

ART & MUSEUM

Autumn Issue 2023



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Timothy White



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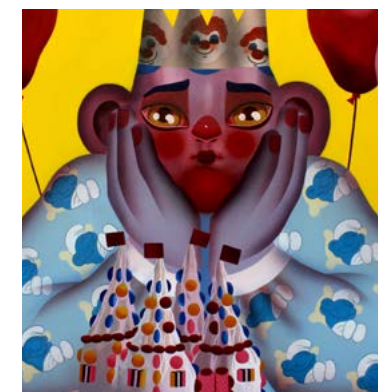
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Problem child
An exhibition by MOTELSEVEN



WELCOME

ART & MUSEUM MAGAZINE

Welcome to Art & Museum Magazine. This publication is a supplement for Family Office Magazine, the only publication in the world dedicated to the Family Office space.

We have a readership of over 28,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs and other are investors.

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

Art & Museum is distributed with Family Office Magazine and also appears at many of the largest finance, banking and Family Office Events around the World.

We formed several strategic partnerships with organisations including The British Art Fair, Vancouver Art Fair, Asia Art Fair, Olympia Art & Antiques Fair, Russian Art Week and many more.

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

www.familyofficemag.com

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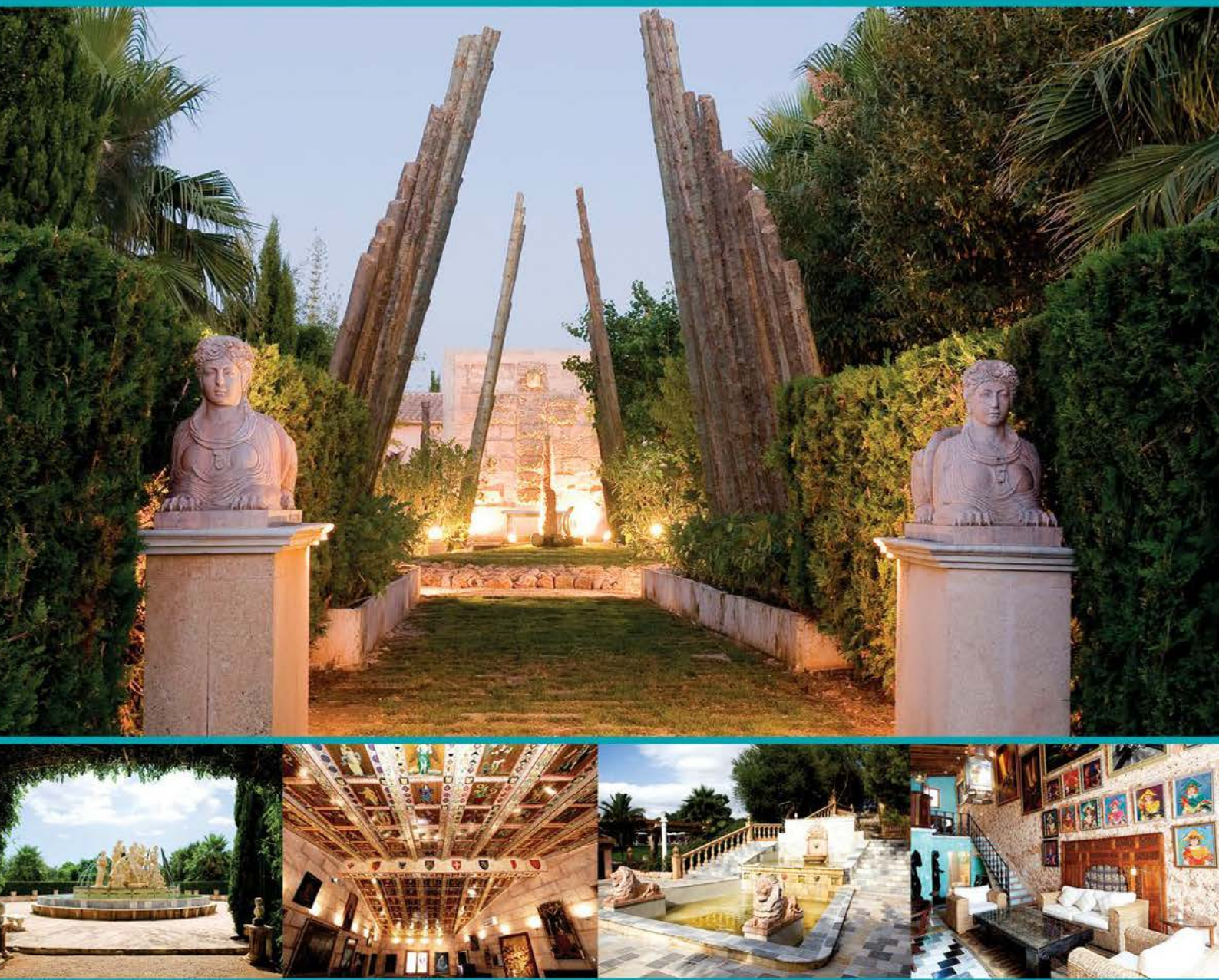
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The Garden, c.1899, Ethel Walker © Bradford Museums & Galleries / Bridgeman Images

Essence of Nature:

Pre-Raphaelites to British Impressionists

By Sarah Richardson, Exhibition Curator

In the period 1850 to 1930, radical changes took place in the way artists looked at nature. The traditional rules of pictorial composition were overturned, and many artists turned to painting nature on the spot. However, artists' perceptions of the essence of nature were diverse, varying from the Pre-Raphaelites laser-like focus on detail to Rustic Naturalist painters' immersion in the atmosphere of the countryside and British Impressionists' fascination with momentary visual sensations.

'Truth to nature' was at the heart of Pre-Raphaelitism, according to the influential critic John Ruskin. Every humble element of nature was worthy of notice. William Holman Hunt's little picture of the corner of a cornfield in Surrey (probably his uncle's farm), painted in 1849, is characteristic of Pre-Raphaelite artists' devotion to accurately recording ordinary patches of countryside. This early picture is on show alongside Hunt's outstanding watercolour of Plain of Rephaim and its pair Nazareth, painted in 1855 during Hunt's travels abroad to record authentic landscapes of the Bible. Art theorist John Ruskin preferred the purity of mountain nature, largely untouched by human interference. His financial input helped John William Inchbold to travel to the Alps, where he painted his remarkable picture of Lake Lucerne, Mont Pilatus in the distance in 1857. Pre-Raphaelite interest in nature also included beach landscape, such as Charles Napier Hemy's *Among the Shingle at Clovelly* (1864) in which he described the purple-shaded hues of the pebbles on the shore. Hemy had trained with William Bell Scott in Newcastle. Many Pre-Raphaelite artists, like Hemy, painted in thin layers over a white ground, which gave the hues a luminous brightness. At the other end of the spectrum, Hemy and Inchbold were also interested in twilight effects, particularly the moment when the last of the sun caught individual elements in the landscape, creating a subdued glow of colour.

As well as studying nature for its own sake, Pre-Raphaelites often used their studies to add authenticity to story pictures, as in Walter Deverall's painting of a forest scene from Shakespeare's *As You Like It*. Deverall (who died young) spent weeks painting in woodland,

carefully observing the detail of plants and the colour changes wrought by sun and shade. Other artists, such as Frederick Sandys and Marie Spartali-Stillman, conveyed pictorial meaning through the symbolism of plants. Significant pictures by John Brett, Anna Blunden, George Price Boyce and the Pre-Raphaelite sympathiser William Dyce feature among many other pictures on show.

Rustic Naturalist artists such as George Clausen moved away from sharp detail and bright colour to earthier effects. Working outdoors, they often preferred cool even light which helped make sustained observation possible. Clausen painted his exquisite little picture of *Peasant Girl Carrying a Jar, Quimperlé* during a short visit to the artists' colony in Brittany, France, in 1882. He sensitively described the girl's features while otherwise using a broad, broken-edged style that allowed her figure to blend with the surrounding grasses and plants. Many Rustic Naturalist artists chose a high viewpoint that limited space and intensified focus within the scene. Artists also responded to the design aspects of elements of nature, like the globular flower heads of the onion plants in Clausen's little picture. In the exhibition, this picture is complemented by Clausen's painting of *The Stone Pickers* (1887), featuring a village girl who was also the Clausen family's nursemaid when they were living at Cookham Dean in Berkshire. Other pictures include Henry La Thangue's impressive picture of *Cutting Bracken*, which shows traditional rural tasks. Edward Stott depicted the subtle resonance of colours at twilight in the countryside, while Isa Jobling chose the bright heat of summer for her picture of harvesting at the Yorkshire artists' colony of Staithes.

Like Rustic Naturalist artists, British Impressionist painters also followed French exemplars. Some British painters had met artists such as Claude Monet, and were committed to seizing momentary impressions of colour and light, usually in bright sunshine. They attempted to view nature with fresh eyes, and their pictures had an informal, uncomposed quality. To varying degrees, they used short brushstrokes in bright hues, creating a scintillating effect of light. The artists include Clausen and

La Thangue, whose open-air practice had gradually moved towards a British Impressionist style. Their pictures are accompanied by paintings by Wynford Dewhurst (known as 'the Manchester Impressionist'); American-born artist Mark Fisher and his artist daughter Margaret Fisher Prout; as well as pictures by Henry Tuke; Fred Mayor, and Philip Wilson Steer. In her Monet-influenced painting of *The Garden* (c.1899), Ethel Walker took on a favourite Impressionist theme of sun shining through foliage, showing sun sparkling on flowers, complemented by blue shadows. In his picture of *Gathering Bluebells*, George Henry focussed on the intense hue of the flowers in sun-dappled woodland. In contrast, Peploe painted his little sketch of *On the Brittany Coast* (c.1904) in blazing sunshine, using streaks and dabs of unmixed pink, green and blue to generate the sensation of heat and light. Artists were also attracted to modern leisure activities, such as John Lavery's scene of *Tennis, Trent Park* (1919).

British Impressionists in painting communities around the coast were concerned with painting the freshness of nature. SJL Birch never tired of painting the stream behind

his home at Lamorna, close to Newlyn. His picture of *The Morning Mist* shows early mist burning off to reveal turquoise tints on the surface of the water and bright green hues of vegetation. Artists such as Laura and Harold Knight painted joyful leisure scenes, full of light, colour and breeze. Harold Harvey's painting of *Blackberrying* shows Newlyn painters' preference for bold blocks of colour, which also feature in Elizabeth Forbes' watercolour of *Children in a Garden*. In northern coastal artists' colonies at Runswick and Cullercoats, painters such as John Falconar Slater also took their easels outdoors, painting with bright colours and short brushstrokes to capture the shifting colours of sea and shore in sunlight.

This exhibition celebrates the varied ways artists have explored nature, and contains some unexpected visual treats and many beautiful compositions. Informative captions add to visitors' enjoyment of this exhibition.

Laing Art Gallery, Newcastle upon Tyne
To 14 October
Mon – Sat, 10-4.30.



The Lake of Lucerne: Mont Pilatus in the Distance, 1857, John William Inchbold (1830-1888) © Victoria and Albert Museum, London



Blackberrying, 1917, Harold C Harvey (1874-1941), South Shields Museum & Art Gallery

NAVIGATING THE COMPLEX WORLD OF FINE ART INVESTING AND ART PORTFOLIO MANAGEMENT

The art market can seem daunting to those looking to begin or grow an art collection. With art sales reaching \$65 billion in 2021, it is clear that art can be a highly valuable asset class. Yet the market lacks regulation and transparency compared to stocks or real estate. This is where an art advisor like Ty Murphy comes in. He provides the diligence, expertise and connections to ensure clients avoid pitfalls and maximize the value of their art acquisitions.

Who is Ty Murphy?

Ty Murphy is an internationally renowned independent art advisor based in London and Monaco. He works with ultra-high net-worth individuals and family offices around the world. With over 15 years of experience, Murphy has established himself as a leader in art advisory and collection management. His speciality lies in conducting in-depth due diligence for art transactions.

Murphy built his reputation on going above and beyond to research artworks, conduct forensic examinations to authenticate pieces, and do comprehensive background checks on buyers, sellers and intermediaries. He leaves no stone unturned to protect client interests. This rigorous, proprietary due diligence process assures clients that their acquisition is genuine and priced fairly.

Ty Murphy brings a unique investigative background to his role as an art advisor, drawing on his 15 years of experience working as a fraud investigator and attaining both a Bachelor of Laws (LLB) and a Master of Laws (LLM). Coming from a family immersed in the world of art and antiques, Ty cultivated an appreciation for the nuances and intricacies of fine art from a young age. His keen eye for detail, honed over years of conducting diligent investigations, equips Ty with exceptional abilities to perform



Ty Murphy
Art Advisor - Domos.uk

in-depth art appraisals, authenticate works, and uncover pieces beset by issues. Ty's blend of legal expertise, family lineage in the art and antiques trade, and investigative prowess enables him to serve as a prudent guide for clients navigating the complex arena of fine art acquisitions and collections management.

Murphy's expertise spans modern, contemporary, and emerging artists. Some of the most prominent names he has advised clients on include Picasso, Botero, Banksy, Warhol, Rothko, Pollock, Basquiat, Hirst, and Kusama. His services help clients navigate the complex art market at every stage, whether building a new collection, investing in established artists, or acquiring emerging artists early in their careers.

Ty is at the forefront of NFT Technology and utilizing AI for art authentication and has been featured across major media outlets, including CNN, and NBC News, to provide his insights on this cutting-edge application of technology in

the art world. As an expert in art due diligence and art collection managing and investing, Ty is also a sought-after speaker at high-profile events worldwide, including in Luxembourg, Monaco, London, Dubai, Geneva, and other major international locales. He is a committee member for the five Springfield Museums, an advisor to the Online Picasso Project and the Modiglianie Insitute and UK Chair of the Global Fine Art Awards.

The Need for Due Diligence in Art Transactions

Unlike stocks or bonds, the art market lacks regulation. Transactions happen privately, and prices can fluctuate wildly. Intermediaries often take massive commissions without client knowledge. Forged pieces abound, provenance records can have gaps, and money laundering still needs to be addressed.

This makes due diligence imperative when acquiring art. Murphy ensures clients understand exactly what they are buying and from whom. On the artwork itself, he researches authenticity, provenance, attributions, and conditions. He verifies previous owners and exhibition history to ensure the work was legally obtained and exported. Forensic analyses assess materials and techniques. Murphy also checks buyers and sellers against sanctions lists and politically exposed person databases.

For example, Murphy might discover an intermediary inflated the price of a Warhol print 60% over fair market value to collect a secret commission. Or a purported Picasso lithograph the client was considering needed more provenance documentation to confirm it was an authentic original print rather than a later reproduction. Preventing such issues protects clients' investments.

End-to-End Art Advisory Services

Murphy functions as much more than a diligence provider. He offers complete art advisory services tailored to each client's needs. His thorough process includes:

- Initial consultation to understand the client's existing collection, interests, goals and budget
- Conducting due diligence as previously described
- Locating potential acquisitions through Murphy's



Ivor Davies MBE

widespread network of industry contacts

- Presenting suitable pieces and collecting insights to enable the client to make an informed decision
- Handling negotiations, purchase transactions, insurance, shipping, customs, framing, installation and any other acquisition details

For clients building new art collections, Murphy helps them thoughtfully curate based on their aesthetic taste, space, and budget. Those wanting art exposure in their investment portfolio benefit from Murphy's pricing analysis and advice on maximizing returns. Collectors looking to sell work with Murphy's assistance



Yayoi Kusama Infinity Net 1990

can expect optimal pricing and global marketing reach. Post-sale, Murphy manages every aspect, from insurance valuations to climate-controlled storage.

"I aim to provide turnkey art advisory services so clients can enjoy the passions of collecting without the stresses of navigating the art market's complexities," Murphy says. "From start to finish, my goal is to give them the confidence that they are making optimal acquisitions and investments."

Art Market Expertise

Over his extensive career, Murphy has cultivated an intricate web of connections and knowledge about the art market's inner workings. He maintains relationships with dealers, galleries, auction houses, fairs, museums, collectors, advisors, historians, conservators, shippers, and restorers worldwide. This gives him access to off-market opportunities and advantages in securing in-demand works and emerging talents.

An important part of Murphy's due diligence process involves forensic analysis to authenticate artworks. He partners with conservation scientists and institutions with cutting-edge technologies like scanning electron microscopy, Raman spectroscopy, and radiocarbon dating. These experts can examine the chemical composition of materials used and detect art historical anachronisms that would expose forgeries. Murphy arranges scientific testing on any high-value acquisitions a client is considering. This provides added assurance that a work is genuinely what it claims to be before they invest significant capital. Murphy's network of forensic contacts also allows testing to be done discreetly which clients appreciate.

Murphy also stays abreast of trends, news, and forces shaping the market. He advises clients on factors that could impact investment value like an artist potentially falling out of favor, risks posed by economic uncertainty, or new collectors competing for niche sectors like digital art. For those interested in art as an asset class, Murphy provides intelligence and guidance on supply and demand dynamics for different genres and artists. His pricing analysis and value projections allow clients to make decisions aligned with their investment strategy and risk tolerance.

A Global Reach

Murphy provides his services to prominent art collectors and investors across Europe, Asia, the Middle East, Australia, and the Americas. Families include the Hinduja Family, Mitzi Perdu of the Shearon Family, Roberto Castelle, owner of Es Revellar Museum and Resort as Chairman of the Global Fine Art Awards, further connects him to the worldwide art community.

Many clients appreciate Murphy's discreet approach. He understands the privacy needs of high-net-worth individuals and families. Transactions and collection details stay completely confidential.

For overseas clients, Murphy also navigates the legalities of international transactions, exports and imports. He has established relationships with shippers, customs brokers, and specialized art insurers to ensure seamless delivery regardless of where a client resides or purchases art.

"The ability to give clients local service on a global scale is incredibly important," Murphy notes. "The top layers of the art market are increasingly international."

A Partner for Art Market Success

Ty Murphy strives to demystify the art world for clients. He provides the diligence that gives them confidence, advising that lets them maximize value and an expansive network to access the rarest opportunities. With his guidance, clients can avoid art market risks and ensure their cherished collections retain and gain value over generations.

Those seeking an art advisor should visit Murphy's website at www.domos.uk. His initial consultations are complimentary with no obligations. Clients have trusted Murphy with millions in art acquisitions because they appreciate his rigorous approach and commitment to protecting their interests. Partnering with Murphy allows art collectors to enjoy their passion as savvy investors rather than sink into a confusing whirlpool.

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Two rare artworks by the artist Damien Hirst. These are from his first-ever exhibition in the UK and have great provenance, including handwritten correspondence from Hirst to the Curator in 1987.

There is also a documentary on these works where Damien Hirst discusses where he obtained the materials and how he created them in the style of Kurt Schwitters and the Dada Movement.



Picasso Ceramics



Brad Pitt

Gallery 181 at 181 Fremont Residences in San Francisco Debuts ICONS

by Celebrity Photographer Timothy White

Gallery 181 at 181 Fremont Residences in San Francisco will debut ICONS, a presentation of works from 1986 – 2023 by famed celebrity portrait photographer, Timothy White. The exhibition will feature images of some of the biggest names in pop culture history, including Audrey Hepburn, Robin Williams, Al Pacino, Harrison Ford, Whitney Houston, and countless others. A highlight of 181 Fremont's art program located in a half-floor penthouse 700 feet high in San Francisco's acclaimed first LEED Platinum-certified mixed-use building, Gallery 181 was created to host ongoing pop-up exhibitions and events celebrating art, the performing arts and more. The exhibition will be on view from October 6th through January 31st, 2024.



James Gandolfini

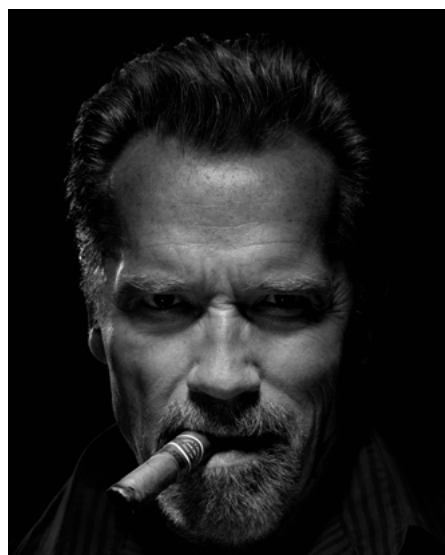


Robin Williams

Timothy White is one of the world's most sought-after celebrity photographers and widely regarded as one of the most important figures in contemporary photography today – truly a legend in the making. For over thirty years he has captured the intimate and playful sides of legendary actors as well as the innocence of up and comers. Celebrated for his stunning, evocative images, his work demonstrates a mastery of his technique and an uncanny ability to incorporate an entire narrative into a single image. This undeniable talent, coupled with incredible access to such luminary subjects, has produced an extremely compelling body of work, both in terms of historical importance and as some of the best examples of the genre.

Timothy has shot several of the most memorable covers for publications such as Vanity Fair, Vogue, Esquire, and Rolling Stone; iconic movie posters for Hollywood studios such as Sony, Paramount, Universal, and Warner Brothers; as well as imagery for an expansive roster of renowned musicians. Named one of the most important people in photography by American Photo, Timothy has been the recipient of numerous awards such as photography's Lucie Award for "International Photographer of the Year," American Photo Magazine's "One of the Most Important People in Photography," and his work has been featured in gallery and museum exhibitions throughout the world as well as in his five published books.

Driven by a passion for excellence and an endless thirst to constantly grow and create, Timothy continues to actively pursue his craft, through both commercial and personal photographic projects, and by managing his archive and the curation of exhibitions worldwide. As a partner in The Morrison Hotel Gallery, Timothy regularly curates and produces events in New York and Los Angeles. Timothy contributes to numerous non-profit organizations both as an activist for their cause and donating his time and work. Most recently he has supported amfAR, Stuart House, and City Harvest and shot campaigns for The Joyful Heart Foundation, Operation Smile, and Recycle Across America.



Arnold Schwarzenegger



Sophia Loren



Al Pacino

"Art has always been central to the fabric of the Jay Paul Company so it was a natural extension to do something special in this building," said Matt Lituchy, Chief Investment Officer, Jay Paul Company, developer of 181 Fremont.

181 Fremont's art program is among the most innovative and comprehensive ever to exist in a private residential building. In addition to a permanent collection, there are over 200 paintings, sculptures and mixed material works displayed throughout. 181 Fremont also hosts world-class exhibitions within residences and at Gallery 181.

Gallery 181 offers art for residents to consider purchasing for their private homes in the building and is available for them to bring in their friends and colleagues for private viewings and receptions.

At 181 Fremont, residents truly live in a building that has made fine contemporary art a pillar of their offering to prospective buyers. Featured shows are also accessible to the public by appointment. Partners have included renowned galleries Mitchell-Innes & Nash, Blum & Poe, Lehmann Maupin and Albertz Benda. Recent showcases have spotlighted artwork by Nicholas Hlobo, Erica Deeman, David Salle, Ming Smith, Alex Prager, and Erwin Wurm

181 Fremont is San Francisco's first LEED Platinum-certified mixed-use building, and features a state-of-the-art water recycling system that captures, treats, and reuses grey water and rainwater, saving more than 1.3 million gallons of water each year, as well as a unique glass curtain wall system, which maximizes natural light. To minimize the ecological footprint of 181 Fremont, the Jay Paul Company turned to the people who wrote the book on sustainability. Urban Fabrick is a San Francisco-based firm that helped develop the San Francisco Green Building Code a decade ago.

Today, they bring a suite of best practices and building materials together for a comprehensive approach to sustainable living. While the U.S. Green Building Council's existing LEED Platinum standards are ambitious to meet, the Jay Paul Company and Urban Fabrick took the luxury condominiums at 181 Fremont even further. Every finish and material were evaluated to meet—and often exceed—CALGreen requirements.

Viewings are by appointment only. Please contact:

Wendy Posner, Posner Fine Art at 323.933.3664 / Info@posnerfineart.com.



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Fernando Botero

Death of an Icon



Ferdinando Botero, one of the most celebrated and controversial artists of our time, died on September 19, 2023 at the age of 90. He was known for his paintings, sculptures, and drawings of voluptuous figures, often in scenes of everyday life or violence. His work was both admired and criticized for its exaggerated forms and its unflinching gaze at the human condition.

Botero was born in Medellín, Colombia in 1932. He began painting at a young age and studied at the Bogotá Academy of Art. After graduating, he travelled to Europe, where he was influenced by the work of artists such as Pablo Picasso and Henri Matisse. He returned to Colombia in 1955 and began to develop his own unique style. Botero's early work was characterized by its dark colors and sombre subject matter. He painted scenes of poverty,

violence, and the social and political injustices of Colombia. However, in the 1960s, his work began to lighten up, both in terms of color and subject matter. He began to paint more whimsical scenes, often featuring voluptuous figures.

Botero's voluptuous figures have become his signature style. He has said that he is drawn to these forms because they are "full of life and energy." He has also said that he enjoys the challenge of painting such complex shapes.

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Botero's work has been exhibited in museums and galleries all over the world. He has also received numerous awards, including the Prince of Asturias Award for the Arts in 2012.

In addition to his painting, Botero was also a prolific sculptor. He created sculptures in a variety of materials, including bronze, marble, and wood. His sculptures are often just as voluptuous as his paintings, and they often depict the same subjects.

Botero's work has been praised for its beauty, humour, and social commentary. However, it has also been criticized for its lack of realism and its focus on the human body. Some critics have accused Botero of glamorizing obesity and of perpetuating sexist stereotypes.

Despite the criticism, Botero's work remains popular with collectors and the public alike. He is considered to be one of the most important artists of our time, and his work will continue to be enjoyed for generations to come.

The Death of Botero: A Loss to the Art World

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Botero's work has had a profound impact on the art world. His voluptuous figures have become iconic, and his style has been imitated by many other artists. Botero's work has also had a significant impact on popular culture. His paintings have been featured in movies, TV shows, and commercials.

Botero's work is a testament to the power of art to challenge, inspire, and provoke thought. His paintings and sculptures will continue to be enjoyed and debated for generations to come.

Botero's work is likely to continue to be popular with collectors and the public alike. His paintings and sculptures are both beautiful and thought-provoking. They are also a valuable record of the human condition.

DOMOS Art advisors - www.domos.uk

British Embassy Paris: A Refurbishment

by Renée Pfister



Prestigious buildings are often bejewelled with important works of art and antiquities, and so is the former Hotel Charost at 39 Rue de Faubourg, St. Honore, an 18th Century Grand Maison only a few doors away from the Palais Elysee. The building was envisioned and constructed in 1720 by Antoine Mazino for the duc de Charost, who sold the stately property in 1803. After Napoleon Bonaparte proclaimed the First Empire in 1804, his Italian sister Pauline Borghese became the imperial princess. It was decided she would reside in this formidable estate from which she ran a small, fully functional court. When Bonaparte was exiled to Elba, the princess was forced to join her brother.



In 1824, the Duke of Wellington acquired the residence, where he lived and worked as the British Ambassador to France, at the court of Louis XVIII. It was the first embassy building the British Government purchased.

Over the past two hundred years, the building and its valuable content experienced many changes and various turbulent periods; nevertheless, they were continuously maintained and cared for. However, the property needed a major overhaul, as it looked worn and tired since its last renovation in the 1980s; specifically, the electrical systems were outdated and needed replacing.

The commencement of the project in 2017 ushered in intensive tendering processes and negotiations, appointing relevant companies, experts, and consultants. It was agreed that the assignment would be managed in several phases and entailed working closely with embassy staff, the Foreign Commonwealth and Development Office, the Government Art Collection, architects, contractors, and various other service providers.

At the beginning of the project, the focus was on the accommodation of the deputy head of mission, who was temporarily relocated to a diplomatic



apartment in Paris. The fine art displayed in this lodging was condition checked and stored in a specific secure and temperature-controlled area. However, some contemporary pieces were moved and installed in the new home, and others were returned to a lender in the UK.

In January 2018, the diplomatic quarters and private apartment of the ambassador and his family were next in line, starting phase 3. In this instance, we were handling historical artworks. The same routine was followed, with the artworks being condition checked and stored in a temperature-controlled area onsite; none of these objects were shown in other locations. Several conservation treatments were carried out, including the reglazing and reframing of works on paper.

These tasks were completed to schedule, and the team advanced to the state rooms and ambassador's office on the first floor. This time, the art collection was comprised of a large number of portraits depicting politicians, royals, generals, and dignitaries, including some landscapes. The standard procedure was followed, and the artworks were examined, packed, and moved into safekeeping until the outdated electrical systems were replaced.

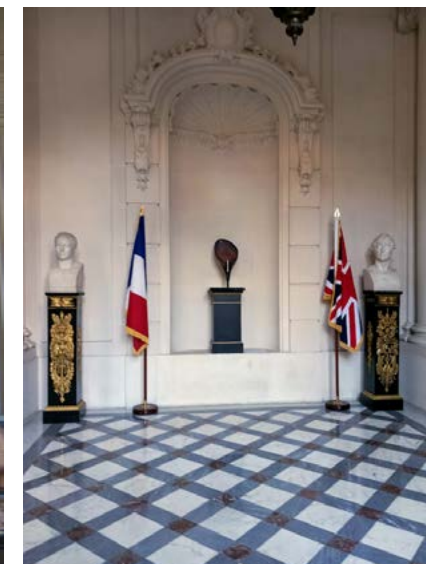
The final part of the project involved the reception, cloakroom ballrooms, staterooms, dining rooms, and glazed galleries on the ground floor, which included historical sculptures, reliefs, paintings, etchings, drawings, and a selection of contemporary art. Apart from the fine art collection, a large group of impressive crystal

chandeliers had to be removed and refurbished with modern electrical systems. Despite various unforeseen operational issues and health & safety obligations, the first part of this assignment was completed on the dot.

The second part of the brief focused on the official offices of the embassy. We applied the same process for the collection care and delivered a completely new art display, including only a few of the artworks that were already in Paris, as they suited the new curatorial concept. Modern furniture and carpets were acquired, and a stunning contemporary chandelier for the remarkable stairway in the embassy reception was commissioned. During this period, we also welcomed a newly appointed ambassador and deputy head of mission and provided two additional displays comprised of a selection over 120 artworks, with a strong focus on contemporary female artists.

Just like everybody else, we were seized by the pandemic. Needless to say, due to various lockdowns and travel restrictions, we were unable to complete the scheme as planned in June 2020. In fact, it took almost an additional two and half years to finally accomplish the mission.

The extensive overhaul required detailed discussions, negotiations, clear communication and schedules, attention to budgets and detail, patience, and flexibility from all involved parties. It is rewarding when a complex project is successfully concluded, inspiring confidence and instigating innovation in future engagements. Courtesy and @British Embassy Paris, GAC, FCDO and Renée Pfister Art & Gallery Consultancy, 2023.





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

Femme à la montre

Femme à la montre, a masterpiece by Pablo Picasso dating from August 1932 is traveling to the UAE for its first exhibition outside of the USA in over fifty years. The painting holds an estimate in excess of \$120M and will be on view at Sotheby's Dubai in the DIFC September 25–26. The work is part of the groundbreaking collection of Emily Fisher Landau who bought it in 1968 from Pace Gallery. It remained the keystone of her collection for over five decades, hanging above the mantelpiece in her New York home.

The painting depicts Marie-Thérèse Walter sitting on a chair against an electric blue background, and it is executed in Picasso's characteristic style of the early 1930s, using angular and overlapping planes of bold colors. Picasso had met Marie-Thérèse, a sensual blonde with striking blue-grey eyes, on January 8, 1927 in front of the department store Galeries Lafayette in Paris. He was 25 years her senior.

He approached her with the remark: "Mademoiselle, you have an interesting face. I would like to make your portrait ... I think that we will do great things together." He told André Breton that his miraculous encounter with her was a phenomenon like the poet's "marvelous" meetings with Nadja, the character in his novel of the same title, which had taken place also in Paris the previous year. Within a short time, Marie-Thérèse became Picasso's model and lover, her vivacity and youth having an invigorating effect on the artist, who had been feeling increasingly constrained by the rigidity of his conventional life with his wife Olga Khokhlova.

In order to escape the increasingly stifling complications of Paris life, Picasso bought the Chateau de Boisgeloup on the border of Normandy in 1930. He converted the stables

into studios for both painting and sculpture. Pablo loved to paint his young mistress relaxed, with her body in the embrace of a patterned armchair. Up until this point he had only made reference to his extramarital affair with Marie-Thérèse in code, sometimes embedding her symbolically in a composition or rendering her unmistakable profile as a feature of the background. But by the end of 1931, Picasso could no longer repress the creative impulse that his lover inspired, especially as his marriage grew increasingly unbearable.

Abandoning the aggressive figuration that had characterized much of his earlier surrealist work, he started using emphatic arabesques and ample, harmonizing curves, displaying a critical balance between sensual representation and aesthetic dare. Among the most striking elements of the portrait are the waving and serpentine lines, which the artist associated with romantic and sexual fulfillment. Pierre Daix poetically referred to these portraits as "hymns to Marie-Thérèse." Their affair had proven to be a life-changing experience for the artist as his art took a profound new direction. Several portraits he executed of his mistress present her in spherical shapes and looping curves as a kind of sculpture in painting, with zones of color barely suggested by outlines.

A distinguishing feature of the Femme à la montre and a focal point in the painting is the watch Picasso painted on the model's wrist. Only three of Picasso's many portraits include his sitter wearing a watch, this one, another from 1936 and a third one from 1951. Picasso had a deep passion for timepieces and was an avid collector, owning watches by Rolex, Jaeger-LeCoultre and Patek Philippe. To depict his young lover wearing one of his treasured watches was

therefore to bestow on her the greatest of honors. As William Rubin stated, "Marie-Thérèse could at last emerge from the wings to center stage, where she would preside as a radiant deity."

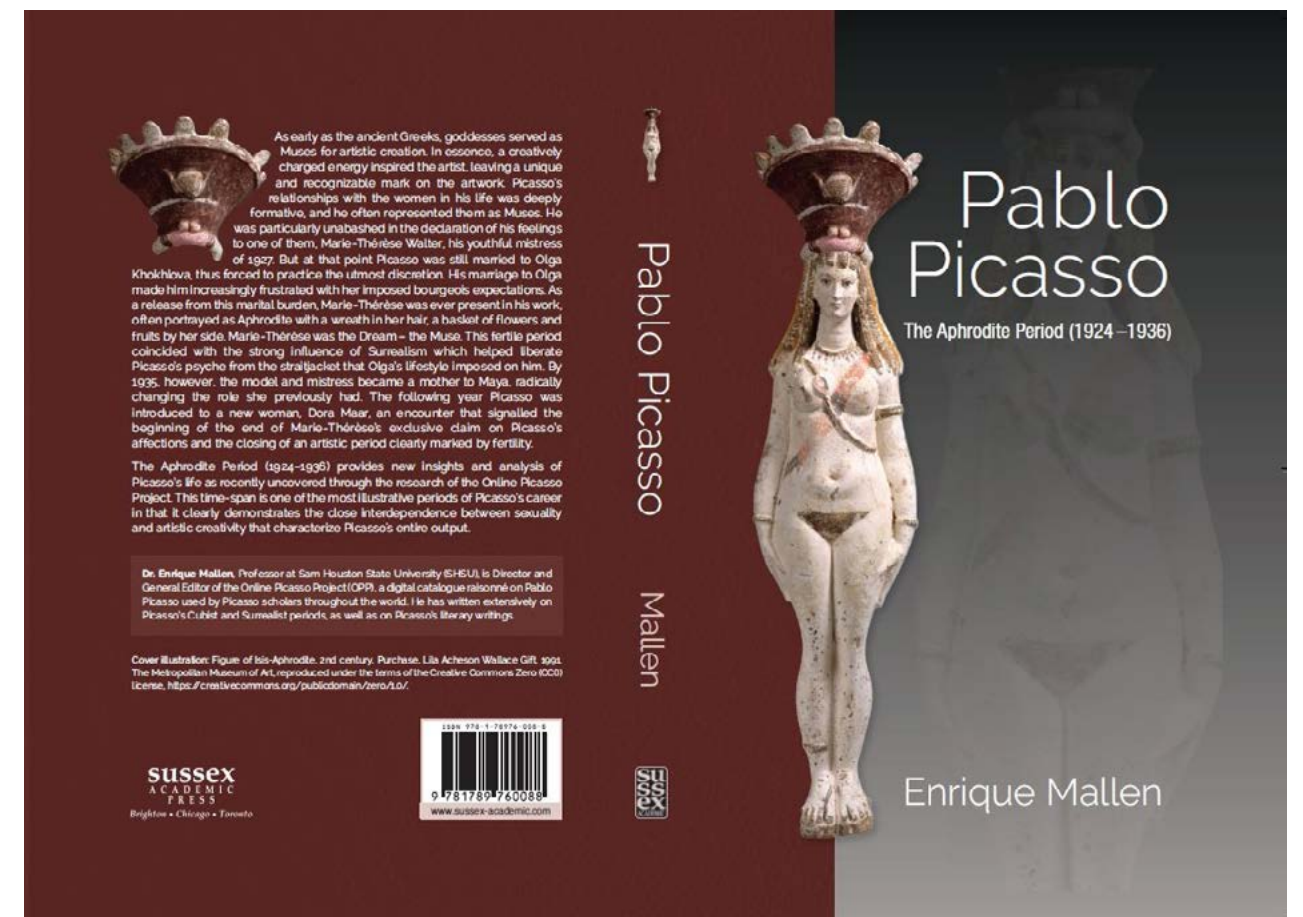
Picasso made this portrait immediately after the closing of his major retrospective at Galeries Georges Petit in Paris, showing two hundred and twenty-five paintings, seven sculptures and six illustrated books dating from 1901 to 1932 selected by the artist himself. For his friend, the photographer Brassäi, the exhibition was the true turning point in the artist's career. He would later write: "It is from that crucial year that his name would resonate throughout the world."

A second retrospective would be held at Kunsthaus Zürich from September 11 through October 30. Due to

its tremendous success, this later exhibition would have to be extended until November 13. Both retrospectives displayed at least nineteen portraits of the same young model, Marie-Thérèse Walter.

There could be no doubt as to who reigned on canvas in his affections. The truth was out, and Picasso's marriage with Olga would soon be over. By the middle of the month, Picasso escaped to his residence in Boisgeloup, where he had the whole place to himself and Marie-Thérèse.

After its showing in Dubai, Femme a la montre is set to go on a global tour where it will be showcased in Hong Kong, London and Taipei before it is sold at auction in Sotheby's in New York November 8–9.



Enrique Mallen. Pablo Picasso: The Aphrodite Period (1924–1936). Brighton: Sussex Academic Press. 2020

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How the Great Wealth Transfer is impacting collecting behaviours



by Freya Simms, Chief Executive Officer at LAPADA

The art market is currently experiencing a transformation, a dramatic shift in the dynamics of wealth distribution from the Silent Generation and Generation X to Millennials and Generation Z. This phenomenon is known as The Great Wealth Transfer. The shift of assets from one generation to the next, from large sums of money to impressive collections of art and antiques, has sparked a significant reconfiguration of the art market. This transition has not only introduced a new generation of collectors but has also triggered new collecting behaviours.

Anders Petterson, the Founder of ArtTactic, an art market research firm, believes that the wealth transfer taking place between older and younger generations is becoming ever more evident in the global art market, and that "art collections built up by older generations of collectors are now coming back to the market at a faster rate than previously seen." According to a recent

ArtTactic report, last year generated a record number of single-owner collections coming to the auction market, resulting in \$4.25 billion sales, accounting for almost a third of total auction sales by Christie's, Sotheby's and Phillips.

In real terms, it's important to understand how The Great Wealth Transfer will impact the market, and of course, this is rooted in how its beneficiaries will steward their newfound wealth, be it fiscal or asset-based. While some families might look to set up foundations to maintain and celebrate their collections and foster broader engagement with their holdings, others opt to liquidate portions or the entirety of their collections. These highly personal decisions on family sales have ripple effects throughout the global collecting community. The art market, characterised by its longstanding art fairs, auction houses and galleries, is surely becoming a meeting place for legacy and progression, where artworks that have sat

in the same ancient halls for generations are suddenly adorned with little red stickers.

However, beneficiaries of substantial inherited fortunes seem to be approaching the art market very differently to their predecessors. Where the traditional collecting journey is marked by incremental accumulation and connoisseurship, those who are enjoying the fruits of the great wealth transfer arrive armed with curated checklists. According to Petterson, "there are a few signs of any major shifts in the intergenerational taste for blue-chip art," particularly amongst Impressionist, Modern and Post-War categories. New, extraordinarily wealthy collectors want their oils and their Blue Period; they're going straight in at the top. They are setting out plans to make decisive acquisitions, prioritising iconic works and renowned artists, bypassing the gradual 'trading-up' route that many new collectors of lesser means enjoy.

It's more important than ever to acknowledge that meaningful and lasting engagement with collecting and the art market necessitates more than an exclusive focus on status-driven acquisitions. The cultivation of knowledge, taste, and unique passions should remain at the core of genuine collectors' behaviours. Collectors that prioritise the thoughtful and organic growth of their portfolios over time will gain a deeper understanding of their own preferences, and the value of the works in their care.

And what of advice for those who find themselves in the game, all of a sudden? There are two answers here that depend on what you have actually inherited. If it's a collection of artwork, you should work with an advisor on how to treat the works. What suits your taste, for example, and what do you want to hold on

to, sell, or give as a gift? If indeed your inheritance is monetary, think about where and how you can contribute to your family's heritage. You could furnish your home with a truly amazing collection of artworks, for example. Go to the art fairs and speak to dealers, and in particular, those that belong to trade associations to ensure credibility. Speak to as many people and go to as many collecting events as you can to find out what you like. Interior designers and art advisors are particularly valuable sources of information and influence.

Key to the success of Millennial and Gen Z collectors will lie in their capacity to strike a balance between honouring their families' heritage and charting a more independent path. Their decisions to preserve, sell, or reconfigure these collections hinge on emotional considerations.

Ultimately it comes down to how you feel about your family's collection and whether you value the time, effort and investment put into the portfolio over generations. It's important to speak to your family about your plans for your heirlooms and gauge what's important to them, weighing your inclinations with their wishes.

Indeed, the great collectors of history are not fading into obscurity. Rather, they are re-emerging in a new guise. The young collectors of today, heirs to both material and artistic legacies, will contribute to a rich narrative that embraces the past to invest in the future.

Freya Simms is Chief Executive Officer at LAPADA. The LAPADA Berkeley Square Fair takes place from 27 September - 1 October, with a preview on 26 September.

Inspiring People – aiming high at the National Portrait Gallery, London

by Pippa Nissen of Nissen Richards Studio

Dream jobs only happen a few times in anyone's lifetime, but one did truly happen when the commission landed in 2020 for Nissen Richards Studio to work as interpretation and permanent exhibition designers for London's National Portrait Gallery, one of the world's most beloved galleries, which re-opened this year after a three-year closure, boasting a complete architectural remodel, interior redesign and over 1000 artworks from its incredible Collection re-hung and interpreted.

I have loved this Gallery for as long as I remember, going back to family visits with my mother, where we would go and find our favourite paintings – to those with my own children. Portraits feel very democratic. Whether or not you know the historical context, you can feel a connection, whether to an author, painter, musician or statesman or woman.

From the moment the invitation to tender landed in our inbox, I knew this was a very important opportunity. We were almost stopped in our tracks by the gravitas of the pitch and, when we won it, the whole office cheered! Then the real work began. The project lasted 3 years and was incredibly complex. Lots of people were involved, both client and consultant-side, and lots of differing ideas as well as aims, attitudes and ambitions needed to be made harmonious and then incorporated.

It was delightful to collaborate with so many interesting and clever people. In particular, the team led by architect Jamie Fobert, with a very clear vision for the overall look and feel which was a fantastic starting point. Jamie Fobert was also generously clear about allowing us to also have room to tease out a true vision for the interior gallery spaces, so the works could sit seamlessly within the overall setting.

We also loved working with our long-term lighting designer collaborator Zerlina Hughes and her team at Studio ZNA. Zerlina and I met working on a theatre production over 20 years ago, and we talk

in shorthand when we work together. She always delivers with an artistic expertise that feels special and magical.

The scope of the works included newly- created gallery spaces to create a more contemporary wing on the East side of the building, as well as stripped back, re-opened windows, and all the existing galleries. The new colours for the walls, chosen with the curatorial team, felt radical to us all. We had decided to be bold: using bespoke coloured wool fabric linings on the walls on the oldest chronology of the second floor, and a more neutral but still intense set of painted colours on the first floor. We wanted the colours to make visitors feel like they were in another time, as they looked at the characters from the past, as well as shifting through the spaces gently, taking you through the chronology using blues to reds to greens. The colours reached a climactic parade of bright, jumping colours through the enfilade in the Gallery's Duveen Wing, ending in the newly hung grand room, with paintings as high as you could see and right down to the floor in a salon hang.

We tested the colours at great length, painting up boards of colour, or stretched fabric panels, with printed out portraits in the actual spaces and lighting set up on scaffolding towers, debating the nuances of changing a tone slightly, or picking up on a colour from a painting, or deliberately stepping away from a painting's tonality. I remember a particularly intense meeting where we

looked at tens of whites on a board. Success lay in making slow and incremental decisions.

We also created networks for the display of the Collection, information panels and digital screens, plus a new family of showcases and plinths, working closely with Jamie Fobert's team on the furniture aspects. Then came the pure joy of opening day, where I slipped in through the front door and pretended to be a visitor for the first time. Seeing the array of busts in the entrance hall, with faces from across history meeting yours, was amazing, as was seeing the galleries bustling with people. Visitors were sketching the paintings, scrutinising the contextual material, enjoying the beauty of the now beautifully lit spaces – and seeing more people who looked like them, with the display showing many more traditionally under-represented people, often via carefully-curated light-sensitive works on paper, including photography, and with a notably improved gender balance of artists on show too.

The drama created through lighting and colour quickly became familiar on Instagram and the scope of the hang made new connections between people – as well as between the artworks themselves. The whole process, although complex and slow at times, really was a joy. From the first image we made to the opening night party, I am so grateful to have been part of the team that made it happen.



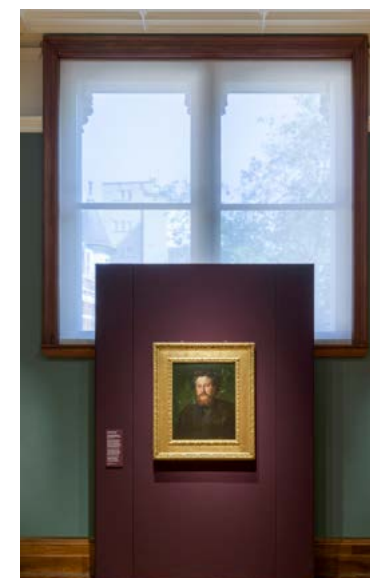
Bold wall colours in the Ondaatje Wing enfilade



The entrance area sculptures are displayed at head height to greet visitors



Second floor central gallery with view towards perimeter window with light-mitigating screen



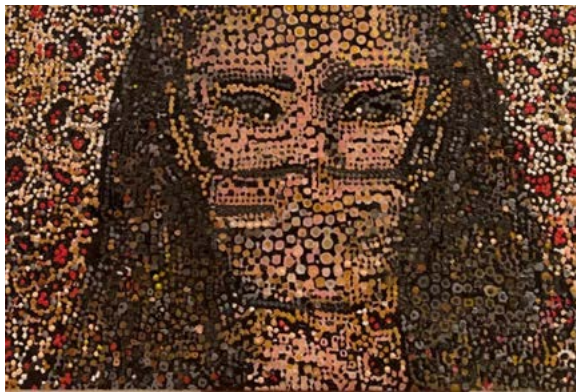
Fabric screen display in front of newly-opened windows feat. portrait of William Morris



All images by Gareth Gardner

Aylal Heydarova: Illuminating the World Through Art

By Cristina Cellini Antonini



Aylal Heydarova, Autumn 2020 Oil on Canvas

Art, they say, is the window to the soul. It's a medium through which artists express their innermost thoughts, emotions, and perspectives. One artist, in particular, has made a remarkable impression on the global art scene with her ability to connect disparate elements, cultures, and emotions in her work. Aylal Heydarova, a London-based artist and mother of three, is redefining the boundaries of art and how it can be a vehicle for change and unity.

Aylal was born in Azerbaijan, a country renowned for its rich cultural heritage, a blend of Eastern and Western influences. Growing up in the vibrant city of Baku, Aylal was exposed to a tapestry of cultures, traditions, and artistic expressions. This multicultural upbringing planted the seeds for her later creative endeavours. Aylal's artistic journey took a significant turn when she moved to London. This bustling metropolis and a thriving art scene provided the perfect backdrop for her to expand her horizons and seek new forms of inspiration. Aylal found herself embracing a wide range of artistic mediums. While her primary focus remains on painting, she is not confined by a single canvas but delves into sculpture,



Aylal Heydarova, Summer 2020 Oil on Canvas

graphic design, and other mediums with an innate ability to express her creativity. What sets her apart from many contemporary artists is her profound exploration of cosmic themes in her work. Her art transcends the mere depiction of physical reality; it delves into the metaphysical and cosmic dimensions of existence. Her work reflects the vast universe, where disparate elements seamlessly coexist. Aylal's cosmic vision, a central theme in her art, reflects her belief in the interconnectedness of all things. Nature, culture, and universal human values converge in her works, creating a tapestry of meaning and symbolism. It's a reflection of her personal journey, drawing from her Azerbaijani heritage and the universal human experience.

At the heart of Aylal's art lies the intent to connect people. Her creations are not solitary statements but rather invitations to engage with the world, to connect with others through shared emotions and experiences. The colours, techniques, and emotions she infuses into her art act as bridges that span the gaps between individuals. She believes that art can serve as a universal language, transcending linguistic, cultural, and geographical

barriers. In an increasingly fragmented world, her work stands as a testament to the power of art to unite us all. One of Aylal's most notable works is "Butterfly." This artwork is not just visually captivating; it carries a deep and urgent message. "Butterfly" was inspired by the pressing need to combat climate change and the profound hope for a better future, particularly for the world's children. The butterfly, with its fragility and transformative life cycle, becomes a symbol of hope and resilience. The artist uses this symbol to draw attention to the climate crisis, urging viewers to reflect on the impact of their actions on the environment and future generations. The delicate beauty of the butterfly's wings, juxtaposed with the urgency of climate action, creates a powerful emotional impact.

One of the most remarkable aspects of Aylal's story is her role as a mother. She is a young mother of three, and her motherhood experiences deeply influence her art. The themes of nurturing, growth, and the interconnectedness of life are recurrent motifs in her work. Her children, she says, are a wellspring of inspiration for her creative process. Her ability to balance her roles as an artist and a mother is a testament to her dedication and passion. It

is a reminder that art and family need not be in conflict but can coexist harmoniously, each enriching the other. Aylal's art transcends the boundaries of traditional galleries and museums. It is a dynamic force of change and inspiration that reaches well beyond the confines of canvas or sculpture. Her exceptional skill in uniting people and kindling meaningful dialogues through her art has been widely acknowledged. While she continually embarks on new artistic ventures, she is unwavering in her commitment to making a tangible difference through her work. She is more than just an artist; she is a visionary whose art possesses the potential to reshape our perception of the world and our role within it, all the while dedicating her talents to support charitable causes, such as WE RESTART Charity's programme for young people.

In a world marked by divisions and challenges, Aylal's art serves as a beacon of hope, urging us to come together and explore the cosmic connections that bind us all. Aylal, the artist and the mother, illuminates the world with her art, bridging the gaps between cultures, generations, and the human spirit.



*Aylal Heydarova Study for Savingbutterflies
Public Sculpture Permanent installation at MASS MoCA, North Adams, MA*

Problem child

An exhibition by MOTELSEVEN

5 – 26 October 2023 | 54 Church Street Cape Town



WORLDART MOTELSEVEN, *The Tyrant*, 120x120cm

Graffiti artist and painter MOTELSEVEN will have a solo exhibition at the WORLDART gallery in Cape Town from 5-26 October. After years of living and working in the UK and Europe, she is excited about being back in her native Cape Town and is looking forward to settling down for a while.

Titled *Problem child*, this exhibition of paintings features her distinct surreal style where prettiness and sadness lie side by side and Japanese manga-style and graffiti influences set the tone.

This exhibition explores the reality of a world that seems increasingly overwhelming and frustrating to navigate, and how, in these times of uncertainty and chaos, we tend to reminisce about a childhood that bring about feelings of nostalgia and safety. To this extent she made use of bold primary colours, dreamy pinks and purples, and 80's and 90's pop culture.

"This show is about making peace with our inner child and to allow our flawed sense of self to be free from ourselves and the superficial world around us," she says. The exhibition will be on show at the WORLDART gallery at 54 Church Street and will open on the monthly First Thursday event when galleries in the Cape Town cbd stays open till 8pm.

MOTELSEVEN (b. 1987) is a Cape Town born artist who started painting graffiti at 16 and had her first solo exhibition at the age of 21. After a few successful gallery exhibitions the travel bug bit and for ten years she only did graffiti writing, outdoor murals and public art festivals, mainly in Europe and in the US.

She is a member of the notable graffiti crew 4oHK and one of the first women to paint graffiti in post-apartheid South Africa. Black South Africans were the first to embrace Hip Hop culture through political/conscious rap and dance before "non-political" graffiti popularised in the late 1990's.

When she started painting in 2003 she chose the name Misty to highlight her female identity but she soon adopted the name MOTELSEVEN. Oftentimes feeling like a social "misfit", graffiti subculture became the world in which she expressed herself without explanation.

The utilization of a gender-neutral tag like MOTELSEVEN allows graffiti writers and street artists to communicate a message and exercise their artistry without the stigma associated with their gender in everyday life. (From *Routledge Handbook of Graffiti and Street Art* by Jeffrey Ian Ross published in 2016).

She has since painted in cities all over the world. Her work is recognisable by the use of brightly coloured geometric letters deconstructed to the point of animation and sometimes accented with a playful character to bring

humour and accessibility to the image. Evolving from earlier works, the women featured in the art are now defiant and determined to break free. It incorporates Japanese manga-style paintings, where prettiness and sadness go hand-in-hand with a distinct dark and surreal undercurrent.

In 2010 Cape Town became the site of South Africa's first anti-graffiti by-law which states that any "mural art applied to a wall facing the street requires permission by the city". Painting walls with permission has meant painting less frequently outdoors for MOTELSEVEN. But after a solo exhibition in 2022 with Los Angeles gallery Thinkspace and a solo exhibition in October 2023 with Cape Town gallery WORLDART, as well as participation at the Investec Cape Town Art Fair and the RMB Latitudes Art Fair in Johannesburg, her legacy as a prolific female writer who claims unbridled self-expression through graffiti art remains.



WORLDART MOTELSEVEN_
The bathers, 120x70cm_2023

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Pablo Picasso: Paintings in Glass

By Florian Knothe



*Pablo Picasso: Nature morte au pigeon (Still life with pigeon)
Gemmail, France 1954–1957 Private collection*



*Femme dans un fauteuil d'osier (Woman in a wicker chair)
Gemmail, France 1954–1957 Private collection*

This summer, the University Museum and Art Gallery (UMAG), The University of Hong Kong, presented Pablo Picasso: Paintings in Glass—an unprecedented display of works by the renowned twentieth-century artist. This important retrospective focuses on Picasso's gemmaux and it coincides with the 50th anniversary of the artist's passing—a time in which Picasso's work is still preeminent, discussed and displayed internationally, and of ongoing influence in an increasingly global art world.

In 1954, Picasso (1881–1973) became aware of gemmaux glass mosaic panels through his friend Jean Cocteau (1889–1963). Gemmaux is the plural form of gemmail, a fusion of the French terms gemme and email, meaning 'enamel gem'. At the time, the studio of Roger Malherbe-Navarre (1908–2006), Les Gemmaux de France, was expanding on the light boxes created by the French painter Jean Crotti (1870–1958). The process includes layering pieces of glass into pictorial depictions. Impressed by the gemmist's masterful assembling and fusing of carefully selected glass, Picasso declared 'A

new art is born—the gemmaux!' He first selected *Femme dans un fauteuil d'osier* (Woman in a wicker chair), then his self-portrait *Yo* and *Femmes d'Alger* (Women of Algiers), before creating a total of sixty major works in this translucent material which he cherished for its light and modernity, as well as the pictorial qualities that the new artistic technique brought, particularly to his cubist oeuvre. Like Picasso, other cubists like George Braque (1882–1963) were fascinated by the transparency and volume introduced by the gemmaux.

Created over a period of just four years, between 1954 and 1957, to explore and showcase the medium's artistic possibilities, the results of Picasso's works in glass were simply astonishing. The earliest display took place in Monaco in February 1956, followed by a retrospective in Paris in March 1957. These exhibitions were an immediate success, with important collectors acquiring his gemmaux and numerous public exhibitions following in Europe and the US between 1959–1964 and 1959–1961.

Despite their significance, Picasso's gemmaux remain relatively understudied, and since the 1960s, they have rarely been displayed, with the exception of four exhibitions in Japan in 1998. As such, the artist's ambition to master this complicated technique and expand his diverse oeuvre across lesser-known media is underappreciated. As with his explorations into ceramics, Picasso's glass works exemplify his unique approach to merging his iconic pictorial themes with more three-dimensional and sculptural aspects.

The works on loan from a private collection, on view at UMAG during the French May Arts Festival 2023, offer a little-known perspective on some of Picasso's most renowned painterly compositions. The artist selected 50 of his paintings to be made in glass, and thereby himself created an edited overview of more than 50 years of his artistic production. Besides the aforementioned artworks, the collection contains still-life paintings, such as *Nature morte au pot jaune* (Still life with yellow pot) and an iconic *Course de taureaux* (Bullfight, fig. 4) scene. All aspects and events of life were sources for inspiration and

creation for Picasso, his lovers and his children; as well as objects of daily life, often simple objects around him in the studio, objects that defined his world. Each artwork relates the artist's emotion and state of mind, conveying autobiographical information. Just as a portrait by the artist is never a straightforward depiction of a sitter, a still life is never solely a meaningless assortment of objects. As John Richardson wrote in his posthumously published *A Life of Picasso IV: The Minotaur Years: 1933–1943* (New York: Knopf, 2021), still lifes were a passion for Picasso: 'he would eventually explore more exhaustively and develop more imaginatively than any other artist in history'.

Subject matter was a pretense to explore the processes of perception and the mechanics of representation. Hence, Picasso painted and drew several arrangements of the same or similar set of objects, working methodically, perhaps obsessively. In Picasso's still lifes, objects are rendered with an entirely new artistic language, composed of fragmented, flattened planes portrayed from multiple viewpoints.

This last point—the reference to the cubist oeuvre for which Picasso became world-famous—is well exemplified by *Nature morte au pigeon* (Still life with pigeon, fig. 1), while the artist's abstract art manifests itself in *Femme se coiffant* (Woman combing her hair, fig. 3), one of the many portraits of his lover and muse, and fellow artist, Dora Maar (1907–1997). These and altogether nineteen masterpieces are now on view until 27 August 2023 in Hong Kong University's exhibition Pablo Picasso's paintings in glass.



*Femme se coiffant (Woman combing her hair)
Gemmail, France
1954–1957*



*Course de taureaux (Bullfight)
Gemmail, France
1954–1957
Private collection*

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Heathrow



Rear of Idlicote House



Old Flo



Side of Idlicote House

Updating your home and its art?

Beware harming its heritage

By Richard Harwood OBE KC and Clarissa Levi

No one ever purchased a historic home for its modern amenities. The charm of a historic property is in its heritage. The view from the house, its parkland, the beauty of its design, its history, its romance, its grandeur... these are what make it attractive.

But when historic houses were built, we lived differently to today. Updating a heritage property goes beyond the need for installing central heating and draught-proof glazing. Modern living requires the places where food is prepared and where it is consumed to be within walking distance. We prefer more bathrooms these days. The time when a garret could house a dozen housemaids is, thankfully, in the past. What we need from our gardens, too, has changed. We no longer travel by horse and carriage – now we might require a helipad in the grounds, or certainly a garage. We would like a pool.

Houses and gardens will also evolve as styles evolve and new owners wish to make their mark. They may want to introduce or remove art works.

There is no denying that historic buildings must be brought up to date, at least in some ways, for us to continue to live in them. But remodelling can involve removing or altering heritage assets, and beyond simply wanting to do a good job, any such work needs to be done within the regulatory confines designed to protect the heritage interest of the property – restrictions which wouldn't apply on refurbishing an ordinary house. The regulatory regimes which apply to heritage property are complex.

Planning permission is required for new buildings, the demolition of all but small buildings, and external works to buildings or walls and hard surfaces. Often there will be permitted development rights which obviate the need to apply to the local authority for permission.

Buildings and areas recognised for their heritage significance are subject to closer control. Most important for present purposes are the 500,000 listed buildings. Listed building consent is required for

their demolition or works which affect their special architectural or historic interest.

What then is a listed building?

In 2020 the UK Supreme Court dealt with a pair of early 18th century lead urns in the garden (*Dill v Secretary of State for Communities and Local Government* 2020). The urns were attributed to the Flemish sculptor John van Nost and rested on a limestone pedestal of a slightly later date. They were originally at Wrest Park in Bedfordshire, owned by the first Duke of Kent. When Wrest Park was sold by its then owner in 1939, the urns, pedestals and other statuary were taken by his family around various homes, finally ending up in the grounds of Idlicote House in Warwickshire in 1973. In 2009 the current owner, Mr Dill, sold the urns and pedestals at auction, not knowing they had been designated as listed buildings in 1986. Finally, the local council found out about the sale and issued a notice requiring the landowner to get the urns back.

Appealing to the Minister, Mr Dill contended that the urns were not buildings, so could not be listed buildings. The Supreme Court allowed Mr Dill's appeal, holding that whether something was a building was judged by its size, permanence and degree of annexation to the land. Whilst doubting whether the urns were buildings, Lord Carnwath said the issue needed to be reconsidered by the Minister, but suggested that the Council drop the case, which they did.

If something definitely is a listed building, what does it include? Unless the listing entry (available online) is narrowly drawn, the whole building which is described is listed. A listed building also includes object or structure either fixed to the building or within the curtilage of the building which has formed part of the land since 1 July 1948 (or since 1 October 1973 in Northern Ireland). Whether an object is fixed or part of the land depends on the degree and purpose of annexation.

This test was applied when determining the ownership of a Henry Moore bronze sculpture "Draped Seated Women" (nicknamed as "Old Flo") which had been

placed in a new housing estate. Mr Justice Norris said that the statue was not part of the land because it rested on its own (considerable 1,500kg) weight, could be removed without damage and was not in any sense dependent on the location for its appreciation. The judge said “the sculpture’s power was no greater in Stepney than in Cologne or Melbourne” where other editions were sited.

Something integrated into the building such as a mural or fireplace would usually be part of the building. Paintings whose frames are fixed to the walls tend not to be. However sculpture and a painting were found to be part of the design of the Time and Life Building in New Bond Street and so listed. Similarly seven paintings of Roman ruins by followers of Giovanni Paolo Pannini were integral to the design of the study at Noseley Hall and part of the listed building.

The curtilage is land which is part and parcel of the building. For a house, that is likely to be its garden and driveways or yards near the house. Parkland may well be beyond the curtilage. Old enough structures within a listed building’s curtilage will be part of the listing building if they are ancillary to it. These can include garages, stables or mews buildings, walls, and potentially statuary. An example of a non-ancillary structure was a Second World War fortification built a few metres away from a now-listed farmhouse.

Listed building consent is required for works which affect the building’s special interest. Crucial is the significance of the listed building. What makes it important and how is that importance affected by the works? There is a strong presumption against harming significance, although that may be justified by any public benefits of the scheme.

Harm may be caused by the direct effect of works, or by affecting the setting of the listed building, such as spoiling a view of it.

It does not follow that all works to the building will affect its significance, nor that any change is harmful. Listed buildings may be able to take significant changes or extensions.

Where artworks are being removed from the house or its grounds, the first question, discussed above, is whether they are subject to listed building control. If they are, then significance will tend to depend on how they relate to the building, how long they have been there and any contribution to the design of the building or grounds. Even a chandelier which has been hung for hundreds of years might be replaced by one more in keeping.

A breach of listed building control is an immediate criminal offence and there is no time limit for enforcement, so can catch up years later. So when updating a historic property, it is clear we cannot simply bring the builders in and allow the designer carte blanche. A family office assembling a team should look for relevant heritage expertise within all the professionals and contractors involved.

There needs to be an appreciation of what makes the building historically or architecturally significant. Having a designer or architect who is sensitive to these issues is important. On complex schemes advice from a heritage consultant may be needed; they will usually be members of the Institute of Historic Buildings Conservation. If there is an issue on the scope of listing, or the application may become contentious or go to appeal, then specialist legal advice may be required.

Builders should also be familiar with working with the historic materials affected by the works and sensitive to the need to preserve historic fabric. An approach to a problem of ‘knock it down and rebuild’ is generally inappropriate. If structural issues do arise then a conservation engineer is more likely to find a solution which retains and repairs.

Where important works of art are affected then art experts or art historians may be needed. The history of the object – how and why it was acquired, whether it has moved over the years – may affect whether it is subject to the listing. Its artistic value, history and role in the house’s design will go to its significance and the impact of removal.

Frustrating as it may be to defer to the authorities concerning the décor of one’s home, the government’s National Planning Policy Framework reminds us that heritage assets are “an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.” The rules exist to preserve the charm of the historic properties we love, and with the right creative and imaginative advice, families can work within them.

Richard Harwood OBE KC, Joint Head of Chambers at 39 Essex Chambers, specialises in planning, environment, art and public law, www.39essex.com

Clarissa Levi provides guidance on art and heritage taxation at BHL Art Group.

www.bhlartgroup.com

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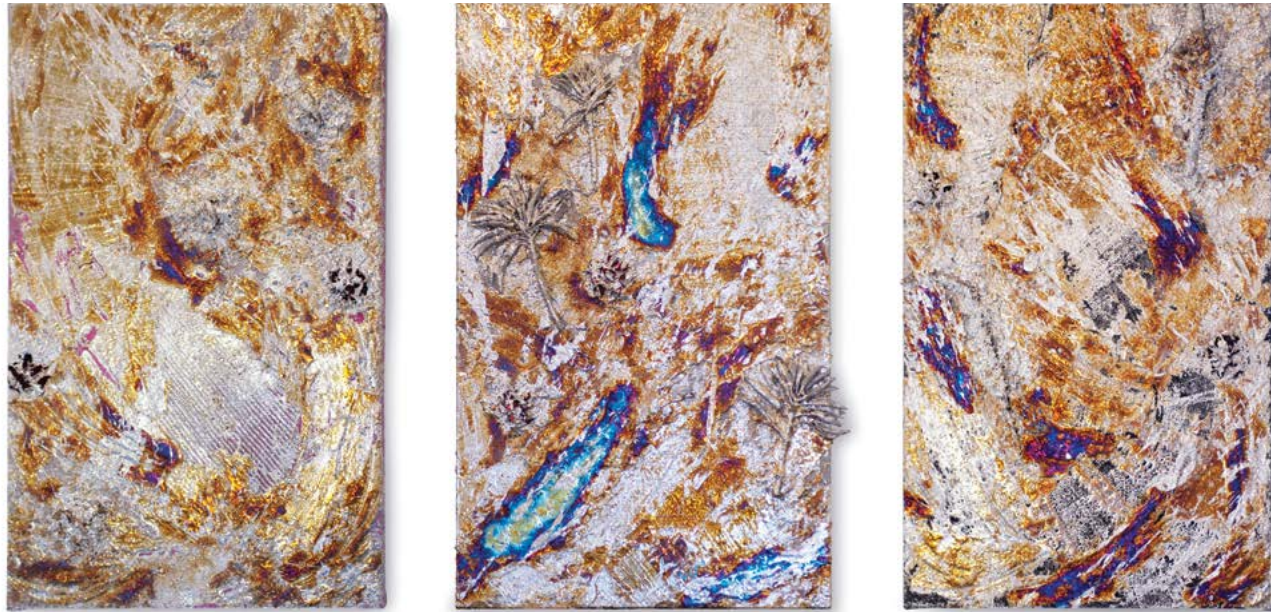
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Light and Lineage

Marie Raymond, Yves Klein & Seffa Klein

By Wendy Wilson-Gibsoni



Seffa Klein Tryptich light and lineage

The light of Marie Raymond's artwork has been hidden for years in books. There is now an opportunity to discover her light and legacy in Paris as private works held by the family are being shown through the Diane de Polignac Gallery.

I started researching Raymond's work after meeting her great granddaughter Seffa Klein, an artist, living in California. After seeing Seffa's revolutionary paintings full of future inventions, light and universal structuralism, I wondered where all of her depth and dexterity came from as a young artist. It seemed to be formed deep in her soul and her DNA lineage.

Experiencing Marie's artwork in person, I was overcome by the size and impact of her color. Struck by the artwork's ability to generate a continual motion and rhythm. In person, this effect was magnified, especially in works such as *Harmonie rouge* (1959), a painting that allows the viewer to see Raymond stop time and

explode it with color. Long before digital production, Raymond was experimenting with her unique ability to dissolve and explode color and take the viewer with her on the journey. It seems as if a microscope, telescope and digital computer were dropped in her lap allowing her to peer into and explore the look and feel of stopping and exploring time.

Untitled "It is someone's reflection The image of a time Or of an instant Of the fleeting caught A still surge A snapshot of the future That painting offers" - Marie Raymond Raymond's links with optimism and color are amplified by the knowledge that she created these works during wartime.

"Little by little, your interiors, you work. I feel again the need to express something, but what? The sun is still shining! But nothing tangible. How to recompose life? This is how the first step to abstract painting happens" - Marie Raymond.

Raymond's work stands firm without overt associations to the emotional impact of the war. Her work reflects a deep understanding of survival and, as a mother, possibly emanating from a world that exists outside the horrors of war and the struggles and displacement that can occur. Her work is an examination of the world that exists parallel to human struggle. A world that examines and encompasses the cosmos and at the same time examines the elements of our existence.

At the age of 20, Marie married Frederic Klein. They had one son, Yves Klein. During WWII, the three fled Paris for the south of France. They joined with other friends and artists in the "Free Zone" to survive the war. In this time period Raymond pioneered abstracts and methods that she shared through her artwork and through daily art conversations with friends. She had an innate ability to mentor artists and to bring them into a future art movement. While a part of this artist community she was forming her own abstract methods of thinking and expression. It is fascinating to examine how Raymond set the stage for her young son, Yves Klein.

"She secretly dreamed of her son's future fame, of which she had no doubt. She was awed by his creative boldness. Yves was attentive to his mother's work. They were linked together by the thousand threads of blood and love but also by their faith in the absolute. The certainty of reaching the stars, of communicating with the cosmos, of overcoming invisible barriers and

becoming one with the universe." - Mrs. Michèle Gazier from the Marie Raymond exhibition catalog

Before her son pioneered the French New Realists movement, Marie Raymond was a highly esteemed artist with the Salon des Realities Novellas (the new truth Salon).

Raymond's great granddaughter Seffa works in California light. In viewing their art, as well as the works of their family, one gets a more complete context to the evolution of such an important artistic family. It is breathtaking to see and feel the power of Marie and Seffa's artwork and its capacity to interact without ever having met one another.

Through Raymonds paintings we can see how theories and meditative practices can be traced through the lineage not only of her son Yves but to the entire Klein family. Through the release of Raymond's work into the public sphere, we will be able to enjoy the linkages between the members of this important artistic family as they provide a framework for invention and distillation of universal thought. The Raymond/Klein family members have a method of communicating the unseen that in a historical sense speaks to the future and future generations. There is a mastery in the family that is unexplainable. Their ability to master elements, materials, color, theory. It is truly a lineage of light.



*Marie Raymond 1956
courtesy Diane de Polignac gallery*



*Marie Raymond
Harmonie Rouge 1959 (114 x 146 cm)*

Art Market Investment



Roger Stiles MSc (Econometrics) Christie's Education DMS FSS MBIM

Over the years, increased levels of capital and competition have energized the global art market. Uninformed buying and the inflationary excesses of the late 1980s propelled art prices to volatile levels. We refer to the art market in the singular when, in reality, there are art markets offering their own blend of risk and reward. Today, art is more liquid, with financial engineering such as art loans, auction sale advances, and auction price guarantees.

The acquisition of the highest quality masterworks is an art in itself. Often, these works are never publicly offered for sale. Top-quality art is an international currency immune from local market and economic conditions. Strong art returns show a low negative correlation to equity markets,

making art a hedge if you are advised correctly. Museum-quality works of art never go bankrupt, unlike banks and companies. We act on behalf of the art buyer. Auction houses act on behalf of the seller and offer little service to buyers.

There can be a difference between art price and value; we advise on the optimal bid and so eliminate buyer's remorse. There are many who would like to be involved with art but find the cost, risk, and learning curve barriers to entry. Even the most seasoned collector requires advice. Owning art gives great pleasure combined with potential financial reward.

Auction houses find that the most benefit from using more sophisticated modeling and machine-

learning techniques will come from encouraging owners of art to consign their works for sale. Art market headlines are about sales, but the work is about consignments.

At the high end of the fine-art trade, where the serious money is made, it is hard to persuade owners to sell. Most of the time, owners do not need the ready cash, and they worry that an unsuccessful sale will "burn" their artwork's image and value. More accurate and convincing econometric and time-series modeling of probable sales results would be helpful in encouraging consignments and bringing more art to the market.

Over a thirty-year period, famous UK artist LS Lowry has yielded returns of 16% per year. He is the market leader in Modern British art with good upside potential. Our econometric models valued "The Beach at Penarth" between GBP 200,000 – 250,000. At a London auction, it sold for a hammer price of GBP 130,000, a bargain price for the purchaser. Today, the painting is worth over 10 times in excess of GBP 1.5 million.

There have been two art market recessions in the early 1990s and in 2008 when prices fell substantially. Uninformed buying has seen art sectors rise and fall sharply in value due to investors spending large sums on mediocre paintings by famous names.

An art index takes a general reading of the art market. We go deeper from general to specific. We go across art sectors, schools, and artists. We source and negotiate the sale or purchase of a specific artwork.

Art offers returns which have a low or negative correlation to mainstream markets, making it a hedge asset which can diversify your stock and bond portfolio. To limit risk and diversify a portfolio, I would add half a dozen pieces of fine and decorative art such as English & French furniture, Chinese ceramics, European porcelain alongside fine paintings.

Econometrics literally means "economic measurement," a highly effective analysis tool. We measure the performance of your artworks and their relationship to economic variables and other assets.

We strongly advise buying expensive original art only after an independent inspection by us. The art market is known for its complexity and opacity. Art firms try to avoid publishing the price of an artwork or exact value. Art auctions are becoming

more opaque. Art auction houses are similar to a private dealer. Our sophisticated data analysis and modeling tools improve knowledge, boost confidence. We break the mold of art insider knowledge to allow more people to enter and exit the art markets.

Founded in 1989, Art Market Solutions has the expertise and capacity to meet a wide range of art market needs and interests.

We handle a wide range of art: Contemporary art, Modern British art, Impressionist art, Modern art, Old Master Paintings, Chinese works of art, English & French furniture. We advise on the optimal amount to bid at auction. We can act as agents if you wish confidentiality. Roger is also an expert in Vintage & Rare Guitars, originally for Christie's. He has dealt with guitars once owned by Kurt Cobain of Nirvana and Keith Richards of the Rolling Stones.

We specialize in traversing all the facets of the art market, helping our clients buy the correct art for the long term. Confidence is the art market's most precious commodity. This can be achieved through making art more widely accessible and understood. Art buying services include:

Worldwide search for fine and decorative works of art
Independent advice on art condition, price, authenticity, and quality

Price negotiations with dealers

Art Market Solutions Advisory offers bespoke services encompassing the full range of the art market. Whether you are a collector, a museum, or a corporation, we spend time getting to know every client and their individual requirements, tailoring each relationship to your needs.

We are on the side of the ART BUYER. Auction houses act for the seller and give little service to buyers. Do NOT overpay or undersell expensive art. We are Art Price Consultants, Art Valuation Experts, Art Search & Acquisition, Christie's & Sotheby's Art Auction Advisors, Private Client Advisory, Discreet Art Sales by Private Treaty.

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Conservation

Large-Scale Sculptures

by PLOWDEN & SMITH LTD



Blenheim Palace lichen statue

Large outdoor sculpture creates a striking talking point that can revitalise or enhance a landscape: no wonder it is an increasingly popular field of collecting. But monumental art frequently comes with a monumental price tag. A considered conservation strategy is vital for protecting and enjoying this sizeable investment, writes Alison Eltham.

Over the past few years, collecting large-scale outdoor sculpture has seen a significant surge in popularity. And in Summer 2022, despite rising material and production costs, UK foundries are claiming to have never been so busy.



Hal Harlow Sculpture trailz brightened

As a conservation company that works with many Family Offices, we are being increasingly asked for advice about both existing and newly acquired large-scale sculptures, whether Mid Century classics or commissioned contemporary pieces. Whilst more individuals may be investing in outdoor sculptures; this rise also indicates a growing recognition of the vital role conservation plays in protecting cherished art.

Monumental sculpture is a case in point. It may spend 365 days a year outside: exposed to rain, atmospheric pollutants, fluctuating temperature and relative humidity levels, and corrosive bird droppings; conditions

likely speed up what might otherwise be slow, natural deterioration, as well as exacerbating any inherent fabrication weaknesses. As the two things never covered by insurance are gradual or natural deterioration, and what is called inherent vice; a considered approach to conservation is essential for collectors wishing to maintain the visual appeal and value of their sculpture. Conservation ideally starts even before the sculpture is acquired.

Before deciding to buy a sculpture (or indeed any artwork), we recommend having a third-party conservator assess the sculpture and produce an in-depth independent condition report that will identify any flaws, previous restorations, or inherent weaknesses linked to the fabrication process.

Not only will this draw attention to issues that may impact the value of the sculpture, or cause expensive condition problems down the line; but a third-party report from a trusted source is also an excellent tool for negotiating a fair price.

Once a particular sculpture has been acquired; a conservation company can help establish the most suitable outdoor location for the sculpture. The ideal location may vary depending on the sculpture's medium; however, will usually be one that is level; positioned either on an elevated platform or on a site with excellent drainage; and in a spot that avoids excessive water runoff and bird droppings. To best achieve these conditions, nearby vegetation may need to be trimmed and sprinklers may also need to be redirected.

An ongoing maintenance plan is important. This usually involves the careful cleaning of the sculpture at regular intervals. This will include the removal of biological matter such as moss and lichen, to help prevent future loss of the substrate, especially for stone. Cleaning can also correct disfiguring staining caused by pollution.

Inappropriate cleaning can cause irreversible damage, therefore should always be carried out or informed by a professional conservator.

In addition to regular cleaning, bronze and stone sculptures will benefit from regular applications of sacrificial protective wax coatings, which will help prevent or slow down corrosion. As well as being unsightly, corrosion signifies loss of original material and patina, which can impact value and lead to major structural issues if left unchecked. A regular programme of cleaning and waxing will lessen the likelihood of this occurring.

Finally, as we look ahead to Autumn and Winter, collectors would be wise to ensure that nooks and crannies are being frequently cleared of leaves and depositories of water. If left, trapped water may freeze and expand, potentially causing the sculpture to develop cracks.

If high levels of rain or extremely cold seasonal spells pose a significant risk; relocating the sculpture to a covered area within the grounds of the property for certain months of the year may be the best means of protecting it.

If this is not possible, erecting a temporary covered structure around the sculpture will help protect it from frost and moisture, whilst still allowing essential air flow. A covered structure can be a good long-term investment as it can be re-used annually, or whenever homeowners are away for sustained periods.

Large-scale sculpture is an immensely satisfying area of art collecting; however, collectors would be wise to factor in conservation from the outset and set aside an annual budget for essential maintenance. A considered approach invariably saves money in the long run.

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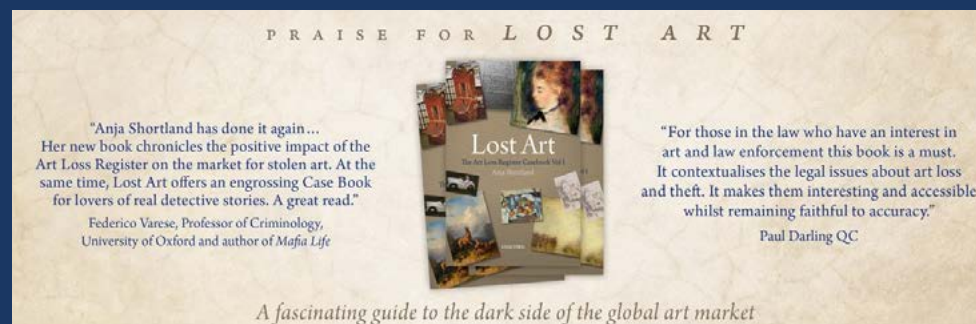
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BRAFA Art Fair 2023



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

Is there a more exciting event in the UK's art calendar than the British Art Fair? The fair has been showcasing modern and contemporary British art since 1988, and, particularly since its takeover by Ramsey Fairs in 2022, is going from strength to strength. The 2023 edition, running from September 28 to October 1 over all three floors of Saatchi Gallery, promises to be a classic.

The fair is best known for showing works by the Modern British masters – the likes of Barbara Hepworth, Eric Ravilious, Francis Bacon, Bridget Riley, David Hockney, Lucian Freud, Paula Rego and Richard Hamilton – and this year will be no exception. But expect a diverse array of contemporary artists as well, many of whom will be present on Friday evening (September 30) to talk to visitors about their work.

Indeed, the whole of the third floor will be given over to SOLO CONTEMPORARY, curated by Xavier Ellis from CHARLIE SMITH LONDON, a show-within-the-show

featuring twenty cutting-edge galleries and dealers, each of whom has singled out one contemporary UK-based artist to represent. One absolute highlight of this section is a large painting by David Breuer-Weil, serving as the entrance feature and centrepiece of the show, entitled *The Gold Metaverse*. This piece, painted in 2022, and shown by VirginiaVisualArts (Stand Solo 19) is a tour de force of contemporary draftsmanship, examining how AI and digital technology is replacing theology in the increasingly secular modern era. Other artists displayed include Tim Shaw, Ian Chamberlain, Emma Bennett, Sabrina Shah, James Mortimer, Charlie Oscar Patterson and Sarah Gillespie.

Another show-within-the-show is a stunning exhibition on the second floor, curated by market expert Colin Gleadell and art historian Monica Bohm-Duchen, entitled *Crossing Borders: Internationalism in Modern British Art*, featuring artists who made the UK their home in the twentieth century, including refugees from religious

persecution and post-war immigrants from Commonwealth countries in Asia and the Caribbean. Artists featured include Lucian Freud, Leon Kossoff, Bill Brandt, David Bomberg, Naum Gabo, Aubrey Williams, Charlie Phillips, RB Kitaj, Susan Hiller and Avinash Chandra. One of many highlights is an oil painting by David Bomberg, *Calle San Pedro*, Cuenca, painted in 1934, when Bomberg was developing a new, expressive style with bold brushwork and vibrant use of colour, inspired by a prolonged visit to central Spain. This piece comes courtesy of Osborne Samuel (Stand 2).

The charity Water Aid, who brought Boy George to the Fair last year, and raised over £35,000 for their vital cause, are back again for this edition, with a charity auction featuring water-themed pieces by celebrities and household-name contemporary artists. One such artist is the ebullient Sophie Tea, who has donated a work called *Cascade*, featuring a woman submerged in water. Other works to go under the hammer are by Dame Zandra Rhodes, Alan Titchmarsh, Robert Smith, Jim Moir (aka Vic Reeves) and Lupita Nyong'o.

It's worth mentioning that British Art Fair have formed a partnership with The Conran Shop, who have recently relocated their flagship store to Sloane Square, round the corner. On their way to or from the gallery, visitors are encouraged to pop into this magnificent space, where they will be able to see self-portrait lithographs by Tracy Emin, and two colourful mid-career works by the abstract artist John Hoyland. Emin's works, exploring the theme of loneliness, were made in 2020 during her recent illness: she invites you to look into her eyes, and thus reach into her troubled soul. The pieces have been provided by Chelsea gallerist Tania Baxter (Stand 19).

The work of contemporary artists is not confined to the aforementioned SOLO CONTEMPORARY show on the third floor. One artist who drew a lot of attention last year was the Pop Art-inspired Deborah Azzopardi, whose large, colourful works are reminiscent of Roy Lichtenstein's paintings, with a chic, modern twist. One Azzopardi piece well worth mentioning is her commissioned portrait of Amy Winehouse, which will be unveiled at the fair. On Thursday a special guest will be present at Cynthia Corbett's stand (16) where Azzopardi's work will be shown: Amy's mother Janis Winehouse, who will be 'in conversation' with the artist.

Another contemporary artist worth seeking out is John Monks, shown by Long & Ryle (Stand 27). Of particular interest is his mysterious landscape *Evening*, executed in rapid strokes with the application of impasto paint, representing a fleeting view he perceived through the window of a train, in central Europe.

Ceramics are all the rage this year, of course, and will be well represented at the fair. Look out for a series of ceramic sculptures by John Bedding, inspired by the ceremonial Japanese fashion garments worn by Geishas and Samurai warriors, on show at Jill George's stand (54). The Japanese-born Akiko Hirai is perhaps the most in-demand ceramicist working in Britain today. Inspired to take up ceramics after seeing the Korean Moon Jars on a visit to the British Museum, the Central St Martins graduate makes practical ware using the Japanese tradition of 'allowing the clay to show how it wants to be fired itself'. The asymmetrical results are stunning, each piece telling its own story. Hirai will be shown by Beaux Arts (Stand 44).

The mainstay of the British Art Fair remains (as it always will remain) works by Modern British masters, who helped turn London into the epicentre of the global art market in the twentieth century: the so called 'ModBrits'.

Many of the works will be on show for the first time in decades, or entirely unseen by the public before, having recently been acquired. One piece that will certainly draw the crowds is a rarely seen watercolour by Eric Ravilious, a tour-de-force of perspective and balance, titled *The Mapping Room*. This work, shown by The Fine Art Society Ltd (Stand 12) was painted in 1941 while Ravilious was an official war artist, a year before his tragic demise in an air crash in Iceland.

An artist who deserves more recognition that he achieved in his lifetime is Alistair Grant, a post-war teacher and printmaker, who pioneered the fusion of different print methods, utilising lithograph and silkscreen, silkscreen and etching, and sometimes all three at once. His colourful abstract work will be shown by Emma Mason Gallery (Stand 55).

One of the earliest pieces in the show, painted in 1905, and shown by Harry Moore-Gwyn (Stand 25) is *A Sussex Farm*, by Robert Bevan, a pioneering artist whose reputation is growing year on year. Bevan, a member of the Camden Town Group, was derided in the press in his time for his use of colour, inspired by post-impressionist friends he had met while studying in Paris, such as Gauguin and Bonnard. Bevan was truly in the vanguard of the ModBrit explosion.

Much of the fruit of that explosion will be on view throughout the first two storeys of the Fair, so, to whet your appetite, we'll leave you with the names of a few more Modern British artists who will be represented: Patrick Heron, Alfred Wallis, Prunella Clough, Paul Nash, John Piper, LS Lowry, Gwen John, Sandra Blow, Terry Frost, Keith Vaughan, Lynn Chadwick, Victor Pasmore, Mary Fedden, LS Lowry... Can you resist?



Marc Chagall Exhibition at ALON Zakaim Fine Art

ALON Zakaim Fine Art is hosting an exciting exhibition next month revolving around one of the finest collections of privately owned Marc Chagall works in the United Kingdom. 'Marc Chagall: Love and Luminosity', through its 32 works spanning from 1938 to 1984, is a retrospective that showcases the deep connection between Chagall's use of luminous colour and his most recognisable motifs.

The show also investigates the effects that love had on Chagall's artworks, be it the love for his first wife Bella Rosenfeld, his second wife 'Vava' Brodsky, or the deep affection that he carried for his home city of Vitebsk and his adoptive home in Paris.

Owner and Director of the gallery, Alon Zakaim, explained: "All of the Chagall works on display in our exhibition pivot around love, light and colour, but these are not separate entities in his art. Colour for Chagall conveyed movement and emotion, forming the perfect medium through which love could be expressed."

From a young age, Chagall's broad and ambitious mind was at work, dreaming of his future potential career paths as a violinist, cantor, dancer, and poet. These envisioned occupations would later materialise in his art and motifs, which similarly found influence in his childhood in Vitebsk.

In addition to these formative years, his love for his first bride, Bella, also served as a catalyst for his visual language. Bella appeared in his seminal 1917 work *Bella with White Collar*, and after her death in 1944, Chagall placed importance on preserving her memory through his paintings. She appears as a recurring motif in many of his works, particularly through the 'lovers' motif, exemplified in Chagall's c.1984 work *Amoureux à l'arc en ciel* (on display in the exhibition).

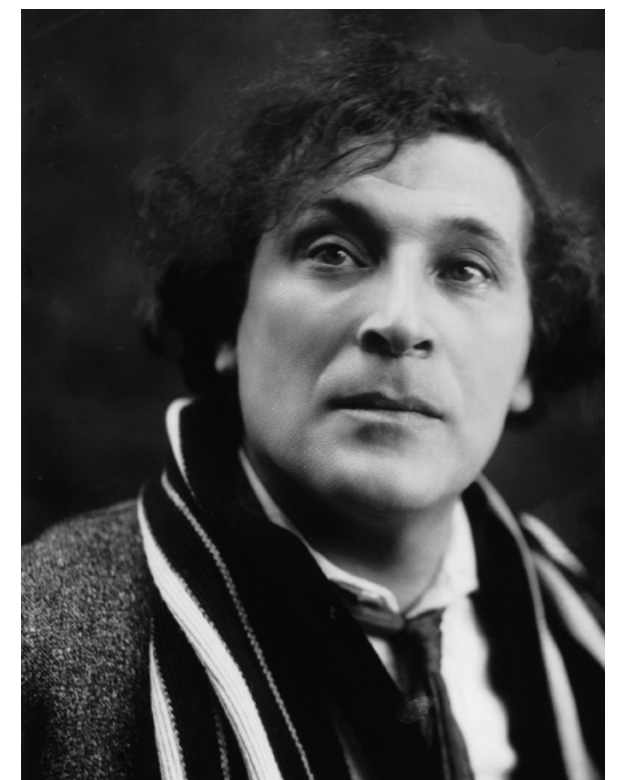
Chagall specialised in riotous displays of colour, creating a spectacular body of work that compelled Picasso to

comment "when Matisse dies, Chagall will be the only painter left who understands what colour is." To the artist, colour could convey movement, rhythms, and emotions - a punctuation that instils dynamism into his bouquet works. Chagall's second wife Vava also proved to be a driving force in his art, appearing as a muse in many portraits, including the artist's 1966 work, *Esquisse pour 'Portrait de Vava'*. Here, Vava embodied Chagall's life in France and she also played a central role in the 'lovers' motif in other works.

The importance of love and luminosity within Chagall's oeuvre is one that is best explained by the artist himself: "In our lives, as in the artist's palette, there is only one colour that can give the meaning of life and art - the colour of love."

"As you move through 'Marc Chagall: Love and Luminosity'", said Ben Springett (gallery Director), "our aspiration is for visitors to truly discover, in this selling exhibition, the profound significance that love and luminosity held within Chagall's 'iconic imagery.'"

The exhibition will be running from 9th October 2023 to 16th February 2024 at Alon Zakaim Fine Art, located in the heart of Mayfair at 27 Cork Street, London, W1S 3NG. The exhibition is open to the public from 09:00 to 18:00 on weekdays.



Artist: Marc Chagall Circa 1920

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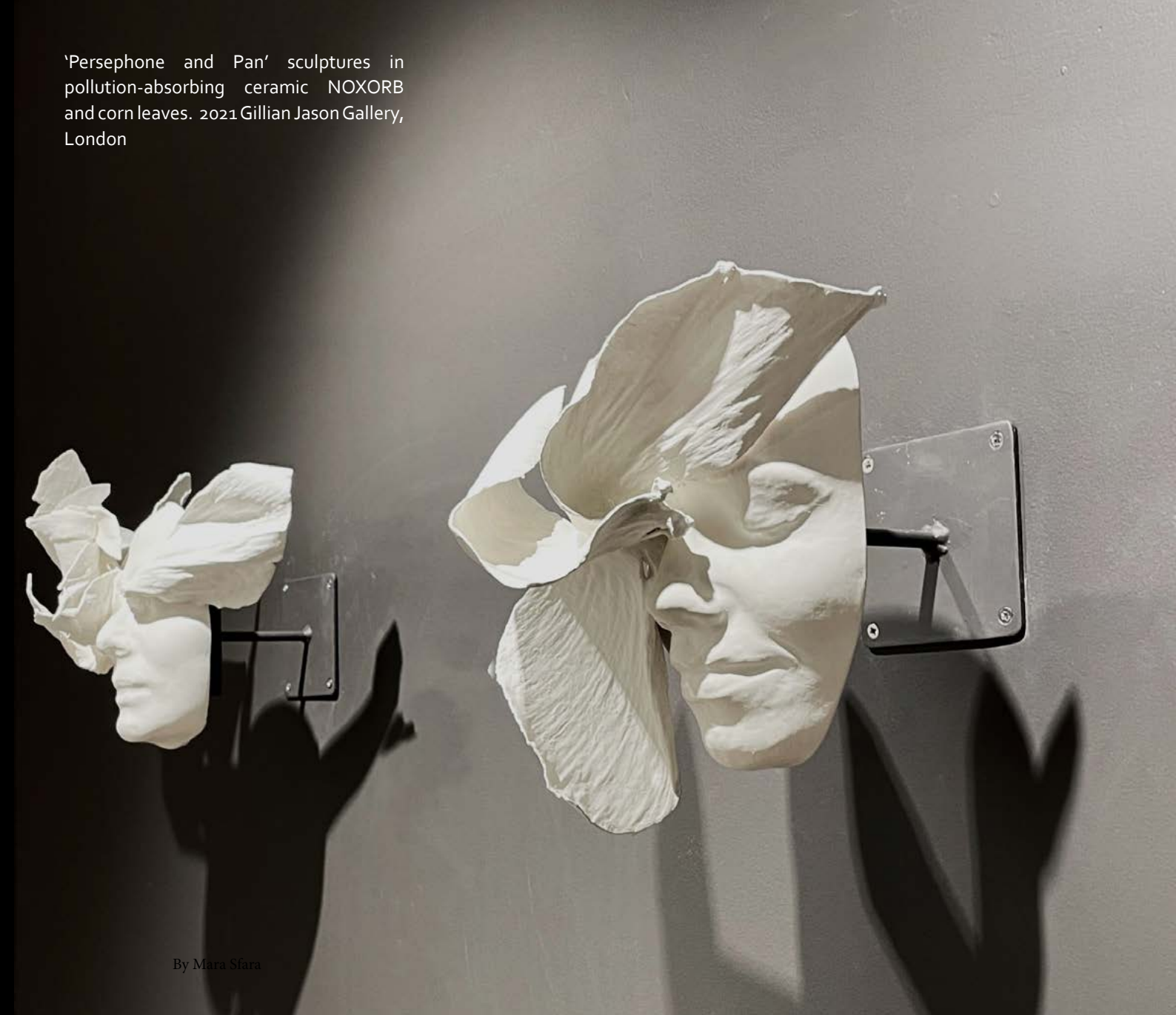
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Modern and Contemporary British Art

29 September – 2 October 2022

Saatchi Gallery, London

'Persephone and Pan' sculptures in pollution-absorbing ceramic NOXORB and corn leaves. 2021 Gillian Jason Gallery, London



By Mara Sfara

by Dr Jasmine Pradissitto - www.pradissitto.com

The Awesome power of noticing things

'Attention is the rarest and purest form of generosity... we cure our faults through attention and not through will'. It's why art, nature, music, literature, and culture, are as important as science and engineering. These help us 'notice' in ways we have forgotten but without which we could not possibly have evolved.

Yet as a species, we increasingly visually inhabit a carefully curated 2-dimensional world through our shiny screens whilst still living in the chaotic, organic, messy, and emotional 3-dimensional world that sustains our basic needs. This dichotomy I would argue, is one of the reasons we are struggling with the multilayered and

complex systems we need to adapt to as institutions, countries, and as a species as we search for a new age of balance both planetarily and individually. The power of art and nature lies in their ability to brighten our myopic vision for long enough to see the world from a different perspective. Words can be misinterpreted, but a painting or sculpture existing in our physical space is resonant in a far more emotional way. We can feel the same level of kinship and awe to something crafted, as we can in something living seemingly effortlessly in the natural world. This concept of 'awe' lies at the heart of what inspires most of my work, whether as a physicist, academic, or artist.



'Chaos, Goddess of the Sky' sculpture in pollution-absorbing ceramic NOXORB, resin, found branches and tree roots.

Once only qualitative, we can now quantify through neuroscience how powerfully awe uplifts our psyche, which after all is the Greek word for 'soul'. Awe in microdoses is now even being offered as a medical intervention for depression and anxiety. Simply taking a walk outside and paying attention to the smallest things can make us feel more contented.

However, awe isn't always just found in the beautiful or joyous. I also felt it when my son had a major asthma attack in 2017 which led me for the first time, to pay attention to the thing we will all, on average do 7 hundred million times in a lifetime; breathe.

Serendipitous and synchronous events are self-evident when we pay attention. Not long after our trip to A&E, I received my first public art commission, supported by The Mayor of London, for one of the most polluted roads in the UK. The need for a new process led to my discovery of an amazing material never used for sculpture, which could absorb from the air, the very pollutant that exacerbates asthma. As we start to notice things, they become even more nuanced and detailed. I soon learnt that bees as well as people, are affected by the same pollution but for bees, it leads to their inability to scent out their flowers.

This led to what has been my favourite project to date at The Horniman Museum Gardens in 2020, not simply because the site and planting were perfect for the sculpture but also because I saw proof that awe is infectious from a little girl who returned every two weeks with her grandmother to see my sculpture.....

.....Just to see whether she had opened her eyes yet.

Attention really is the greatest form of generosity.

Dr Jasmine Pradissitto FRSA and LIS Fellow, is an award-



Me with 'Flower Girl who will awaken upon the buzzing of the bees' 2020 in NOXORB pollution absorbing ceramic in a Bee Garden designed by horticulturist Wesley Shaw at The Horniman Museum Gardens

winning London-based British artist, scientist, speaker, academic, and holobiont who has a Ph.D. in physics from UCL and has studied art at Goldsmith's and London Met. A polymath, her critical practice spans painting, sculpture, and technology and she is the only artist in the world licensed to use NOXORBTM, a newly developed ceramic material that absorbs nitrogen dioxide (NOx) pollution from the air. The same NOx that exacerbates asthma.

Pradissitto has exhibited worldwide including most recently two pioneering public art projects in London for The Horniman Museum Gardens (winner of Museum of the Year Award 2022 and DEFRA award) and Camden People's Theatre with Euston Town, a Mayor of London environmental initiative (2021 PEA award for pioneering art).



'Breathe' in NOXORB ceramic and metal above Camden Peoples' Theatre on the Euston Road. 2021. Photo courtesy of Gillian Jason Gallery and photographer Jeff Moores.

“Salon Style” Savvy!



Holly Holden

As a classic interior designer for many years, there is nothing more inviting than a house filled with curated decorative elements, especially pieces that tell a meaningful story about the owners, their interests, passions, and travels. Quite often, when I am charged with designing a house...I am the one with the stories! I can immediately sense if a house is just “done up” by a designer or if it has evolved; this is especially true and applicable to artwork. That brings up the topic of “Salon Style” artwork hanging, or a “Salon Hang,” where a melange of artwork, which has been lovingly collected, is hung on the same wall together, tantamount to one substantial cohesive painting.

Salon-Style originated in 1660 at the Royal Academy in Paris. The salons were juried and showcased, exhibiting the “best of the best” work that year by both the students in the Academy and established masters. Because of the vast amount of entries, the paintings were hung floor-to-ceiling.

The French word, “salon,” means “room,” and it refers to the type of room where art was traditionally displayed in noble homes. Aristocratic families in the 17th Century then began to display their vast collections of art similarly, and soon, the general public followed. It remains a charming way to enhance a wall, show off more than just a few pieces of artwork, and add your personality by creating a visually interesting and dynamic display that shares YOUR art collection story!

The collection can feature a theme or depict a malagram of art, where the theme and compositions vary. I consider artwork a “looking glass” into the soul of the artist and collector. So hanging a medley of art on one wall is equivalent to a really good book you cannot put down... it is intoxicating with its various colors, compositions, and stories.

Here are a few tips for hanging your art Salon Style:
~Start on the floor, not the wall, with a featured piece, and assemble the remaining artwork around it. Experiment with different arrangements on the floor until you find one you love. Salon Style Hang can be unexpected, so here is an opportunity to be clever and creative. Use the floor first to visualize before hanging!

~Treat the art collection as one piece of art on your wall. Salon Style hanging is accumulated artwork hung together, with pieces near one another to fill a wall. Symmetry is not required. But, truth be known, I am a stickler for symmetry! I start with one piece in the center, usually the biggest, and work around that.

~Choose a particular color within the artwork to complement the other displayed pieces or a theme that is also cohesive with the other pieces. I strive to have the artwork correlate to the room’s colors and aesthetic design.

~ Different frame styles can be hung together, but I prefer frames that complement one another in color and style. For example, a Salon Style wall of black-and-white photographs would naturally have black, white, or

silver contemporary frames. For formal installations, I prefer the gold frames, in the period of the artwork, to be displayed together.

The “Forbidden Faux Pas” is a celebrated part of my weekly e-letter, Secrets to Lovely Living! So, here are Faux Pas for Salon Style hanging:

No-no: To hang your artwork too high!

What is done: If you hang only one piece, pretend you are 5’4, and your eyes are near the middle of the artwork. That is my trick. Observe in notable museums how the art is hung and where your eyes are on the artwork displayed and use that as a guide.

No-no: To hang your artwork flying above any furniture!

What is done: Artwork must be hung in reference to the furniture or woodwork mouldings beneath it. Artwork should be closer to the furniture surface than you would EVER think. My go-to wall space between the art and what is underneath is approximately 5” to 6”. Artwork can be hung 8” to 10” above the sofa to tie the two together. If the artwork is hung over a mantelpiece or furniture that features decorative accessories, consider the height of the accessories and then hang your artwork 2” to 3” above them.

No-no: Too much wall space between the artwork on the wall!

What is done: Keep the frames relatively close together... anywhere from 1 1/2” to 4” apart, depending on the size of the wall and the artwork. This is where it becomes tricky, but the closer the artwork grouping, the more cohesive, making an impressive statement together. Be intentional; fill the wall!

I hope I have inspired you to create a smart wall with a creative grouping of your treasured art collection!

Holly Holden

Instagram @hollyholdendesign



Antique Drawing Room Pembroke Table, English, Drop Leaf, Side, Lamp, Regency



Rozenburg Plateel-Ceramic
Pair Of Art Nouveau Mantelpiece Vases, 1895



Large 19th Century Bronze Sculpture L'accolade By Pierre-Jules Mene

Antiques: investments or just for fun?

Antiques: investments or just for fun?

Gold, oil, stocks, currencies, crypto – they're all investments with benefits...and drawbacks. They say that investing shouldn't be sexy, but why not make it enjoyable?

Unlike many investment vehicles – affected by inflation and market volatility – antique and collectable values rise with scarcity and quality. In recessions, your items are unlikely to devalue, and are highly worthwhile considering.

Importantly, antiques are likely to bring you sentimentality, practical usefulness, and joy. It can of course be joyful to see your stocks rise a percentage point or two, but they just don't have the same personality. Antiques, on the other hand, tell a story with their colourful tapestry of history and provenance. By investing in them, you add your own name there.

But how do you know if an antique is a good investment? Brought to you by Antiques.co.uk, there are key steps to doing it properly.

Antiques.co.uk: the UK's most established online antiques marketplace

Antiques.co.uk is the brainchild of global art and antiques expert Iain Brunt, who set it up in 1996. It is now the UK's go-to online antiques marketplace.

Cutting his teeth in galleries in New York, London, Paris and Japan, under the supervision of prolific art dealer Daniel Wildenstein, Iain set up shop in London's Pimlico Road – the heart of the capital's antiques scene. He made waves in the mid-gos when he coined the concept of antiques in pairs.

Iain saw the internet's potential before most: "England has always been the heart and centre of the antiques world, steeped in history...I want to place us back on the world map as the best antique dealers in the world."

As an independent art advisor he now continues to advise private clients, corporations and institutions on acquisitions and disposals of important works of art. This, he says, is becoming "one the fastest growing industries globally – investments involve many aspects other than the object itself."

Opening up the online antiques market has given everyone the chance to list items on the global marketplace. By doing so, they tap into thousands of collectors, interior designers and dealers.

How to find the best antiques

With the wide range of antique shops, dealers, flea markets and galleries, it can be hard to find the right antiques to invest in. As a buyer, there are certain questions you should be asking about a piece before you buy.

Firstly, Iain says it's about observation rather than questions, "your eyes will provide the answers to anything you need to know. Look carefully and try to learn from your mistakes. Don't be overwhelmed by your excitement: never buy unless you are completely sure."

Iain adds that inexperienced buyers don't look closely enough. You should ask yourself: "What is it that makes this piece so special?"

"To prepare for the moment of purchasing your first piece, try visiting museums and looking closely at pieces and styles. When you go to buy something, remember those pieces and ask yourself whether this could be in a museum, and, therefore, is it good enough? If your answer is yes, buy it – but don't rush."

How to settle on a genre

The Antiques.co.uk categories reveal a huge range of choices, from silver and furniture, ceramics and art to collectables, toys and armoury. All of these span several decades, centuries and styles. So where do you start?

Iain recommends choosing a period and objects that you like and enjoy: "try and visit as many museums, shops, galleries and exhibitions that deal with the subject you're interested in, and talk to expert dealers." He adds that searching the Internet is also a good place to start.

Starting your collection

The old adage, 'buy the best you can afford' is a good rule to live by when collecting antiques. Simply put, there's no point buying several lesser quality works when you could instead invest in one fantastic piece.

That being said, a collection built on integrity and with a good selection of items may be worth more than pieces priced individually. When buying, you should apply your business filters, but the main requirement is simple: you must like it.

Iain adds: "there are antiques in every culture – each provides a different interpretation or representation, and some are more interesting to collect than you first realise. The most important advice is to enjoy the piece you've bought and have some fun discovering the world of antiques."

Valuing your existing collection

Many people already own pieces, whether bought or inherited – but have no idea of how much they might be worth.

Luckily there is a solution: get your items independently valued by one of Antiques.co.uk's experts. With a wealth of experience, you'll be able to find out how much you can sell it for – and the option to list it.



Antique Art Deco 18 Kt Yellow Gold Pocket Watch Swiss 1928



Early 20th Century Life Size Carved Female Torso



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Should Family Members Manage the Artist's Estate?



By Kelly Juhasz
Fine Art Appraisal and Services

Many family members of artists find themselves with a new full-time job if not a full second career when the artist in the family passes away and no concrete plans were made to deal with the artwork left behind, not to mention, the artist's reputation and market.

At Fine Art Appraisal and Services, we've worked with numerous families of artists who find themselves in a situation whereby they are suddenly the caretaker of hundreds of pieces of artwork created by a parent or grandparent, a spouse, or an aunt or uncle. The burden this can bring to one or multiple members of a family can be overwhelming and deliver significant expenses, taxes or revenue implications. It can also carry emotional and moral challenges.

If you have a professional artist in the family, you know that the studio is full of not only artwork and supplies but also archival documents such as photographs, sketchbooks and notebooks, books, letters and correspondence, exhibition catalogues and other pieces of ephemera representing a lifetime of creative practice. Only half of our legacy

clients had knowledge in the art markets. The other half didn't and didn't ever expect to have to learn. We saw numerous mistakes from both groups in documenting the artwork, pricing the artwork and promoting the artist.

What do family members need to know about managing the legacy of an artist?

There are many aspects that family members need to consider that most people don't think about when managing the artistic achievements of a family member. Here are five key things to consider:

Emotional Commitment

When the families are involved, it can be very emotional for members. It may even become suffocating in that the family member may feel that they are not living their own life. There is a moral responsibility to honour the artist through his/her legacy. This isn't always easy.

Time Commitment

The time required to administer an estate and complete all the functions necessary is a substantial

commitment and can become overwhelming for family members. They may start out thinking that they can handle the workload and be extremely motivated. However, when the time and resources start getting more in depth, that motivation may wear off.

Specialized Knowledge

Managing an artist's estate requires business acumen and professionalism. It requires knowledge of the art markets, fine art itself and knowledge of the artist.

Objectivity

Some family members believe that all the artwork left in the estate are good pieces by the artist or that the works should be sold at a higher value than what the market may be willing to pay. Some family members believe that their hard work in managing the artist estate will pay off financially yet, the artist may or may not have had a solid market presence when they passed. Their rewards may not materialize. The family management can also be biased and lose the objectivity required to make sound decisions.

Financial Resources

Financial resources are important. Many artists and their descendants many find themselves rich with art but without the money necessary to manage the artwork and the numerous tasks required to maintain an active market. Is funding available from the artist directly or his/her surviving dependents to support legacy activities?

Family members need to ask themselves: "Do I have the will and capacity to manage the estate? Or should I look to work with a professional who can direct me and our family to make better decisions?"

For the family or the artist directly, we provide expert art market and collection management advice that allows for better decision-making on behalf of family members. We ensure proper care of the artwork and provide correct assessments of the marketplace to maintain value and presence of the artist.

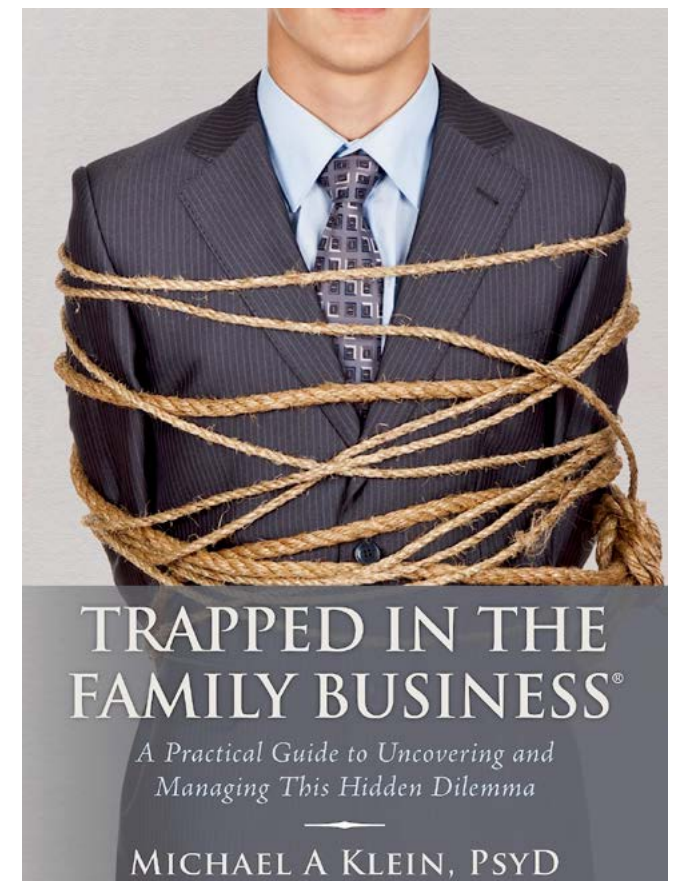
The benefits of working with independent professional management include access to a team with experience in the art market with deep knowledge and the ability to balance between academics, exhibitions and sales; in-depth planning and the ability to provide a long-term vision; and

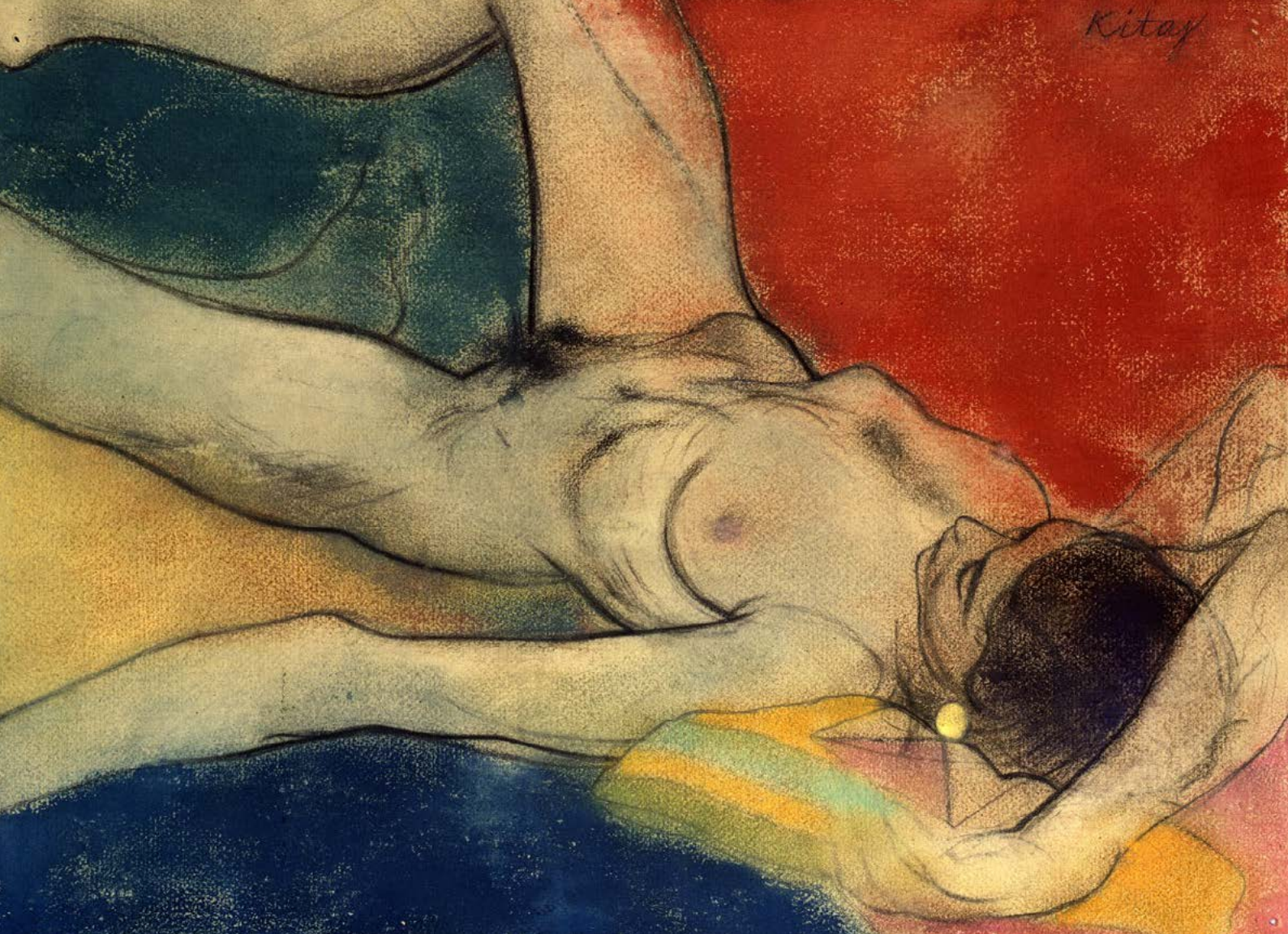
advantages of economies of scale in terms of management fees and tasks when the firm has more than one artist estate to administer.

Fine Art Appraisal and Services looks for artist's legacies that can be managed or developed over a medium to long-term period. We work with the family members to review the bigger picture and create a plan with specific goals and expectations. We develop that plan around the resources available and the level of work the artist's legacy will require to achieve the goals.

Kelly Juhasz is the principal of Fine Art Appraisal + Services, an art advisory and appraisal consultancy offering a range of services for fine art and archival collection needs. Her appraisal knowledge for personal property is internationally recognized by government agencies, legal firms and cultural institutions. Fine Art Appraisal + Services offers artistic and archival legacy planning for artists, artist estates, heirs and collectors.

www.fineartappraisalandservices.com





R. B. Kitaj 1932 - 2007. Annabel on her Back, 1980, Signed upper right 'Kitaj'
Pastel and charcoal on paper, 55.9 x 76.2 cm 22 x 30 in (RK0004)

R.B. Kitaj

London to Los Angeles

25 October 2023 – 26 January 2024

by Andrew Hunt

The first major retrospective of R.B. Kitaj in the UK for a decade will feature over 40 paintings, pastels and drawings, covering all major periods of his work, from student days at the Royal College of Art, to his final contemplative years in Los Angeles.

The exhibition will include rarely seen works, some of which have not been on public display for over fifty years. There will also be a broad selection of Kitaj's lesser-known paintings from the LA period, allowing them to be re-discovered in the context of his enduring and extraordinary career, from beginning to end.

Sixty years after his very first exhibition, R.B. Kitaj: London to Los Angeles will open on 25 October 2023 at Piano Nobile in London. The gallery has represented the artist's estate since last year. The exhibition will include the first major catalogue on Kitaj's work for ten years, incorporating essays and explanations from fellow artists and friends, as well as never-before-seen correspondence revealing his personal responses to the highs and lows of his career. Kitaj was at the centre of a peer group that included David Hockney, Frank Auerbach and Leon Kossoff, and came to help define a new generation of artists from the 1960s. He was

determined to pursue figurative painting whether it was in or out of fashion in critical circles, with a dedication to the human figure, art history and the great painters from Giotto to Cézanne. His friends and peers would also be his subjects, and Kitaj's drawing of Hockney, D.H in Hollywood (1971) will be exhibited in public for the very first time.

Despite hailing from Ohio, Kitaj spent most of his career working and living in the UK. During his lifetime he became friends with a host of mighty cultural figures and rose to the highest ranks of some of Britain's highest artistic institutions, including the Royal Academy of Arts. He was even invited for a weekend at Sandringham by Prince Charles. His life and career can be seen as one of both celebrated adopted Englishman and distrusted American outsider.

He began this ascent in his twenties, when he first attended the Ruskin School in Oxford, followed by the Royal College of Art. In a class of individuals that would come to define the spirit of an entire decade, Kitaj immediately stood out. Alongside Hockney, he was awarded a prize at the end of the year by Richard Hamilton, one of the fathers of pop art. Hockney himself remarked that Kitaj was the most "serious student".

Fellow student Derek Boshier reminisced that their class learnt from Kitaj's interest in intellectualism when it came to their own subject matter. Kitaj's interest in wide-ranging sources, spurred on by a roving and inquisitive mind full of eclectic ideas, can be seen in Priest, Deckchair and Distraught Woman (1961) which throws together varied subject matter with an interest in the cultural theories of Aby Warburg, where Kitaj turns the iconography of the renaissance nymph into the titular distraught woman.

Kitaj's bibliomania would constantly inspire his work. Featuring in his first solo show, Welcome Every Dread Delight (1962) drew from obscure interpretations of Greek mythological monsters, while Junta (1962) was begun in Catalonia after reading George Orwell's account of the civil war. This painting is divided into five panels of vivid colour and depicts English and Spanish anarchists, an Orsini bomb, and the concept of the doppelganger. When shown in an exhibition at Marlborough Fine Art, Kitaj would also add references from Ezra Pound and Nietzsche as accompaniments. This would lead one review to remark that his work displayed a "strongly intellectual literary flavour". The artist's obsession with words, not just paint, was

commonly cited as an example of why Kitaj sometimes stood apart from his contemporaries.

When Kitaj arrived in England in 1958, he was also distinguished from his fellow students by the young family he brought with him. His first wife is depicted in Portrait of Elsi Roessler (1955-60) with blots of black and brown paint. Yet at the end of the 1960s, tragedy would befall Kitaj, with the untimely death of Roessler.

Around this time, he also exhibited at Marlborough Fine Art, uniting him with an earlier generation of British greats including Lucian Freud and Francis Bacon. He became friends with the latter when he moved into a flat a short distance from Bacon's studio, and Kitaj remarked the artist became a "a neighbour, strange acquaintance and florid inspiration". This inspiration would result in Bacon becoming the subject of an 'invented portrait', the diptych Synchrony with F.B - General of Hot Desire (1968-9), one of Kitaj's most celebrated works and on display for the first time in over a decade.

Drawing from his own caput mortuum studies as well as photos that Bacon gave him, the diptych shows Bacon in both panels. The 'General of Hot Desire' is taken from Shakespeare's Sonnet 154, referencing cupid being disarmed by a chaste nymph. The other panel's title refers to the early form of abstraction art, Synchronism, which Kitaj utilises to construct a naked woman being strangled through geometric forms composed of shards of vibrant colour, while the menacing figure of Bacon, fully dressed in trilby and overcoat, watches on. The diptych format represented a transitional phase between Kitaj's earlier collaged works, and the paintings that would follow where complex subject matter would be rendered in coherent compositions.

After a brief period back in the US, it was meeting his second wife, the American figure painter Sandra Fisher, that precipitated a return to the UK in the early 1970's. Together they would make London their home for the next 25 years, and their house became a cultural hub for artists and friends.

This mixing of private and work life can be seen in The Architects (1981). It depicts the husband-and-wife architectural duo of Colin St John Wilson and MJ Long inside Kitaj and Fisher's own home, which MJ Long was re-modelling at the time. In the background are the architects' children, and the bookcase that bore the weight of Kitaj's bibliographical interests. His



Kitaj with Marc Lipscombe and David Hockney in Vienna, 1974, photographed by Sandra Fisher

peers were often subjects, including the novelist and art academic Anita Brookner in the aptly named *The Novelist* (My Neighbor, Anita Brookner) (1994).

This period cemented Kitaj as an important figure in the British art scene. He sat on the Art Council of Great Britain's advisory art panel and became only the third American to join the Royal Academy of Arts. He was also invited to curate an exhibition at the National Gallery, where he placed Cézanne's *Bathers* (about 1894-1905) and Degas's *Young Spartans* (about 1860) together at the centre of a celebration of figurative painting. He would continuously cite Cézanne both in his work and his private letters, and his own take on this famous subject can be seen in *Fulham Road Cinema Bathers* (1988), where a group of bather's crowd underneath a cinema canopy on a dark London evening. Kitaj imbues the work with specific details of his own neighbourhood, down to the exact films that would have been showing at the time.

One of his noted contributions to cultural life was as curator of the exhibition *The Human Clay* at the Hayward Gallery (1976). A collection of 50 artists highlighting British figurative art, it was a celebration of his adopted country and the important work being produced there. His selection reflected what he termed the 'School of London' - a group of painters including Freud, Bacon, and himself, as well as less recognised artists such as John Golding and William Roberts.

Some of his own depictions of 'the human clay' are represented in the exhibition by a series of exemplary charcoal and pastel drawings, such as *Marynka on her Stomach* (1979) and *Annabel on her Back* (1980). His own family would also become an important subject



Kitaj in his studio, 1973, photographed by Sandra Fisher

and the exhibition includes three pastels depicting his daughter Dominie during adolescence, from Catalonia to New York. These drawings demonstrate why Kitaj has been cited as a draughtsman in the same league as Degas, and why the critic Robert Hughes proclaimed that "Kitaj draws better than almost anyone else alive". As well as inspiring him to draw from life again, Sandra Fisher also reinvigorated Kitaj's connection to his Jewish heritage, resulting in an Orthodox wedding in December 1983 - an event that Kitaj depicted in his later work. His Jewish identity had always been a major theme and preoccupation of his work, and now there was a renewed focus.

The title of *The Gentile Conductor* (1984-5), a tall and narrow oil painting, explains the figure is not of the Jewish faith, which may seem trivial at first, but it connects to Kitaj's exploration of the role played by trains in the Holocaust. It has been noted that Kitaj would often refer to himself as the "wandering jew", and he would commonly depict Jewish people on trains as part of the connection between the faith and the process of travel. The red carpet of the train corridor corresponds to an account of a train journey to Auschwitz he read about, and in a work of a similar composition Kitaj had explained the conductor represented 'darkness'.

Towards the end of his time in the UK, Kitaj's importance to the British art scene was acknowledged by a large-scale retrospective at the Tate Gallery. Many British critics praised the exhibition, with one describing it as 'arresting' and 'powerful'. However, in light of hostile reviews by certain critics, Kitaj himself later referred to the critical fall out as his "Tate War". He had told his friend Auerbach that he believed one reason for the personal criticisms was that he "came from a different

culture". Shortly after the Tate exhibition, Kitaj was devastated when his wife Sandra died at the age of 47. He would leave England, this time for good, and settle in Los Angeles, remarking that London "died" for him along with his wife. Back in his country of birth, he was reunited with his friend David Hockney, and lived close to his first-born son Lem Kitaj (also known as Lem Dobbs), who had carved out a successful career in Hollywood as a screenwriter.

In Los Angeles Kitaj would produce new and exciting work that channelled his grief through an explosion of colour. Many of these works have not been seen before in the UK and have never been shown alongside his earlier output.

His wife became a continuous subject and from this point on all exhibitions were attributed to the plural 'we'. Whereas his wife had been depicted in natural terms, now she took on the guise of an angel, literally being given wings in her bedside form in *Los Angeles No.16* (2001) alongside Kitaj. In both *Los Angeles No. 10 (Red Pool)* (2001) and *Los Angeles No.11 (Bathtub)* (2003) she is depicted as a calm and tranquil presence, in contrast to Kitaj himself who is a fraught and aged figure.

All of Kitaj's interests manifested during this time. His interest in Jewish mysticism deepened with works such as *Kabbalist and Shekhina* (2003), in which his wife becomes the female representation of God, or with *Y.R. talks to God* (2006) where he ruminates on a God that is physically absent. Influence of artistic predecessors still abound, with *Tzara After Giacometti* (2007) and *Los Angeles No. 6 (Titian)* (2001-05).

Kitaj's final triumph in his lifetime would be an exhibition dedicated to his work in the National Gallery, London. The exhibition had been the prompt for some of his LA-based work, and it allowed for his pictures to be hung alongside his much-loved Cézanne. Alas, Kitaj did not travel to London to see this achievement, and he never returned before his death in 2007. But now, with *R.B. Kitaj: London to Los Angeles* at Piano Nobile, a whole range of his works from the trail-blazing student days to the contemplative and grief-induced final years can be seen in the city that was his home for so many years.

The Kitaj family said: "London was Kitaj's home for nearly forty years and it's the right place for this retrospective exploring his ties with the city. His

friends and artist contemporaries got into his art, and wherever he lived he entered into the life of a place and learned from it and translated it into his pictures. We're pleased that his work is being shown at Piano Nobile following their representation of the Kitaj estate and in light of the gallery's focus on School of London painting, it feels appropriate."

Matthew Travers, Director of Piano Nobile, said: "We are very pleased to be holding a retrospective exhibition of work by R.B. Kitaj, one of the most sensational, outrageous, and frankly ambitious painters to live and work in London in the twentieth century. It follows our previous exhibitions of his friends and contemporaries Leon Kossoff and Frank Auerbach, both of whom Kitaj included in his selection for *The Human Clay* at the Hayward Gallery in 1976. We are excited to have taken on the representation of this significant artist's estate.

"Our ambition is for this exhibition to reassess an extraordinary body of work and introduce a new audience to Kitaj, who haven't had the opportunity in recent years to see his career mapped out from the seminal 'collagist' works of the sixties through to the sun-drenched, Cézanne-inspired Los Angeles pictures."



*R. B. Kitaj 1932 - 2007, The Architects, 1981
Oil on canvas, 153 x 122.2 cm, 60 1/4 x 48 1/8 in
(RKO182)*



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