

ART & MUSEUM

Summer Issue 2022



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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.

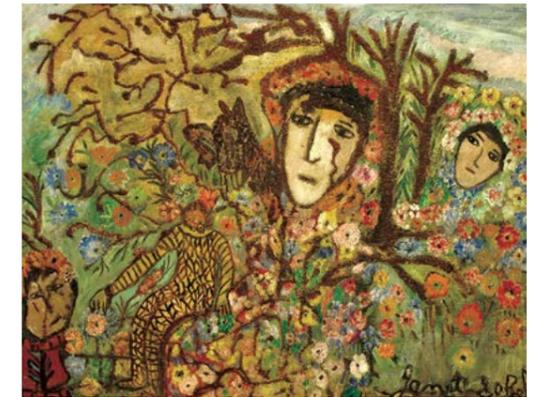
Art & Museum is distributed with Family Office Magazine and also appears at many of the largest finance, banking and Family Office Events around the World.

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.

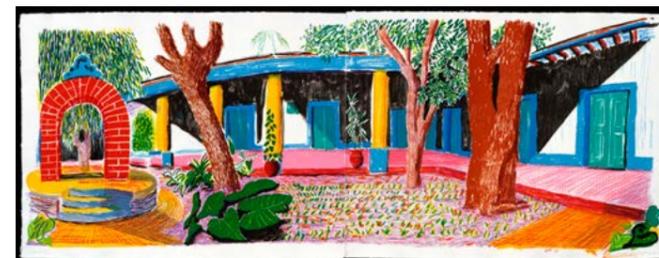
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PR Paula Rego (1935)
 The Vivian Girls as Windmills 1984 Acrylic paint on canvas 242 x 179 cm CAM-Fundação Calouste Gulbenkian, Lisbon
 Photo: Paulo Costa © Paula Rego

Paula Rego

A figurative Tour de Force

Museo Picasso Málaga pays Tribute

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

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

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

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

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

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

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

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

Museo Picasso Málaga is once again working to showcase 20th-century female artists, following the exhibitions dedicated to Sophie Taeuber-Arp (2009), Hilma af Klint (2013), and Louise Bourgeois (2015), and *We are Completely Free. Women Artists and Surrealism* (2017).

Tate Britain organizes Paula Rego in collaboration with Kunstmuseum Den Haag and Museo Picasso Málaga. The exhibition is curated by Elena Crippa, Senior Curator, Modern and Contemporary Art, with Zuzana Flašková, Assi.

ABOUT PAULA REGO

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

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

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

comunicacion@mpicassom.org



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



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

Dummy Board Boy with a Bird

Exhibited at TEFAF by The Weiss Gallery

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

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

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

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

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

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

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

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

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

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

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

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

www.weissgallery.com





Phoebe Cope

A Pilgrims Journey in harmony with nature

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

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

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

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

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

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

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

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

About the Artist:

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

Education

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

Biggar & Upper Clydesdale Museum, 156 High Street, Biggar ML12 6DH, Scottish Borders
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Exhibition catalogue on view:
<https://www.phoebecope.com/>

Article sourced by Derek Culley

Patrick Graham

TRANSFIGURATION

By Victoria Evans



PG Paddy Graham The Life and Death of Hopalong Cassidy, 1988 Mixed media on canvas (tetraptych), 183 x 549 cm Blaise and Dolores O'Carroll Photography by Denis Mortell

Transfiguration is a survey exhibition by Irish artist Patrick Graham, widely regarded as one of Ireland's most influential contemporary painters. Transfiguration showcases a selection of his collage drawings alongside the monumental paintings and triptychs from the 1980s to the present, including his recent return to self-portraiture.

"Patrick Graham's painterly, improvised surfaces invariably convey a startling openness and vulnerability." Michael Dempsey, Head of Exhibitions.

Graham emerged in the 1980s in a period of uncertainty with the discipline of painting in critical art discourse. He consolidated a position dedicated to a personal quest for existential meaning through aesthetic experience. The work's electricity and intensity are inherent, along with the raw emotion evidenced in his gestural marks derived from his ecstatic responses

to art history and national identity. Heroic subjects are imbued with a fundamental human desire to understand the world, and the artist's compositions present multiple possibilities for interpretation. In his large paintings, Graham insistently cultivates the relationship between artwork and viewer.

His works metaphorize into enthralling spaces and diagrammatic universes teeming with meaning and interpretation. Graham frequently introduces text into his layered compositions, not as citation or illustration but rather as a visible, inseparable action. They pack a visceral punch through line, colour, and brushstroke. We are delighted to present Patrick Graham: Transfiguration in Hugh Lane Gallery, accompanied by a fully illustrated publication on sale in the gallery bookshop and includes contributions from Richard Cork, Kelly Grovier and Jörg Heiser.

Transfiguration was supported by an associated education programme throughout the exhibition. See website www.hughlane.ie/education

Patrick Graham was born in Mullingar, Co. Westmeath, in 1943. He was awarded a scholarship to the National College of Art and Design (1959-1963) and, since late 1960, has exhibited in Ireland and internationally. Graham has exhibited widely, and his works are in private and public collections nationally and internationally. He has participated in many symposia, including the National Gallery of Ireland; Berkeley Art Museum, IMMA, Trinity College Dublin; Walker Art Gallery, Liverpool; Hokkaido Museum, Japan; University of Michigan; Northeastern University, Boston; Museum of Fine Arts, Boston and Jack Rutberg Fine Arts, Los Angeles. He is a member of Aosdána and, in 1987, was awarded the Presidents Gold Medal, Oireachtas Exhibition. In 2016 Graham was awarded the Savills Art Prize.

Aosdána, founded in 1981, is the affiliation of creative artists in Ireland that honours artists whose work has made an outstanding contribution to the creative arts in Ireland and assists members in devoting their energies fully to their art practice. Patrick is a member of Aosdána, elected in 1986.

Eamon Colman of Aosdána, also a member of The Toscaireacht committee in Aosdána, shares a brief exhibition overview.

"Patrick Graham's exhibition at the Hugh Lane Gallery Dublin is called Transfiguration, which means a complete change of form or appearance into a more beautiful or spiritual state. It is also about light and how it shines.

Throughout his working life, Patrick Graham's paintings have shown a vulnerability. The early work was often violent and dark, but with age and time has become tender. Yes, Patrick came to the fore in Irish art during the '80s, where his canvases were often attacked. Unlike his contemporary artists, he always pairs attention to the surface, and this show is no exception.

His early work in this exhibition is dark and a

beautiful counterfoil to his new work, which has a transfiguration of light moving through the canvas. These are memory paintings, and one in particular, "as I roved out 2018" has a definition of touch which defies its scale. This painting has at its centre a hill shape (captains hill), a memory from his youth in Mullingar Co Westmeath, but this hill shape oozes mud, rain, memory placed on a grid it Flores in a blue swiftly painted Landscape, which is painted with swift brushstroke, moving from bottom to Center, a swarm of butterflies painted with the true Naivete of a perfect draughtsman.

The words as I roved out scroll across the bottom half of this diptych, beautiful use of paint that gives this painting its sense of Robert's adventure."

Jack Rutberg Fine Arts Patrick Graham (b. 1943 Dublin, Ireland) was the subject of a critically-acclaimed U.S. Museum tour curated by art historian Peter Selz. Widely regarded as Ireland's most important contemporary artist, Graham is credited by art historians with changing the face of Irish painting with his exquisite draftsmanship and expressive layering of images and words in mixed media works on paper and monumental canvases and has been recognized by Ireland as a "Living National Treasure."

The subject of numerous museum exhibitions, he has impacted artists on both sides of the Atlantic, while art critics and historians sing his praises. Peter Selz has declared, "With the exception perhaps of Anselm Kiefer, Patrick Graham is the only twentieth-century artist who can take his place among the great masters spanning the Renaissance to the present day." Jack Rutberg

Venue: Hugh Lane Gallery
<https://www.hughlane.ie>
17 March 2022 - 10 July 2022
victoria.evans@dublincity.ie

Patrick Graham is represented by:
Hillsboro Fine Art Dublin - Ireland
John Daly info@hillsborofineart.com
www.hillsborofineart.com/artists/

Article sourced by Derek Culley



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

TEFAF Maastricht 2022

COLLECTORS FLOCK TO MAASTRICHT

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

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

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

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

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

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

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

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

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

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



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



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

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

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

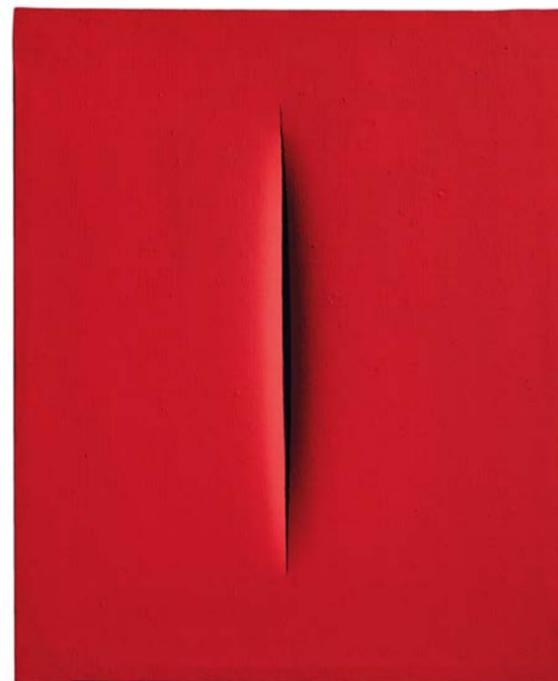


GIOVANNI BOLDINI
(Ferrara 1842 - Paris 1931)
Portrait of Lady Nanne Schrader (Née Wiborg), 1903
Oil on canvas, 120.7 by 96.5 cm. (47 1/2 by 38 in.)

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



Jean-Michel Basquiat Untitled (Buck) 1982



Red single slash Lucio Fontana



Canopic Jars



Portrait of a Nobleman by Rodrigo de Villandrando

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Poplars near Nuenen (1885), Vincent van Gogh, flanked by X-ray images, showing the over-painted compositions, in the restoration studios at Depot Boijmans Van Beuningen. Credit: Museum Boijmans Van Beuningen, Rotterdam, photo by Aad Hooendoorn.

The TEFAF Museum Restoration Fund

The Europe Fine Art Foundation (TEFAF) has announced that the Museum Boijmans Van Beuningen in Rotterdam is to be a recipient of the TEFAF Museum Restoration Fund, a grant program created 10 years ago in support of the international art community's vital work to preserve artistic and cultural heritage. The work being restored is Populierenlaan bij Nuenen (Poplars near Nuenen), 1885, oil on canvas, 78 x 98 cm, by Vincent van Gogh.

To celebrate the 10-year anniversary of the TEFAF Museum Restoration Fund, for the first time ever, the recipient's work of art will be shown, pre-restoration, at TEFAF Maastricht during the run of the fair. A dedicated space at the fair will be designed to showcase this work

by Van Gogh. Later in summer 2022, the restoration project will start at the Boijmans Depot, where visitors are able to follow the restoration project.

The TMRF 10th Anniversary celebrations, including the presentation of the Van Gogh at the Maastricht fair and dedicated TEFAF Talks in collaboration with ICOM-CC, are supported by Aon, the TMRF Anniversary Supporting Partner.

Populierenlaan bij Nuenen (Poplars near Nuenen)

In 1903, the painting Populierenlaan bij Nuenen (Poplars near Nuenen), 1885, oil on canvas, 78 x 98 cm, by Vincent van Gogh was the first work by the artist

to enter a public museum collection. It was donated by 26 art friends of the Museum. Van Gogh painted the work in Nuenen in 1885 and is believed to have added further touches of paint to the work in Paris, giving the work an important place in the artist's oeuvre.

After almost 140 years the work is in need of restoration. The paint layers are unstable, an issue partly caused because Van Gogh painted the work on top of another painting, which has caused problems with adhesion. As such the restoration process will focus on consolidating the loose paint and possibly removing the varnish.

The restoration process

The process is being led and overseen by painter conservator Erika Smeenk-Metz. Currently the museum is conducting technical research into the materials used working in partnership with specialists from the Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency) and the Van Gogh Museum. The central question is whether the varnish can be removed without damaging the original paint layers, which would improve the aesthetics of the painting. It will also allow for further investigation into the painting underneath the visible Populierenlaan bij Nuenen – depicted underneath is a tower, presumed to be the Old Tower near Nuenen. By exploring these layers further, it is hoped to provide the first technical evidence that the lighter touches were added by Van Gogh after he took the painting with him to Paris.

Never before has research been possible in such depth and the museum hopes to discover beyond doubt how much of the painting was done in Paris, thus placing the work in a new light within Van Gogh's stylistic development as an artist.

Sjarel Ex, Director Boijmans Van Beuningen, said "In addition to a new typology, Depot Boijmans Van Beuningen also offers a new instrument for caring for the extensive and diverse collection in Rotterdam. We are delighted with the support from TEFAF and extremely grateful that The Museum Restoration Fund puts the care for art and heritage worldwide in the spotlight and has been for a decade. As a place for conservation and research, the depot is ideally suited to offer this masterpiece the restoration it deserves."

Over its 170-year history, the Museum Boijmans Van Beuningen has grown to include over 150,000 artefacts – 63,000 paintings, photographs, films, pre-industrial design and design objects, contemporary art installations and sculptures, as well as 88,000 prints and drawings. The collection offers a journey through the history of art, from the Middle Ages to the 21st century.

Hidde van Seggelen, Chairman of TEFAF commented, "The establishment of TEFAF's Museum Restoration Fund has provided valuable investment into the preservation of important works of art around the world, reinforcing TEFAF's commitment to scholarship and academia. It is befitting that, in this anniversary year, the fund has chosen to support the restoration of a Dutch masterpiece by one of the world's best-known artists thereby preserving it for future generations of visitors to the Museum Boijmans Van Beuningen."

ABOUT THE MUSEUM RESTORATION FUND

The TEFAF Museum Restoration Fund was established in 2012 to support and promote professional restoration and related scholarly research of significant museum artworks. Championing art in all its forms, applications for its grants are open to museums from all over the world and artworks from any age. Each year, a maximum of €50,000 will be allocated to projects. The committee of independent experts usually selects two winners to each receive a maximum of €25,000 to support their restoration project.

ABOUT THE MUSEUM BOIJMANS VAN BEUNINGEN

Museum Boijmans Van Beuningen is a versatile and distinctive museum in the heart of the port city of Rotterdam. It is the only collection in The Netherlands with a wide-enough scope to allow the visitor to browse through Western art history from the Middle Ages to the present.

The museum has kept strong ties with collectors from its inception (1849), taking its name from two important collectors: Frans Boijmans and Daniël George van Beuningen. It credits its eclectic collection to more than 1,700 private collectors. This also applies to the extraordinary and beautiful sub-collection of nineteenth-century paintings and works on paper, especially in the field of impressionism. The collection of impressionist works includes masterpieces by leading artists such as Monet, Cézanne, Pissarro, Renoir and Degas, supplemented by Dutch Masters such as Breitner and Van Gogh, including his 'Poplars near Nuenen' and 'Portrait of Armand Roulin'.

Thanks to the large-scale renovation of the museum, it is possible to have sub-collections travel to fellow institutions in the Netherlands and abroad. And in the meantime, Depot. Boijmans Van Beuningen is now officially open to the public. It is the world's first publicly accessible museum depot. The depot is a working building: artworks are cleaned, preserved, restored, packed, unpacked, transported and more. The depot offers visitors a glimpse behind the scenes of the museum world and shows the care and maintenance of an art collection containing more than 151,000 works of art.

ABOUT TEFAF

TEFAF is a not-for-profit foundation that champions expertise and diversity in the global art community, evidenced in the exhibitors selected for its two fairs, which take place annually in Maastricht and New York.

TEFAF acts as an expert guide for both private and institutional collectors, which inspires lovers and buyers of art everywhere.

TEFAF New York will be held in the Park Avenue Armory from May 6 – 10, 2022. May 5 by invitation only.

TEFAF Maastricht will be held in the MECC Maastricht from June 25-30, 2022. June 24 and until 2 PM on June 25 by invitation only.

ABOUT TEFAF MAASTRICHT

TEFAF Maastricht is widely regarded as the world's premier fair for fine art, antiques, and design and is a showcase for the finest art works currently on the market. Alongside the traditional areas of Old Master paintings, antiques, and classical antiquities that cover half of the fair, you can also find modern and contemporary art, photography, jewelry, 20th century design, and works on paper.

ABOUT TEFAF NEW YORK

TEFAF New York was founded in early 2016, originally as two annual art fairs in New York at the Park Avenue Armory – TEFAF New York Fall and TEFAF New York Spring. Today, TEFAF New York is one singular, annual fair that encapsulates modern and contemporary art, jewelry, antiques, and design, featuring around 90 leading exhibitors from around the globe. Tom Postma Design, celebrated for its innovative work with leading museums, galleries, and art fairs, has developed designs for the fairs that interplay with the spectacular spaces while giving them a lighter, contemporary look and feel. Exhibitor stands will flow throughout the Armory's landmark building encompassing the Wade Thompson Drill Hall and extending to both the first and second floors of the Armory's period rooms, creating a fair of unprecedented depth and impact in New York city.

ABOUT AXA XL

TEFAF and AXA XL, its Lead Partner for TEFAF Maastricht, share the view that there's more to art than meets the eye.

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National Justice Museum Wins 2022 Tripadvisor Travellers' Choice Award

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

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

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

About the National Justice Museum

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

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

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

About Tripadvisor

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



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Steven Berkoff NFT Photographic Exhibition



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

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

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

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

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



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

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

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

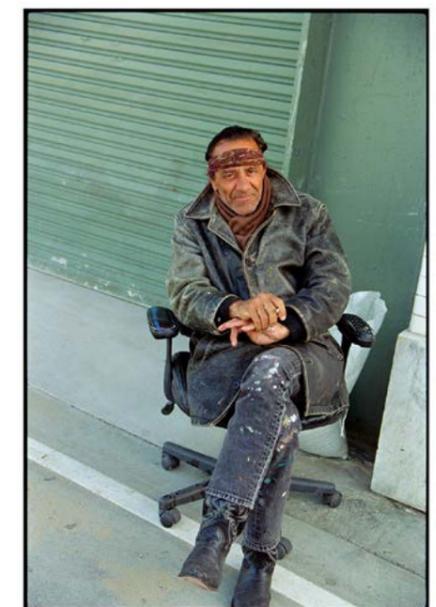
Homeless in Hollywood has a live launch on 11th April at University Women's Club in Mayfair in London. Proceeds from the sale of the first photograph will go to Disaster Emergency Committee (DEC) Ukraine Humanitarian Appeal.

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



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

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



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Heathrow

The Art Loss Register

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

www.waddesdon.org.uk

The New British Art Fair

Interview with Will Ramsay



by: Pandora Mather-Lees

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

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

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

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

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

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

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

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

But what do we know of Will Ramsay?

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

Should Family Offices be interested in The British Art Fair?

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

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

Future Trends

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

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

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

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

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

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

Conclusion

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

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

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

www.britishartfair.co.uk



Will Ramsay

Gay Hutson

Geraldine O'Neill

Solastalgia

by Angela Griffith

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

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

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

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

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

About Geraldine O'Neill

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

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



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

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

AWARDS

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

Kevin Kavanagh Gallery Dublin

View works:

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

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

26th May – 18th June 2022



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

Annette Messenger

Desires – Disorders: Tel Aviv Museum of Art

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

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

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

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

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

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

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

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

The exhibition continues until 03 September 2022

Tel Aviv Museum of Art, 27 Shaul HaMelech Blvd.

The Golda Meir Cultural and Art Center

dianaerlich365@gmail.com Marketing Tel Aviv Museum

Article sourced by Derek Culley



Botticelli Antichità presented a marble sculpture at TEFAF



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

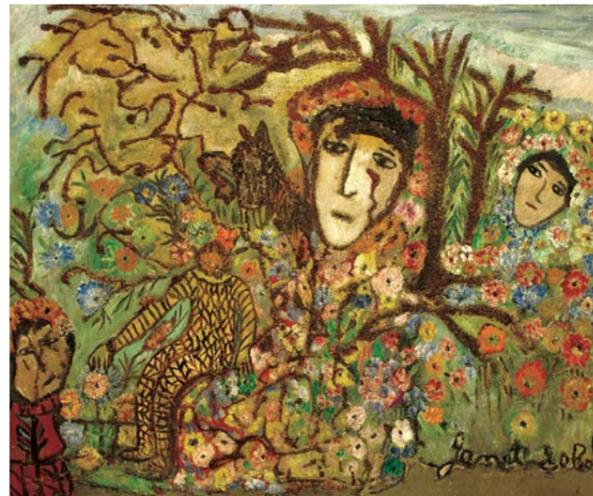
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Janet Sobel

True Creator of Drip-Painting



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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Ibid.

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

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

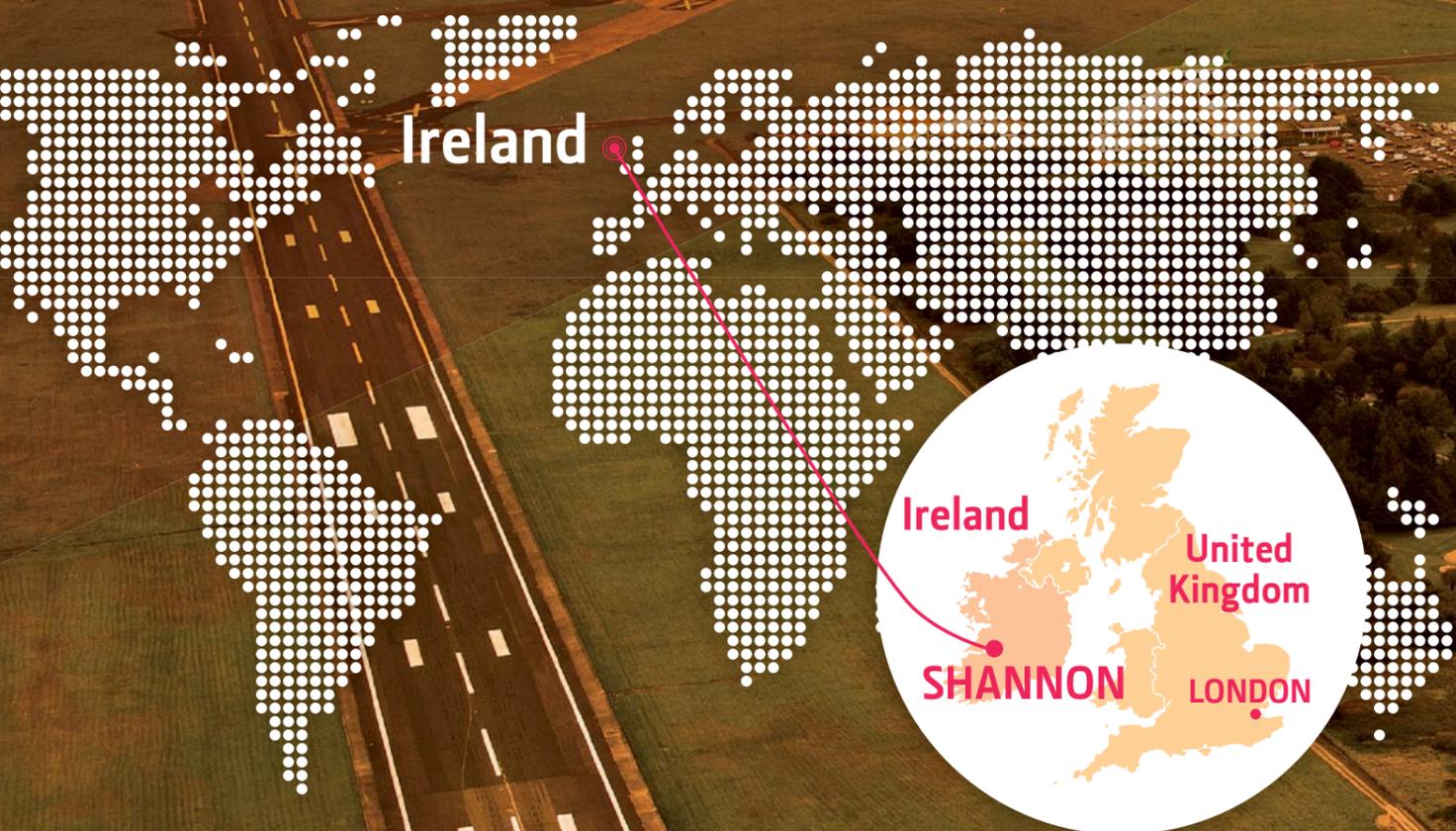
7. For more on how Sobel's career was linked to Pollock's as well as Greenberg's ambivalent endorsement of her accomplishments, see Sandra Zalman, "Janet Sobel: Primitive Modern and the Origins of Abstract Expressionism," *Women's Art Journal*, Vol. 36, No. 2 (Fall/Winter 2015), 20–29.

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

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Masterpiece of the Early French Renaissance on Stuart Lochhead Sculpture's TEFAF stand

Stuart Lochhead Sculpture returns to Maastricht, presenting a wonderful sculpture that is a remarkable example of a particular school of early Renaissance France.

The statue of the Virgin and Child was executed by a leading artist in the French city of Troyes – a master from the so-called atelier de Saint-Léger – it ranks among the best images produced in southern Champagne in the sixteenth century.

While it subscribes to an established figurative tradition, the sculpture updates its 'Gothic' models in an original way, proposing a fascinating alternative to the Italian influences that characterised the artistic production of the region from the 1530s onward. It represents an outstanding example of this figurative language in the early French Renaissance.

Sculptures produced in Troyes have survived uncharacteristically well through the iconoclastic fury of the Revolution and can be viewed in situ across cathedrals, sanctuaries and churches, as well as in important international collections.

A statue of the Virgin and Child was shown to Koechlin and Marquet de Vasselot at the turn of the twentieth century by a Parisian art dealer named Levillant, who refused to let them photograph it. The piece's compositional proximity to the Ecoen Madonna led the scholars to attribute it to this atelier:

'We have already noted the nobility and simplicity of the design in the Virgin from Breuil [now in Ecoen], which is hardly spoiled by strange, notch-like breaks. [...] In the Virgin that we saw at a merchant's [shop] in Paris, the [draperies] swell, and between each of

the folds, creases that serve no specific purpose are carved, but there, too, there are no crumpling or breaks'

The authors continue by focusing on the numerous traces of gilding in the hair and on the polychromy visible on the mantle and face of the Virgin in the dealer's possession. Indeed, this description chimes well with the present work, whose folds are separated by deep rifts that serve an expressive rather than functional purpose. At the same time, original gilding survives in the figure's hair and on the bands in her clothing.

Thus the identification of the work mentioned by Koechlin and Marquet de Vasselot with the present Virgin and Child does not seem unlikely.

The present sculpture is documented as part of the collection of Gavin Astor, 2nd Baron Astor of Hever, at Hever Castle, in Kent, which was dispersed by its owner in 1982. The castle, which once belonged to the family of Anne Boleyn and, later to Henry VIII, had been purchased in 1903 by Gavin Astor's grandfather, the American expatriate William Waldorf Astor (1848-1919). William Waldorf had commissioned in 1895 John Loughborough Pearson to design and build a mansion in the Gothic revival style at Two Temple Place in London. He set out to renew his Kent residence eight years later.

Considering his interests in this style, the Baron could well have bought the Virgin and Child expressly for that part of his art collection and acquired it not long after it was seen by Koechlin and Marquet de Vasselot in Levillant's shop in Paris.



Virgin and Child, Stuart Lochhead Sculpture and Hazlitt, courtesy of Jaron James



DH Hockney Hollywood Hills House 1981-82
Photo Rachel Joyce

David Hockney

By Rachel Joyce

The influential British artist, born in the UK in 1937, became central to the Los Angeles art scene when he moved there in 1964. At the time, during his Pop era, he became known for his bright paintings of portraits and landscapes in eye-popping colour, incubating the ideas he'd revisit throughout his six-decade career and counting. Now the 84 years old, Hockney's work spans painting and printmaking to theatre set design and even digital media, with his signature iPad drawings he's been creating in later years of life.

Curated by senior curator and director Siri Engberg, "People, Places, & Things" will feature portraits of

Hockney's friends and family, still life paintings and simple domestic scenes (including the Southern California swimming pool, a recurring theme that Hockney has explored in a variety of works during his career).

It's a return of sorts—the 1983 Walker exhibition "Hockney Paints the Stage" focused on his set designs for stage and opera productions, including Poulenc's opera *Les Mamelles de Tirésias* (*The Breasts of Tirésias*). Another collection of his work will highlight his eye for scenery, including his takes on the Hollywood Hills, Mexico, and Yorkshire, England, with large-scale

prints from his travels. Expect to see how Hockney has reinvented his art throughout the decades with his constantly shifting experiments with his subject matter. The exhibition will be on view at the Walker from December 18, 2021–August 21, 2022." Peter Diamond

The Walker Art Center

T. B. Walker, the founder of the Walker Art Centre, continued and expanded the original space, and by 1915 it included 14 rooms, each with a different theme. The Jade Room, the Jean-Claude Cazin Room, and the Miniature Room, for example, were decorated with paintings hung salon-style from floor to ceiling, classical sculptures, antique furniture, and rare Oriental rugs. In 1916, Walker purchased the land now known as Lowry Hill. Two years later, he offered the site and his collections to the City of Minneapolis because a public gallery was built. After five years of negotiations with no progress, Walker withdrew his offer and built his own museum, hiring local architects Long & Thorshov to design it. On May 21, 1927, the Walker Art Galleries opened on the present site of the Walker Art Center.

David Hockney

First gaining attention in the 1960s Pop era with his brightly coloured portraits and landscapes, David Hockney (the UK, b. 1937) has remained a constant presence in contemporary art, revisiting and reinterpreting favourite themes over six decades through experimentation with a range of mediums, from painting and printmaking to theatre set design and, more recently, digital media. Hockney is now considered one of the most influential British artists of the 20th century and a key contributor to the art of Los Angeles, one of his adopted homes.

Drawn from Walker's substantial holdings of works by Hockney—including paintings, prints, drawings, and theatrical works—David Hockney: People, Places &

Things will be on view at The Walker Art Centre from December 18, 2021 – through to August 21, 2022.

The exhibition is divided into several sections, beginning with a selection of works on paper featuring Hockney's intimate portraits of friends and family members. Another grouping focuses on his passion for still lifes and simple domestic scenes, including the Southern California swimming pool, which he explores through a range of works. Designing sets for stage and opera productions have been an important part of Hockney's artistic activity and was the focus of the 1983 Walker exhibition *Hockney Paints the Stage*. This presentation includes the artist's tour-de-force set design for Poulenc's opera *Les Mamelles de Tirésias* (*The Breasts of Tirésias*) (1983).

Hockney's career-long engagement with the subject of landscape, from the Hollywood Hills to Mexico to Yorkshire, England, is the subject of another group of works. The section features large-scale prints from the artist's travels and more recent explorations of landscape made using digital media, such as an iPad. Together, the personal and often exuberant works in the exhibition show an artist consistently engaged with experimentation and self-reflection.

Today the Walker Art Center ranks among the five most-visited modern/contemporary art museums in the United States and, together with the adjacent Minneapolis Sculpture Garden, attracts more than 700,000 visitors per year.

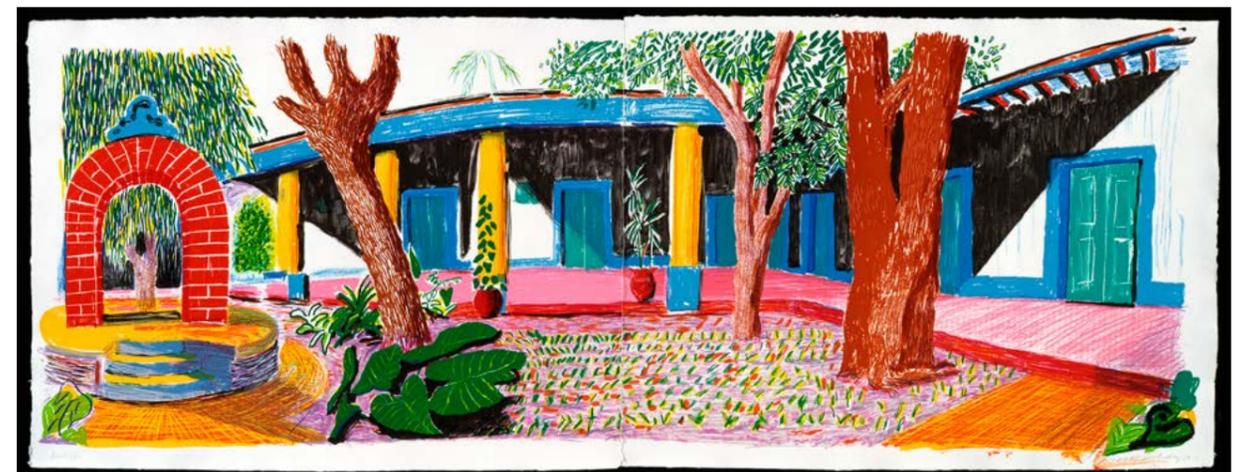
rachel.joyce@walkerart.org

Curator: Siri Engberg, senior curator Visual Arts.

Peter Diamond:

www.mspmag.com/arts-and-culture/walker-art-center-david-hockney/

Article sourced by Derek Culley



DH Hockney: Views of Hotel Acatlan 1986 photo Rachel Joyce

BRAFA Art Fair 2022



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



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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



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

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TIMELESS
GALLERY



CRIXO APONTE

Sculptor with True Passion



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

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

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

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

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

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

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

"ARTIST STATEMENT

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

Extract from Art Culture Inside - Dialogue 40

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

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

How did this proximity with sculpture begin?

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

How do you choose your materials?

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

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

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

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

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

Could you describe your work in one word?
Sensuality"

www.artcultureinside.wordpress.com/2021/07/30/crixoaponte/

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

Article sourced by Derek Culley

ANNE SAMAT

Anne Samat employs the Southeast Asian art of Pua Kumbu weaving and adds humble goods from 99-cent stores to construct brightly coloured, gorgeous, totemic works. They resonate deeply with personal issues: family and identity and speak of love, individuality, and liberation. For Samat, it is paramount to embody what one feels to be from within - without fear, without coercion. Her works often have clear gender assignments, but even when this can be discerned, it often feels irrelevant in light of the greater presence of the sculptures. Brightly coloured and heavily adorned with details, each one resonates as an avatar or altar.

In these most recent works, Anne Samat has infused her familial history into woven structures and symbols. The pieces embody personal stories; each sculpture is a totem to a different family member, with the figures of a mother and a daughter appearing in these latest works. Handmade ropes cascade from armatures of radiating garden rakes. Found objects abound, simultaneously cultural, formal and figurative. A pair of plastic funnels double as breasts, forks, and spoons serve as a warp, and cassette tapes

hang from chain-like 80s-era neckpieces. Everyday trinkets and cultural markers blend seamlessly with Sa- mat's intricate weavings to produce family mythology that transcends time and geography.

In 2020, Samat was invited to the Asia Society Triennial in New York and the Ko- chi-Muziris Biennale in India. Her first solo museum exhibition in the US is currently on view at the University of Wyoming Art Museum. In 2019, she held a residency at the Hudson Valley MOCA and has upcoming solo shows at MASS MoCA and the Moss Arts Center at Virginia Tech in 2023. Her work is in various private and public collections worldwide, including the National Art Gallery, Kuala Lumpur, Malaysia; Singapore Art Museum (SAM), Singapore; KADIST, Paris, France and San Francisco, CA; Hudson Valley MOCA, Peekskill, NY, among others.

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Daughter (weave through eternity) #1, 2022
Rattan sticks, wooden and plastic ornaments, metal, beads washes 54 x 28 x 4 in (137.2 x 71.1 x 10.2 cm)

Dr Victor Olatoye 'Pandemic'

By Derek Culley



VO. 'Pandemic' worker 2 detail
Photo by Dr. Victor O. Olatoye



VO. 'Pandemic' worker detail
Photo by Dr. Victor O. Olatoye

About the work 'Pandemic.'

The Pandemic has vividly highlighted how society depends on essential workers to conduct our daily lives. We also learned to care more for our health and personal hygiene. The Pandemic motivated us to unleash a revolution in medicine due to the ingenuity of government, private companies, and everyone coming together to fight the common enemy.

The Scientist looking into the microscope and the doctor with an oversized syringe were placed on top to signify their dominance over the virus. Dr Victor Olatoye is an American, trained Veterinarian from Aristotle's

University Greece, a Film Critic, and an artist; who drew and designed the artwork titled "Pandemic" during the lockdown period.

Question: A&M

Discuss the basic logistics involved in making the sculpture 'Pandemic.'

Victor

Making Pandemic 8.5 feet with a weight of about 2205 pounds was intentional. The statue needed to be enormous and overwhelming in appearance, and that is to mimic the overwhelming effects of COVID on

humanity. A lightweight 3 feet figurine might have been cute but wouldn't have been effective.

The adorned surgical mask measured 4.5 by 3 ft by Pandemic isn't a medically needed fashion statement. In this case, the mask is applied as a muzzle to show control over the subject. The Pandemic art vividly shows the human experience in the fight against COVID and its toll on humanity by placing tears on its face. The tears on its face also represent the sadness we felt for the lost souls to the deadly disease. Again, they could be interpreted as crocodile tears, not because it has any remorse but just like most criminals, just sad for being caught.

A&M

Please discuss the oversize bottle and syringe?

Victor

The oversize bottle and syringe show my conviction earlier on in the Pandemic that we would discover the vaccines. That also explains why the keys were placed at the mouth of the vaccine bottle. The "key" to "arresting" the Pandemic was in the vaccine.

The keys fit the comically placed handcuffs on the Pandemic. The handcuffs signify the arrest of the "Pandemic" Like all criminal cases against an accused, one would need the evidence. Thus, the virus on its palms shows that it is guilty as charged.

A&M

How does the sculpture 'Pandemic' address essential workers?

Victor

The culturally balanced essential workers are proudly displayed; however, looking at the Pandemic from above, each figure, which is easily recognized by its profession by the uniform but unrecognizable by ethnicity, was also intentional because COVID doesn't care about the ethnic groups and so I didn't. One other reason for not clearly separating the essential workers by ethnicity allow us to celebrate the once-in-a-lifetime moment humanity united to fight a common enemy. The essential workers in their various

uniforms are made of solid bronze. The choice of bronze as the material for the essential workers was to show how valuable they are as bronze medals since gold would be too flashy for a serious subject. Nothing flashy about the Pandemic.

Essential workers have taught us all just how much we depend on one another to conduct our daily lives and, often, how much we take for granted the work of others. The essential workers leave their homes to help maintain a semblance of normality for others, at great risk to themselves and their families in dangerous, exhausting conditions. Humanity couldn't have survived without them.

A&M

From a material viewpoint, what makes the 'Pandemic' sculpture unique?

Victor

The Sculpture was fabricated from unique materials.



VO. 'Pandemic' with microscope detail Photo by Dr. Victor O. Olatoye

Making something from metal requires patience and skill, and creating art from repurposed metal materials takes even more time and accuracy. The 'Pandemic' sculpture provides a further example of where scrap metal; can be transformed into impressive creative art pieces. Various materials are hand-forged to bring "life" into Pandemic, an adversary the whole world spent the past two years trying to kill. The lustrous radiant, and glossy colours are achieved with polished bronze, copper, and industrial paint.

The Covid character is shown with one of the legs anchored down with a chain attached to a wrecking ball to signify the wrecking ball effect on us all. Its spots converse type of sporting shoes with the covid virus on them for the faster spreading of the virus as it steps on the world map made out of polished copper sheets and industrial paint.

A&M

What does feel unique about the sculpture 'Pandemic'?

Victor

Pandemic is a museum masterpiece, and it's in the museum where you will be able to enjoy it more. This museum masterpiece wouldn't be possible without my medical background. In my opinion, the sculpture 'Pandemic' uniquely documented the human experience of a pandemic in one piece. This historically important work of art will continue to tell the horrific stories of the human experience as it pays homage to our human experience during the COVID-19 Pandemic at a museum for centuries to come.

Time capsules are usually buried for the future generation to see and shed light on the past. Looking at Pandemic, you could see the entire history of the COVID pandemic within this work of art, making it the first unburied time capsule about a pandemic.

About Dr Victor O Olatoye

Victor O. Olatoye is the President & CEO of Nollywood & African Film Critics' Awards, also referred to by the media as the "African Oscars". Dr Olatoye is an award-winning film critic with over 700 movie reviews and publications.

Dr Olatoye, an African American born in Ado Ekiti, Nigeria, was educated in Greece (Aristotle's University Thessalonica, Greece), where he received his doctorate in Veterinary Medicine. Dr Olatoye is Fluent in Greek and has visited over 35 countries.

Dr Olatoye finally immigrated to Raleigh, North Carolina, United States, where he worked as one of the first scientists in the field of vapour hydrogen peroxide sterilization at Steris Corporation. He founded NAFA in 2011 and has become the most coveted and prestigious awards in African Cinema and Honorary Awards in continental Africa.

Dr Olatoye is also a philanthropist. He is spearheading the effort to educate students by partnering with Infinite Scholars to establish a scholarship program to educate talented and academically talented but financially-disadvantaged students from Africa in colleges in the United States. Historically, talented students from Africa have not been able to study in the United States due to two factors: prohibited costs and the inability to access scholarships. This partnership is designed to eliminate those barriers.

Contact

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Royalty Incorporated: royaltyincusa@gmail.com



VO. 'Pandemic'Ball'n'Chain
Photo by Dr. Victor O. Olatoye



"TWO TIGERS IN LOVE"

www.marafinearts.com



Tigers are the largest and most powerful of the big cats. Humans have endangered Tigers by poaching and loss of land. In this case, these tigers are safe and in love. Hidden in the painting are two frogs. They are indicators of a healthy ecosystem in which the tigers live.

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THE INTERSECTION OF ART AND SCIENCE

INTERVIEW WITH MIRANDA MASSIE DIRECTOR OF THE CLIMATE MUSEUM IN NEW YORK CITY

A lifelong commitment to activism and education led Miranda Massie to found the Climate Museum in New York City. The organization's mission is to inspire action on the climate crisis facing the globe through programming across the arts and sciences. The museum invites visitors into an active conversation about climate change, educating them on this growing problem and helping them explore pathways to a better, brighter future.

Erin Martin, for Art & Museum Magazine (EM): Before founding the Climate Museum, you worked as a civil rights impact litigator. Tell us about your transition into arts and cultural work in the environmental sphere.

Miranda Massie (MM): As I became more aware of the climate crisis, I was strongly drawn to working on it. Meanwhile, growing up in a family of artists, I've always been aware of the transformational power of art and culture. With Hurricane Sandy, this work came to feel imperative.

The idea for a Climate Museum came into my head so fully formed and seemed so obvious that I was certain I had read about it somewhere and was hazily half-plagiarizing. I was astounded to learn that there was only one climate-dedicated museum and that we would be the first in the United States.

As social science confirms, most American adults are worried about the climate crisis but feel isolated, shut down and outscaled. Our experience in our first four years of programming has more than borne out our intuition. Our visitors respond with both relief and gratitude when they learn they can be part of a community engaged in a broad cultural shift toward climate action.

EM: Why an art-based museum and not a science-based museum to explore climate challenges?

MM: Arts programming is fundamental to providing people with pathways into climate engagement because of the communal nature of the arts in human culture. Climate arts create a sense of connection, fostering the very community we seek to build.

We create science, social science and humanities programming around our central arts projects and have found this interdisciplinary approach gives a broad range of visitors multiple points of entry to feeling they can become climate protagonists.

EM: Since its founding, the Climate Museum has staged various exhibitions and projects. Is there anything you'd like to highlight?

MM: I'll highlight one recent major project and what's coming up.

Last fall, in Washington Square Park, we presented a sculptural installation and one-day performance by the artist Gabriela Salazar on the theme of home in the time of climate crisis – the longing for a permanent home and the pervasive jeopardy that now overshadows that yearning.

Salazar created a beautiful sculpture that she took apart and handed out to more than 1000 visitors over the course of the day of the performance. The response was profound as visitors became participants, writing their own reflections on the meaning of home. This work, called "Low Relief for High Water" is also the subject of a documentary short film.

Next up for us is a series of pop-ups. The first will focus on a large new work by David Opdyke, who will work with the museum to create a thematically-connected centre for public engagement. Opdyke's work is blunt in its assessment of where we are on climate, and he and the museum are committed to ensuring that visitors leave the show feeling that they are equipped with the hard truth and with optimistic tools for taking meaningful action.

Slated for early 2023 is an interactive history show on climate and inequality. Stay tuned and come on our website or in our newsletter. www.climatemuseum.org

EM: The Climate Museum is located in New York City. Why is that so, and how do you see the work in a broader context?

MM: New York City is one of the world's great cultural centres and the tourism capital of the United States. A high level of vulnerability also marks it to sea-level rise and other impacts of climate change. For these reasons, it's the right location for the world's first art-focused climate museum.

There are climate issues everywhere. Ideally, every city would have a climate-focused museum to engage artists and communities in the great challenge of our moment. Practically, we are committed to distributing our programmatic content and what we've learned about cultural programming on climate. We regularly advise existing non-climate-focused cultural institutions looking to move into this area and intend to travel to one of our upcoming pop-ups.

Our goal is to have a dedicated year-round home in New York City. This scale-up will advance our greatest hope – to be a beacon for other institutions by showing how much impact and meaning this work holds.

How can Museum Design be Bespoke, Artful - and Sustainable?



By Pippa Nissen, Director, Nissen Richards Studio

At this particular time in history - and as we recover from the pandemic - we're faced with shrinking budgets, as well as less time and opportunity when it comes to the design of new museum exhibits. We must also be mindful of the next generation and our responsibility to be environmental and socially sensitive.

One way we can make a difference is to rethink how we approach exhibition commissions. Instead of starting from the beginning each time, we can push ourselves to think harder about a design toolkit. If we can break exhibitions down into constituent parts and find ways for those parts to be used multiple times, we can continue to create beautiful and bespoke exhibitions - but in a much more sustainable way.

During the pandemic, we thought carefully as a studio about ideas relating to surfaces and materiality; how these elements could tell stories alongside more classic exhibition content. Is it time to say goodbye to endless showcases and labels, making visitors rely on their imaginations to bring objects to life?

We can curate visual experience digitally now, transforming surfaces into dreamscapes, with meaning created when paired with objects and art. Film-making technology has become smaller and simpler in recent years, for example, whilst graphic designers can create animations which are an extension of their 2D work. Our computers come with software that enables us to edit and splice, and we can all take lessons from the coming generation. My teenage

daughters happily splice a film together on their phones if they want to post something on Instagram, without thinking twice. For them, it's just another means of communication.

Theatre practitioners are particularly gifted at the sparing use of film to create an idea. This is probably because of the nature of technical rehearsals - where the director, designer, film and lighting designers, technical team and actors all walk through each visual moment, setting cues for the stage managers during the actual performance. This way, the 'show' weighting can be calibrated or adjusted to ensure it feels like a complete vision.

We don't generally have the same opportunity in exhibition design, as the process is so different. If people still envisage a traditional exhibition of objects and labels, then the magic can be lost. The vision needs to be planned early on and communicated to all stakeholders. All exhibitions need to feel like experiences; just as in the theatre, the visitors are drawn into a nuanced series of visual, aural and sensory cues.

Could museum design begin to work more similarly, creating surfaces and building walls that are already set and then using our toolkit to animate them, with projectors creating surfaces and lighting working playfully with this, with digital graphics or using fly-posters over the top? Perhaps labels could appear on visitors' phones instead, so all the elements you 'feel' as a visitor are digital, whilst elements relating to thinking and knowledge are things you carry yourself or spoken to you or in physical book form.

I loved working on 'Revolution' at the V&A in London a few years ago, together with a film designer and sound designers FRAY and Carolyn Downing. The exhibition was experienced as if walking through a soundscape, alternating between music and the soundtrack of various films critical to the storytelling, with the film effectively becoming the object, whilst moving; animated patterns extended the objects out into the room. Carolyn Downing created bridging sound points that were a mixture of composed phrases and 'found' sounds that set the scene, weaving an accompanying narrative that augmented the experience.

This is a method that could be used much more in the future as the technology becomes cheaper and simpler, with beacons built into spaces triggering sound files as visitors approach. In a more recent project at the Fitzwilliam Museum in



'Revolution' at the V&A



Digital word wall at Wordsworth Grasmere in the Lake District

Cambridge, we wanted to emphasise a sense of tactility, as the subject matter was 'Human Touch'. We forensically filmed objects and created slow films of them, which were really powerful. One of the objects on display was a Rodin sculpture. When it was filmed up close with a macro lens, you could even see his thumbprints, making the sculpture feel deliciously real and present, as if Rodin was in the gallery with us.

For an experience to be both unique and sustainable, its digital, sound and lighting elements could be new each time, whilst the built environment changes only a little. Small, crafted, exquisite surfaces could alter, helping create eye-catching difference and bespoke. There has been a tendency for film and digital to be heavy on storytelling, but it could also be just another layer of scene-setting. Together with imaginative lighting, it's cheaper and much greener than stripping down and re-building each time.

Diamonds Provide Colorful and Memorable Experiences



by Emily Jennings

In the window of Provident Jewelry in Naples, Florida, you can enjoy an interesting experience of diamonds and an intense reflected light. Inside, you can find rare gems, fine and unique jewellery, and luxury timepieces. Diamond necklaces hang from two glittering Lucite Teddy Bear sculptures that renowned artist Mara Sfara created. The Lucite series of Teddy Bears and the sparkling diamond display resembles the flashing light from stars illuminating the night sky. Thus creating an experience similar to looking up at the Milky Way. It is an enticing visual experience.

Naples is known for its offerings in shopping and dining and leisure activities such as boating. Alexis Torres, general manager of Provident Jewelry in Naples, has been in the jewellery business since he was a young boy. He learned about jewellery from his father, who had a small shop and had been in the jewellery business for 48 years in New York and San Juan, Puerto Rico.

Torres has been with Provident Jewelry for ten years and is currently the Naples location's general manager. Like a family, the staff are

customer service oriented and deeply rooted in the local community. When originally coming to Provident Jewelry, he worked in the back office. Over the years, he became assistant manager and general manager, taking on every role in the store along the way and working his way up the ranks.

Provident Jewelry is family-owned and has been operating since 1993, starting with its location in West Palm Beach. It opened its Naples location in 2010, and it has been a part of Naples' lively historic district - a community of shops, restaurants, and relaxing entertainment. Now, it boasts six locations in Florida: Naples, Wellington, West Palm Beach, Palm Beach, Jupiter, and Fort Myers.

Rare and excellent gems are part of Provident Jewelry's specialities. One such gem in its collection is a 100-Carat Pure Luxury Diamond. Very few diamonds of gem quality surpass the 100-carat mark. Due to its size, this one is already an elite diamond, but because it is also highly transparent, it increases its level of rarity. The diamond possesses a pure white colour that is highly sought after because it lacks measurable levels of impurities like nitrogen. It has been fashioned into a classic old-world cushion cut. Its faceting resembles other world-renowned diamonds, such as the 45.52 carats Blue Hope Diamond and the 105 Carat Koh-I-Nur. It is a wonder for Provident Jewelry clients to behold.

Provident Jewelry also specializes in Natural Color Diamonds. In the world of gems, these diamonds formed naturally with incredible hues are comparable to valuable artworks. They are very rare and highly valued, sought after by many. They can come in colours such as blue, pink, purple, red, green, and orange. Extraordinary geological circumstances allow for the creation of such wonders. Tiny amounts of elements interacting with carbon bring about the natural colour in these diamonds. Nitrogen creates yellow and orange shades. Boron

creates blue, and hydrogen makes violet. Geological pressure can twist the diamond's structure to create red, pink, and purple diamonds. Radiation over millions of years can create green diamonds. There are no limits to the variation in colours. Provident Jewelry has been collecting and selling rare diamonds for over 23 years.

Torres shares exciting news that Provident Jewelry in Naples is expanding its location to double its square footage and increase its offerings. In March 2022, it will open its new "dream factory" adjoining its original shop, which will be a space full of sensory wonders to appeal to its clientele.

It will be the fourth Provident Jewelry location to create such a space. "Clients can come to relax, and there will be a full bar with high-end jewellery," Torres explains. This concept emerged about five years ago in high-end boutiques across the country. After opening the newly expanded space, the location will be 6,000 square feet and the largest jewellery store on Naples' fifth avenue.

"Our location is very relaxed because clients often live on vacation or in Naples for half of the year. People in Naples often come here to shop, eat, and enjoy boating," says Torres. Clients can enjoy a luxurious and effortless experience in the new space while viewing rare and unique jewellery. The Naples space will appeal to women, just as some of the dream factory experiences in Provident Jewelry's other locations aim to appeal to men because they are set up as cigar bars. It will also be a space for hosting events, including private events.

Provident Jewelry creates memorable experiences for its clientele that leave them walking away with a sense of wonder. It shows that rare gems can be arranged to evoke an emotional reaction, just as artwork does.

For more information about Provident Jewelry
www.providentjewelry.com

The Watch Register

Interview with Katya Hills Managing Director, The Watch Register



Katya Hills is the managing director of The Watch Register, the division at the Art Loss Register that deals with the recovery of lost and stolen watches and offers due diligence searches to the luxury watch trade and collectors. The Art Loss Register is the world's largest private database of lost and stolen art, antiques and collectibles, founded in 1990. Katya joined the ALR nine years ago and established their specialist watch service in 2014.

Art & Museum Magazine (AM) Can you tell us about The Watch Register and how it came about?

Katya Hills (KH) The Watch Register is a specialist division within the Art Loss Register that provides recovery services for lost and stolen watches to victims and the Police, and due diligence searches to collectors and traders. There was a demand within the trade for an established and international database to check if pre-owned watches had a clean history. We set up The Watch Register in 2014 in order to grow the ALR's existing watch database, and increase utilisation by the trade and buyers. Watch crime has been a growing problem over last 10-15 years in line with growth of the global pre-owned watch market,

which is set to be worth \$32 billion by 2025. Crimes are becoming increasingly violent, the use of watches for money laundering is commonplace, and thefts by means of fraud have spiked especially over the pandemic as transactions occurred mainly online. We therefore work closely with the police to assist them with investigations into theft and proceeds of crime, as well as with insurers to detect insurance fraud.

AM: Why are criminals so interested in targeting watches in particular?

KH: Watches are a high-value luxury asset, which are easily portable and can therefore be quickly taken away from the scene of the crime and disposed of. It is not unusual for stolen watches to be re-sold abroad where they are less likely to be detected.

Furthermore, watches hold their value even in the pre-owned market, and some models can sell for 2-4 times the price they would brand new. As a result, thieves target the most popular brands and models, with a view to reselling them for the highest possible price. Rolex watches are the most desirable brand for thieves and have become a form of currency in the

criminal world – they constitute one third of our whole database, and two thirds of the stolen watches we find are Rolex.

AM: What happens to stolen watches after a theft, where do they go and how do you go about finding and recovering them?

KH: Thieves will look to sell watches on as swiftly as possible – within hours or days – to distance themselves from the stolen goods. The watch trade is fast-paced so they can quickly pass through many hands, however each transaction offers an opportunity for us to identify the stolen watch. Wristwatches have a unique serial number which makes them traceable.

We therefore find watches when they are offered to dealers, pawnbrokers, auction houses or collectors who search our database at the point of transaction. Once located, we request for the watch to be held securely and not returned to the seller, so that it can be returned to the rightful owner. We liaise with the police, victim and their insurer to facilitate a successful recovery.

We find 2-3 stolen watches every day. As database checks become more widespread, we are finding watches ever more quickly after the theft. One third of the lost or stolen watches we identify are found within a year of the theft, and one quarter within six months.

AM: Have you got any particularly exciting recent cases you can tell us about?

KH: We recently located a highly desirable Patek Philippe Nautilus watch which was stolen from the victim at knifepoint in London in 2018. It was not insured, so the victim was at a loss of over £60,000. We located the watch in New York's jewellery quarter last year, and as a result the NYPD seized it the same day so that it could be returned to the victim.

In another case last year, we located two Rolex Submariners from the same theft in the Netherlands in 2019, when they were offered to two different dealers on Hatton Garden just a few months apart. In some cases the location of one watch can lead to

recovery of many others, as happened with a Rolex watch we found in London in 2020, which was stolen in a half a million euro armed robbery in Athens the previous year. The identity of seller led the Greek police to recover the remaining 34 watches from the same theft.

AM: How can collectors take steps to protect themselves from theft?

KH: Watch owners should keep their watch concealed in public spaces or tourist hotspots. Owners should have both home contents and personal possessions insurance. Watch papers should be stored separately to the watch when at home. The watch serial number, copies of the watch paperwork and purchase receipt should be kept ideally digitally, so that they can be quickly reported to The Watch Register database in the unfortunate event of theft.

AM: How can collectors protect themselves from buying a stolen watch?

KH: Prospective buyers should check a pre-owned watch against The Watch Register database on the day of their purchase, including if the watch is offered with box and papers or sold to them by a trusted retailer or acquaintance. Any purchase of a pre-owned watch carries a level of risk, so buyers should seek written assurances from their seller that they will refund them if at a later date the watch turns out to be stolen or fake.

AM: Is there anything about watch theft you can tell us which might surprise us?

KH: Crimes and frauds are increasingly carried out by highly knowledgeable and credible individuals who pose as watch experts, repairers or police. We are seeing a range of very sophisticated scams, especially if the transaction occurred online. Watches are also commonly used to commit insurance fraud, and offenders will often look to gain 2-3 times the value of the watch by making multiple insurance claims for the same watch, or by claiming for a watch that is already stolen or which they never owned.

www.artloss.com

Nicolas Holiber Shape Shifter



NIC-035 BKR 127 x 101.5 cm Acrylic and oil on canvas 2021 Photo credits_Artwork Nicolas Holiber. Image courtesy of Unit London



NIC-038 RZG 127 x 101.5 cm Acrylic and oil on canvas 2021-2022 Photo credits_Artwork Nicolas Holiber. Image courtesy of Unit London



NIC-040 Youth with Stars 127 x 101.5 cm Acrylic and oil on canvas 2021 Photo credits_Artwork Nicolas Holiber. Image courtesy of Unit London

Nicolas Holiber's first solo exhibition (April - May 28) with Unit London is an exploration of physicality in form, subject and medium. Shape-Shifter aligns Holiber's artmaking process with his work's visceral content. Features and colours morph and mutate through changing perspectives within these sculptural works on canvas.

Shape-Shifter deals primarily with the human form, comprising portraits, self-portraits and multi-figurative pieces. The explicit meaning of each piece may shift and elude us, but a raw sense of emotion can always be perceived as hands, eyes, and, eventually, faces emerge from broad swathes of sculpted colour. The abstract visual language always gives way to moments of figuration, constantly reminding us of the corporeal, our flesh and bodies that navigate the world. Shape-Shifter alludes to our physical and interior selves, oscillating on this boundary between the abstract and the figurative. Born in 1985 in New York, Holiber grew up in an

artistic family and has made pictures and objects since childhood. Past awards and honours include public commissions for the Southern Branch of the National Palace Museum in Taiwan, the NYC Parks Department, the Lower Manhattan Cultural Council residencies, and the Leipzig International Art Programme. In 2020 Holiber had a solo online exhibition with Unit London's Platform. Holiber has exhibited work in the USA as well as Europe.

Nicolas Holiber is a Brooklyn-based artist known for his mixed media paintings and large-scale sculptures. Process and materiality are central to Holiber's practice, which can be seen as a celebration of form and colour. His paintings oscillate between abstraction and representation. Taking a sculptural approach to image-making, he negotiates the territory between intuitive mark-making and creating recognizable forms. The result leaves the viewer with a palpable, tactile sensibility that begs interpretation. A&M: "Art is the only thing that makes me feel

unstable, but it's also the only thing that makes me feel like I have a purpose; that gives me that sense of life." -Nicolas Holiber. Please discuss further.

Nicolas.: There is certain uncertainty when I'm in the studio. Because my working process is very open and intuitive, sometimes it's hard to have a clear direction of what the piece will be. It can go anywhere and be anything. And my emotions are very closely tied to this process. So, making art can be an insecure and volatile act in this way. It can also be very spontaneous and expressive. It's exhilarating and terrifying all at the same time. It makes me conscious of my existence in a way that nothing else does.

Sasha Bogojev (Juxtapoz): How did you become so obsessed with the element of texture?
Nicolas Holiber: Materiality plays an important role in my work, and I've always been open to exploring and experimenting with new things in the studio. The texture is just something I'm drawn to, I can't explain why, but texture and tactility are at the forefront of my mind whenever I'm making something. It's been a natural progression; one thing leads to another, but it always starts with the curiosity of being interested in the material and wanting to see what it does. Or what it can do, like what is its breaking point? Pushing that boundary allows me to keep moving forward. A material's translation ability as the flesh is also incredibly important for me. The things I've been working with over the past 5 to 10 years have a unique, visceral quality.

Can you explain the technique/process you like to use to achieve the desired effect?
My technique is that I don't have a technique! But the process is very important to me. These paintings start

with me applying an acrylic paste mixture to the raw canvas. I don't use any source material or preparatory drawings but rely on my emotions and intuition to guide me through the process. I use a growing set of tools to push and pull the mixture around, add and subtract, etc. It's exciting because it's a very raw moment, and anything can happen. Body parts and faces start to appear, and then I can build a more extensive composition. It's also mildly terrifying because I feel like I'm driving in the dark with no headlights. Everything can go to shit at any moment. Once the acrylic is dry, it essentially becomes an underpainting. After that, I bring out certain forms or try to decipher the marks I've made using oil paint. Sometimes I carve or cut into the acrylic. I constantly see new things as I work - a nose, face, or whatever. As I add colour and more texture with the oils, this becomes a new journey.

Nicolas Holibar is represented in the UK by UNIT London. Established in 2013 by Joe Kennedy and Jonny Burt as a start-up gallery in a 300-square-foot pop-up space in Chiswick. The gallery quickly gained a reputation through social media, distinguishing it from other art galleries' marketing strategies.

In June 2018, the gallery opened a new 6000-square foot space in Mayfair, its flagship location. Now its main site, the venue hosts an innovative and dynamic exhibition programme showcasing the gallery's leading artists and a series of cutting-edge cultural events. The Stables, located in Covent Garden, serves as an accessible exhibition and event space that focuses on vibrant group exhibitions, artist development, and various brand-led events.

<https://www.nicolasholiber.com>

Hands of Moldova

Tatiana Dobos



Tatiana Dobos by the Shore
Photo Julia Monard for Generation20 project

By Derek Culley

Where were you born?

Tatiana Dobos (TD) "I was born in a little village in Moldova, a middle-class, hard-working family. My parents worked 10 to 12 hours a day, were building their house, and met community duties, so I've learned to entertain myself and enjoy my own company from a very early age.

Till I reached 8, Moldova was still under Russian occupation, this being an important detail of my story, as oppression shapes our personality in a certain way that we have to fight with it for the rest of our lives.

A&M: Explain this emotional rollercoaster?

TD: Expressing emotions was a sign of weakness, and I've had lots of feelings of different sorts, and I didn't know what to do with them, so perhaps that was the moment when I started to create objects as emotional translations.

I was never a loud person but always felt the need to express my inner battles; luckily, I found clay as an instrument of expression.

A&M: Where did your journey with clay begin?

TD: The place where my clay journey began is a village in Romania called Cucuteni, where my ceramic teacher Ionela Mihuleac was born. She has created there a space that celebrates creativity and human connections. Artists worldwide come here every Summer at International Art Symposium HUMAN to create, connect with the local community, share their knowledge, and learn from each other.

I've spent some years shoulder to shoulder with Ionela in her Studio, and I have to say that I've learned from her not only the clay's secrets but also how to live more authentically, more meaningfully, how to be closer to nature, how to respect the materials we use in our practice, where to look for inspiration or where to turn when feeling emptiness.



TD Tatiana Dobos Windows in Time
Photo by Marta Barcikovska

A&M: Tell me about your move to Ireland.

TD: When I moved to Ireland in 2010, I had for some years tremendously contradictory feelings: on the one hand, I loved everything about Ireland, its people, the landscape, the nature, the slowness, and even the weather. But on the other hand, the sense of homelessness persisted, I was missing my old home, and I couldn't feel at home here yet.

When we say home, the people around us offer us a sense of connection and belonging; our community makes us feel at home. So, I've started to connect with our community through different activities, going to the market every Saturday, going to the gigs, and pubs, interacting with Irish people, and chatting with swimmers at Ladies Beach, life suddenly became brighter; I was at home.

A&M: Talk about your clay workshops.

TD: This is how I've started to do hand-building clay workshops. Actually, I see them more as mindful experiences rather than just a workshop.

I never have a very structured class, but I invite each participant to bring their own ideas, and together we find a way to bring them to life. There will always be relaxing music, mild essential oils, and a very calm environment that invites the body and mind to relax and be present. I can see people often entering the Studio with one mood and leaving with another.

Each year I'm trying to do workshops on a bigger scale with schools and other community groups, this being my way of connecting and really feeling a sense of home.

This year I've connected with the lovely people from St. Joseph Special School, an experience that had a huge impact on me personally and my practice. I've learned again about dedication, patience, inclusion, and the joy of just being. Each of us has a role in building this community and making it the way it is. We all bring our gifts to make it whole.

A&M: Talk to us about your studio.

TD: This is what my working mornings usually look like: With our cat around, she likes to taste my glazes and my coffee, so I have to be careful to keep the lids on and drink my coffee fast. I don't usually plan my working day; it's happening as a natural flow. If I'm trying to structure the day or plan and for some reason, I can't follow it, that gives me a sense of frustration which I find quite damaging for creativity.

My work process allows me to rediscover and accept myself. I would describe it as silent and serene, a form of therapy, a way of transferring emotions into clay. Repetition of similar shapes makes the body recognize them, the movement becomes repetitive, the body relaxes, and the mind enters a meditative state.

A&M: Discuss the significance of this practice with your work process.

TD: Another segment of my work process is elements grouping. When I have all the elements for work-ready, I start to select and group them to create harmony between them. My favourite part of my work as I feel in a state of flow when time has another dimension. My entire being; feels so comfortable, as I think it recalls some childhood experiences when I had my first interaction with Art.

A&M: At what stage in your creative cycle did you have your first interaction with Art.

TD: I used to gather things that I found interesting around my parents' house, which could be pebbles, wood sticks, metal screws, empty cans, animal bones, buttons, all different kinds of grains and beans, etc. When the collection was large enough, I would sit for hours trying to group and arrange them on a flat surface till they got to be in harmony, one with each other and as a whole installation. I remember that feeling of real presence. I recognize it now in my work process.

A&M: Moving forward.

TD: My daughter Mia was born eight years ago. She had a huge impact on my life, both intimate and professional. I see everything brighter with her. My work style changed because of her. They become more delicate and elegant, just like her. She also shapes my working day, reminding me to take breaks and relax more often.

A&M: Final words?

TD: Before framing my works, I love to create installations with elements from my works in natural environments or how I used to call it connection with the landscape. I love to see my work interacting with natural elements. I like to believe that they fit so well together, and my work becomes part of nature. It is an absolute delight to spend some hours in nature playing with toys made by my own hands.

Studio interview with works-short video:
www.aae.ie/introspect-tatiana-dobos/

'Artists Well'. Extensive interview
www.youtube.com/watch?v=85StjPIGcK8



TD Tatiana Dobos. Photo Generation
20 Julia Monard

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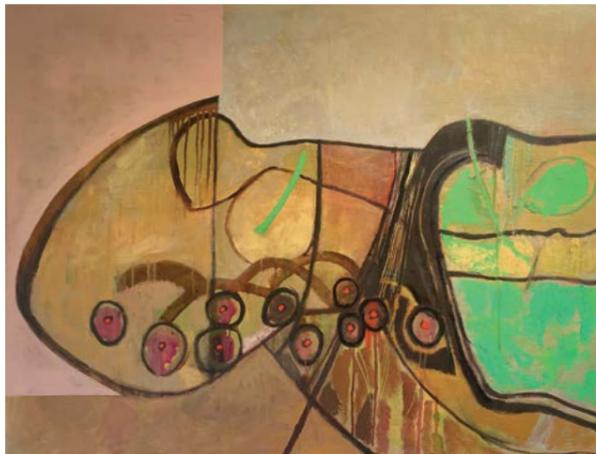
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JEFFREY HARRIS

Paintings and Prints from Cornwall and Australia 1968 - 2022



JH Side by Side 2022 Oil on canvas; 75 x 101 cm Photographs by Claire and Miranda Harris edited by Richard Blackborow

Paintings and Prints from Cornwall and Australia 1968 – 2022 is Harris's first one-person exhibition in the UK since the 1960s. Featuring; oil paintings, reliefs and etchings shown for the first time in England, the exhibition includes a series of abstract paintings representing Harris's last work in the late 60s. These large oils on Masonite were recently rediscovered in Harris's Australian studio and are shown for the first time in this exhibition. We are showing at 3 Venues in St Ives, Cornwall and our Virtual Reality gallery.

Born in 1932, Harris studied at Leeds College of Art before moving to St Ives in 1956. He shared Porthmeor Studio 7 with Tasmanian artist Gwen Leitch before emigrating together to Australia in 1970.

Harris arrived in St Ives when the small seaside town was enjoying a growing international reputation as a centre for Modernist Art and a popular location for aspiring young artists. Bringing with him a solid training based on principles of 'Bauhaus' teachings influenced by artists

Harry Thubron and Victor Pasmore, Harris was keen to find a personal visual language free of figuration and says, 'My painting references a temporality and concern for a place that evokes memory, early beginnings in Yorkshire, the landscape, the sea, and the places of Cornwall, and Australia. From these starting points, my practice has developed both non-figuratively and with degrees of figuration to explore the visual language of colour and form'.

Harris continued to develop his work throughout the 1960s in St Ives and exhibited work in London before emigrating to Tasmania with Gwen Leitch, and their four children, in 1970. Subsequently moving to Adelaide, Harris pursued his painting career, where he explored the colour and landscape of this new continent, exhibiting at galleries in Adelaide and Sydney.

During this time, Harris revisited St Ives on several occasions in effect, keeping a connection to both the environments of South Australia and Cornwall, England,

by Tony Magnusson and Peter Davies



JH Box Window 1974 Relief, perspex, oil on board; 33 x 27 cm Photographs by Claire and Miranda Harris edited by Richard Blackborow

of which he states, 'my practice has always been informed by a deep connection to the landscape of West Penwith and South Australia.'

Harris was a member of the Penwith Society of Arts and Crafts and lecturer at Falmouth School of Art and later at the Tasmanian School of Art and South Australian School of Art. His first solo exhibition was at the Rowan Gallery, London, in 1961. Other one-person shows were held in Adelaide galleries and at Robin Gibson Gallery Sydney.

Harris says of the formative St Ives years, 'I learned a work ethic and what it was to be an independent artist when I moved, aged in my mid-20s, to St Ives. The professional support and friendship from artists including Patrick Heron, Peter Lanyon, Bernard Leach, and Tony O'Malley were significant. These artists set an example for the rest of my painting life. Aged 89, I still paint every day.'

Awards; Leeds City Travelling Art Scholarship, British Council Acquisition Award, Kedumba Drawing Prize, Hysen Prize for Australian Landscape.

'Belgrave St. Ives

Exhibition Venues:

26 June – 18 July 2022

26 June - 1 July The Crypt Gallery, St Ives Society of Artists, St Ives

27 June - 18 July Hepworth Room, Penwith Gallery, St Ives

4 July - 18 July The Studio, Belgrave St Ives, Towednack

Further images, complete biography and a fully illustrated catalogue with essays by Tony Magnusson and Peter Davies are available on request:

Fullscreen link to the digital version of the exhibition catalogue:
www.issuu.com/belgravestives/docs/harris_2022_cat._online_single_page_d2ed6a00c5bcd?fr=sMTIhNTM5NTIoMjA

The gallery has moved from its former premises on Fore Street, St Ives, to the following address. Visitors are most welcome by appointment:

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Article sourced by Derek Culley

In the Light of Conscience

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

By Carey Powers, MAM



Brian Maguire. Installation view. Courtesy and copyright the artist

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

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

Maguire draws attention to marginalized voices and

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

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

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

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

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

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

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

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

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

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

Article sourced by Derek Culley

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

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National Justice Museum opens Written in Brick



Inside the Project Lab 1

The National Justice Museum's free-to-enter Project Lab has been transformed following the installation of a new collection of work, *Written in Brick* - a multi-layered photography commission, public response, slow messaging, and sound. The display encourages discussion about communication across decades and the universal urge to be remembered.

The space includes a collection of writings by musician, spoken-word poet, actor, and storyteller David 'Stickman' Higgins. David spent time at the museum, taking inspiration from the messages scratched into bricks in the prison's historic exercise yard. One of the most legible and notable of these messages is the name Valentine Marshall, a young man imprisoned in the gaol before being transported to Australia. David was captivated by the marks, left as evidence of someone's existence. A desire to be remembered from over 150 years ago.

David left the museum and began noticing how bricks around Nottingham have been used for messages too. Slow, deliberate marks built to last in an era of fast digital messaging.

The museum worked with David to shape a collection of photographs and sounds inspired by the historical marks. You'll see fragments of David's thoughts as he explored the brick messages around the city, and photographs he collected, along with those people of the city sent to us.

In the Project Lab, you'll also hear two evocative soundscapes, *Written in Brick* and *Scratched in Stone*,

recorded live in January 2022 in a 300-year-old building not far from the National Justice Museum. Six musicians spent time in the museum's exercise yard, tracing their fingers across centuries-old graffiti scratched into the brick. They then went directly to the recording studio to improvise this soundscape from touch. Take a moment to sit, close your eyes and notice the nuance of the sound. The soundscape will be swirling around the Project Lab, completing the interpretation of *Written in Brick*.

The Museum's Artistic Programme Manager Andrea Hadley-Johnson said, "What effort it takes to scratch a message into brick, focusing the mind and the hand on crafting a message that might be visible for decades. The repetitive scratching and carving action, along with a catalogue of photographs, inspired a soundscape that ebbs and flows between the photographs and poetic fragments by David Stickman Higgins.

We love to share the museum spaces and collections as a source of creative inspiration. To amplify those messages scratched in the exercise yard and onto brick across the city, in an age of fast messaging and bricks falling, feels timely and powerful."

The display invites visitors to keep the dialogue going and send the Museum photographs of the messages you find written into brick or responses to the question 'What message would you scratch into brick for someone to read in 100 years?'

katie.greenwood@nationaljusticemuseum.org.uk

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Artist Alexandra Carr at a site visit during the construction of building for her new commission.

Public art commissions

by Renée Pfister

Public art commissions have been around for millennia. Egypt's Pharaoh Ramesses the Great has been immortalised with four colossal sculptures in the temple at Abu Simbel. Pope Julius II, the Medicis, and the Este and Gonzaga families were prominent Italian Renaissance patrons of the arts. King Francis I of France and King Charles I appreciated magnificent visual splendour and provided exceptional support. More recent art benefactors have been Peggy Guggenheim, Charles Saatchi, the Broads, Larry Ellison, the Norton Family, and many others. Public art commissions are created for society and must be physically accessible. The artworks are therefore installed and displayed in an easily reachable and welcoming environment.

The intention of such a scheme can have various reasons:

- Memorials.
- Celebrating new landmark buildings or specific events.
- Creating a greater sense of identity.
- Supporting communities to prosper.
-

Overall, the aim is to infuse significance and connect history, present time, and the future.

To start with, the commissioner and advisors discuss, draft, and agree on the project brief for the announcement. Assignments can be by invitation or

Supported by Feilden Clegg Bradley Studios, Colin Rennie, Cconsult Engineering Design Limited, Blended Management Group, Renée Pfister Art & Gallery Consultancy, London, Architectural Metalworkers Ltd, Ormiston Wire Ltd, Bay Plastics Ltd, AbseilAccess, W.H.Scott and Son Engineers Ltd, Constantine Ltd. Images: Courtesy the artist ©Alexandra Carr. All rights reserved.

through an open call. In both scenarios, guidelines must be provided. After the submission deadline, the pre-selection panel will sift through and evaluate the applications, preparing a longlist for the judges, who in the meantime, have familiarised themselves with the details of the competition. Each proposition is read and discussed to select or decline a contender. Having a good time frame and consistent process in place is essential. Rejected applicants can request feedback under the Freedom of Information Act when the invitation comes from a public institution.

Specific criteria are applied when assessing designs, such as artistic merit, originality, engagement with the community, longevity, maintenance, health & safety, and working within the offered budget. A point system measures these facts; the higher candidates score, the more likely they will be chosen.

The selection process is lengthy. It is challenging to decide why an application is picked, especially when the jury holds opposing views. In an ideal scenario, the judges agree anonymously, opting for the best candidate from the shortlist, but several designs can reach close liking. Hence, the board must once more carefully study and discuss the proposals. The closest contenders are reinvited to present their concepts. Usually, this process enables the panel to narrow the list of participants, reach a final decision and announce the winner.

With the support of a legal department or lawyers, a binding contract is drafted, negotiated, and agreed upon between the artist and commissioner. The document outlines the terms and conditions, including the involved parties' details and their responsibilities. The dossier comprises definitions, time frame, insurance, indemnity, fabrication, and installation details. Additional clauses concern health & safety, risk assessments, maintenance, warrants, and financial arrangements. Other legal aspects of the contractual text, such as the ownership, moral rights, copyright, credits, and publicity, as well as delays, disputes, termination, and the de-commission

of the artwork, are clarified. Commissions can be for indoor and outdoor areas, varying in size and budget. An assignment requires project management, careful planning, flexibility, and efficient communication between stakeholders.

What can go wrong? Materials can be faulty, or a breach of health & safety regulations, plus accidents can happen, causing delays and increased administration and costs. Working at heights adds risk factors and must be carefully assessed and overseen. It's advisable to manage the project in several phases, with planned inspections and signoffs, to ensure the scheme is progressing in the right direction so important milestones are achieved.

Even after successfully delivering a site-specific installation, relationships can turn sour. For example, the American sculptor Richard Serra created the highly disputed Tilted Arc, commissioned in 1979 by the City of New York for the Federal Plaza in the financial district.

The sculpture immediately attracted adverse responses from individuals working in the location, who perceived the weathered steel wall as an obstacle to their daily routine. After the court hearing in 1985, the sculpture was removed, despite an intense defence from the opposition. For Serra, it implied the destruction of the meaning of the work and, consequently, the destruction of the work itself. The trial involving Tilted Arc is one of the most notorious public sculpture controversies in the history of art law. Until now, the sculpture has been kept in a storage facility in Maryland.

Fortunately, most public art commissions do not conclude in this manner. Being engaged in delivering such an assignment necessitates excellent communication and project management skills, understanding of legal, technical, and health & safety requirements, and working closely with an exceptional group of professionals.



The CIA and Art

When Abstract Expressionism was a Tool of the CIA

By Mara Sfara

Abstract Expressionism can trace its roots back to the late 1800s. Its American heyday exploded in New York during the post-war period. A key figure of the Abstract Expressionism movement was Paul Jackson Pollock, who dropped his first name, living and painting as Jackson Pollock.

The twists and turns of his journey as an artist landed Mr. Pollock in an experimental workshop with the influential Mexican Muralist David Alfaro Siqueiros. It is thought that it was at this workshop that Jackson was introduced to liquid paint, which became a

focus of his evolving career. It also piqued his interest and understanding of the Mexican Muralist movement. In post-revolutionary Mexico, the government was intent on unifying the country and funding the works of artists. The Mexican muralist project funded by the Mexican government produced three leading artists, Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

Dissimilar in styles and techniques, their commonality was combining the Mexican tradition of murals with art that conveyed

political ideas and social revolution into large murals on the walls of public buildings. One obvious takeaway when trying to trace the influence of the Mexican Muralist on the career path of Jackson Pollock is size.

Pollock, at the apex of his career, liked to go big. His 1943 painting, *Mural*, is a testament to the Mexican Muralist movement. It measures twenty feet wide by eight feet tall.

When the Government and Art Collide Another similarity between Pollock and the Mexican Muralists is government funding. Jackson Pollock was able to enjoy a period of creativity with the funding of a New Deal Program, the WPA Federal Art Project, which he worked for from 1938 through 1942. This government-funded project was instrumental in Jackson's development as an artist and in coming to terms with his inner demons, including alcoholism.

During this pivotal time in his career, subsidized by the government salary of the WPA Federal Art Program, Abstract Expressionism was growing. At the same time, the cold war was icing over the world, and the foundations of the Central Intelligence Agency (CIA) were laid.

The Museum of Modern Art (MoMA) founded by Lillie P. Bliss, Mary Quinn Sullivan, and Abby Aldrich Rockefeller, opened its doors in its current location in 1939. This pillar of modern art embraced the artists of the Abstract Expressionism movement, which was blossoming in New York.

At the time, the CIA emulating the Mexican concept of supporting art as political propaganda, secretly funded the Congress for Cultural Freedom (CCF), an anti-communist advocacy group, as a weapon to fight the cold war culturally. Seeking to spread the concept of individuality through artistic expression as a diametric opposite of the confinements of Soviet art, the CCF funded and established international exhibits of the works of abstract expressionist artists.

The President of MoMA at the time was Nelson Rockefeller, who, along with other Board Members William Buden and Rene D'Hanancourt, worked with the CIA and reported to the State Department. Nearly the entire MoMA Board had government connections within the State Department, Foreign Service or CIA. It was a ripe orchard for the CCF plans to fight the cold war with art.

Communist Artists, the CIA and the Cold War Battle for Hearts and Minds By 1956 the CCF orchestrated thirty-three international exhibits. It culminated with its largest exhibition in 1959 entitled, *The American Painting*. Culling a collection from MoMA with the help of Nelson Rockefeller and its Board, the 1959 exhibit featured the abstract expressionist paintings of:

- William Baziotos
- James Brooks
- Sam Francis
- Arshile Gorky
- Adolph Gottlieb
- Phillip Guston
- Grace Hartigan
- Franz Kline
- Willem de Kooning
- Robert Motherwell
- Barnett Newman
- Jackson Pollock
- Mark Rothko
- Theodoros Stamos
- Clyfford Still
- Bradley Walker Tomlin
- Jack Tworckov

These artists, whose backgrounds include affirmed communists, anti-establishment non-conformists, and individualists, as well as a-political free spirits, became the tool of the CIA in an anti-communist cultural battle for the hearts and minds of world public opinion. The CCF served the purpose, along with other foundations that the CIA formed during the cold war, to keep the agenda hidden from the artists and the public.

In an odd simple twist of fate, the CIA and United States government, along with the hierarchy of MOMA made professed communist artists capitalistically rich. The CIA and its faux foundations, along with MOMA were extremely prolific in purchasing abstract expressionist art.

As the art critics battled over the meaning, it may have lost its revolutionary propaganda importance. It was colourful, visually appealing and totally international. Ostensibly it was freed of any images that required an understanding of a country's traditions or symbolism. It was art as Coca-Cola, a drink for everyone. The CIA programs presented a deeply personal artistic expression as a commodity.

ICA Miami's recent acquisitions



ICA Miami Installation view Arthur Jafa, *LeRage*, 2017



ICA Miami Toyin Ojih Odutola, *Bardo*, 2019

Over 150 works of contemporary and post-war art joined the Institute of Contemporary Art collection in 2021, affirming the museum's commitment to global and local artists and inclusiveness of backgrounds, identities, and perspectives. A thematic presentation of major works from the collection is on view beginning May 12, 2022, bringing together more than 100 works across a range of media and highlighting themes of activism and representation explored across the museum's holdings.

"One of the most active collections of contemporary art, ICA Miami has acquired over 500 works since 2017, demonstrating the dynamism and scope of the museum's program," said ICA Miami Artistic Director Alex

Gartenfeld. "Together with many visionary supporters, we are creating one of the most significant collections of contemporary and emerging art in the world -- sited in the vibrant and multi-dimensional cross-roads of cultures and histories that is Miami -- and advancing an inclusive and wide-ranging understanding of art history."

ICA Miami's 2021 acquisitions include work by established and rising artists, including works by Lucas Arruda, Diedrick Brackens, Rashid Johnson, Che Lovelace, Doron Langberg, Naudline Pierre, Lauren Quin, Huang Yuxing, Marina Perez Simao, Loie Hollowell, Arcmanoro Niles, Anna Park, Christina Quarles, Avery Singer, Andrew Cranston, Rick Lowe, Antonio Obá, Henni Alftan, Otis

Kwame Quaioco, Henry Taylor, Florian Krewer, Betye Saar, Robin F Williams, and Miami-based artists Tomás Esson, Bernadette Despujols, Lorie Beltran. These include new commissions for the collection, including works by Vaughn Spann and Louise Bonnet. This marks their first U.S. Museum acquisition for many artists, including Anthony Cudahy, Rachel Jones, Rebecca Ness, Chiffon Thomas, Clifford Prince King, Caroline Kent, Sasha Gordon, Jiang Cheng, Milo Matthieu, Vojtech Kovarik, Alexander Harrison, and Jameson Green.

A global network of collectors has facilitated ICA Miami's acquisitions. Several donors have made multiple gifts that will impact generations of audiences and scholarship: Ed Tang and John Auerbach, Ariel and Daphna Bentata, Ralph Gindi, Andre Sakhai, Andy Song, Helen Kent-Nicoll, and Ed Nicoll. Also, Trustee John Marquez has enriched the museum's holdings of Miami-based artists in addition to gifts of work by important international artists, and Clarice O. Tavares has bolstered the museum's holdings of Afro-Brazilian and queer Brazilian artists. Artist donors include Sterling Ruby Studio, Harmony and Rachel Korine.

As of this month, the composition of ICA Miami's collection closely mirrors the diversity of the U.S. population, with 13% of its collection representing works by African American and African Diaspora artists, 16% by Latin American and LatinX artists, 5% by Asian American and Asian Diaspora artists, and 1% by non-binary and trans artists. Representing the international diversity of contemporary art and cultural production, the museum is anchored by a 75% commitment of its annual acquisition budget to works by artists of colour, which has continued to expand the museum's representation of Black, Asian, LatinX, and indigenous artists from South Florida, the United States, and across the globe. In 2021, the museum exceeded this goal with 90% of its acquisitions budget ultimately used for this purpose.

The museum's collecting strategy is additionally driven by its Culture Club, the first affinity group for LGBTQIA+

supporters in a U.S. Museum and advances its support for scholarship for LGBTQIA+ artists. Works by more than 10 LGBTQIA+ artists, including transgender-identifying artists, joined the museum's collection in 2021 as a result.

This May, ICA Miami presents its first major exhibition of works from the collection, *Recent Acquisitions* (working title), spanning the museum's second and third floors. The exhibition will feature more than 100 works from the ICA Miami collection by artists including Toyin Ojih Odutola, Arthur Jafa, Maria Berrio, Hernan Bas, Alvaro Barrington, and Jill Mulleady. Illustrating persistent themes in the work of today's most innovative artists, the exhibition surveys abstraction, landscape, the human figure, and activism in art of the past several decades.

About the Museum

The Institute of Contemporary Art, Miami (ICA Miami) is dedicated to promoting continuous experimentation in contemporary art, advancing new scholarship, and fostering the exchange of art and ideas throughout the Miami region and internationally. Through an energetic calendar of exhibitions and programs and its collection, ICA Miami provides an important international platform for the work of local, emerging, and under-recognized artists and advances the public appreciation and understanding of the most innovative art of our time. The museum is deeply committed to providing open, public access to artistic excellence by offering year-round free admission.

Institute of Contemporary Art, Miami

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Seniors 11 am–12 pm
Hours 12–6 pm
Closed Mon–Tue

Article sourced by Derek Culley

The John Richardson Foundation

hosts 'Correspondance's' in the Château de Dampierre

By Ciara Hambly



CH Katarzyna Gajewska *Summer in Kerry*
Mixed media on canvas 140cm x 140cm Photo

'Correspondance's', an exhibition of work curated by Ciara Hambly, director of leading cross-border gallery and cultural hub 'Hambly and Hambly' has opened a new international partnership between its Fermanagh-based gallery in Northern Ireland and the historic Chateau de Dampierre in France. The exhibition continues until June 26th.

The exhibition provided a feature point for Hambly and Hambly to showcase the work of renowned Irish artist Eamon Colman, an elected member of Aosdána, plus work by world-class Irish / Irish-based artists Katarzyna Gajewska (Dublin/Poland) and Gary Robinson (Longford).

Visual artists Gajewska and Robinson, along with Fermanagh-born, Belfast-based songwriter and musician Clara Tracey, are recipients of the inaugural John Richardson memorial French Residency award, established by Hambly and Hambly in memory of gallery director Ciara Hambly's late father John, who wholeheartedly supported her creative endeavours to promote the arts.

The bursary award offered the winning artists a two-week residency under the mentorship of Eamon Colman in the idyllic French village of Dampierre sur Boutonne. The inaugural artistic residency culminated in 'Correspondance', the public exhibition and showcase of the artists' work in the chateau gallery and original gardens of Château de Dampierre.

'Correspondances' also alludes to the correspondences between the three artists' paintings and how they speak to each other; their relationship also with the music of Rory Pierce's Iona Sound trio*, who performed an intimate concert of classical and folk music on the evening of the exhibition opening. The exhibition title is a courtesy nod to the emerging 'Correspondance's' an entente cordiale artistique between Hambly & Hambly and Le Château de Dampierre, between Ireland and France their new beginnings.

Hambly and Hambly director, Ciara Hambly, said the ultimate objective of the residency and exhibition was to give artists from north and south of the Irish border an opportunity to develop their practice and showcase their work on an international platform.

"The John Richardson French Residency award is a huge opportunity for Irish art. We aim to support emerging and world-class Irish plus Irish-based artists, joining them from north and south of the border and propelling them to an international stage. I'm very passionate about this because I feel that Irish art

is not yet sufficiently celebrated internationally," said Ciara.

Around 400 artists of all disciplines applied for the 2022 bursary awards, which were selected by a panel of 10 judges. More applicants are expected to apply for the 2023 residency in visual art, music and literature following the success of this year's programme.

Bursary judge and artist mentor Eamon Colman, a former president of the European Council of Artists, said the award was a unique opportunity for artists.

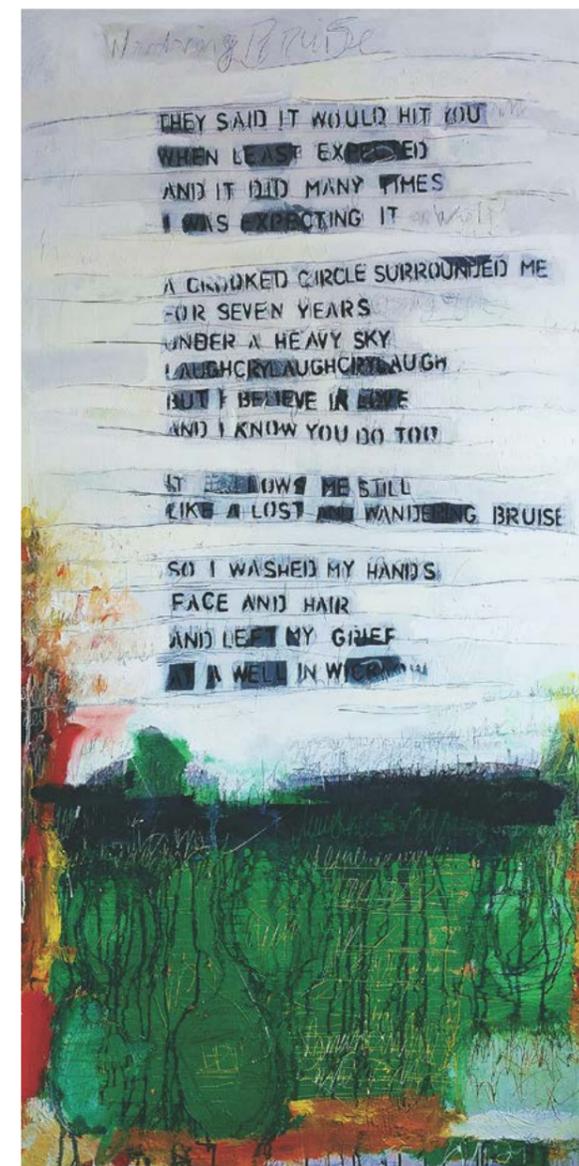
"Ireland, as a nation, has great residency programmes but very few international opportunities. This represents a great opportunity for emerging Irish artists to develop their work and for Ireland to build its artistic relationship with France. I admire everything Hambly & Hambly have done since they established the gallery six years ago. It has taken an enormous amount of work to get this residency off the ground, and it should be applauded. The opportunities it has opened up have been exciting for me both as a mentor and artist, and it has exposed the bursary winners to new international audiences," said Eamon.

Bursary-winning visual artist, Gary Robinson, said that "the complete residency experience was unforgettable" for him. "Having time to focus, consider my process and make new art in this tiny French village was amazing. I would highly recommend artists of all disciplines to apply for the 2023 residency, and I would like to thank Ciara for all her hard work creating this brilliant, unique opportunity for artists to consider," said Gary.

Musician and songwriter Clara Tracey, who has been invited back to France to perform in neighbouring Château Mornay later this month as a result of her enthralling outdoor performance over the exhibition opening weekend, said the experience had been "dreamlike", allowing her to infuse her imagination with the rhythms and scenery of a sleepy French village.

"Dampierre sur Boutonne is a magical place in the shadow of a fairy tale castle. I know I'll always have a special connection to this village, the surrounding area, and the chateau, and I am eternally grateful to Ciara and the John Richardson residency for leading me here," said Clara. Before this residency, I had never been able to set up a full studio outdoors, where I found myself composing with the birds in the garden and sampling the bells in the 11th-century village church.

The exhibition continues until June 19th. Applications for the Hambly and Hambly, 2023 John Richardson Memorial French Residency open on June 1st. For an application info package, email frenchresidency@gmail.com



CH Gary Robinson *A Wandering Bruise* Gesso, acrylic, oil, indian ink and pencil on canvas 100cm x 200cm Photo Hambly&Hambly

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Research


Register

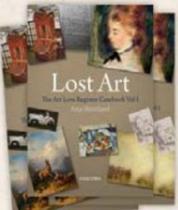

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P R A I S E F O R L O S T A R T

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Art and Interior Design



Holly Holden

Who doesn't love a secret? Especially when divulged as a trade secret or an "unwritten code." What kind of secrets am I referring to? Finessed secrets about gracious living. The ones passed down by word of mouth from generation to generation. These kinds of secrets are not necessarily found in any books. But, they are coveted by those in the know.

When our children's grand-millennial friends working in NYC started asking me questions about elegant entertaining, timeless interior design, and etiquette, I was thrilled to help them.

They were serious and savvy enough to know that in certain circles of business and society, they wanted to be privy to more sophisticated "secrets,". It wasn't long before they asked me if I would write a blog, whilst also twisting my arm! Isn't it refreshing to know that some people, including a younger generation, still embrace tradition in this exceptionally casual, social media-obsessed generation?

Because of their genuine persistence, I knew I was on to something, even though I resisted. What was my reason for not writing a blog? Too much on my plate:

- Running a 30-year-old international interior design business
- Travelling to speaking engagements
- Promoting my two interior design books
- Managing several residences
- Producing and hosting a public television series about masterpiece privately owned houses in England

That, along with the demands of the life I share with my husband and precious family, I surmised there was just not enough time to devote to a blog. I imagine you, too, can relate to similar time-commitment challenges as well!

Their phone calls continued and were peppered with thoughtful questions about hosting their first proper dinner party, attending their first auction, and asking how to decorate their first "big girl" house. They begged for photographs of examples of what to do, what to buy, and also... the "no-no's" to know. No one enjoys the awkward feeling of being a novice or not knowing what to do, right? How comforting it is to feel confident! But like any new endeavour, once you master the ground rules,

you earn the confidence to develop your exclusive brand of gracious living. If the Grand-Millennials felt comfortable enough to ask me, I felt honoured to answer them. Their inquiries created a roadmap for me, which I have used to illuminate, demonstrate and clarify the answers to their questions. Because of their persistence, I commenced writing a weekly newsletter, Mummy's Monday Manners. After two years and a growing international audience, my newsletter morphed into Secrets to Lovely Living, enabling me to expand to a broader age group, and share topics from interior design to tailored fashion and beyond.

The Powder Room: the secret decorative element

What old-world, secret decorative detail, which is still relevant today as it has been for over a century, contributes to creating a charming and memorable Powder Room? Easy! Adorn the walls with important artwork!

Powder Rooms can be delightful little respites for guests to quickly pop in for just a moment and wash their hands and for ladies to apply lipstick, powder their noses, and comb their hair. The walls in this petite area are the perfect backdrop to create a mini art gallery and a creative space to display some of your most alluring and meaningful artwork. A Powder Room is not traditionally furnished with a tub or shower, so your precious artwork should be safe from an abundance of moisture. And, because most guests do not expect to discover stunning artwork in a Powder Room, by hanging incredible, notable artwork there, you will create a treasured area for guests to discover and admire, albeit privately. Note to self: your guests may linger longer than you may expect!

Powder Room Artwork

What's done:

Artwork offers an insight into you, revealing your interests and even your family background serving as "subtle bragging rights," where nothing is overly prominent but discreetly intriguing. The colours of the artwork need to complement the colours within the room. This is a given, but you would be surprised how many do not take the melded composition of colours with displayed artwork as the ultimate guide for creating a beautiful space. A well-

appointed Powder Room can easily be transformed into a "gem box,". A private art gallery where one can stop to admire artwork up close without being nosy.

Soft lighting will contribute to the enhancement of your guests and the art. Picture lights installed over the artwork are a clever addition to any room, adding an alluring glow to the art and walls.

Install a dimmer to keep the lighting low, elevate one's appearance in a mirror, and contribute to the drama of the artwork!

Occasionally, revolve your art collection by exchanging pieces with other artwork in your house. Keep your family and perpetual visitors surprised at what they discover in the Powder Room.

Create a house filled with "art that speaks to your heart!" If personal stories of how and where accompany your art collections and why you purchased the pieces, your home will be rich with authentic patina, adding to a charming experience for your guests... while also rewarding your eyes!

No-nos:

To suggest to your guests that they visit the Powder Room so that they can view your recent addition of art! Let them discover whatever they wish on their own time, in this private area.

Holly Holden is an international interior designer, author of two interior design books, speaker, and an Emmy-nominated TV host and producer. She writes a weekly e-letter: Secrets To Lovely Living! It is the authoritative guide to all things timeless, tailored, and traditional... the essence of understated elegance. Subscribe at www.HollyHolden.com. Her signature colour is pink, and she enjoys piloting helicopters, riding, entertaining, and travelling. Holly Holden & Company, Ltd., Classic Interior Design is in Palm Beach and historic Farmington, Connecticut.

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