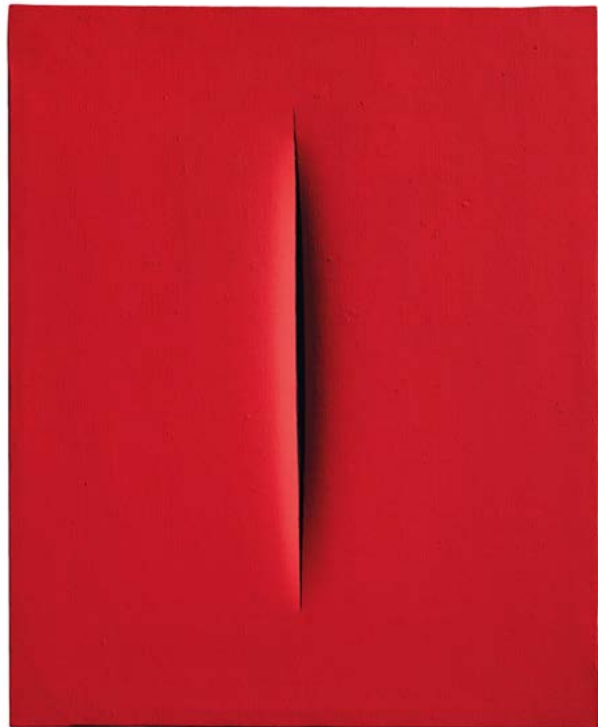


**GIOVANNI BOLDINI**  
(Ferrara 1842 - Paris 1931)  
**Portrait of Lady Nanne Schrader (Née Wiborg), 1903**  
Oil on canvas, 120.7 by 96.5 cm. (47 1/2 by 38 in.)

Other notable works presented at the fair were the Galerie Eberwein, who presented an interesting Egyptian collection, including several Canopic Jars. The Italian BotteAntica Gallery presented a wonderful Boldini. Colnaghi of New York presented a Portrait of a Nobleman by Rodrigo de Villandrando opposite, while a single red slash Lucio Fontana was presented by the Robilant + Voena Gallery.



**Jean-Michel Basquiat Untitled (Buck) 1982**



**Red single slash Lucio Fontana**



**Canopic Jars**



**Portrait of a Nobleman by Rodrigo de Villandrando**



# Nathaniel Foote



Golden Rod

Nathaniel Foote is an American landscape painter who has mastered the art of shoreline, landscape, and seascape painting through his use of luminescence and his technical proficiency. His paintings tell nonverbal stories of his life and discoveries on the Southern Connecticut coastline and along the Connecticut River. He captures real life ethereal paradises that are the essence of the New England shore.

Foote's paintings take us on a journey to the shore, inviting us to enter and creating a longing to return to the beaches and shoreline habitats and communities. His coastlines swirl with curves, colors and big skies; they bask in sunlight or moonlight. He displays the varieties of environmental elements near his Connecticut home, from the trees, shorelines, marshes, saltwater, and brackish estuary water to the buildings, bridges and neighborhoods, all illuminated to create energy and peacefulness at the same time.

"Goldenrod" is a breakthrough painting for Foote. In it, he depicts the magic hour, just after sunset, on the Connecticut shore. He uses a luminous approach to make this shoreline landscape come to life. The goldenrods are center stage, their colors and delicate shapes made vivid by the lighting effects. They are set in the middle of a multitude of other shoreline plant forms, with the marsh on the left and the Long Island Sound to the distant back, beneath a long, enchanting sky. He merges the end of the magic light - sunset light - with the nocturnal light in his painting. As the sunlight fades and the moonlight begins, energy is created. The painting dazzles by using opposite and complimentary colors.

Goldenrod adopts a filmmaker's 180-degree rule to track both the sun and the moon. The sun, although unseen, and the moon face each other in a straight line. The natural structures are assembled below and have

a flow that creates a living symmetry within the painting. The goldenrod plants appear to be dancing, like Degas ballerinas, emitting the golden light of their flowers to mimic the golden shafts of the sun and the moon.

Foote faced difficult challenges that needed to be solved to make the Goldenrod painting work as it does. He overcame the challenges through a process of self-discovery. The goldenrod's importance as a food source for the Monarch butterfly and other pollinators resonated deeply in Foote's mind as he learned to paint these whimsical flowers and make them the central element of the painting while they occupy a small but preeminent portion of its space. He demonstrates the complexity of the form of the goldenrod plants by rendering them as moving dancers instead of still plants. Their sparkle and complex form make them the most important subject in the painting.

Foote's paintings demonstrate that light can be blinding and continuously changing. His command of color creates a stereopsis, giving a sense of depth, making the images in his paintings vibrate and shimmer as the light bounces off them. The goldenrods in his painting appear to be on fire.

Foote is fascinated with the history, environment, and geology of his part of New England, the Essex and Old Lyme quadrangles, which extend from the Long Island Sound through the southern portion of the Connecticut River estuary.

While this habitat is a repeating theme in his paintings, his use of colors and light and his understanding, perception and depiction of the natural life, landscapes and seascapes ensure that each painting will continue to be unique.

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## Éire a gone

A Poem by Derek Culley

Upon waken in hay  
I happens to hear a ladybird say,  
'Now watch where ye put feet sir  
watch where ye lay them,  
for I carry on me the image  
of Hanrahan, yes, I carry Hanrahan.

Nay listen to me sir, in your finely polished  
boots, be careful not to spoil  
them in the earth of your truths.

Don't ye dare ponder, for yee are lost  
o' ye are gropen, for yee are lost.

I have seen days when yee stood tall  
and when the Seanchai, he could tell all.  
O' ye don't stand anymore, but yee crouch  
in the shadows;  
and what happened to yer tongues,  
sure, they don't even cast any shadows.'

Well, I bents me back a slowly  
a reaching for the ladybird,  
but likes the hopes of Éire  
she is found a gone –

Like the hopes of Éire  
she is found a gone

Blessed Boris Tree with Butterfly Moment by Derek Culley







## National Justice Museum Wins 2022 Tripadvisor Travellers' Choice Award

National Justice Museum today announced it has been recognised by Tripadvisor as a 2022 Travellers' Choice award winner. The award celebrates businesses that have received great reviews from travellers around the globe on Tripadvisor over the last 12 months. As challenging as the past year was, National Justice Museum stood out by consistently delivering positive experiences to travellers. "We're thrilled to be recognised with a 2022 Tripadvisor Travellers' Choice Award, especially as these awards are based on the reviews left by our visitors. We pride ourselves on being a welcoming, exciting, and inspiring place to visit, so we're always delighted to see our guests leave glowing reviews about their experience here. This award is a

testament to the work our brilliant team does every day to make the National Justice Museum an outstanding visitor attraction." said Victoria Reeves, CEO of the National Justice Museum "Congratulations to the 2022 Tripadvisor Travellers' Choice Winners," said Kanika Soni, Chief Commercial Officer at Tripadvisor. "The Travellers' Choice Awards recognise the best in tourism and hospitality, according to those who matter most: your guests. Ranking among the Travellers' Choice winners is always tough — but never more so than this year as we emerge from the pandemic. Whether it's using new technology, implementing safety measures, or hiring outstanding staff, I'm impressed by the steps you've taken to meet

### Museum of the Year 2022

travellers' new demands. You've adapted brilliantly in the face of adversity." To see traveller reviews and popular features of the National Justice Museum, visit the National Justice Museum's Tripadvisor page.

#### About the National Justice Museum

A visit to the National Justice Museum tends to stay with people long after they've left. A museum of crime, punishment, and social justice, they are based in the Grade II\* listed Shire Hall in Nottingham. Over five floors, the museum houses a Victorian courtroom, Georgian gaol, and cells that date back hundreds of years.

As you explore their historic spaces, you'll meet costumed characters ready to share real stories from the history of the gaol. The actors also re-enact historical court cases, linked to the themes of their latest exhibition. If you're feeling brave, you can even attend daily hangings in the exercise yard!

In their free exhibition spaces, explore themes of modern social justice, inspired by artefacts from their vast collection. Find out more on their website – [nationaljusticemuseum.org.uk](http://nationaljusticemuseum.org.uk)

#### About Tripadvisor

Tripadvisor, the world's largest travel guidance platform\*, helps hundreds of millions of people each month\*\* become better travellers, from planning to booking to taking a trip. Travellers across the globe use the Tripadvisor site and app to discover where to stay, what to do and where to eat based on guidance from those who have been there before. With more than 988 million reviews and opinions from nearly 8 million businesses, travellers turn to Tripadvisor to find deals on accommodations, book experiences, reserve tables at delicious restaurants and discover great places nearby. As a travel guide company available in 43 markets and 22 languages, Tripadvisor makes planning easy regardless of trip type.



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# Steven Berkoff NFT Photographic Exhibition



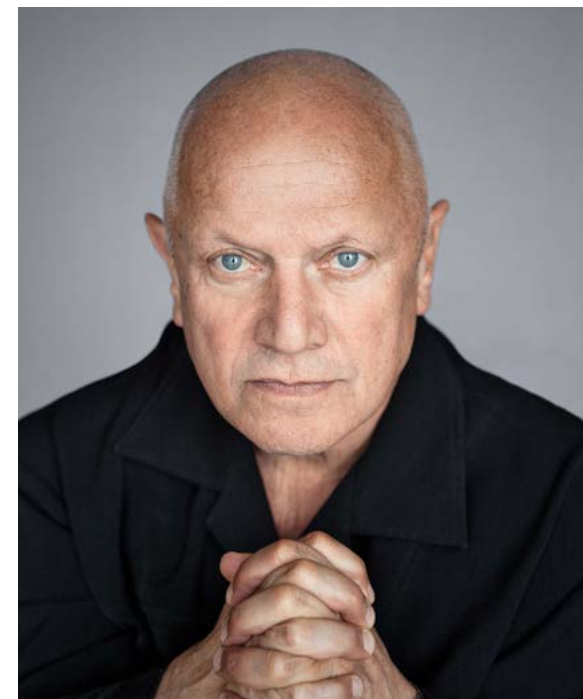
Theatre actor, film star, playwright, director, novelist, photographer and poet, Steven Berkoff is joining the early pioneers of crypto artists and celebrities who exhibit and sell their artwork – virtually. Steven's collection of 30 photographs of the Homeless in Hollywood will be exhibited in the Metaverse from 11th April, and all physical photographs will be signed and digitally twinned to a non-fungible token (NFT).

Capturing the true soul of people who wander the streets of Venice Beach in Los Angeles, the photographs give a glimpse into the souls of the homeless who inhabit that area of Tinseltown. Large in number and ever-present, these are the people who live beneath the surface of the City of Dreams – the are people who “feel, who entertain, who make you cry, all without makeup, cosmetic surgery and fake tans which so often defines the place”, says Berkoff.

The photographs were taken in April 2016 when Berkoff was in Los Angeles directing Eugene O'Neill's play *The Hairy Ape*, which received rave reviews when it opened at The Odyssey Theatre in the city.

Like so much of the creative industry, visual art shifted much of its activity over the period of lockdown as the pandemic hit. Digital art and NFTs began to take off in 2021 and are on a path to becoming integral to a new generation of artists looking to create and sell their art. Sotheby's already has its own dedicated platform selling NFTs of art created by crypto artists to digital collectors and rival Christie's has already chalked up over \$100 million in NFT sales.

Berkoff says: “At first, I had no idea of what the Metaverse was, and NFTs were a mystery, but I was approached about putting my photographs into a



Steven Berkoff, actor, filmstar, director, playwright, novelist, poet and photographer

virtual exhibition and asked if I would be willing to join the meta revolution. Having studied it, I became excited by this new way of selling art. I saw singers and actors like William Shatner selling NFTs of personal items or their creations and thought – yes”.

Steven's photographs will be available to purchase via OpenSea and exhibited digitally in the Metaverse. Buyers receive a digital version of the photograph signed by the actor plus a framed and a signed photo of the same.

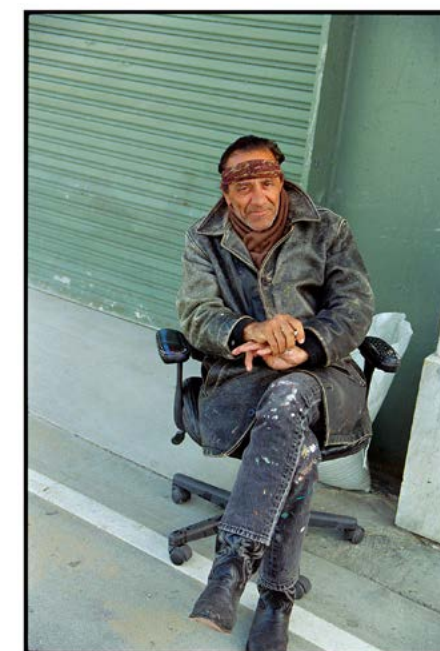
*Homeless in Hollywood* has a live launch on 11th April at University Women's Club in Mayfair in London. Proceeds from the sale of the first photograph will go to Disaster Emergency Committee (DEC) Ukraine Humanitarian Appeal.

Steven Berkoff has been an undisputed theatrical legend since the 1970s. Throughout his extraordinary career as a theatrical firebrand, performer, writer and director, he has railed against safe, mediocre and superficial theatre. His theatrical craftsmanship, his physicality and tremendous voice work have been honed to razor sharpness over a career spanning five decades. Steven's plays and adaptations have been performed in many countries and in many languages. Amongst the many adaptations



Berkoff has created for the stage, directed and toured are Kafka's *Metamorphosis*, *The Trial*, *Agamemnon* after Aeschylus, and Poe's *The Fall of the House of Usher*. Steven has directed and toured productions of Shakespeare's *Coriolanus*, also playing the title role, *Richard II*, *Hamlet* and *Macbeth*, as well as Oscar Wilde's *Salome*.

Berkoff's film work includes roles in *A Clockwork Orange*, *Barry Lyndon*, *Octopussy*, *Beverly Hills Cop*, *Rambo*, *Under the Cherry Moon*, *Absolute Beginners* and *The Krays*. Steven also directed and co-starred with Joan Collins in the film version of his play *Decadence*. His film adaptation of *Tell-Tale Heart* has recently been adapted for the big screen by Stephen Cookson, who also brought Berkoff's stage play Shakespeare's *Heroes and Villains* to film.





# The Art Loss Register

**After 19 years, one of the gold boxes stolen in the Waddesdon raid is recovered, thanks to the Art Loss Register**



Recovered Waddesdon gold box  
(c) Paul Quezada- Neiman photos 'Kunstmuseum Den Haag, The Hague, The Netherlands'

At about 2am on Tuesday 10 June 2003, Waddesdon Manor, the Rothschild house and garden in Buckinghamshire, experienced a dramatic break-in and theft.

A masked gang in blue boiler suits smashed their way through a window, and within just minutes had made off with more than 100 gold boxes and other precious objects.

The stolen items - mainly 18th-century French pieces, along with some English – were of high value. Very few of them have ever been recovered.

In August 2021, one of the boxes was identified by the team at Art Loss Register (ALR) when it came up for sale at a UK regional auction house which subscribes to the ALR's service providing due diligence checks on items for sale.

The gold box that has surfaced is a French bonbonniere dated 1775-1781 and made in Paris, a centre for the production of gold boxes in the 18th century. These small circular boxes were personal accessories, kept in a pocket, in a boudoir or salon, and used for sweets.

Often embellished with painted or enamelled scenes, this one has a miniature of an unknown woman holding a basket of roses on its lid. It is decorated with gold piqué (inlaid) stars on a dark blue ground and has a tortoiseshell interior.

As soon as the ALR identified it, they alerted staff at Waddesdon, who checked the images and other details to confirm that it was in fact one of the stolen boxes. The ALR notified the auction house and contacted Thames Valley police so that they could investigate further given the seriousness of this theft and the number of other boxes which are still missing.

The box has now been returned to Waddesdon and will go on display from 27 April in the Rothschild Treasury, a gallery that houses more than 300 objects made from rare and precious materials that celebrates the Rothschild family as collectors of extraordinary objects.

This is serendipitous timing for this particular gold box to return home to Waddesdon, as it was acquired by Alice de Rothschild (1847-1922). Alice was the sister of Ferdinand de Rothschild (1839-1898), who built Waddesdon, and she inherited the Manor and its contents from him. This spring Waddesdon is marking the centenary of her death by celebrating her life, collections and legacy with Alice's Wonderlands – a comprehensive programme of exhibitions and displays that highlight her pivotal role in Waddesdon's history.

Pippa Shirley, Director of Collections, Historic properties and Landscapes at Waddesdon says "I am absolutely delighted that this box has returned, and very grateful to the Art Loss Register for its part in its successful recovery. The 2003 theft was deeply traumatic for everyone at Waddesdon – I remember it vividly - and this feels such a positive outcome and gives us hope that the other boxes may yet come back to us. It is also such a happy coincidence that it should reappear

in the year in which we are celebrating Alice de Rothschild and her extraordinary contribution to the collections here."

The ALR played an integral role in locating and ensuring the return of the box to Waddesdon on a pro-bono basis. Lucy O'Meara, an expert on country house thefts and recovery specialist at the ALR, says "I am thrilled to see the box returned to Waddesdon Manor. It is an honour to assist in returning a small part of the house's cultural history to its rightful place and I am hopeful that the remaining boxes will be reunited with the National Trust collection very soon."

Should anyone have further information and would like to assist in ensuring these important objects can be returned to public display, please contact the ALR at [info@artloss.com](mailto:info@artloss.com)

The Art Loss Register is the world's largest, private database of stolen, looted, and disputed art and antiques. Alongside registering stolen and missing items, the ALR offers an essential due diligence service for the international art market checking the catalogues of almost 150 auction houses around the world as well as offering its checks to galleries, museums and private individuals. Through its work the ALR is able to recover many pieces of art and cultural property for the victims of theft and looting every year, and the ALR assists in the resolution of title disputes within the art world. For more information see [www.artloss.com](http://www.artloss.com) or follow Art Loss on Instagram and Twitter @artlossregister and like on Facebook 'The Art Loss Register'.

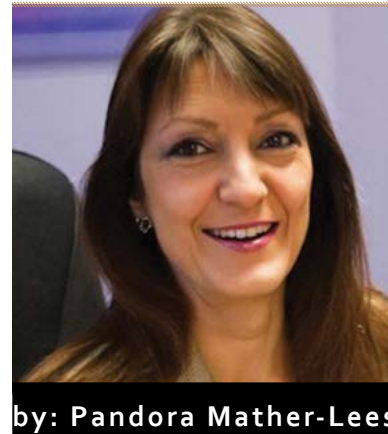
Waddesdon Manor was built from 1874 by Baron Ferdinand de Rothschild in the style of a French early 16th-century château. Ferdinand was an inspired collector, and the house was designed to showcase his exceptional collection of English portraits, French 18th-century furniture, Sèvres porcelain, and other decorative arts. When he died in 1898, he left Waddesdon to his sister, Alice. Upon her death, the house passed to her great-nephew, James de Rothschild, who inherited a substantial part of his father Baron Edmond's great collection. In 1957, to ensure its future in perpetuity, Waddesdon was bequeathed to the National Trust, along with a major part of its collections, including the recently returned box. The Rothschild family continues to run the property through a family charitable trust under the leadership of Lord Rothschild.

[www.waddesdon.org.uk](http://www.waddesdon.org.uk)



# The New British Art Fair

## Interview with Will Ramsay



by: Pandora Mather-Lees

David Bowie was a fan of modern British art all his life. As a creator he sought to support his local art scene and was conscious of helping that ecosystem. Up to the sale of his art collection, the genre of Modern British was popular with a smaller conversant audience, local curators, regional museums, enthusiastic collectors and critics such as Peter Davies.

London's British Art Fair event served this audience through its contained and carefully orchestrated mix of specialist galleries and expert dealers knowledgeable on their subject. The British Art Fair was owned by Gay Hutson and Bunny Wynn until it was sold to brothers Johnny and Robert Sandelson in 2018.

This year a new owner takes over the fair amongst the stiff competition from the plethora of glitzy art events now populating the globe. Having suffered a hiatus caused by the pandemic, Will Ramsay has purchased the event and relaunched a fresh initiative with Gay Hutson back in the operations role.

Family Office Magazine asked the experienced art fair entrepreneur how he was looking to change things and what we might expect to see with the jubilee year relaunch.

Somewhat comfortingly, Ramsay has no plans to change the basic concept of the event, nor its perception as the number one Modern British art fair. However, he does see a place for re-assessing the content to develop a more contemporary art contingent with an equally interesting body of work.

Distinguishing the fair clearly from London's Frieze which offers a mix of British and international, Ramsay sees room for a broader showcase of contemporary artists and is adding a new feature called Solo Contemporary showcasing emerging talent.

From the outset, Ramsay will be 'hands on' bringing the weight of his 60 strong team and experience of 15 other owned fairs to bear in a way that this event has never seen before. The focus will be on supporting the gallerists to sell, but also on enabling people to learn.

In this, there will be investment in education including online newsletters and a blog on Modern British art. Open minded, curious and passionate about the fair (he first tried to buy it from Hutson in 2002) Ramsay is himself an ex-exhibitor looking to explore new ideas.

But what do we know of Will Ramsay?

Arriving for breakfast on the first morning of a busy show in Hampstead, Will was surprisingly relaxed, calm and affable. His urbane manner certainly concealed what was undoubtedly a hundred tasks in his head to complete for the day. The man who has sold one million art works since he started has one regret - missing a Victor Pasmore painting that he says he will never see again! He comes from a tradition of a private collecting family - his great uncle opened a private museum, and his godmother is Viscountess Bridgeman, founder and powerhouse behind Bridgeman Images - known as the Doyenne of the art world.

Should Family Offices be interested in The British Art Fair?

The fair is also a must for Family Office members. Family offices should have pride in the art portfolios they care for and respect for that inherited from past generations. Ramsay is a case in point having also inherited an art collection that he hopes his successors will appreciate is part of him. In his words, "you can't take it with you, so the ultimate legacy is not the share certificates that you pass on to the next generation, it is something that is part of you, something you have created as an artist or written as an author ... I have pride in the art I have inherited".

Family Offices should certainly visit the fair which welcomes new buyers and aims to support them as part of a new family of modern British enthusiasts. They should be watching future trends.

### Future Trends

In a world that has moved rapidly to online forced by the pandemic, we asked Will Ramsay what he believed to be the future trends for art fairs. Ramsay anticipates growth in digitalisation and photography as an art form recognising the whole range of artists now choosing photography as their medium. This will grow as will the moving image and we will catch up with the US market in terms of our appreciation and collecting of photographic art forms. In his own house he has installed screens for viewing art and video, and this is a future inspiration for the British Art Fair. With screens positioned up on walls as part of his education programme, Ramsay hopes to help audiences value digital art and to identify what they are buying. Collectors can invest in digital, art as a one off or part of an edition, as such it is unique and with the right guidance, it can be an excellent investment.

The same applies to the growing market for NFTs. Ramsay believes there will be a "rebalancing of the importance and value of NFTs which will reach a level comparable with other mediums".

"We have a role as fair organisers and galleries to make the art world less opaque to outsiders and that partly comes through information but also comes through clear cut policies and good management."

AML and Brexit - will it change anything? With the many changes over the past few years, does Ramsay have concerns about the future of the British art market?

He admits that some art sales have potentially been driven out of UK. This is partly precipitated by the complexities of paying duty on the art that dealers bring in but also government inefficiency. It can take up to 6 months for HMRC to pay back the VAT on the art that leaves the country and the government does not support trade or encourage galleries to bring art into

London to exhibit. However, this might help British art sales where more inventory potentially resides within our borders. Nevertheless, the state of play is poor, and the respective governments/bodies need to do more to make cross border trade easier.

### Conclusion

In conclusion, with a strong marketing team, the ability to reach new audiences and in the safe hands of Gay Hutson, Ramsay looks set to make this a 'must do' fair for any art collector looking to see the Best of British and bag something special, unusual, genuine and competitively-priced.

Above all the focus will be on the exhibitors, looking after the longstanding and supportive galleries and welcoming new vendors in an organised, efficient, smoothly run event with a bigger variety of names and renewed vigour. A recent statistic states that 30% of Londoners are now foreign born and there is a fresh market to tap. Moreover, with the average salary of an artist being exceptionally low, supporting the fair is a means to demonstrate philanthropy and support those artists who may be struggling at the lower end of the ecosystem as well as the bigger names.

The fair will take place from 29th September to 2nd October 2022 at the Saatchi Gallery, London.

[www.britishartfair.co.uk](http://www.britishartfair.co.uk)



Will Ramsay

Gay Hutson



The term solastalgia is a hybrid of the words 'solace' and 'nostalgia' and was coined by Australian philosopher Glenn Albrecht. Albrecht sought to recognize and encapsulate how current changes in the world's ecosystem impact people's physical and mental wellbeing, namely the distress felt as familiar and cherished landscapes are irretrievably transformed due to the impacts of industrialization and increasingly climate change, all a consequence of civilization. In addition to its academic acceptance, the concept of Solastalgia has also generated responses in the creative arts.

Geraldine O'Neill is one of Ireland's most recognizable and celebrated artists. An associate of the RHA and a member of Aosdána, her work hangs in leading cultural institutions. As an artist, she is drawn to Albrecht's theories, devising her own visual language to acknowledge and find meaning in a prevailing sense of change and loss in the world, but she ultimately counters despair and negativity.

In her distinctive painterly approach, underpinned by her conceptual and technical certainty, the backgrounds of O'Neill's layered compositions quote and repurpose the work of past masters, such as Flemish painter Breughel, an artist who delighted in the minutiae of nature and humanity's place within it. Found objects, such as delicate, stilled bird cadavers that were gathered with care by friends or a discarded ice cream, are superimposed on reproductions after others. All these elements reach across time in terms of collective histories, and for the individual, they are reminded of past sensations and emotions, which are reanimated through O'Neill's colour-saturated virtuosity.

Throughout her career, the artist has drawn on her experiences as a mother; her children's drawings remind adults of other times in their lives when things appeared more straightforward and more hopeful. These childlike marks challenge the adult self, questioning the extent to which the world is a better and more sustainable place under their watch. In addition to paintings, O'Neill is also presenting sculptural works; plaster cast portable televisions, an archaic technology, representing the pace of change in how we see, what we see, and when we see it. Their imagined 'screens' signify a shared yet diminished vision.

O'Neill is aware of those that argue that making art through traditional means such as paint and canvas is countercultural. But she believes in what she describes as 'slow art'. It takes years to bring an exhibition such as Solastalgia into being – but she willingly pays the cost – that of time, resources, and ultimately of self, to beguile the viewer to stop and think, and engage with the works and concepts on display. And while O'Neill's theme is sobering, solace and hope may be found in her considered and beautifully crafted surfaces.

#### About Geraldine O'Neill

Geraldine O'Neill lives and works in her native Dublin. She studied at the National College of Art and Design between 1989 and 1993, and in 2008 she completed her MFA. O'Neill has lectured in the Fine Art Department of the Dublin Institute of Technology, the Visual Art Department of St Patrick's College of Education, and she was an external tutor for an MFA at the Massachusetts Institute of Art in 2011. In 2013 she was elected as an associate of the RHA.

She has exhibited extensively in Ireland and abroad, including at the Irish Museum of Modern Art, the National Portrait Gallery London, Frankfurt, and the Florence Biennale. Her first solo show was held in 1998 at the Jo Rain Gallery, Dublin. Her most recent solo exhibition was in 2012 at the Kevin Kavanagh Gallery entitled Reciprocal Space, where her work dealt with references to visual culture, kitsch, fine art, the marginal and quantum mechanics, all pressed into service concerning her own world and in the wider social and cultural sphere.

O'Neill's many awards are the Henry Higgins Travel Scholarship, an Arts Council Bursary, and the Gerry Tornsey Prize for Portraiture. O'Neill's work is represented in many private and public collections, including the Irish Museum of Modern Art, the European Central Bank, the Office of Public Works, and the Glucksman UCC collection. She is represented in Ireland by Kevin Kavanagh Gallery.

#### AWARDS

2016 The National Gallery of Ireland specially commissioned portrait of John Rocha  
2015 Irish - US Council/Irish Arts Review Portraiture Award  
2014 Gerry Tornsey Prize for Portraiture, RHA Annual Exhibition  
2013 Gerry Tornsey Prize for Portraiture  
2006 Arts Council of Ireland Bursary  
2005 Golden Fleece Merit Award 2004 Shortlisted for Hennessy Craig Scholarship, RHA Annual  
2004 Shortlisted for Hennessy Craig Scholarship, RHA Annual Exhibition  
2004 K&M Evans Painting Award, RHA Annual Exhibition

Kevin Kavanagh Gallery Dublin

View works:

<https://www.kevinkavanagh.ie/exhibitions/159-geraldine-o-neill-solastalgia/works/>

<http://www.geraldineoneill.ie/hennessy-portrait-prize>

26th May – 18th June 2022

# Geraldine O'Neill

## Solastalgia

by Angela Griffith



GoN Geraldine O' Neill Bánaithe, 2021 oil on canvas 40 x 45 cm



GoN Geraldine O' Neill flightpath, 2021 Oil on canvas 40 x 45 cm



# Annette Messenger

## Desires – Disorders: Tel Aviv Museum of Art

For the first time in Israel, the Tel Aviv Museum of Art presents a comprehensive solo exhibition of works by Annette Messenger (b. 1943, Berck-sur-Mer, France; lives and works in Malakoff, Paris), one of the world's most prominent and influential contemporary artists. Since the 1970s, Messenger has been creating a wide-ranging and extraordinary body of work. Her oeuvre's riveting, ground-breaking character revolves in this exhibition around two main axes: desire and disorder. Messenger creates in various mediums and on different scales, ranging from intimate drawings to impressive, monumental installations. Her art is concerned with themes and materials that draw on her childhood and personal experiences, among other influences.

Messenger consolidated her social-feminist worldview early on in her career, which subverts accepted conventions and presents us with a special theatrical performance. The power of her work is rooted in the excess, repetition and boldness that characterize her images. As she declares, "My art is my religion. Good art must be deeply moving. Without emotion or desire, there is no meaning to life." True to the French meaning of her name, Annette Messenger is indeed the messenger of a fantastic, pleasure-filled and disturbing world whose exclusive and uncompromising language represents five decades of art-making.

The exhibition and catalogue were made possible thanks to the generous support of the French Committee of Friends of the Tel Aviv Museum of Art; The Bruce and Ruth Rappaport Foundation in Memory of Paul Amir; Rothschild Foundation, Paris; Wendy Fisher, The Kirsh Foundation; The Embassy of France in Israel; The French Institute in Israel; The French Institute in Paris; The Jacqueline de Romilly Foundation under the aegis of the Fondation de France; Outset Contemporary Art Fund and Marian Goodman Gallery, Paris.

The installation "Them and Us, Us and Them" was made possible in part thanks to The Steinhardt Museum of Natural History, Tel Aviv University.

Annette Messenger was born in Berk-sur-Mer in 1943. From the 1970s onward, Annette Messenger's work has been

known for heterogeneity of form and subject matter, ranging from the personal to the fictional, the social to the universal. By embracing everyday materials and principles of assemblage, collection and theatrical display, her diverse media has included construction, documents, language, objects, taxidermy, drawings, photographs, fabric, embroidery, image collections, albums, etc., sculpture and installation. Messenger has explored fairy tales, mythology and doppelgangers throughout her oeuvre. Often using reminiscence and memory as a vehicle for inspiration, Messenger's wide range of hybrid forms has had an affinity with traditions as varied as the romantic, the grotesque, the absurd, and the phantasmagorical. She lives and works in Malakoff, just south of Paris.

Annette Messenger was awarded the Premium Imperiale for sculpture in 2016. She won the Golden Lion for the best national pavilion at the 51st Venice Biennale in 2005. The Tel Aviv Museum of Art will present a major exhibition of her work in 2022. Recently she has exhibited at the Institut Giacometti in Paris (2018), the Institut Valencià Art Modern (IVAM) in Spain (2018), and the Villa Medici in Rome (2017). In France, an important exhibition was put in at the Musée des Beaux-Arts and at the Cité de la Dentelle et de la Mode in Calais, in 2015–16. In 2014 Messenger had major exhibitions at the Museum of Contemporary Art MCA, Sydney, and at K21 in Düsseldorf. Earlier solo shows have been exhibited at the Museo de Arte Contemporáneo in Monterrey (MARCO), Mexico (2011); the Hayward Gallery in London (2009); the Espoo Museum of Modern Art (EMMA), Finland (2008); the National Museum of Contemporary Art, Seoul, South Korea (2008); and the Mori Art Museum in Tokyo (2008). A major retrospective of her work was organized by the Centre Pompidou, Paris, in 2007.

<https://www.mariangoodman.com/artists/annette-messenger/>

The exhibition continues until 03 September 2022

Tel Aviv Museum of Art, 27 Shaul HaMelech Blvd.

The Golda Meir Cultural and Art Center

dianaerlich365@gmail.com Marketing Tel Aviv Museum

Article sourced by Derek Culley





# Botticelli Antichità presented a marble sculpture at TEFAF



Presented at TEFAF: likely a coeval version of Orazio Marinali's bust in Palazzo Visconti di Brignano

Bruno and Eleonora Botticelli, the second-generation art dealers of Botticelli Antichità presented a marble sculpture at TEFAF, which is likely a coeval version of Orazio Marinali's bust in Palazzo Visconti di Brignano, which depicts a 'Maschera' (a stock character) from commedia dell'arte, most likely Balanzone. This version presents a few variations in the arrangement of the drapery, the rendering of the features and the absence of the shell work on the back.

This bust depicts an ageing man, characterised by an ample hat, prominent moustache and protruding nose - all typical traits of Doctor Balanzone. Born and

raised in Bologna, Balanzone is always presented as a wealthy but inept man. A pretentious smart aleck, he often indulges in verbose monologues full of long Latin quotes. He usually wears the traditional professor robes of the University of Bologna: a black toga with a white collar and cuffs, a large hat, coat and cloak.

The two versions share similar formal characteristics and expressive force. As such, they must be put into dialogue with the extraordinary cycle of soft-stone Vicentine statues of the Commedia dell'Arte's Maschere, sculpted by Orazio Marinali for the garden of Villa Conti la Deliziosa in Montegaldella. A similar

bust in subject and iconography is located in the Museo Della Scala in Milan, where it is presented as a 17th-century work depicting Scaramouche.

Orazio Marinali, a major proponent of Baroque statuary, came from a family of sculptors in Angarano. He moved to Vicenza in 1666 to open one of the more active and well-organised workshops of the time. Inspired by the Vicenza sculptors Albanese, Orazio created an original style ripened during the period of classical revival but animated by the realistic and grotesque character of the Venetian Baroque sculpture scene.

Marinali's oeuvre represents a sizable number of works that include various sacred themes and profane subjects that either public or private patrons commissioned.

Marinelli worked either solo or in collaboration with his two younger brothers - Francesco and Angelo. Today, graphic and sculpted works from his workshop are scattered in various museums around the Veneto area. Some key works dealing with sacred themes by Marinali are the elegant sculptures on the facade of the Church of the Scalzi in Venice (executed before 1680), the so-called 'gloomy' apostles carved for the Church of San Niccolò all'Arena in Verona, and the 'merry' decorations of the sanctuary of Monte Berico in Vicenza.

Marinali's production of small-sized sculptures - in particular of 'statuettes of laying naked females' - was strongly appreciated by the patrons and collectors of the time; some examples include: the 'Andromeda tied to a rock,' once in the collection of the Duke of Modena, and the elegant group 'Jupiter and Antiope,' originally in the collection of Abbot Farsetti in Venice but located today in the Hermitage Museum in Saint Petersburg.

Marinali's productions of secular sculptures include many works destined for the decoration of gardens and town palaces' halls and some outstanding masterpieces - Judgement of Paris in

the Thiene Palace in Vicenza or the sculptural cycles carved for the gardens of Villa Trissino (Trissino) and Villa Conti Lampertico (Montegaldella). As mentioned above, these latter gardens at Montegaldella include the outstanding group of eight characters from the Commedia dell'Arte (Arlecchino, The Captain, Pantalone, Balanzone, Brighella, Pulcinella, the Danzatrice and the Zanni) - very similar in topic, style and taste with our bust.

These eight statues are displayed as pairs on the edge of the back garden and are considered absolute masterpieces of Venetian garden statuary. As such, they are considered one of the most poetical works of Orazio Marinali (probably in collaboration with his brother Angelo) and can be dated within 1686.

According to a procedure well established in the Marinali workshop, as pointed out by Monica De Vincenti (2008), these visual creations are strongly influenced by etchings and engraving of the time from such artists as Jacques Callot, Stefano Della Bella and Giuseppe Maria Mitelli.

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Monica De Vincenti, *Domino Horatio et Fratelli Marinali bassanesi, illustri scultori della città di Venezia*, in *Arte Veneta*, 63, 2006

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Simone Guerriero, *form Orazio Marinali, Busto di Balanzone*, 2012

Monica De Vincenti, *Scultura nei giardini delle ville venete. Il territorio vicentino*, Venice 2014

[www.botticelliantichita.com](http://www.botticelliantichita.com)  
[www.casabotticelli.com](http://www.casabotticelli.com)



# Janet Sobel

## True Creator of Drip-Painting



JS Janet Sobel Studio Janet Sobel  
Photo Gary Snyder Fine Art, MT



JS jsco03 Janet Sobel Janet Sobel  
Photo Gary Snyder Fine Art, MT

"Born May 31, 1893, in Ukraine, Janet Sobel and her siblings moved to New York in 1908 after her father was killed in a violent Russian riot. At the age of 17, she met and married Max Sobel and began her life as a traditional housewife and mother in New York. What is most surprising, perhaps, is that Sobel did not begin painting until the age of 45 (in the year 1937). When she became known as a suburban artist housewife, she inspired early second-wave feminist conversations about the domestic roles of women.

Sobel's artistic technique became later known as "Drip-Painting" when the notorious Jackson Pollock adopted it. Sobel's artwork from 1945 entitled *Milky Way* is a prime example of the artist's "drip technique". The artwork displayed Sobel's rapid execution of movements, as

various colours of paint are splattered and dripped around the surface of the canvas. Thus, creating a simultaneously chaotic and beautiful composition. Additionally, the luminescence of the shades employed presents the brightness of the *Milky Way* galaxy. Although Greenberg did not consider Sobel to be a force in the art world at the time, the leading patron of the arts, Peggy Guggenheim, noticed Sobel's work and decided to include it in her *The Art of This Century* gallery in 1945.

Jackson Pollock himself visited this gallery and ultimately admitted that Sobel's work "had made an impression on him". Unfortunately for Sobel, she was often overshadowed by her male counterparts as the Abstract Expressionist movement was male-dominated. Consequently, time has

forgotten her as the true creator of the "drip painting" technique that Jackson Pollock has become so well-known for." 8

Janet Sobel was already a mother of five and a grandmother when she took up painting in her Brighton Beach apartment in 1939. With no prior artistic training, she felt the urge to create and began using one of her sons' art materials, painting on scraps of paper, the backs of envelopes, pieces of cardboard, and seashells found on the beach. Recognizing his mother's talent, Sol Sobel introduced her paintings to artists and writers such as Max Ernst, John Dewey, and Sidney Janis, who quickly championed her work. Within just a few years, Sobel had participated in several group exhibitions and was given two solo gallery shows in New York.1

Born Jennie Lechovsky in a shtetl near Ekaterinoslav in Russia (now Dnipro in Ukraine), Sobel and her family emigrated to the United States in 1908 after her father was killed in a Russian pogrom. The motifs of her figurative paintings often relied on memories of her childhood: floral patterns that draw on Ukrainian folk art, regional costumes, traditional Jewish families, soldiers with cannons, and imperial armies.2 Sobel saw these figures as symbolic beings and often filled the spaces around them with whirling colourful designs.

Sobel experimented with unusual materials such as glass and sand in her paintings and turned to self-invented automatic techniques that resulted in abstract allover compositions, with paint dripped in spatters and continuous looping lines. According to her son, Sobel worked "freely and rapidly" when making enamel paintings such as *Milky Way* or *Untitled*.3 "She would prepare a 'ground' which would invariably suggest or trigger some 'idea' for her," he said, "whose sudden conception was matched by an equally rapid execution. In her efforts to pin down her conception, she would pour the paint, tip the canvas, blow the wet lacquer, and if you had the misfortune to be too close—she would use your shirt sleeve as a daub." 4

Sobel's automatic methods were praised by critics, who compared them to those of the Surrealists. But when she was asked about her interest in art, Sobel responded, "No, I never went to museums much. I didn't have time, and I didn't understand these things. But I always read books... and I love music.... I don't think ever I [sic] would paint a picture without music to listen to. All humans must have something like that, that warms them inside." 5

Sobel's surprisingly rapid rise to fame in the New York art world was followed by an almost equally sudden

disappearance from it when she and her family moved to Plainfield, New Jersey, in 1947. Now farther from the city, Sobel also developed an allergy to paint, which led her to work primarily in crayon, ink, and pencil after 1948.

Years later, in 1961, the art critic Clement Greenberg would write that, in the 1940s, he and Jackson Pollock "had noticed one or two curious paintings...by a 'primitive' painter, Janet Sobel." Greenberg described Sobel's works as "the first really 'allover' one [he] had ever seen," adding that "Pollock admitted that these pictures had made an impression on him." 6 From then on, Sobel's practice was mostly framed in relation to Pollock's career so that by the time of her death in 1968, she was little more than an anecdote, primarily known as the self-taught "housewife" who happened to have dripped paint on a canvas before him.7

Laura Braverman, Curatorial Assistant, Department of Painting and Sculpture, 2022

1. For more background information about Sobel's quick rise to fame, see Gail Levin, "Janet Sobel: Primitivist, Surrealist, and Abstract Expressionist," *Woman's Art Journal*, Vol. 26, No. 1 (Spring/Summer 2005), 8–14.

2. For more information about Sobel's childhood and the figures depicted in her paintings, see Gail Levin, "Inside Out: Selected Works by Janet Sobel, Gary Snyder Fine Art, February 1–March 22, 2003" (New York: Gary Snyder Fine Art, 2003).

3. MoMA artist questionnaire about *Milky Way*, filled out by Sol Sobel, Janet Sobel's son, ca. July 9, 1970.

4. Ibid.

5. Janet Sobel, quoted in Emily Cheney, "Only Human," *Daily Mirror*, May 10, 1944.

6. Clement Greenberg, "American-type Painting," *Art and Culture* (Boston: Beacon Press, 1961), 218.

7. For more on how Sobel's career was linked to Pollock's as well as Greenberg's ambivalent endorsement of her accomplishments, see Sandra Zalman, "Janet Sobel: Primitive Modern and the Origins of Abstract Expressionism," *Women's Art Journal*, Vol. 36, No. 2 (Fall/Winter 2015), 20–29.

8. <https://www.dailyartmagazine.com/janet-sobel-forgotten-female-artist/> Isabella Hill

Article sourced by Derek Culley



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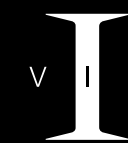
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# BRAFA Art Fair 2022



*Chiale Fine Art - Saint George killing the dragon, made of wood painted in gold and silver, Spain, late 16th century*



*Didier Claes - Wooden Kongo Yombe or Vili statue and glass paste eyes, Democratic Republic of Congo, circa 1908*

This year marks the 67th edition of the BRAFA Art Fair, one of the oldest international art events in the world. BRAFA 2022 will be held on from 19th - 26th June at the Brussels Expo on the Heysel plateau north of the Belgian capital. Over the course of eight days, 115 prestigious galleries from 15 countries, including Germany, France, UK, USA and Japan, will present their most beautiful works of ancient, modern, and contemporary art.

After the first edition in 1956 and 11 years spent in the Arlequin room of the Galerie Louise, the fair was established for more than 35 years at the Palais des Beaux-Arts in Brussels before settling for nearly 20 years in the Tour & Taxis venue. This year, Brussels Expo was chosen as the new home of BRAFA, signifying a comeback

of in-person events and exhibitions. This 2022 edition, therefore, marks its grand return to the face-to-face version of the fair. With a leitmotiv: seduce and reassure.

Beatrix Bourdon, managing director of BRAFA, said of the changes to the BRAFA scheduling, "The atmosphere will be very different. In January, visitors left the fair in the dark. It was cold and snowing sometimes. This time, the days will be the longest in the year. It also gives us a great opportunity to join other art fairs lined up for June, and I am sure many collectors will take advantage of it to combine visits. Some will go to Art Basel and then visit BRAFA. Since TEFAF starts at the end of BRAFA, a significant number of visitors might do both fairs. Each season has its advantages and



*Galerie Taménaga - Marie Laurencin (1883-1956), Céleste, 1927*

disadvantages. For collectors, as for exhibitors, it will also be an opportunity to experience Brussels differently, in the mild and sunny days of June."

The new venue also welcomes 15 new exhibitors who are joining the fair this year. On the Belgian side, some of the exciting new exhibitors include Thomas Deprez, who is a favourite of connoisseurs of fin-de-siècle Belgian art and pays special attention to the Brussels avant-garde society "Les XX" and the Impressionist and Symbolist movements in Belgium.

Another new Belgian addition is The Galerie Kraemer, associated with Ars Belga, which combines old furniture and objects (eighteenth century) with modern works. Internationally speaking, a special mention must be made of the participation of two new Swiss galleries, both located in Geneva. One offers contemporary art (AV Modern & Contemporary) and the other decorative objects from the twentieth and twenty-first centuries (Galerie Latham).

The Italian Barbara Bassi, specialised in antique jewellery, will be exhibiting at BRAFA, as will the London gallery, Giammarco Cappuzzo Fine Art, which has specialised for three generations in Old Masters' paintings, from the seventeenth century and the Baroque period to the nineteenth century, with renowned expertise in the field of paintings by students and disciples of Caravaggio. Also from London, the Gilden's Art Gallery will offer works

on paper by Alexander Calder, Sam Francis and Marc Chagall. Two Parisian galleries have been added to the list of French exhibitors at BRAFA: the Kevorkian gallery, which specialises in the archaeology of the Ancient East and the Arts of Islam and India, and the Galerie Dina Vierny, which is focused on modern and post-war art.

On the Luxembourg side, the Nosbaum Reding Gallery, halfway between a Project room and an art gallery, brings together artists in light of the contemporary market. Also specialised in contemporary art, the Zidoun-Bossuyt Gallery focuses on African-American and emerging African artists. Finally, in June, at BRAFA, an Austrian gallery: Florian Kolhammer. Located in the heart of Vienna specialises in Jugendstil, art deco, design and furniture (Josef Frank).

ArneQuinze, BRAFA's first Belgian guest of honour, currently lives and works in Sint-Martens-Latem, near the Belgian city of Ghent. He draws his inspiration from his observation of nature and creates colourful and flowery works that will be integrated into the decor of BRAFA in June 2022.

BRAFA is distinguished by its diversity and "cross-collecting" particularity, thanks to a perfect blend of styles and eras. Twenty specialities are covered, from archaeology to contemporary art, sculpture and design. 10,000 to 15,000 objects are put up for sale at each edition of the fair.

This year, the highlights on display include a 1962 Paul Delvaux, The Storm, at De Jonckheere. Callisto Fine Arts will present a portrait d'Andrea Doria by the artist Giacomo Boselli (1744-1808). Studio 2000 Art Gallery will exhibit Children making music, a painting by Jan Sluyters dating from the early twentieth century (circa 1918) and the Univers du Bronze, a sculpture by Auguste Rodin, Age d'Airain, 1875-1877.



*Igra Lignum Antiquités - Pierre I Roussel (1723-1782) chest of drawers without crosspiece, in rosewood veneer, gloss and violet wood, Louis XV era*





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