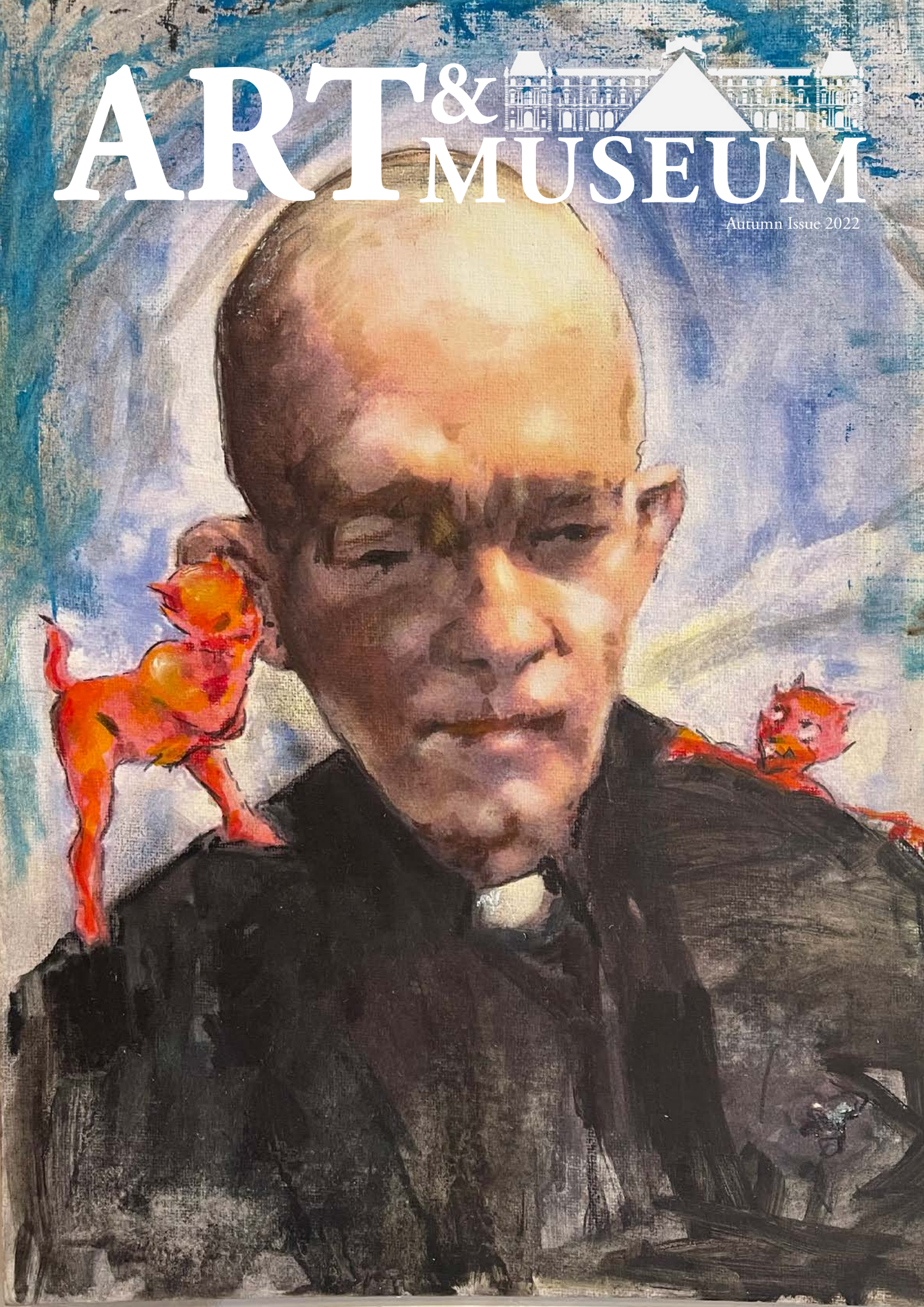


# ART & MUSEUM

Autumn Issue 2022





Ai Weiwei

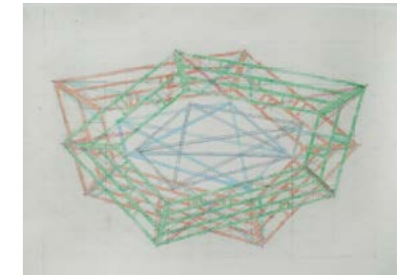
10



Elizabeth Cope  
A life's journey

30

32



The art of Don Gummer



16

Greta Thunberg



06

Mark Landis  
Talented Forger?



# 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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46



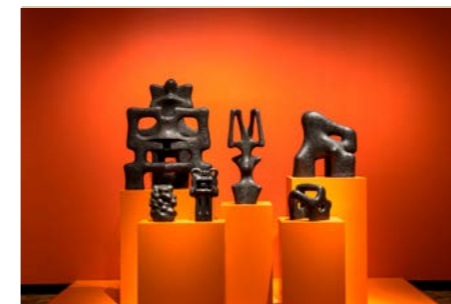
Stephen Cawston  
Sculptures

28



A Profile of Mara Sfara

72



Pippa Nissen

50



When a Wall  
Becomes a Bridge


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# Jimmy O'Neal

## 'About Now: An Introspective'



Jimmy O'Neal: Fetch Acrylic Mirror paint  
Acrylic Paint And Peacock Feathers On Acrylic Panel 96x108. Photo Mike Jensen

Bill Lowe Gallery is pleased to present the latest exhibition of works by Atlanta artist Jimmy O'Neal in About Now: An Introspective. In this quasi-retrospective exhibition, new paintings, drawings, sculptures and installations, alongside remastered earlier works, create an immersive platform for a central theme spanning the artist's three-decade career: the exposure of the thin membranes that exist between our experiences of reality. O'Neal articulates this most effectively through the application of his self-engineered, technological mark-making, which he terms "lens-based".

Over the years, O'Neal's scientific mindset has led him to innovate in both the materials and processes that guide his practice. For instance, the mirrored acrylic painting technique he created during the late 1990s speaks to the legacy of other contemporary artists, like Michelangelo Pistoletto, who used the mirror as a strategy for inviting the viewer's participation. This is the matrix for O'Neal's notion of the mark as both physical and reflective of reality in such a way that it becomes a mirror or lens to our subjectivity.

Within the mirrored lens paint itself O'Neal he makes every spectator an active component of his intricate compositions constructed with expressive, highly

textured, and overlapping abstract traces. In another group of works, the artist has incorporated technological tools into his creative process through his "brain-machine" constructed to "paint" the artist's brain waves and eye motion resulting from external stimuli.

Using his lens-based process, O'Neal's paintings reflect the world around us masterfully changed by the painter and perhaps truer to feeling. O'Neal presents the evocative nature of the frequencies and unseen visual poetry that are ever-present, thus documenting an individuated experience of the constant flow of consciousness.

To do so, he captures "real-time" signifiers of this reality and provides us with glimpses into the ancient concept of "Gnosis" - our inner knowing of that which we cannot consciously articulate. Steeped in multi-dimensional theory, O'Neal's abstract large format gestural paintings envelop the viewer in a distorted, parallel reality - a journey through the looking glass, as it were. Redefining the material possibilities of medium, mechanics and time is at the heart of the insatiable curiosity driving O'Neal's quest. The result is paintings that transform our sensory perceptions into something that can only be captured by the experience in a singular moment. This is the magic - born out of contrasts: space/time, here/there, then/now.



Jimmy O'Neal: Handbasket Acrylic Mirror Paint Acrylic On Acrylic Panel 96x120. Photo Mike Jensen

O'Neal has exhibited in galleries and museums, including The Rose Art Museum at Brandeis University, the Center for Contemporary Art and the Jacksonville Museum of Modern Art. He received his BFA in Illustration and his MFA in painting from Savannah College of Art and Design (SCAD). O'Neal has created many major public art installations, including one of Atlanta's largest commissioned works at Mercedes-Benz Stadium, Golden Goal.

Additionally, his paintings and public works are in the collection at the Bechtler Museum of Modern Art, the Cobb Energy Building in Atlanta, Georgia; the Charlotte Area Transit System (CATS); and the Hanesbrands Theatre, Winston-Salem, North Carolina.

EXHIBITION: 'About Now An Introspective'  
Extract from exhibition ESSAY BY:  
DR. DAVID ANFAM  
THROUGH THE LOOKING GLASS

"At face value, Jimmy O'Neal's art explores transparency, opacity, reflectance and gesture. Yet, of course, these characteristics are its means, not ends. No observer should mistake O'Neal's media for his messages, hypnotic though the former's effects

may be. The paintings seem to say "I'll be your mirror" - with a nod more to The Velvet Underground's song lyrics (1967) than to their record producer Andy Warhol's deadpan, passive-aggressive persona - even as their membranes entice and elude the enquiring gaze. The essential point is that mirrors, from at least the ancient Greek times of the Narcissus myth onward, have conveyed extremely mixed messages.

As a historian of the subject remarks, 'Mirrors are meaningless unless someone looks into them. Thus, a history of the mirror is really the history of looking, and what we perceive in these magical surfaces can tell us a great deal about ourselves - whence we have come, what we imagine, how we think, and what we yearn for. The mirror appears throughout the human drama as a means of self-knowledge or self-delusion. We have used the reflective surface both to reveal and to hide reality'. These words might as well apply to O'Neal. A veritable mirror-meister, he refreshes a trope almost as old and as laden with fertile contradictions as humankind itself, not least because mirroring involves the human body and its neurological system".

In a nutshell, the foregoing could be O'Neal's credo, albeit updated for the twenty-first century's technological know-how and gizmos. Surely Jackson

Pollock would have approved, given his remark in the same note:

'Technic is the result of a need—  
new needs demand new technics—'

O'Neal's dynamic is nothing if not about 'making it new' (to recall the poet Ezra Pound's slogan) so that – as this show's title has it – whatever he does is 'about now' and, to cite another painting's title, "optimizing the moment". The equation with Pollock can go further. For example, Pollock had incorporated heterodox materials into his pigment skeins, including nails, string, a key and sand. O'Neal goes one step further, adding flies, bees, snake skin, goat fur, a butterfly, leaves and, in Fetch, peacock feathers. 'Organic intensity' (to cite Pollock's words again) indeed.

Furthermore, this heterotopia – to borrow a notion from the French post-structuralist philosopher Michel Foucault – plays upon memory, even melancholia. To quote O'Neal, 'I have a fantasy of mixing peoples' ashes, the ashes of a loved one in the clear pigment and doing the person's portrait so all can see themselves within the rendering of the person.' In a similar vein, he explains that "of course, all of the elements that are mixed in the paint are just for remembrance of a fading natural/physical world. They float amongst the reflections." If one world fades, another brightens. To wit, our finale: O'Neal's recent output. In my reckoning, it often trumps or crowns his earlier work. Let us consider this heterotopia.

Fragments or ruins populate the mirror paintings. Before them, during the 1990s, the motifs were sometimes near-identifiable: an eye, a clock or watch face (nota bene the coupling of human identity, the 'face', with supra-human time), chimaeras, light bulbs, a shoe – shades of the late Philip Guston. Now, metamorphosis is everything. Like water that eddies, quivers, reflects and engulfs, the fields flow with the pulsing flux of consciousness, whether human or morphed into simulacra.

THE IRISH POET W. B. YEATS FORETOLD THE LATTER WHILE ADDRESSING THE FORMER:  
THOSE IMAGES THAT YET  
FRESH IMAGES BEGET,  
THAT DOLPHIN-TORN, THAT GONG-TORMENTED SEA

Inanutshell, this show is an 'introspective'. Notwithstanding its spectacular array, the core impulse still looks within rather than merely backward. Aptly, O'Neal has, on occasion, used EEG headgear to transform his electrical brain activity into traces. Interiority is rendered optically. In any event, Yeats knew Gnostic philosophy, which has

much in common with Neo-Platonism. 'Gnosis' denotes inner knowledge. Doubtless, O'Neal prizes this quality. As he explained about the passing insect that serendipitously intersected with his graphic delineation of brain waves during an earlier project: 'So, in essence, my moth-in-the-brain-waves breakthrough – to look inside for a suggested transcendental centre [my italics] – came... like a rock through a sacred rosary.' The mirrored paintings may play tricks with the eyes and, consequently, the mind. However, they never come across as tricky. Instead, they amount to a theatre of the mind, a latter-day reinvention of the Renaissance's theatrum mundi or 'theatre of the world'.

That omniscient perspective sees little and large, past, present and future, from an encompassing perspective. William Shakespeare voiced it in a passage too well-known to need quoting when he wrote that 'All the world's a stage...' O'Neal has transformed this ancient stage into a contemporary memory theatre. Like Lewis Carroll's Alice, he transports the viewer through the looking glass: 'Let's pretend there's a way of getting through into it, somehow... Let's pretend the glass has got all soft like gauze so that we can get through.'

Why it's turning into a sort of mist now, I declare! And certainly, the glass was beginning to melt away, just like a bright, silvery mist'. Subtract the child's play-acting from this fantastical realm, make it visual, and you have... O'Neal's vivid, if fleeting, mindscapes. Their marks-cum-lenses twist, turn, intertwine, disperse, wane cloudy, or wax transparent, reflect our presence and dissolve their own. Always they dance to the music of time, appearing to our vision and imaginations as through a glass, brightly."

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To accompany Jimmy O'Neal's show: "About Now, An Introspective", Bill Lowe Gallery has published "Through The Looking Glass", an essay by the art writer, international curator and critic David Anfam.

Dr. Anfam is the foremost authority on Abstract Expressionism. In addition, his many writings include books and catalogues on Lynda Benglis, Pier Paolo Calzolari, Hans Hartung, Anish Kapoor, Brice Marden, Robert Rauschenberg, Wayne Thiebaud and Cy Twombly.

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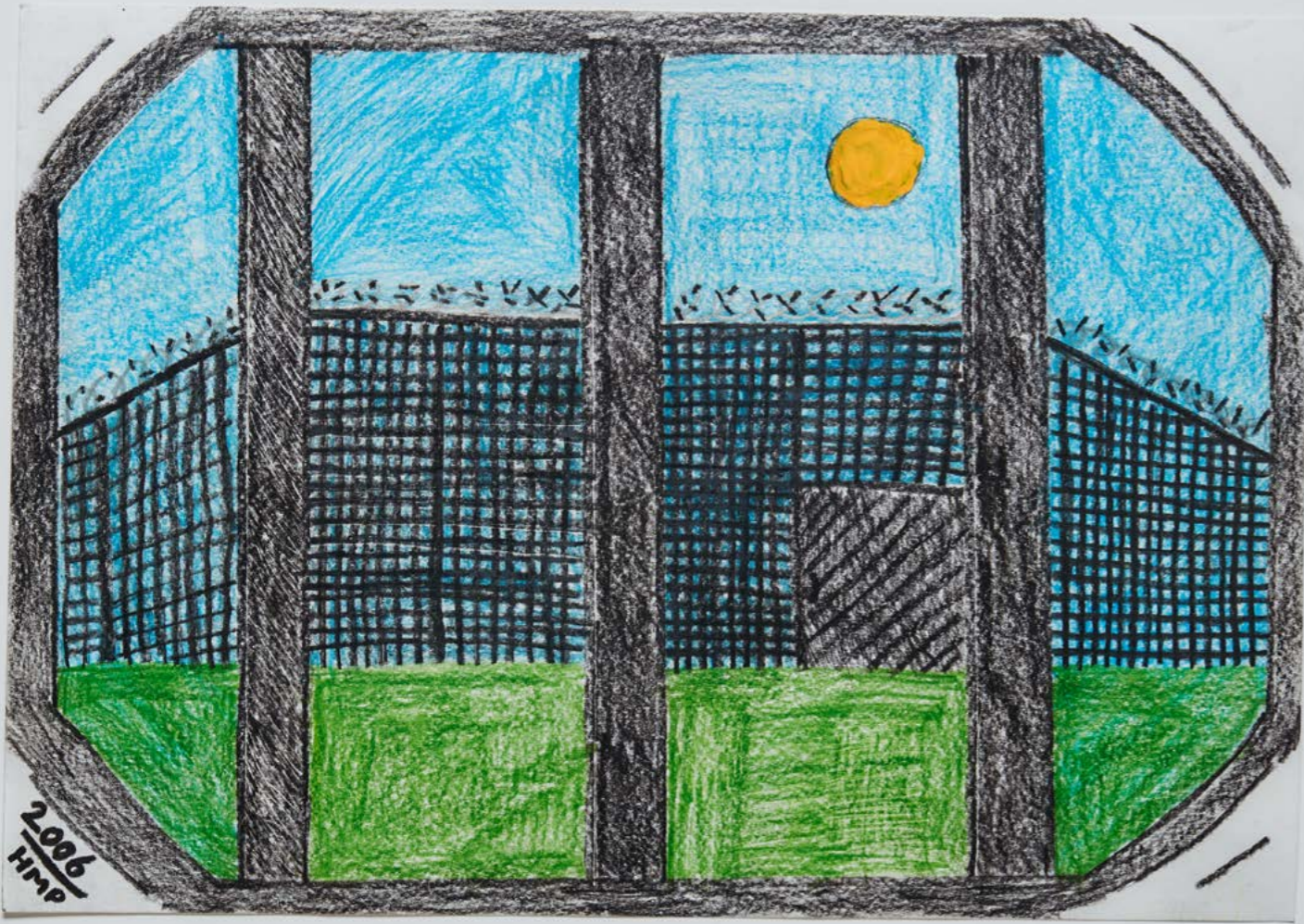
# ART INTERNATIONAL ZÜRICH

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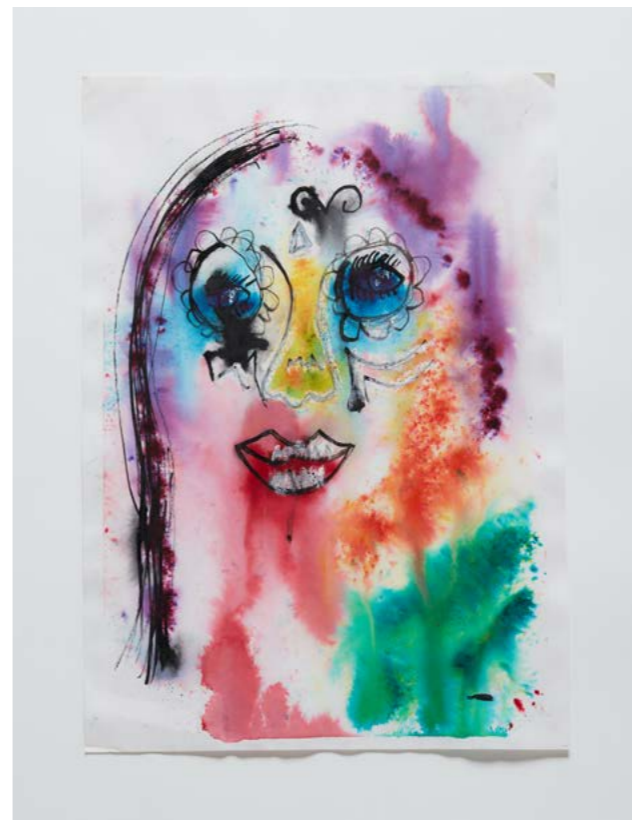
AWW 22K8404 HMP 2006 , Carreg Fawr Support Unit, Drawing, 2022. Photo Koestler Arts

## Ai Weiwei Curates the Koestler Arts Annual U.K. Exhibition 2022 'FREEDOM'

Ai Weiwei, China's most prominent artist, was detained in 2011 in Beijing for criticising China's authoritarian regime during a crackdown on human rights lawyers, writers, and bloggers. He spent 81 days in prison on charges of tax fraud. In several interviews after his release, he said he was subject to frequent interrogations and constant surveillance. In 2016, he offered the public a glimpse into the brutal experience with S.A.C.R.E.D., a group of near-life-size dioramas depicting the artist and two watchful guards inside small steel boxes. "This exhibition focuses on the role that the act of thinking and creating plays in life under constraints," Ai said in a statement. "Notable works of art and literature in history were created when the artist was restricted, oppressed, and challenged, rather than being completely free."



AWW 22K5183 Beach Fever, Arbury Court, Painting, 2022. Photo Koestler Arts



AWW 22K5246 Masked, Arbury Court, Portrait, 2022. Photo Koestler Arts

Earlier this year, Koestler Arts invited people within the criminal justice system to submit artworks across the genres of art, writing, design, or music for the annual Koestler Awards. Entrants receive feedback, and a select few will have their work exhibited publicly.

According to the show's curators, Ai will spend the summer reviewing thousands of visual art entries. In honour of the Koestler Arts' 60th anniversary, Ai said he wants the 2022 exhibition to be "the most ambitious yet."

60 Years of Koestler Arts: The Charity Unlocking Talent in the Criminal Justice System

Founded in 1962 and celebrating its 60th anniversary this year, Koestler Arts offers prisoners a lifeline, using the power of creativity to bring hope, release and reform. Through art, music, writing, and more, Koestler Arts champion artistic expression as a counter to "the death of the soul" that prison may inflict.

Since 1999, the Koestler Arts Centre has been based just outside the prison walls of H.M.P. Wormwood Scrubs in West London. From there, they coordinate their national programme of awards, mentoring, outreach and employment projects, and exhibitions across the U.K. at venues including Southbank Centre.

Koestler Arts' 15th national exhibition at Southbank Centre this year is guest-curated by globally recognised Chinese contemporary artist, documentarian, and activist Ai Weiwei. He grew up in the far Northwest of China under harsh conditions due to his father's exile and has been a prominent activist throughout his life, criticising the Chinese Government's stance on democracy and human rights. Koestler Arts' work resonates clearly with Ai



AWW 22K5950 Sichuan's Weight, HM Prison & Young Offender Institution Parc, Highly Commended Award for Ceramics, 2022. Photo Koestler Arts

Weiwei's experience of imprisonment in 2011, where he was detained for 81 days without charge in China, and he visited U.K. prisons to speak with individuals engaged with Koestler Arts ahead of the exhibition. Mirroring Koestler Arts' philosophy, Ai Weiwei wrote, "expressing oneself is a part of being human. To be deprived of a voice is to be told you are not a participant in society; ultimately, it is a denial of humanity".

Ai Weiwei wants this landmark exhibition to be 'the most ambitious yet. The vision for the exhibition is inspired by the artist's visit to the Koestler Arts building, which currently holds over 6,500 artworks entered into this year's Awards. Taken aback by the quantity of artworks and the range of categories on display, Ai Weiwei's concept evolved; to be as inclusive as possible and to let the artwork show how humanity responds when put in extreme circumstances.

The exhibition will showcase artwork created by and submitted to the 2022 Koestler Awards by individuals in prisons, secure mental health facilities, immigration removal centres, young offender institutions and on community sentences across the U.K. The exhibition will be presented to the public by ex-prisoner exhibition hosts who have received specialist training to lead tours, answer questions and share their first-hand experience of the importance of art and creativity for those within the criminal justice system.



AWW 22K7018 Pepsi Old on New, HM Prison Isle of Wight (Albany), Highly Commended Award for Painting, 2022. Photo Koestler Arts

Ai Weiwei comments:

"This exhibition focuses on the role that the act of thinking and creating plays in life under constraints. Notable works of art and literature in history were created when the artist was restricted, oppressed, and challenged rather than completely free. The language and feelings that emerged from these conditions are much more profound, convincing, and powerful.

I visited different prisons in the U.K. and saw the living conditions of different kinds of prisoners. I hope that this exhibition can inspire people to reflect upon the loss of freedom and those that continue to create art to fight for space in life and freedom of expression despite adversity."

This year, the exhibition space at the Southbank Centre will be transformed physically to realise this vision, which will help to preserve the environment within which the artworks are made. The aim is not to 'translate' the work but to retain its wholeness. Ai Weiwei explained this idea with an analogy: he wants to present the forest, not just a branch that comes from it.

During his curation period, the artist also visited H.M. Prison Wormwood Scrubs, situated next to the Koestler Arts Centre. Having visited many prisons around the world, as well as experiencing his own restriction of freedom during a period of secret detention and constant

surveillance in China, this additional visit to H.M.P. Wormwood Scrubs helped to strengthen and confirm the vision for the exhibition.

Despite the severe knock-on effects that Covid has had on prisons, which are only now beginning to return to 'normal', nearly 3,000 artists have worked to create artwork for this year's Koestler Awards. These figures reinforce the motivation behind this year's exhibition. The exhibitions increase public awareness and understanding of art by people in the criminal justice system, ultimately reframing how we perceive prisoners. The Southbank Centre exhibition is hosted by ex-prisoners, specially trained to lead tours and answer questions about the artwork and the criminal justice system in order to alter public perceptions of prison leavers while also helping them build skills for future employment.

In the past, Koestler Arts exhibitions have been curated by both artists and those connected to the criminal justice system, including sculptor Antony Gormley, artist Grayson Perry, writer and poet Benjamin Zephaniah, rapper Speech Debelle, and artist Sarah Lucas, along with the families of prisoners, victims of crime, serving female prisoners and graduates of the Koestler Arts mentoring programme. The works on show at the exhibitions each year speak of courage, redemption, and hidden talent, with treasures such as sculptures carved from prison-issue soap, scrap paper transformed into origami animals, every type of vehicle painstakingly reproduced in matchsticks, and portraits made from coffee, sugar packets and grains of rice.

Entries to the awards are judged by over 100 experts from different fields. Over the years, judges have included prestigious leaders in artistic fields, including Turner Prize-winning artist Jeremy Deller, Poet Laureate Carol Ann Duffy, documentarian Louis Theroux, representatives from the Victoria & Albert Museum, the British Council, the National Theatre, and the British Film Institute. By using their expertise to select award-winning artworks from over 6,500 entries, they help to recognise and reward the skill, effort and ambition of people in the U.K.'s criminal justice system.

The benefit to the individuals within the criminal justice system who access support and mentorship and who enter the Koestler Awards is significant; in

2020-21, 92% reported increased self-confidence, 65% reported improved relationships with those around them, including staff, officers, family and friends, while 64% reported improved achievement in education. The personal testimonies from those involved are deeply moving, with a plethora of examples of artists, writers and creatives who have gone on to establish successful careers in the arts.

Koestler Arts is a unique entity which has maintained a genuine commitment to bettering the lives of those involved with the Criminal Justice System since 1962. Prisoners are given a chance to speak for themselves and find routes for expression which are positive and personally fulfilling. Meanwhile, through the programme of events and exhibitions, the public is offered an insight into the lives and, ultimately, the humanity of individuals who live behind bars. This bridge between incarcerated individuals and the general public is vital in reframing the way we see prisoners and opening spaces for reform, understanding, acceptance and forgiveness. In a system that is inherently silencing, Koestler Arts allows people to find their voice.

Koestler Arts Annual U.K. Exhibition 2022

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FREEDOM – CURATED BY AI WEIWEI

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Southbank Centre

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article sourced by Derek Culley



AWW 22K7162 Brighter Future, HM Prison Oakwood, Drawing, 2022. Photo Koestler Arts

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# Greta Thunberg

## meets Dippy, the nation's favourite dinosaur, at the Natural History Museum, London



The Museum's biodiversity researcher Dr Adriana De Palma and Greta Thunberg

by Kev Murphy

Climate and environment activist Greta Thunberg recently visited the Natural History Museum in London, where she came face to face with some of its most spectacular exhibits – including the nation's favourite dinosaur, Dippy the Diplodocus and the first Mantellisaurus dinosaur specimen to ever be discovered.

Greta has teamed up with the Natural History Museum to produce an event for school students centred around biodiversity loss - one of the themes of her forthcoming book, *The Climate Book*. The event, which was jointly produced by her publisher Penguin Random House, will be premiered to schools via the Museum's YouTube account in the Autumn school term, supported by learning materials and teaching resources to engage students with this vital subject.

During her visit Greta explored the Museum's breath-taking galleries and met some of its 350 scientists. She also had the opportunity to get up close to the spectacular specimen of the critically endangered Philippine eagle, one of the rarest birds in the world due to deforestation and hunting.

Greta took part in a discussion with Museum biodiversity researcher Dr Adriana De Palma and a small group of young people and school students about the importance of tackling biodiversity loss alongside climate change and how the solutions are linked. Dr De Palma is one of the more than 100 experts who have contributed to Greta's new book which will be published on 27 October. The event was chaired by one of the Museum's Science Communicator's Khalil Thirlaway.



Greta Thunberg

Speaking on the Museum's TikTok channel, Greta discussed the importance of science and reflected on the Museum's mission of creating advocates for the planet: "Science is both a warning signal, but also one of the best solutions that we have, and we need to invest in it. When we are facing such an existential emergency like the climate crisis, it's very important that everyone steps up. I think it's very important that institutions like the Natural History Museum take their responsibility and communicate the crisis itself, the science behind it, and how it's connected to other issues."

Dr Adriana De Palma says: "It is an honour to have contributed to Greta's book and take part in this event. One of the great things about working at the Natural History Museum as a scientist is the opportunity to really engage with young people - not just so we can speak about the scientific evidence but also so we can discuss our concerns about the planetary emergency, connect with each other through our love of nature and share ideas for inspiring change, both individually and as a community."

The Natural History Museum is both a world-leading science research centre and the most-visited indoor attraction in the UK last year. With a vision of a future in which both people and the planet thrive, it is uniquely positioned to be a powerful champion for balancing humanity's needs with those of the natural world.

It is custodian of one of the world's most important scientific collections comprising over 80 million specimens accessed by researchers from all over the world both in person and via over 30 billion digital data downloads to date. The Museum's 350 scientists are finding solutions to the planetary emergency from biodiversity loss through to the sustainable extraction of natural resources.

The Museum uses its global reach and influence to meet its mission to create advocates for the planet - to inform, inspire and empower everyone to make a difference for nature. We welcome millions of visitors through our doors each year, our website has had 17 million visits in the last year and our touring exhibitions have been seen by around 20 million people in the last 10 years.



Claire Halpin The Towers That Be Larne Oil on Gesso 30cm X 40cm 2022

# 'Augmented Auguries'

A solo exhibition of new paintings by Claire Halpin.  
Olivier Cornet Gallery Olivier Cornet

by Derek Culley

Olivier Cornet Gallery is excited to present Claire Halpin's first exhibition at the gallery since her monumental Jigsaw series of works was acquired and exhibited at IMMA in its museum-wide exhibition The Narrow Gate of The Here and Now – Chapter Four: Protest and Conflict. This has significantly positioned Claire's paintings in an international context of contemporary and historically acclaimed political artists looking at protest, conflict, contested histories and responding to the global issues of our times. It has also brought a wider audience nationally and internationally to her work and practice.

This timely exhibition – Augmented Auguries - brings together an ambitious body of Claire's work developed over the last two years building on themes and concepts previously explored in her paintings. Now, Claire turns her lens to national conflict and protest in Northern Ireland by responding to sites of conflict and contested histories internationally from the Pandemic, the storming of the Capitol, and the war in Ukraine. The works attempt to navigate the complexity of the contemporary theatre of war and cultural wars as battlefields move to the battlespace of the online and live feed of news, images and social media. The spectacle and theatrics of conflict

and protest are documented and recorded through paint. All played out in the steady stream of real, fake content created by whom, for whom and for what intent and consequences in recording future history.

The exhibition title – Augmented Auguries - links the live feed of news and social media via satellite and drones to the ancient Roman practice of augury – the interpreting of omens from the observed behaviour of birds and the sometimes-fabricated auspices that could be used to pervert a political course of action.

"With the recent paintings, I have attempted to respond in a more immediate way through a loosening of the handling of the paint, allowing a movement and blurring on the gessoed surface – a slight shift from the heavily worked complex compositions of the Jigsaw Series. Attempting to create a painting of a particular event, incident, atrocity – contesting history and recording future history. All to the backdrop of the canon of art history, the complex compositions and multiple narratives of Early Renaissance and Byzantine painting."

The exhibition is accompanied by a text of conversations

between art historian Dr Brenda Moore-McCann and Claire Halpin in her studio.

## Artist Biography

Claire Halpin is a Dublin-born and based artist, curator and arts educator. She graduated from D.I.T, Dublin, with a B.A. Honours in Painting (1996) and completed her Masters in Fine Art at Gray's School of Art, Aberdeen, Scotland (1998).

In 2021, the IMMA/ Irish Museum of Modern Art acquired three paintings from the Jigsaw Series for the IMMA Collection. They are currently on exhibition at the Irish Museum of Modern Art in Chapter Four of The Narrow Gate of the Here and Now: Protest and Conflict at IMMA until November 2022.

Claire has exhibited widely in group exhibitions in Ireland and internationally, including – 192nd Royal Hibernian Academy Annual Exhibition, Dublin 2022, Outrageous, Obscene and Offensive, Olivier Cornet Gallery, Dublin, Cárde Visual, Hamilton Gallery, Sligo 2022, Highlanes Open Submission 2020, Highlanes Gallery, Drogheda; 38th EVA International, Ireland's Biennial, Limerick City 2018 (Curator Inti Guerrero); Utopia Dystopia, DLR Open Exhibition, Municipal Gallery, DLR Lexlcon, Dún Laoghaire, 2019, Sculpture in Context 2022, Botanic Gardens, Dublin; Water Tower Art Festival, Sofia, Bulgaria and The Bulgarians are coming, Standpoint Gallery, London. In 2018 Claire was shortlisted for the prestigious Savills Art Prize at VUE Art Fair, RHA Dublin, and in 2017

won the DLR Open Award at the Municipal Gallery, DLR Lexlcon, selected by art critic – Gemma Tipton.

Claire's recent solo exhibitions include DECK – A Collection of Found Playing Cards at The LAB Gallery, Dublin (2022) and Raw War (2019) and Glomar Response (2016) at Olivier Cornet Gallery, Dublin, Reconstructions at Talbot Gallery in 2011 and at Droichead Arts Centre in 2012.

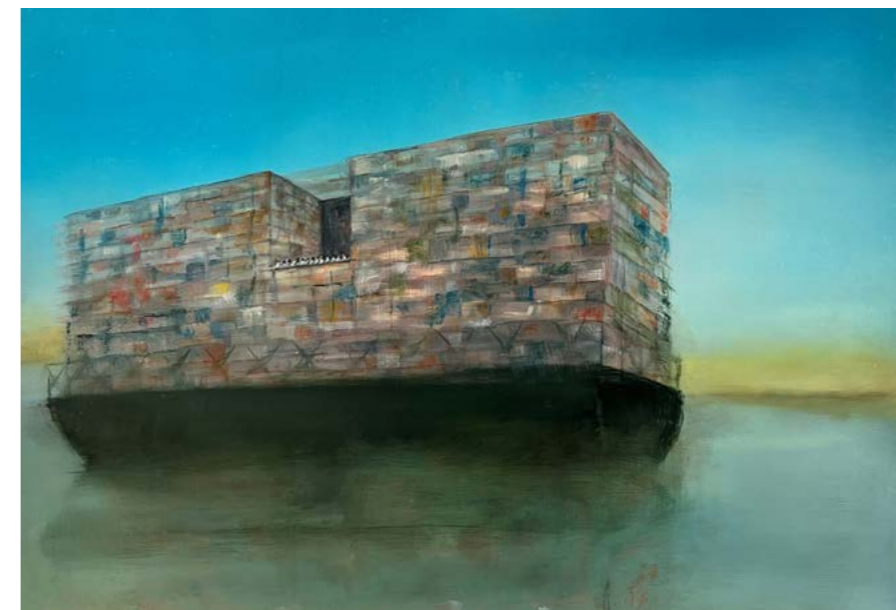
Claire's paintings are included in many national, university, corporate and private collections in Ireland and abroad, including IMMA/ Irish Museum of Modern Art Collection, O.P.W State Collection, Trinity College Art Collection, TU Dublin, University Art Collection, Louth County Council Collection, Cavan County Council Collection, Imago Mundi, Benetton International Art Collection, AXA Insurance, A.I.B Art Collection, The Four Seasons Hotel, Clarion Hotels, Blackrock Hospice Foundation, Smirnoff Collection.

Claire is represented by Olivier Cornet Gallery, Dublin, with solo exhibitions at the gallery – Glomar Response (2016), followed by Raw War (2019) and Augmented Auguries (September 2022).

Olivier Cornet Gallery

3 Great Denmark Street, Dublin 1, D01 NV63, Ireland  
info@oliviercornetgallery.com 087 288 7261

<https://www.oliviercornetgallery.com/claire-halpin-augmented-auguries-solo-show-2022>



Claire Halpin H3RC Cabal Cargo Oil on Gesso 30cm x 40cm 2022



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

# PABLO PICASSO

## One Hundred Years Ago

Next year, as we celebrate the 50th anniversary of Picasso's death, France and Spain will partner to organize an international exhibition dedicated to the artist's legacy that will see forty exhibitions and events staged across Europe and North America. Together, the two European nations have set up a commission to head an event that has been referred to as "The Picasso 1973-2023 Celebration." Such an extraordinary commemoration invites us to think back, instead of forward, about what Picasso was doing 50 years before his death, in 1923. Picasso's artistic career was by then quite successful. He had shifted from a severe monumental Neoclassicism of the early 1920s to a more lyrical style, producing several major portraits, paintings of couples and tender maternities. As Cabanne stated, "the delicate, bright, and saucy nymphets were replacing the mother goddesses: the portly robust matrons of bovine look departed his harem and were replaced by Venuses, to whom young Paulo played Cupid."

The canvas *Femme assise, les bras croisés* is illustrative of his new approach, portraying the sitter as a dreamlike vision of perfection and refinement. Applying several layers of white wash with superimposed contours in soft shades of brown and gray, the picture reflects not only his exploration of Classical art, but an attempt at presenting a real individual in the guise of a tangible mythological character. As argued by the Metropolitan Museum in New York where it is housed, the informal pose, along with the loose-fitting and diaphanous dress, gives the figure a gentle and relaxed air, while the muted color scheme simultaneously adds the distant appearance of a sculpture. She is bleached white, like an ancient marble;

but the colors that remain detail the muted brown of her hair, the pink of her flesh, and the ghostly green of a chair merely hinted at behind her. It is as if we were observing the image through the veil of centuries, but the model simultaneously keeps her tactual presence.

Such portraits were very much to the liking of his conservative dealer, Paul Rosenberg. It was during a brief stay in Biarritz immediately after his marriage to the ballerina Olga Khokhlova that Picasso had met Rosenberg. He would eventually take over representing him in the absence of his former dealer, Daniel-Henry Kahnweiler. While the latter had been living in exile in Switzerland for the duration of the war, Rosenberg had been eagerly promoting the Spaniard's work at home and abroad despite the financial difficulties during the conflict.

He would purchase *Musiciens aux masques* from him in February for 14,000 francs with the idea of selling it to the major German collector Gottlieb Friedrich von Reber. By May, however, Kahnweiler, who had finally returned to Paris in 1920, had opened a new Galerie Simon at 29 bis, rue d'Astorg, and contacted Picasso, featuring him in a group exhibition along with works by Braque, Gris, Masson, Derain, Vlaminck, and others. His purpose was to show artists he had represented before he had been forced into exile. Kahnweiler would also be the center of attention when that same month the fourth sale of artworks confiscated from his stock took place at Hôtel Drouot. The four auctions would dump 705 paintings on the (132 of them Picassos). They had a highly unfortunate effect in the immediate context of the Paris art world,

since they ended up distorting the market for this sort of work, and offered an easy weapon to the large numbers of critics, dealers and collectors who sought to attack and discredit it.

Meanwhile Rosenberg continued advocating for Picasso on the other side of the Atlantic. One of the idealized female portraits from this period was included in his first museum exhibition in the United States held at The Arts Club of Chicago from March 20 to April 22. An interview with Marius de Zayas appeared in *The Arts* to coincide with the exhibition under the title "Picasso Speaks: A Statement by the Artist." Among other things, he defended the different manners of expression in his career: "We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand ... The several manners I have used in my art must not be considered as an evolution, or as steps toward an unknown ideal of painting. All I have ever made was made for the present and with the hope that

it will always remain in the present. When I have found something to express, I have done it without thinking of the past or of the future. I do not believe I have used radically different elements in the different manners I have used in painting. If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them. I have never made trials or experiments. Whenever I had something to say, I have said it in the manner in which I have felt it ought to be said." His statements were a defense of the new change in style that the public was about to witness. As Daix indicates, since the time of his discovery of Cubist pictorial space, Picasso had been interested in the possibility of conjugating various figurative modes. Thus, he could not remain indifferent to the emerging power of the Surrealists' imagination. Their exploration of dreams and the unconscious sought to liberate artists' thinking and offer them new and varied solutions, notably through the practice of automatism. The Spaniard's exploitation of chance during the elaboration

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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

Sam Houston

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of his work and his taste for unexpected finds were added factors driving him to explore the multiple techniques promoted by the young members of the group as a free expression of an intimate modèle interieur.

When summer came, Picasso once again welcomed a break from Paris and a return to the primal elements of the seaside environment. This time he opted for Cap d'Antibes, on the Riviera. His choice was due to the insistence of the Americans Gerald and Sara Murphy. With their three children, they had moved to France from New York in 1921. They were the golden couple of the Lost Generation. Born to wealth and privilege, they had fled the stuffy confines of upper-class America to reinvent themselves in Europe. The Hôtel du Cap where they all stayed this summer was owned by an Italian, Antonio Stella. He usually closed the hotel for this time of the year due to the sparsity of guests. But Gerald and Sara had convinced him to keep it open for themselves and their friends. Indeed they rented an entire floor, and invited their friends, Picasso, Hemingway, Fitzgerald, etc., to visit. Sara once told Fitzgerald: "I don't think the world is a very nice place. And all there seems to be left to do is to make the best of it while we are here, & be very grateful for ones friends because they are the best there is, & make up for many another thing that is lacking." Picasso would grow more entranced by Sara, and her image would repeatedly appear in the works of those months. According to some biographers, they might have had an affair. His life with Olga had become too conventional for his own taste. He had been seen, looking elegant, at many cocktail-parties and premières, dining out on a regular basis with her wearing fancy dresses by designers like Coco Chanel. After five years of marriage, Picasso had had a change of heart in his feelings towards his spouse. The fact that the emotional shift occurred barely two years after Olga had had Paulo leads us to think that it may have been triggered by Pablo's desire for a new baby and her refusal or inability to follow his vital request. Sara's love of motherhood presented a clear contrast.

Even if such an affair with her never came to fruition, it is unquestionable that she inspired at least a platonic love in Picasso. In her portraits, she is given the look of a classical goddess thus reverting to ancient times. The coastal town of Antibes, whose roots can be traced back to Greece's ancient past—the early Greeks had named the port city Antipolis—revived in Pablo a yearning to explore the theme of Antiquity, and throughout the summer he produced a body of work which encapsulated the various classical traditions of Hellenistic Greece, Imperial Rome and later Renaissance revivals. In a letter to de Zayas this same year, the artist emphasized his experience of the

vitality of Classical art: "Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was." Indeed, Picasso's works of 1923 on the themes of bathers on the beach—which often conflate with that of the Three Graces accompanied by a pipe-playing Pan—exhibit a style more in keeping with the poise and elegance of ancient Greece.

While in Antibes he had reestablished contact with the impresario Comte Etienne de Beaumont. The latter used this opportunity to secure Pablo's commitment to design the decor and costumes for his upcoming ballet *Mercure* which would have its premiere the following summer. He was one of the great aristocratic patrons of modern art and music in Paris during the period between the two wars. An enthusiast for the avant-garde, he is best remembered for the lavish parties and extravagant costume balls he hosted at his residence on rue Masseran. The count had been introduced to Picasso by Jean Cocteau when the artist attended one of de Beaumont's first balls, the *Soirée Babel*. It is probably the case that the many drawings Picasso executed on the theme of the Pipes of Pan were related to one of Beaumont's costume balls.

In Greek mythology, Pan was the god of pastures and flocks. Born with the lower body of a goat and the upper body of a human, he spent his time lustfully chasing water nymphs. With his homeland in rustic Arcadia, he was also recognized as the god of fields, groves, and wooded glens; because of this, Pan was connected to fertility and the spring season, famous for his sexual prowess, and was often depicted with an enlarged phallus. One of the well-known myths of Pan involves the origin of his pan flute, fashioned from lengths of hollow reed. Syrinx, the nymph who had disdained him because of his appearance, had fled to a riverbank, where she transformed herself into a group of marsh reeds. Pan consoled himself by fashioning these reeds into a form of a flute, the panpipes, and lamented his lost love through the beautiful melodies he then composed.

By late September the Picassos had returned from Antibes to their residence on 23 bis, rue de La Boétie in Paris. Sensing the imminent demise of his marriage, Pablo also painted a number of bullfighting scenes, the central motif of which was the disemboweled horse, whom the bull gores with its horns. In some of them the bull charges the horse with such fury that even the bullfighter is tossed onto the back of the beast, merging

with it. It is clear that the artist exploited the traditional spectacle to illustrate the eternal conflict between the sexes. Curious enough, that same season he continued to execute "conflictive" still lifes like *Mandoline et portée de musique*, which is singled out by Alfred H. Barr, Jr. as an archetype of what he call "Curvilinear Cubism". In this case the male guitar confronts the feminine sheet music and threatens to tear into it with its phallic fret, echoing the charge of the bull on the horse.

These still lifes introduce a new style, more surreal than before. By reducing objects to contours and volumes, and detaching them from a normal descriptive relationship, line was allowed to float free of mass to suggest unconscious fluidity. This extreme simplicity embodies the same formal principle we will find later in the true reliefs of *Mercure*, composed of tracery backed by flat surfaces. There is also an evident preference for chance and the hazards of execution. Using a thick impasto of oil and sand, he scratched outlines with the palette knife or brush handle. In this he created a precedent for the work of Miró and Masson.

At some point after his return, Pablo also revisited *La flûte de Pan*, which now depicted two young men, one standing, the other sitting beside him, playing his flute; behind them, we observe cubic elements that frame an idyllic Mediterranean background. Originally, Sara had appeared between the two male figures, as in *Couple avec amour et joueur de flûte de Pan*, embracing one of them. As he revised the canvas, he erased her figure, although her image can still be seen through X-rays. Rubin characterized this work as "a song of frustrated love." In eliminating Venus, Cupid and all the subsidiary classical props, he made the painting more austere in form and more mysterious, presenting it as a metaphor of art—whether painting or music—as Orphic, and thus as an instrument of transcendence and sublimation for the artist. Cabanne talks about "a powerfully balanced Classicism," rather than idealization, a revival of the pastoral with simple means that provide "a sort of nobility embodying both strength and melancholy." The foreboding atmosphere in the painting was triggered not only by his failed attempt at finding a fertile muse, but also by reports coming from neighboring Germany.

On November 8, Adolf Hitler had attempted an armed overthrow of local authorities in Munich, known as the *Bürgerbräu-Putsch*. It had failed miserably. Yet, although Hitler had been subsequently jailed and charged with high treason, he used his public trial as a propaganda platform. By the end of the 24-day trial he had actually gained support for his courageous act. The right-wing presiding judges clearly sympathized with him. Hitler would be eventually released from prison after just one year. Nazism was on the rise.

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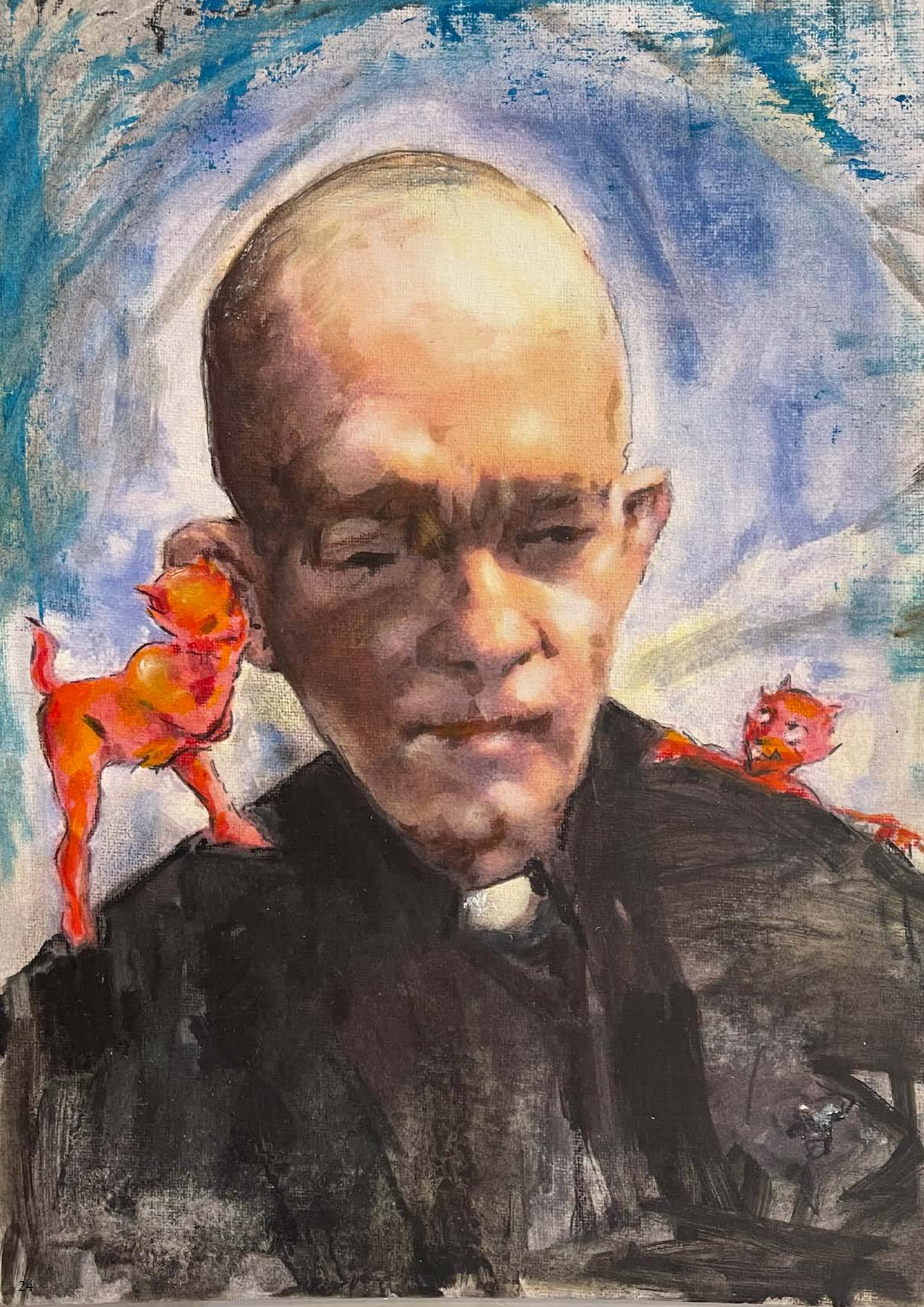
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# Mark Landis

## Talented Forger?

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

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

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

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

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

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

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

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

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

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## A Profile of Mara Sfara

by Toni Muricu

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

### The Journey Begins

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

## A Portrait Of An Artist as a Young Woman

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

### The Forks in The Road

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

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

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

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

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

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

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

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

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



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

# Elizabeth Cope

## A life's journey

(With an idiosyncratic and contemporary artist)

By Derek Culley

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

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

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

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

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

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

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

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

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

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

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

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

ELIZABETH COPE  
 Shankill, Ireland – September 2019  
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Article sourced by Derek Culley



EC Elizabeth Cope. -Birds and Other Animals  
 2021, oil on linen, 212 x 242 cm R50.  
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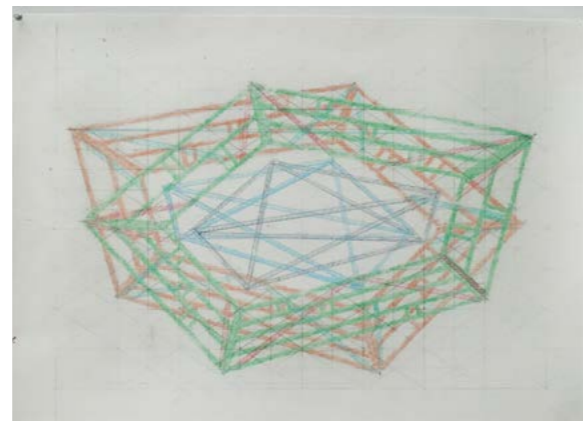
# Building Up

## The art of Don Gummer

by Mara Sfara



*\*Untitled, 2022-06*  
Pencil, watercolor, acrylic and collage on paper  
29 1/2 x 41 1/4 in  
Collection of the artist



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

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

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

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

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

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

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

Gummer's work parallels another Brancusi-inspired

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

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

Two of Gummer's most recent (2022) works remind of his use of drawings to create his sculptures. An untitled piece (2022-06) is a work of pencil, watercolor, acrylic, and collage on paper. Don shows us the space around and inside the artwork, creating a visual harmony, using color, hue, tint, tone and shade to synch the gold and white/light gray lines with the gray background. Drawing for Two Stars is a pencil drawing that elicits

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

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



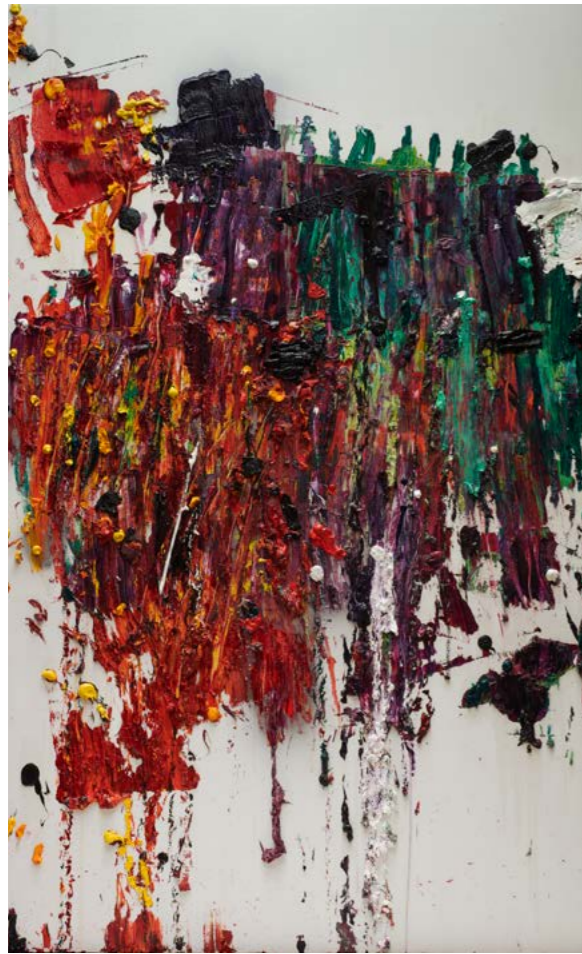
*Primary Separation, 2005*  
Mixed media  
15 x 45 x 33 ft

# Rodney Dickson

## Peng Hsiung

### Taipei

by Jeffrey Moribito



Rodney Dickson, 2022, 8 x 5 feet, oil on board.



Rodney Dickson August 2022 2

Rodney Dickson was born in North Ireland in 1956 and now lives in Brooklyn, New York. Rodney Dickson grew up during the troubled years of civil disorder that engulfed Ireland. Having drawn and painted since childhood, he has reacted to his early experience by considering the futility and hypocrisy of war through art. As time went by, Rodney developed an interest in Vietnam and where he has researched extensively and completed several art projects since 1992. There he witnessed the aftermath of conflict in its indiscriminately brutal form, and from this point, his work proceeds.

Speaking of Rodney's work related to Asian stereotypes and the Vietnam War, the audience can easily find its "visually energized, intriguing and (intentionally) disturbing." We could not tell where the artist stood in relation to the racial, cultural, and nationalistic issues he had stirred. That ambiguity spoke to us as something more essentially truthful than the politically correct stance one so often and so predictably encounters.

With his experience living in Asia for years, in Rodney Dickson's painting, Western expressionism and Asian

elements can be easily found. By using the colours such as yellow, green, red and white to express his impression of the land and people in Asia, yet occasionally there will be grim reminders of tragedy when some bloody red seeping through with masterful strokes.' Outsider art, Art Informel, Cobra, Van Gogh, Frank Auerbach and Leon Kossoff have left the strongest impacts on Rodney Dickson's painting.

NUNU Fine Art Peng Hsiung

"I came up with this article by Jeffrey Moribito. We plan to use all of, or part of, in a book of my work we are making with Nunu Fine Art, Taipei". Rodney Dickson

Catching Beauty off Balance  
by Jeffrey Moribito

The act of creation is, paradoxically, also the act of destruction. This is something artist Rodney Dickson is acutely aware of. With his painting, he traverses these two acts, creation and destruction, simultaneously and with such fervour that there becomes little difference between the two. But it matters to us, the viewers.

Having grown up in Northern Ireland during The Troubles and spending time in Vietnam after the American war, Dickson is deeply and personally cognizant of the violence the world contains. Creation and destruction is a violent affair, and a sense of intense action and movement is initially what confronts us when we stare at the surface of his paintings. Yet when we peel back a layer and take the time to look deeper, we realize it's the ruthlessness of survival we are experiencing.

When Dickson paints, his mind goes elsewhere, almost like Zen meditation, although the result is more like astral projection, reverting back to something as fundamental, primordial as the Big Bang. We feel ourselves back at the beginning, tracing what part of us was born from chaos and destruction. Of all the sophisticated ways paint can be built up and manipulated, the essence of Rodney's work is primal, and it affects us in a primal way too.

Here, his basic colour palate has more associations and more meaning. When Rodney chooses red, for example,

we see a volcano smouldering into blackness. Yellow, as the chosen colour, becomes something as simple and domestic as broken eggs. Two colours juxtaposed or layered, one atop the other, and perhaps we're witnessing the moment right after a car accident. There is something monumental, almost haunting, that can be found in the primary nature of his work.

Something has changed in Dickson's newest work ever since he began to use more white in his painting. Though he's as ruthless as ever with the many ways he creates and destroys the surfaces of his paintings, a different light has emerged. From the more dominant use of white, fragments of what a frozen waterfall feels like are coming to the surface. Dickson's sense of destruction is being overshadowed by something more peaceful, resulting in a sense of harmony in the surface scapes of his newest paintings.

As in nature, creation and destruction can be as beautiful as they are ruthless, and with layer upon layer, Dickson is creating something new. As he scrapes and destroys and throws chance to the wind, he catches beauty off balance.

Jeffrey Moribito

Rodney Dickson - My direction forward.

From my childhood I witnessed the aftermath of conflict in its indiscriminately brutal form, and it is from this point that my work proceeds and is appropriately summed up by Moribito 'There he witnessed the aftermath of conflict in its indiscriminately brutal form, and from this point, his work proceeds.'

<https://www.rodneydickson.com/rodney.html>

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Article sourced by Derek Culley

# SIMONE MONNEY

SWISS ARTIST, EXPLORES  
THE ENDLESS BEAUTY OF COLORS

[SIMONEMONNEY.COM](http://SIMONEMONNEY.COM)

Swiss painter Simone Monney creates artworks with elegance and ease. Her expressive paintings, with bold colors and mesmerising strokes, grant her exposure on the international art scene.

[instagram.com/simonemonney](https://www.instagram.com/simonemonney) [simone@simonemonney.ch](mailto:simone@simonemonney.ch)



TIMELESS  
GALLERY



# Anna Gillespie

## The sense of fragility and burnout of our species



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



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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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Represented by  
www.beauxartsbath.co.uk

# 100% Cotton

## A Solo Exhibition by Andrew Cotton

September 15 – October 16, 2022

By Derek Culley

New River Fine Art is proud to announce "100% Cotton"- A Solo Exhibition by Andrew Cotton, featuring the split-portrait portrayals that have gained the artist international recognition along with new text-based works, abstract paintings, collaged surfboards, vintage Americana, and Hollywood icons, opening September 15, 2022, and running through October 16, 2022.

"100% Cotton"- A Solo Exhibition by Andrew Cotton shows a resourceful artist in tune with his own artistic practices. As the title indicates, New River Fine Art explores the genuine and authentic story behind the artist while showing the au courant of his work. Through the artwork, text, and gallery ephemera, we bear witness to the artist's rise from an unknown street artist to a highly collected Contemporary fine artist. The curatorial stance briefly touches on the artist's more formative years after he departs the U.K. to arrive in the United States to sell graffiti-inspired Pop Art on the streets of New York City before energetically progressing to showcase his current body of work.

"As an artist, I am drawn to the free spirit of America," says Cotton, describing his decision to move from London to New York City at the age of 24 to pursue a full-time art career in the United States.

Andrew Cotton's artwork has made tangible waves at many renowned art fairs, as represented by New River Fine Art. And previously, his signature aesthetic had caught the eye of rapper and record executive Jay-Z, who would become one of Cotton's earliest A-List collectors. More high-calibre clients would follow as Cotton developed his mature visual voice, as seen in "100% Cotton" - at New River Fine Art.

On September 15, 2022! Andrew Cotton will be on hand to meet guests and talk about his work. Guests can explore the gallery and admire all the pieces in the exhibit. There is something for everyone in this show - from witty text-based works to stunning abstract paintings.

The split-portrait portrayals are certainly intriguing; half painted and half photographic large-scale print, they offer an interesting juxtaposition of styles. The text-based works are also worth a closer look; provocative and often humorous, they provide a unique insight into the artist's psyche.

But it's the abstract paintings that really stand out as something new; bold and expressive, they convey a sense of raw emotionality that is truly captivating. If you're looking for something new and exciting to get your teeth into, be sure to check out Andrew Cotton's latest exhibition - 100% Cotton, at New River Fine Art.

Art&Museum Magazine (AM)

Now based in New York, briefly explain your upbringing and influences.

A.C.: The visual landscape I experienced growing up in London influenced me and quickened my childhood in many ways. I saw the affluent neighbourhoods alongside the poor neighbourhoods, from the palace to the projects, as well as a lot of crime and physical violence on the streets.

AM: Why Art?

A.C.: As a child and young adult, I used art as my release



AC Is The Future  
Mixed media Dim varies 2022 Photo: New River Fine Art



AC Untitles 187 Mixed media 60x48 inches 2022  
Photo: New River Fine Art

and outlet. I was able to express my emotions through art and also leveraged the cultural trends of the time (90's): skate culture, hip hop, and the U.K. rave scene.

AM: Your family has a strong history of the importance of family both within the family unit and beyond, plus print-making.

A.C.: Growing up, my father taught me to be my true self and not force myself to act like those around me. He also taught me to treat people respectfully. I made real friends this way and found I could apply this to adulthood as well. After school, I was convinced I wasn't going to be told what I could or couldn't do in this world, so I found a career where I could forge my own path. Ultimately, I was more interested in innovating than imitating.

AM: London versus New York as a platform to develop as an Artist

A.C.: After moving to N.Y., I quickly experienced and appreciated the freedom the U.S. offered compared to that in England. I made a name for myself selling urban-style art on the street, which was not yet popular at the time in New York City. My Judaism and ancient family roots play a big role in the way I view and interact with the world. It has given me a deep grounding of identity and belief, so I am not as tempted to follow the whims of the world and pop culture. Having this perspective made me feel blessed and gave me a hunger to continue my independent art career.

AM: London is less diverse and not the religious or cultural melting pot that is, i.e., New York.

AC: I love being part of a diverse community of arts and people more generally. Art is a universal language and allows me to connect with all kinds of people and circumstances.

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Eugène Atget, Fete de la Villette, 1926. albumen silver print from glass negative. Estimate for pair: \$1,500 - \$2,500.

# Eugène Atget

## A Collection of Photographs to be Sold by The Museum of Fine Arts, Houston



Eugène Atget, Marché aux fleurs. One out of a pair of albumen silver prints from glass negatives. Estimate for pair: \$2,000 - \$4,000



Eugène Atget, Square Notre-Dame, 1926. albumen silver print from glass negative. Estimate: \$2,000 - \$4,000

*"The Atget prints are direct and emotionally clean records of a rare and subtle perception, and represent perhaps the earliest expression of true photographic art."* - Ansel Adams

Born in Libourne, near Bordeaux in 1857 and orphaned as a child, Jean Eugène Auguste Atget was raised by an uncle. He left school in his teens, working first as a cabin boy at sea before training as an actor at the National Conservatory of Music and Drama in Paris. In the late 1880s, Atget abandoned the stage for art, first taking up painting before turning to photography, where he found inspiration in the street life and architecture of the capital.

Atget's initial intention was to supply photographs (or "documents," as he termed them) to artists, architects and stage designers as source material for their own work. His focus expanded around 1900, however, in the face of the increasing modern transformation of Paris and consequent demolition of the city's older neighborhoods in favor of grand facades, broad boulevards and public parks. Atget became determined that his photographs should now become an enduring and encyclopedic record of the city's rapidly vanishing architectural and cultural history.

Atget's ambitious goal was accomplished using rudimentary, cumbersome and increasingly obsolete equipment. Rising before dawn, Atget lugged a bulky view camera, a tripod and glass negatives in their heavy wooden holders - almost 40 pounds of equipment — through the city and into the surrounding countryside, often as far as Versailles and Saint-Cloud. These glass plates were later developed in his workroom and contact-printed on albumen papers on his roof.

Atget's living was always meager; he sold to whomever saw merit in his work - to libraries and historical societies, who embraced its documentary aspects, and to other artists who admired its other more painterly qualities. Before World War I, enthusiasts included Henri Matisse, George Braque and André Derain. By the mid 1920s, Atget had become a favorite of the Surrealists, particularly Man Ray, who found his "naive" pictures revelatory and had a number of them published in *La Révolution surréaliste* in 1926.

Berence Abbott, Man Ray's assistant, also a devotee, recalled that: "My excitement at seeing these few

photographs would not let me rest. Who was this man? I learned that Atget lived up the street from where I worked — at 17 bis rue Campagne Première and that his prints were for sale. Perhaps I could own some. I wanted to see more and lost no time in seeking him out. I mounted the four flights to his fifth-floor apartment. On the door was a modest handmade sign, 'Documents pour Artistes'. He ushered me into a room approximately fifteen feet long, the ordinary room of a small apartment, sparsely and simply furnished. Atget, slightly stooped, impressed me as being tired, sad, remote, appealing. He was not talkative. He did not try to 'sell' anything. He showed me some albums, which he had made himself, and I selected as many prints as I could afford to pay for from my meager wages as a photographer's assistant."

Abbott remained Atget's committed champion after his death, fighting to preserve his archive of around 5,000 vintage prints and more than 1,000 glass plate negatives, and initiating their transfer to New York City. Thanks to this intervention, Atget's work was highly influential on successive generations of American photographers, from Walker Evans to Lee Friedlander. The Museum of Modern Art, New York, purchased Atget's archive from Abbott and Julien Levy in 1968, and it is from this core group that this extraordinary selection of photographs, being sold on behalf of The Museum of Fine Art, Houston, originates.

The selection presented here offers some significant highlights from Atget's career - richly toned studies, all inscribed in pencil in his distinctive spidery hand - of such familiar Paris landmarks as Notre-Dame, Fête de la Villette, Moulin Rouge and Versailles, as well as a fascinating glimpses into less familiar places and preoccupations - a shadowy stairwell on the rue des Archives, a stark alleyway in the Gobelins, primroses in full bloom, a wintry tree at St. Cloud or a jocular flower-seller.

This auction on December 6, 2022 offers collectors the unique opportunity to acquire significant examples of Eugène Atget's work from a distinguished source, and Hindman is honored to have been entrusted with this important sale.

<https://hindmanauctions.com/auctions/1122-Eugene-Atget-Photographs-Sold-by-the-Museum-of-Fine-Arts-Houston>

# Stephen Cawston Sculptures

by Toni Muricu



## Sculptural Imagination

Why Skeletons? A little Humming Birds Skeleton is the same as the mighty Blue Whale but with small differences, that blows my mind. I had the idea of creating sculptures from skeletons many years ago but it took me many years to gain the financing to be able to start my first collection. Re-animating these beautiful structures into fine art.

A&M: Isn't it morbid to be using animal and human parts?

SC: Answer: You're happy with elephant dung in a painting? Human blood in a sculpture? A fur or leather

coat? It's just a material, I'm recycling the skeletons. You would be surprised how many serious people have asked me, "could you do me when I die, I would much rather be a work of art, than just disappear".

A&M: Where do you get the skeletons?

SC: I always want to say I'm a Resurrectionist. But joking aside, my skeletons all come from reliable sources, with full Cites Licences for the endangered species. I would never have anything killed for my art, everything has died of natural causes.

A&M: What are you saying with your sculptures?

SC: This is difficult to answer. Art is an experiment with an idea. I suppose I'm giving the viewer a study not only into the workings of life itself but also how that individual may have been in life.

A&M: Why the gold?

SC: Gold has been revered by humans since time began. Gold is unaffected by the passing of time, it's eternal, unlike life. So by adding gold to my skeletons, I'm giving them immortality in a way.

A&M: Has there been any controversy around your sculptures?

SC: Yes, a few times. Once at an exhibition and I won't mention the gallery, activists damaged one of my sculptures, calling it "unethical". Art has always pushed boundaries, it should, it should question attitudes, ideas, religion. Art has to bite but sadly there are few artists really pushing boundaries today. In most galleries, not all, all you see is and this is my term, what I call 'Cereal Box Art', fluffy paintings, butterflies, cartoons, celebrity images, plastic things etc.

The great artist in the past, depicted everything, torture, death, violence, horror, pushing boundaries all the time, risking the inquisition no less. I would rather someone argue/question over the meaning of my sculptures, than just say 'that's nice'.

At my London Bond Street exhibition, the gallery had just placed one of my large sculptures in the window, it immediately started creating a small crowd outside. So I slipped outside to joined the crowd, it was exhilarating, the peoples', reaction was brilliant, enthralled and amazement. There was a New Zealand Doctor amongst them, I heard her talking to someone, she said 'it's "perfect"', now did she mean the skeleton position or the work of art?

A&M: Do they take a long time to create?

SC: Yes they do. I have a great team, not all full time, plus I also have art students come in and help. Depending on the skeleton they can take up to 22 months to complete. If you take into account the acquisition of the skeletons, up to four years.

A&M: What have you got planned for your skeleton?

SC: Lol, if it is at all legally possible in the future for the use of new human skeletons, I will become one of my sculptures, I do have an idea for this sculpture, but I will keep this to myself. Can you imagine owning the sculpture of the artists' body himself, the person who started it all? It's going to be horrendously expensive though folks...No, it cannot be a commission, I plan to live a long time.

A&M: Do I do commissions?

SC: Yes, I do commissions, some of my skeletons in my collection are so very expensive, I cannot create the sculpture I want to unless I get it commissioned. So I offer clientele the opportunity to purchase and commission these pieces. Hyper rare skeletons in my collection: Adult Indian Elephant, Male and Female Bengal Tiger, Polar Bear, Male and Female Puma and more.

## Innovation, Metamorphosis.

My new works... The Ra Collection, is loosely based on Ancient Egyptian Mythology, Religion, with a bit of the Roman Empire thrown in. My sculptures have morphed into the black and gold now, rather than all gold, I'm experimenting with the blackest of black paints, so densely black that they reflect no light. It makes the sculpture very striking to look at.

2023 is going to be very exciting for me, I have two exhibitions in the planning, one in San Francisco and the other in New York. And hopefully soon with the help of a fantastic gallery, I will have the commission for my epic sculpture 'The Clash of the Titans'. This sculpture is a full size Black and Gold Bronze of two Bengal Tigers attacking an Adult Indian Elephant. This bronze will be created from moulds of my tigers and elephant skeletons, over a 1000 bones, then bronzes made via the lost wax process. Then I will weld every bronze bone together to create the sculpture. A huge epic of 30 months. More information from the gallery or myself. My current exhibition is with Galeria Fauchery an exciting gallery in St Tropez, Vincent Case being the owner.

This is its essence. It has a clear set of codes which distinguish its exponents from mere imitation. It is now up to art historical debate as to how it might evolve and be interpreted further.

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





## Museum's school programme takes pupils 'through the lens' of David Livingstone

David Livingstone Birthplace's exciting schools programme takes pupils on an adventure around the museum, learning about the multi-layered histories linked to the famous Scot.

Through the lens of David Livingstone, the museum's schools programme teaches pupils all about the life and history surrounding the famous Scot. Each school group will explore Livingstone's story and learn more about the people who helped him on his travels.

David Livingstone, who was a Scottish physician and pioneering Christian missionary, became a life-long abolitionist and well-respected explorer in Africa. The museum offers visitors a more in-depth perspective on the story of Livingstone, using its globally significant collection to reframe Livingstone's achievements, his failures, and the opportunity his story holds to encourage a deeper understanding of marginalised histories and Scotland's role in slavery and colonisation.

The museum uses Livingstone's story to help schools teach anti-racism and colonial history. The workshops at the David Livingstone Birthplace Museum can be an aid in educating school children about the important topics surrounding Scottish colonial history. Through each workshop children will gain an understanding of Scotland's history, including its historical role in empire and colonialism.

The museum's learning team has spent the past four years thoroughly planning the programme by taking part in outreach sessions with schools, piloting sessions and learning from teachers what would be the most useful to them and their pupils.

The learning team worked alongside partners including WOSDEC, who are a Development Education Centre working to ensure all educators across Scotland have access to high-quality Professional Learning opportunities, and a University of Glasgow student placement.

The programme welcomes school groups of all ages and abilities, offering workshops and tours linked to the Curriculum for Excellence and Sustainable Development Goals. Between January and June 2022, the museum welcomed 555 school pupils from around 20 schools.

Elena Trimarchi, Learning Manager at the David Livingstone Birthplace Museum, said: "We are really excited about continuing to work with schools to address the important topics relating to our museum collection. Museum objects have the power to ignite curiosity and critical thinking through linking people, histories and places. We are continually reviewing and adapting our learning programme to offer pupils the chance to learn about society today through looking at the past."

Opportunities on offer as part of the Schools Programme  
**Curious Club**  
 Suitable for: P1-P3 Length: 60 minutes

Come on an adventure around our museum, learn about home life in the past and journey with us to Southern Africa. Your class will learn about the people who helped Livingstone on his travels, have the chance to dress up as a roarsome lion, play music and take part in storytelling.

**Industrial Revolution, the BIG questions**  
 Suitable for: P5 to P7 Length: 90 Minutes

Use our museum collection to answer the BIG questions about the Industrial Revolution. Consider how people all over the world were (and still are) affected by the innovations to technology and industry during this time.

**Agents of Empire? Christianity, Commerce and Critical Thinking**

Suitable for: S1 to S4 Length: 90 Minutes  
 This workshop includes original source analysis, class debate, object handling and zine-making activities. We will discuss the role of missionaries and explorers in Western expansionism, and the colonial project of the British Empire.

Coast to Coast Handling Box  
 Suitable for: P4 to P7  
 Cost: £60 for three-week loan

Explore the theme of navigation through our handling objects, maps, games, and activities. The box includes quality replicas of tools Livingstone used to navigate the continent of Africa.

### Digital workshops

Virtual Object Handling  
 Suitable for: P2 to P4 Length: 30 minutes  
 Engage with real objects from the museum collection, using them as a tool to explore the geography, culture, and languages of Africa, and how these link to cultures in Scotland.

### David Livingstone & Global Scotland

Suitable for: P5 to P7 Length: 45 minutes  
 Look at Scotland's connections with countries in Africa through object handling, original source analysis, historical investigation, and class debates.

### COP26 Legacy and Climate Activism

Suitable for: S1 to S3 Length: 45 minutes  
 Discuss the outcomes of COP26 and encourage your class to consider their own role in the climate crisis. Finish by making zines! We will provide a materials list that you can make available to your pupils.

### Introduction to Cultural Careers

Suitable for: S1 to S6 Length: 30 minutes  
 Inspire your pupils to consider the cultural sector as a viable, attainable, and attractive option for the future. We go behind the scenes and show what it's really like to work in a museum.

This session is developed with Scottish Government's career education standard in mind.

### Sensory Museum Tour

Suitable for: ASN/ASL secondary schools Length: 60-90 minutes  
 A sensory museum tour, inspired by Livingstone's childhood in the mill. Followed by an object handling session, your class will learn about the journey of cotton from seed to cloth. The final activity is a musical instruments session, join in!

If you would like to find out more about the schools programme at David Livingstone Birthplace

please visit  
[www.david-livingstone-birthplace.org/schools](http://www.david-livingstone-birthplace.org/schools).

# When a Wall Becomes a Bridge



City Mosaic and Springfield Massachusetts artist John Simpson recently unveiled a 5-story masterpiece on the historic Driscoll building on Worthington Street in downtown Springfield MA. The mural is emblematic of the transformation and renaissance of the city. This effort, the biggest project to date by City Mosaic, involved re-creating wall advertising that was on the building over 60 years ago when it was home to a Bloom's Photo Supply. The faded lines and images on the wall were only visible enough to know something more substantial lived on this wall long ago, but exactly what these "ghost images" were, is hard to say until now.

City Mosaic has completed multiple public art projects in Springfield over the past two decades that have been very well received by residents, businesses, and the public. Each time we completed a new mural, the public would come out in droves to see and experience it by taking pictures in front of them and interacting with the image on the wall. The public response was so great that we soon realized this work should continue throughout the city. Repeatedly, boarded up and vacant buildings that were taken over by blight were transformed into magical works of art that engaged the viewer. The murals became a point of civic pride and were included in

advertising campaigns for the City of Springfield, MGM Springfield, and others. In this way, the artwork on the walls became a bridge to economic development, as new development in residential and retail is now being made on some of these formerly vacant and boarded up buildings in downtown.

Several years ago, John and I were approached by State Representative Sean Curran who thought it would be a great idea to paint a mural and restoration on a building on Worthington Street whose wall faces the neighborhood which has succumb to several years of disinvestment and decline and which was once a thriving entertainment district. At the time, we did not feel that doing a restoration was possible, as the work involved many hours of intense discipline in restoration techniques, research, and archaeology.

The lines on the wall were so faded that it was almost impossible to tell what they were. After several meetings and listening to members of the Historical Commission, who spoke to us repeatedly and passionately about the intrinsic value of the old advertisements and the

historic value they represented, we changed our minds. John and I both sensed that there was something very important lurking behind the filth and deteriorated masonry on this wall. John felt that he had a duty to preserve this incredible period of time in Springfield's history and bring the wall back to its former glory. If he painted over these advertisements, they would be lost forever. Ultimately, we decided to bring the ghost images back to life, thereby taking a part of Springfield's past and painting a bridge to its future - with the hope that Springfield could relive the glory days of long ago.

Such a massive canvas that had stood so long, with a glimmer of the past and hope for the future, bringing new economic life to this neighborhood. And someday, in the distant future, viewers will reimagine this wall as we have and perhaps restore it once again. And by doing so, perpetuate the memory of the once faded glimmer of long ago. The wall is no longer a wall. It is a piece of art, and it is more than just art. It is a window to the past, a vibrant, colorful part of the present, and a bridge to the future.



# Conservation

## Large-Scale Sculptures

by PLOWDEN & SMITH LTD



*Blenheim Palace lichen statue*



*Hal Harlow Sculpture trailz brightened*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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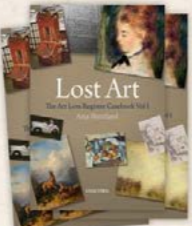


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DT Donald Teskey, 'Old Head', 2022, oil on canvas, 150 x 240cm. Image courtesy of the artist

## DECADE Donald Teskey Vanessa Moss

The Royal Hibernian Academy of Arts (RHA Gallery) is delighted to announce its autumn programme featuring solo shows by celebrated artists Donald Teskey and Ciarán Murphy as well as an exhibition to mark the 60th anniversary of the Graphic Studio Dublin. The Ashford Gallery will exhibit work by emerging artist Elizabeth Archbold.

Season Four will open to the public from 11 am on 9 Sep and run through 23 Oct.

The Royal Hibernian Academy of Arts is Ireland's oldest and largest artist-led institution providing a vital platform for

Irish art and artists for 199 years. The galleries are open 7 days a week, and admission is always free. Visit the RHA's website, for more information. [www.rhagallery.ie](http://www.rhagallery.ie)

Decade explores Donald Teskey's painting career over the last ten years, a prolific period for the artist in which he has produced several significant artworks. From Crum Creek, Philadelphia, Pennsylvania, USA, to the west coast of Ireland and the streets of Paris, Decade traces Teskey's remarkable skill in articulating the energy and tactility of nature.

The vitality of Teskey's paintings draws the viewer toward the surface of the canvas, where they can feel the spray of the sea as waves crash into cliffs at Old Head, hear the crunch beneath their feet as they traverse a snow-covered boulevard in Paris, and behold the immensity of the Irish landscape while crossing the firebreak in Gougane Barra.

Spreading large swaths of pigment across the canvas with trowels and palette knives, Teskey emphasizes the vigour and transience of the natural world. As chaos and precision unite in nature to produce its splendour, so too do fluidity and order combine in Teskey's application of paint, enlivening the elements he depicts. Teskey synthesizes representation and abstraction in many of his paintings: at a distance, sharp, in-focus depictions of space are observed; move closer, and the image dissolves into the paint. Find yourself in-between, and you arrive at the point where the specific and the universal merge; a position that lies beyond time and place.

Whether street, shore, stream or forest, Teskey's renderings of the world around him are, at once, fleeting moments frozen in layers of paint and animated representations of a pulsating natural world. Decade invites you to immerse yourself in the diverse qualities of Teskey's artistic process and the places he depicts.

Donald Teskey was born in Co. Limerick (1956) and graduated from Limerick School of Art and Design in 1978. He came to prominence as an artist through his skill as a draughtsman during the 1980s with several significant solo exhibitions. Since 1992 he has crafted out a substantial body of work as a painter of the landscape, focusing on the ruggedness of the western seaboard. Sometimes working on a very large scale, his images reflect his response to the formal elements of composition; shape, form and fall of light. The result are powerful images of instantly recognizable parts of the Irish landscape with large abstract passages and surfaces that articulate nature's relentless, energetic and elemental force.

- He is the recipient of awards from EV+A, the Claremorris Open Exhibition, the Royal Hibernian Academy and the Royal Ulster Academy.
- Awarded a full fellowship to the Vermont Studio Centre, USA, in 2002.
- Artist in residence for two months at the Josef and Annie Albers Foundation, Connecticut, in 2006
- Awarded a three-month residency in Paris at the

Centre Culturel Irlandais in 2012.

- The Print Club of New York's Presentation Print Artist for 2015
- Artist in residence at Swarthmore College, PA, funded by the William J. Cooper Foundation in 2017

Teskey's work has been exhibited in the UK, USA, Canada, China, Germany, France, Finland and South Africa. Collections include the Irish Museum of Modern Art, the Arts Council of Ireland, and corporate and private collections worldwide.

He is a member of Aosdána (The Arts Council established in 1981 to honour artists whose work has made an outstanding contribution to the arts in Ireland and to encourage and assist members in devoting their energies fully to their art)

Teskey came to prominence through his skill as a draughtsman during the 1980s. Since 1992, he has crafted a substantial body of work as a painter focusing on landscape and the environment. His images reflect his response to the formal elements of composition; shape, form and fall of light resulting in powerful images of instantly recognizable parts of the landscape.

### SELECTED BIBLIOGRAPHY

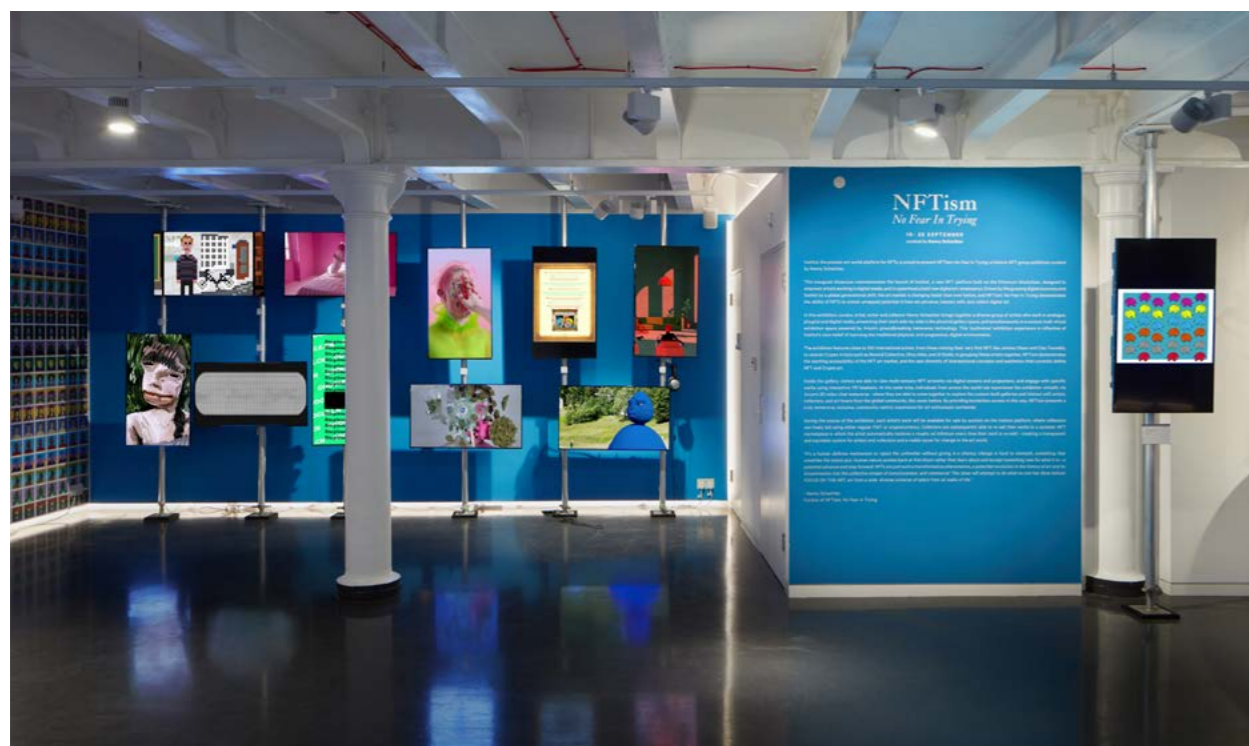
See CV. from 1991 through 2019  
Selected Solo exhibitions: see CV

Donald Teskey represented in Ireland:  
Oliver Sears Gallery,  
33 Fitzwilliam Street, Dublin 2, Ireland  
Tel: +353 1 644 9459  
<https://www.oliversearsgallery.com/donald-teskey-mapping-the-peripheral>

Email: [info@oliversearsgallery.com](mailto:info@oliversearsgallery.com)  
[www.oliversearsgallery.com](http://www.oliversearsgallery.com)  
See CV for international gallery representation (UK & USA).

The Royal Hibernian Academy of Arts  
Gallagher Gallery / 15 Ely Place, Dublin 2, Ireland / +353 1 661 2558 / [info@rhagallery.ie](mailto:info@rhagallery.ie) / [www.rhagallery.ie](http://www.rhagallery.ie)  
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[www.rhagallery.ie](http://www.rhagallery.ie)  
Article sourced by Derek Culley

# Interview with Unit London Co-Founder Joe Kennedy



Unit London was co-founded in 2013 by Joe Kennedy and Jonny Burt at the young age of 22, with the aim of democratising art while supporting emerging talents. Here the author speaks to Joe Kennedy on his vision for the gallery, with specific references to the NFT art market and the Metaverse.

Unit London has always presented an impressive programme of distinctive artistic talents from around the world. How would you define your roster?

JK: We look for a combination of factors. The authenticity of the artist's message is incredibly important, and the way that message is expressed and articulated through the work itself must be original and sincere. All our artists have a deep belief in, and a bold vision for, the impact their work can have on the world - either on an intimate individual level, or on a macro societal scale. It ultimately comes down to the artist's talent, commitment, and clarity of vision. This meritocratic approach allows our roster to be broad and diverse -

from artists like Sthenjwa Luthuli, a Zulu wood craftsman, to Itzel Yard, a Panamanian computer programmer - they all share the common denominators of unquestionable talent, originality of message and boldness of vision.

The relocation to Hanover Square in 2018 was a bold move - what have been the key challenges and learnings along the way?

Anyone starting a gallery from scratch knows that the journey is riddled with daily challenges. Starting out at 22 years old as art world outsiders, our biggest challenge was to earn the respect of the establishment and be recognised for our artists and programming, rather than our age. We've always done things our own way, without conforming to pre-existing notions of how art should be presented, promoted, and sold. We've set our own parameters for success. We're passionate about continuing to push the industry forward, carving out new opportunities for artists, and ultimately expanding the audience and collector base for contemporary art.

What are the changing cultural values in society that you perceive? How do they affect arts and culture businesses?

A growing polarisation of opinions, cultural and social values, and political beliefs, fuelled by social media, that ultimately creates division, conflict and contributes to the widespread anxiety and mental health issues we are seeing in society at large.

Our mission with Unit London is to connect people through shared values. Art is a universal language that speaks to everybody. In our language, our communications, and in everything we do, we seek to bring people together to create discourse and conversation through art. We believe art has a greater role to play than ever before.

NFT marketplace Institut was founded in 2021. What were the specific gaps you wanted to fill / the bridges you wanted to build?

When I first learned about NFTs and blockchain technology, and began to understand its potential to create transparency, equity, and opportunity for artists - it was a no brainer, and we decided immediately to enter the space.

We recognised quickly that the ascendant NFT community was a distinct audience from the traditional 'art collecting' community and our aim was to build synergies between the two audiences through thoughtful curation - creating a clear distinction between 'collectibles' and the PFP/avatar projects that had come to steal the headlines - and meaningful digital art. By leading with a strong focus on curation and storytelling, we have been able to carve out a unique Web3 offering within Unit London, cultivating a strong community of both new and traditional collectors through their shared love for, and appreciation of, art.

Are there any artists that are particularly exciting to you right now, who are pushing the boundaries of how art is created and experienced?

On 13 September, we opened IN OUR CODE - an important group exhibition of generative art that documents the relationship between the inputs and outputs that comprise computer programme software. The show features 11 digital artists that use code to create their work. Their practice is in many ways a collaboration between human and machine - allowing for a certain degree of chance and randomness to influence their input and determine the visual output.

What do you think is next for NFT art and the Metaverse? What do you hope to see?

I hope to see more connection and more opportunities and access for artists. The NFT is just a transactional tool. We are far more concerned with the art that is attached to the NFT, and the ways the NFT can be used to create dynamic relationships between owner and creator. We are working hard to imagine novel ways that these relationships can be created and managed in the coming months and years.

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



## How to choose an Interior Designer for your project

by BIID Past President Lindsey Rendall  
Founder of Rendall & Wright

Many homeowners don't have confidence when planning their interior design or they lack the time to dedicate to a renovation or refurbishment project. That's where a professional interior designer can add value with their experience and expertise.

An interior designer will have detailed knowledge of ergonomics, spatial planning and the creativity needed to execute a good design. A qualified interior designer will open your eyes to ideas and possibilities you might not have thought of, making the design process inspirational, educational and rewarding. An interior designer can offer professional advice on the best use of your space so it is functional and suits the needs of those using it, give you access to the best quality suppliers and give you

advice on cohesive interior schemes so your rooms flow, your furniture is fit for purpose and colour palettes are complimentary. With the help of a professional interior designer, you're more likely to avoid mistakes, and end up with results that exceed your expectations and make your home a pleasure to live in.

### Design Brief

When it comes to working with an interior designer, start by creating a brief which will help them understand what you want to achieve. This is often a useful starting point for an interior designer to help understand your tastes, so share what inspires you, or if you have a favourite piece of furniture or art that you want to build your scheme around.

To get a feel for an interior designer's personal style, it is a good idea to follow them on their social media channels to understand more about their projects and design inspiration. You should also be open to new ideas – an experienced interior design professional will be up to date on all the latest design trends and have a wealth of expertise, so listen to their recommendations on materials, colours and layout as they may suggest ideas that you haven't previously considered.

### Plan your Budget

You will also need to consider your budget carefully and ask any prospective designers to explain how they cost a project. As there is no standard for charging for interior design services, we encourage all BIID Members to be

transparent about their fee structure; for example, whether they have an hourly rate or if there is a fixed charge for the whole project.

A professional interior designer also knows how to procure goods that are unique to the project and often at a better price point than the public is able to obtain, so have a budget in mind of how much you are willing to spend. The most important point is to have good communication between designer and client, so a clear brief should be agreed upfront and then a detailed proposal with transparent costs should follow, so all parties are clear on how and when the project will be achieved and what it will cost.

### Trust the professionals

When choosing a designer for your own home, BIID membership is an important mark to look for. The reason is simple – the BIID is the only professional institute for interior designers in the UK. In addition to rigorous entry requirements which assess training, experience and professionalism, the BIID requires members to continue their professional development throughout their career to ensure their continued expertise in design process, practice and regulatory matters. By choosing a BIID Registered Interior Designer®, you know you'll be in safe hands.

The BIID has a useful free tool on its website to help homeowners find the right interior designer for their project. It also offers a helpful guide to working with an interior designer to help explain how using a professional designer can benefit your project.

Established in 1965, the BIID is the UK's only professional institute for interior designers. The Institute sets national professional standards, promotes learning and debate, and champions the value of interior design on the national and international stage.

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

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# ARGOS

## THE DOG IN ANTIQUITY

By Phoenix Ancient Art

Phoenix Ancient Art will inaugurate a special exhibition dedicated to the representation of dogs in antiquity in December in the New York gallery, Electrum, owned by Hicham Aboutaam. With fifty works of ancient Greek, Roman, Near Eastern, and Egyptian art, this is a rare event in the life of museums and galleries as it depicts only a single animal in the arts of ancient civilizations and demonstrates the thematic divisions that reflect the diverse presence and use of dogs in human life. For example, a dog in Homer's Iliad is a semi-wild beast preying on the bodies of the warriors killed at the battle of Troy; Aesop, in several fables, describes the dog in situations that allude to human silliness and greed. Much more on human attitudes and communications with dogs, in real life and in mythological stories, can be studied in the works presented.

Among domesticated animals, the dog is probably the one closest to humans. It has been observed that the dog is the second-most-depicted animal in Classical art, following the image of the horse. In such representations, different breeds known in antiquity are shown (the list includes about 60 breeds), and the dog's major functions are named (a guard, a hunting assistant, a favourite pet). In mythological stories, the dog was imagined as a companion of the gods. Ancient works of art and literature have preserved several dog names. One has been chosen for this exhibition—



IMAGE 1 - Argos, the dog of Odysseus  
Roman, 1st–2nd century C.E.  
Agate cameo, gold



IMAGE 2 - Fulcrum in the shape of a Molossian dog  
Roman, 1st century C.E.  
Bronze

Argos, the hunting dog and devoted companion of Odysseus—as an expressive example of a human relationship with a dog. In the literary work Homer's Odyssey, there is a famous scene of returning home to Ithaca, Odysseus, disguised as a beggar, was immediately recognized by his faithful dog, Argos. (IMAGE 1)

Among the swift and angry dogs serving as household and herd guards, ready to follow the intruder, the Molossian hounds were famous for their strength and ferocity. A fulcrum (a decorative attachment to the sides of a banquet couch of the Hellenistic and Roman periods) was shaped as a protome of the Molossian dog. In this small bronze, the mouth is opened slightly, revealing the hound's canine teeth. The careful treatment of the face and neck with a shaggy coat illustrates the artistic taste for naturalistic detail. (IMAGE 2)

Various breeds of dogs were known in antiquity to be employed as life tools in hunting: Indian, Cretan, Molossian, Laconian, Italian (Umbrian and Tuscan), Gaulish, and North African. Based on their skills, different breeds were intended to hunt different animals; the dogs were trained as puppies to learn specific tactics and behaviour. It was a matter of royal prestige to keep the best-hunting dogs. (IMAGE 3)

Several works of art and literature convey the idea of pet dogs in antiquity. Human attitudes toward pets and their behaviours were, in fact, the same as today. Nothing was more natural than to have a charming, faithful friend that gave great pleasure to its owner, and there was nothing unnatural for a person to grieve when a beloved companion died. This is clear from the existence of ancient tombs and portraits of dogs. (IMAGE 4)



IMAGE 2  
Mosaic with a hunting scene  
Roman, 4th–5th century C.E.

The dog's association with the gods is provided by a variety of local myths that not only present the dog's physical companionship (the hunting dog of Artemis) or a fantastic beast of a god (Cerberus, the three-headed hound of Hades) but also demonstrate an even closer bond. The gods possessed the magical power of transformation, sometimes choosing to appear in the guise of a dog: the Sicilian river-god Krisimos, who fell in love with the nymph Segesta, took the form of a hound. In confronting all sorts of natural disasters, the folkloric imagination brought to life a specific category of hybrid creatures who were also credited with apotropaic and prophylactic powers: Scylla was the most dangerous sea monster, with a long, twisted body of a fish, the upper body of a young woman, and several limbs shaped as fierce dogs. (IMAGE 5)

Mesopotamian inscriptions name the dog as a symbol of Gula, the goddess of healing. Like the goddess herself, dogs were believed to have magical healing abilities. Many clay figurines of dogs were brought to her temple by worshippers as votive offerings. The royal records specifically name the placing of gold, silver, and bronze statuettes of dogs, "whose limbs were strong, whose bodily proportions were massive", as deposits in the gates of Gula's temple at Babylon. (IMAGE 6)

With the chronological and cultural diversity of the chosen works, the exhibition "Argos: The Dog in Antiquity" will be an excellent companion for scholarly studies dedicated to the classification of dog varieties, their habits, behaviour, and qualities.



IMAGE 4  
Micro-Mosaic Emblema with a Maltese Dog and Partridge, Roman, 1st century A.D.  
Tesserae (stone and glass paste)



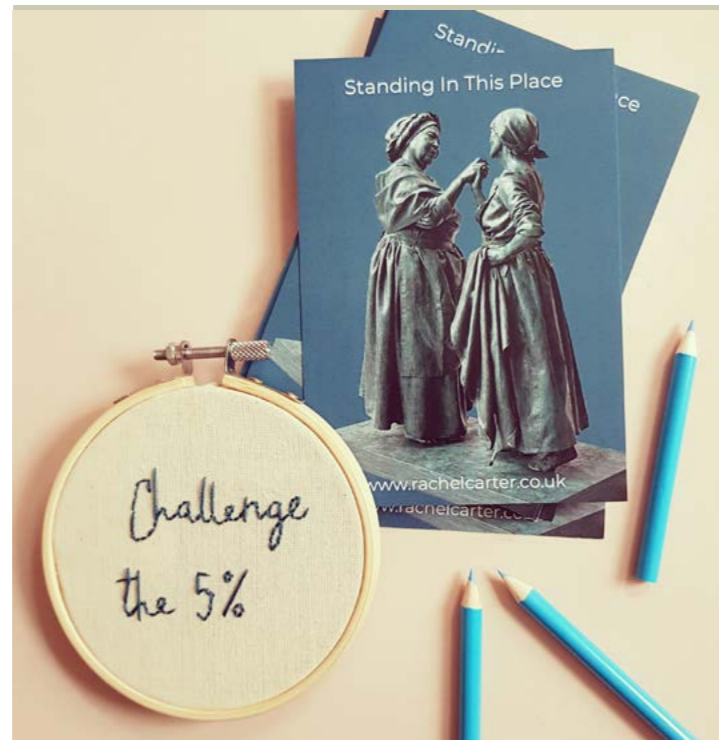
IMAGE 5  
Askos with Scylla  
Greek, Canosan, ca. 300 B.C.E.  
Terracotta, pigments



IMAGE 6  
Seated hound  
Proto-Elamite, ca. 3rd millennium B.C.E.  
Silver

# National Justice Museum opens 'Standing in this Place'

by Toni Muricu



## A new display in National Justice Museum's free to enter Project Lab

The display showcases the development of a community arts project, conceived by sculptor Rachel Carter to address the lack of female representation in statues in the UK

The National Justice Museum in Nottingham has unveiled a new display in its Project Lab. 'Standing in this Place' is a community arts project led by sculptor Rachel Carter, co-produced with hundreds of women across the Midlands. The project addresses the lack of female representation in statues throughout the UK and will create and place a bronze sculpture of two women in the heart of the Midlands, in Nottingham's Broad Marsh.

This beautiful public sculpture will challenge the industrial landscape of our past, symbolising the shared stories of women working in the cotton mills and factories of the Midlands and enslaved women working in the cotton fields of America and the Caribbean.

The Project Lab shares fragments of this multi-faceted project from the perspective of its contributing makers, enabling today's women to give voice to women of the past. The display includes photographs from the development of this proposed new sculpture and the women who co-created the work with Carter and features a soundscape that replicates the origins of traditional British clog dancing.

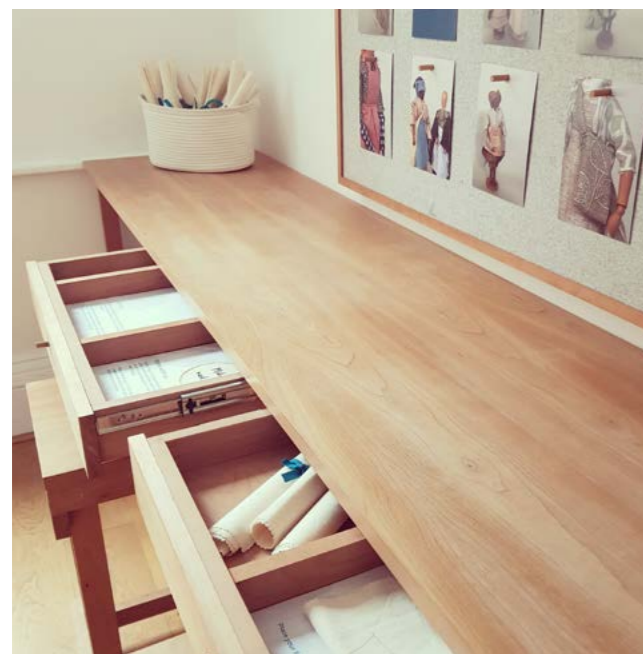
The display asks visitors to reflect on parallels between the historical issues raised and the human cost of today's fast fashion industry and share their thoughts on squares of cotton.

Carter worked with The Global Cotton Connections in the creation of this project. Their work on the Derwent Valley mills highlighted the importance of raw cotton supplies, produced by enslaved African people, in the textile industry. While many people know about the US cotton and slave trade, the importance of these areas for the British raw cotton supply is less well known. Standing In This Place aims to share these stories and give the public a wider appreciation for this part of history.

She said 'The support from the National Justice Museum has been fantastic to help share the project. Many of my commissions are underpinned by my love of history and ancestry, and I feel honoured to be able to represent our shared and complex histories within sculpture. Looking at my own ancestry often provides inspiration for new work as I add to the long legacy of weavers, knotters and makers that stretch back over 350 years of the Midlands industrial past.'

'Standing in This Place' will be on display in the Project Lab at the National Justice Museum on High Pavement, Nottingham, until Monday 31 October 2022.

To find out more, visit [www.nationaljusticemuseum.org.uk](http://www.nationaljusticemuseum.org.uk)





## LAURA INIESTA

Born in Barcelona (Spain), from a very young age, she was captivated by the world of Art, and this was the city where she chose to begin her journey and study Art.

Her first exhibitions were also in her home city of Barcelona. Her energy for life and curious nature has led her to live in Colombia and Ecuador and to exhibit in museums and galleries worldwide.

Her Mediterranean roots called for her to return to her homeland, where she currently lives and works.

Laura Iniesta's work is material, gestural work of great strength and energy. Her work has the ability to move the viewer, whom she does not leave indifferent.

Among her most important works are the three murals made for CEIBS (China Europe International Business School) in Shanghai, China, in the beautiful

buildings designed by the Chinese-American architect, Pritzker architecture prize winner, I.M.Pei.

She tells us about the great experience that it was to work on these large murals (11x14m each) in China and the emotion she felt at meeting such a different culture, which at the same time has so much in common with her work. The colours, and the stroke, which is so reminiscent of Chinese calligraphy and the conception of space.

"It was like discovering a culture that was very close in terms of concept and at the same time so far away. Deep down, we are all made of the same stardust; our essence is the same," says Laura.

She currently continues to work and exhibit in numerous galleries and museums and her work is highly appreciated by collectors around the world. <https://laurainiesta.com/en/laura-iniesta>



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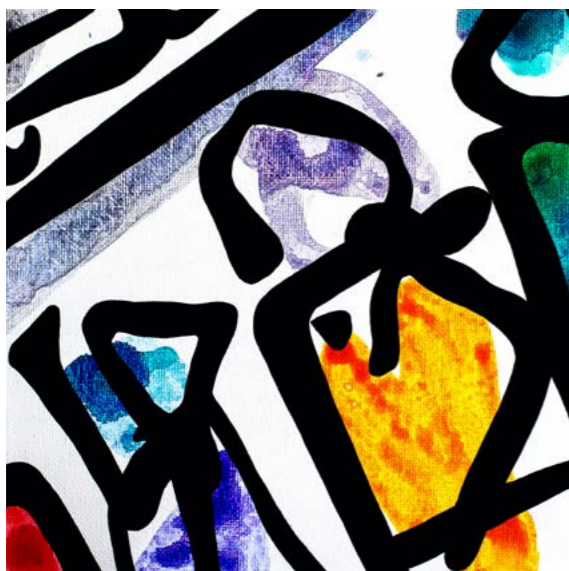
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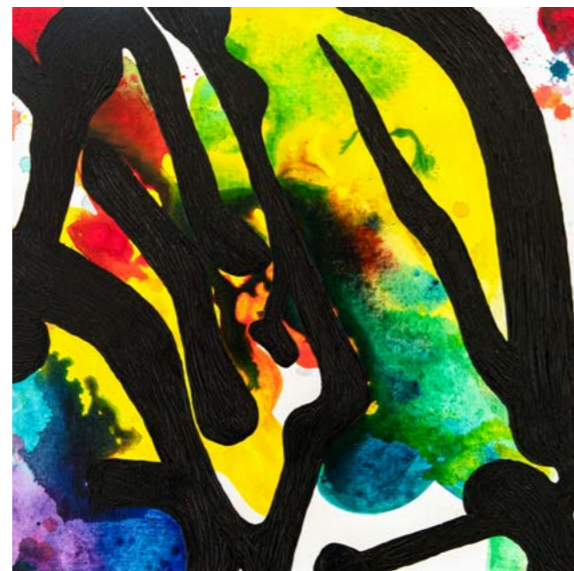
# Jazamin Sinclair

## A Multidisciplinary Artist

by Derek Culley



JS Nail Varnish 2 by Jazamin Sinclair 2015;  
20cm x 20cm Mixed Media



JJS Dish 1 by Jazamin Sinclair-YEAR 2020  
50 CM X 50CM Media CMYK

I am a multidisciplinary artist whose practice comprises photography, illustration, film-making, painting, drawing, music, design, and organising exhibitions and workshops. I graduated with a degree in Fine Art from Cardiff in 2002, where I also received The Welsh Assembly Award for Fine Art.

Music is a huge part of my life, and I am really passionate about it. It inspires me, and I like to have music playing no matter what I am doing. I am massively inspired by photographing gigs and musicians, and singing along to tunes helps me focus when doing other work or editing.

I take a documentary, political and music photographs, and make figurative and abstract-realist paintings and drawings. I also create satirical semi-autobiographical illustrations and socio-political artwork highlighting and documenting the current political climate under the project name 'Illustrated Prosody'. Through my artwork, I aim to highlight

aspects and small details of everyday life that often go unnoticed. I believe art can change the world, can educate, and can offer new perspectives. I have been practising for nearly twenty years, displaying artwork in and organising over 100 exhibitions (including being the exhibition organiser for Liverpool's Threshold Festival and Liverpool Mental Health Festival). I have successfully worked for (and with) hundreds of artists, musicians and venues.

One of my music photographs of CRAWLERS performing at Liverpool Sound City was recently published in The Guardian, and KRS-One licenced one of my photographs of him performing at The Kazimier for use on a poster for some recent album publicity.

Some of my artwork is based on my lived experience and worldview. I am a queer, mixed heritage woman with mental health issues. I was raised by a single mother who was also an artist and activist during the eighties in Thatcher's Britain in South London when

we experienced homelessness. At this same time, my aunties were helping to organise some of the first Pride marches and events in London, and I went to many protests and demos. All this still informs and influences my work and my opinions today.

I have been singing with Sense of Sound Singers since 2005. I am currently developing my debut album, which blends folk-punk sounds, biting lyrics and harmonies - see <https://youtu.be/RVbjfKXlqLs>

A self-taught singer-songwriter, I regularly play gigs in and around Liverpool; I have also performed in Manchester, Cardiff, and London and internationally in Italy and the United States. In 2015, my song was selected for Glastonbury Festival's Emerging Talent Competition's Longlist, and Clash Magazine selected my song 'Ten Years' for its "skilfully executed, folk-derived song writing".

I am passionate about life, all things creative and about changing things for the better. I strive to bring out the beauty in whatever I create whilst trying to make people think. I have lived in various places across England, Wales, Italy, and America and have moved over thirty times. Having been around art, design, music and performance all my life, I was encouraged to question everything from an early age. All my close family are creative in some way, and as a result, I am dynamic, interested, passionate, and engaged in what I do.

A&M: Please tell me directly how you are inspired by colour.

JS: I am hugely motivated and inspired by colour. It lifts my mood if I'm down. It makes me happy; it makes me smile, and it brings me joy. I tend to use as much vibrant colour as I can when I paint or draw, and I am always drawn to colours around me when I take photos. I also try to bring out all the colour in things I photograph.

A&M: What affects your moods and motivations?

JS: I am saddened by politics and how so many people are being forced to live in extreme poverty by this government, especially as it is driven by the selfish greed of the wealthiest people. This motivates me to create political and editorial satirical illustrations under

the name Illustrated Prosody. I often include quotes to encourage people to see the reality of politicians with all the power.

A&M: This sounds complex. Am I correct, or do 'everyday' things drive your creativity?

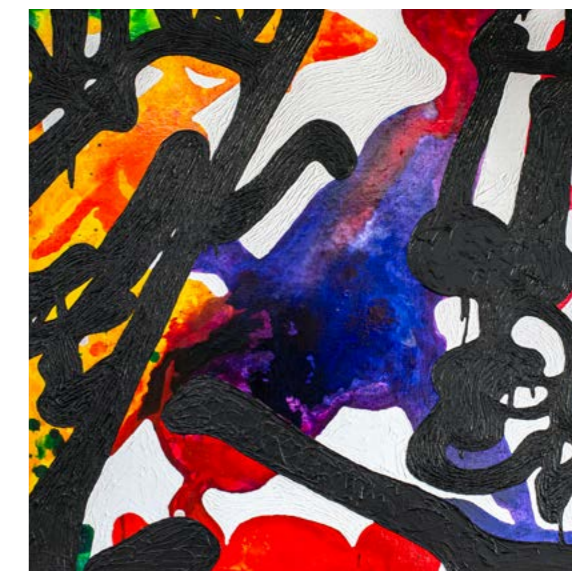
JS: I love the 'everyday' in things – I enjoy painting and drawing things around the house – in a kind of kitchen-sink style. And I am the same when it comes to taking photos. I am drawn to things that may seem mundane, but I like to bring these things to life in a creative way, and to bring out the beauty in the everyday, found objects and locations.

A&M: Influences, List your main hero's.

JS: influences (to name a few)  
...Patrick Heron; John Bratby; Paula Rego; L.S. Lowry; Quentin Blake; Mark Rothko; Jenny Saville; Lucian Freud; Piet Mondrian; Edward Hopper; Robert Rauschenberg; Paul Klee; Egon Schiele; Andy Warhol; Cy Twombly; Caravaggio; Michelangelo; Barbara Hepworth; Alberto Giacometti; Salvador Dali; Henri Matisse; Henri de Toulouse-Lautrec; René Magritte; Gustav Klimt...

New EP: <https://youtu.be/RVbjfKXlqLs>

Website – [jazamin.co.uk](http://jazamin.co.uk)



JS Label by Jazamin Sinclair 2020; 60cm x 60cm  
Mixed Media

# Card Tricks are Surreal Fun at the Springfield Museums



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

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

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

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

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

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

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

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

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

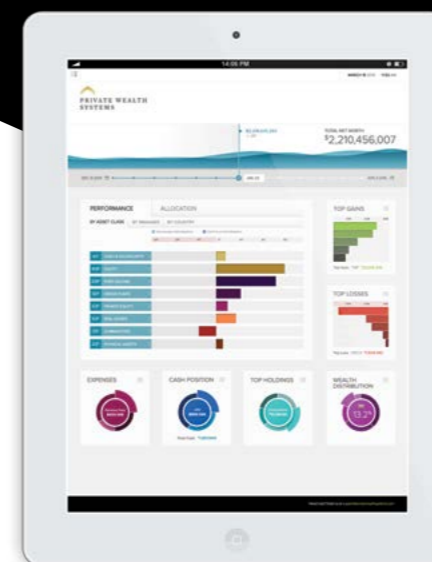
Dalí's *Playing Card Suite*, drawn from the permanent collection of the Michele and Donald D'Amour Museum of Fine Arts. Dalí's interpretations are characterized by vibrant colors, cubist forms, and distinctive motifs such as melting clocks.

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

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

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# Working with Colour as a Setting for Art



*Bold and powerful orange for Playing Pieces at MUNCH and Kode, Norway*



*American Dream at The British Museum*

*by Pippa Nissen, Director, Nissen Richards Studio*

I always particularly enjoy working on projects where we can use colour to help shape the visitor's journey. Colour has such a powerful, immediate emotional impact and using colours in a sequence can conjure an atmosphere and set the scene for an exhibition's narrative development. Whether creating the sense of another time or establishing an immersive atmosphere, colour has the power to transport us. In the detail of the design, colours have additional dynamic characteristics in terms of how they react when placed next to one another – and of course, with the paintings and artworks themselves. Using colour in our exhibition design work is part of a complex jigsaw of components that need to work harmoniously together.

On American Dream, a 1960s print show at the British Museum in London, I remember the curator saying that when you walk into a room of works, the wall colour should contribute by setting the tone and timeframe – but should also be instantly forgettable, so that when you move onto the next room, you don't just remember the previous room as 'the blue room' or 'the red

room'. Rather, the colour should enable the visitor to focus on the works more. I have thought about that a lot since, and, whenever we test colours, I try to strike a balance between atmosphere and background.

When designing an exhibition, we spend a lot of time testing colours to get them right in terms of saturation, tone, and texture. This process is also quite counter to how colour reacts with paintings. Picking a colour from a painting and using this as the overall room colour doesn't mean that the painting looks better. Usually, in fact, it is quite the opposite. We choose colours instead that resonate and pull the colours of the artworks together, sparking a dialogue.

A recent exhibition at the Wallace Collection in London - 'Forgotten Masters: Indian Painting for the East India Company' - was a celebration of colour. These were works that had not been shown in a gallery before; intricate paintings, often using a lot of white surrounding the paintings, so the choice of vibrant wall colours allowed the white itself to become 'held' and

form part of the experience. We created a series of cross walls in the space, each with a doorway through, creating an enfilade that previewed all the colours of the exhibition. We looked to the colours used by architect Le Corbusier to help inspire this choice and the rhythm worked really well, with each room in a complete colour that also ran through showcases. At each threshold the reveals were painted white, so that no two bright colours touched, with the white acting as a purposeful break.

We're finding colour has made more of a comeback to museums and galleries after the pandemic too, encouraging joyous immersion. For example, in a new exhibition called 'Playing Pieces' for the Munch Museum in Oslo, about to transfer to Kode in Bergen, we used colour throughout to create a series of environments for different parts of an art collection, reflecting moments in time and different artists. The architecture of the space shifted too with spatial configurations changing in a subtly-different way. Colour was used to give a sense of context, either via the artwork period or as an emotional backdrop.

There was an overall phrasing through the exhibition too, starting with darker tones, with more spot-lit paintings, and then abruptly flipping to lighter and softer tones, complimented by softer lighting. As the architecture unfolded to a long vista, we jumped again to a bold orange, which signified the centre of the exhibition. This was a section on 'Female Pioneers' and the effect was powerful. It felt very confident and bold.

We've also had really productive and fascinating collaborations with paint companies in our work where we've worked together to create bespoke colours or effects for particular art spaces. For example, during the recent huge-scale refurbishment of The Courtauld Gallery in London, where we created the gallery design – along with the wayfinding, showcases and furniture design - we worked with paint specialists Little Greene and their historic colourist to create bespoke colours for particular rooms.

These were subtle but strong at the same time, simplifying the previous colour scheme to enable us to maximise a sense of light as well as respond to the rooms as they went from south-facing - with fantastic views of Somerset House - to north-facing and naturally darker. Part of the solution was to reduce incoming light subtly via black gauze in the windows, so that artificial light could be used in combination with colour to create the perfect viewing conditions for the paintings and artworks on display.

What are the lessons I've learnt? That whilst there are no rules, there are right ways to handle colour with art. It's about ignoring the obvious – colour within the artworks – and creating a narrative story using colour, whether based on feeling, architectural or historical context, that is evocative and in tune – but not dominant. Above all, to be humble and test, test, test to get it right.



**Pippa Nissen**



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



WICK ANTIQUES Edwardian satinwood commode



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

# CHELSEA ANTIQUES & FINE ART FAIR

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

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

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

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

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

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

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

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

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

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

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

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



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



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# Josh Simpson

## Glass Retrospective Celebrates 50 Years of Creative Ingenuity



Josh Simpson

The Springfield Museums announces the exclusive showing of Josh Simpson: Visionary Explorations in Glass opening Saturday, October 15, at the D'Amour Museum of Fine Arts, and on display through January 15, 2023. This retrospective exhibit, a collaboration between the Springfield Museums and the Artist, includes rarely displayed works of art and signature examples. The exhibition showcases the development of Simpson's artistic and scientific process over fifty years, as he sought to perfect a unique and exquisite artistic vision for a finicky and often-elusive medium.

"Glass is an alchemic blend of sand and metallic oxides combined with extraordinary, blinding, heat," said Simpson, who lives and works in Shelburne Falls, MA. "The result is a material that flows like honey, it moves gracefully and inexorably on its own in response to gravity and centripetal force. It possesses an inner light and transcendent radiant heat that make is simultaneously the most fascinating and the most frustrating material for an artist to work with. I do everything I can to coax and shape it, while all it wants to do is drip on the floor."

With a half century of experimentation, practice, imagining and reimagining, Simpson has created a body of work that exemplifies the best outcomes of artistic innovation: distinctive, innovative pieces that inspire awe. "Josh is largely a self-taught glass artist," said Maggie North, Curator of Art for the Springfield Museums. "His unyielding curiosity and intrepid experimentations have resulted in groundbreaking techniques, original forms, and new materials that define his inspired vision."

Among the works that exemplify Simpson's approach are his distinctive glass planets which were inspired by the Apollo astronauts' description of seeing the Earth hanging like a "blue marble" in space. "The recognizable Planets, the starry New Mexico glass, multicolored Corona glass creations, and other distinctive glass works speak to triumphant blend technical skill with a contagious sense of wonder," North said.

Josh Simpson: Visionary Explorations in Glass presents many of Simpson's signature pieces—Planets, New Mexico glass, Corona pieces—as well

as art that was experimental and sometimes led to even greater discoveries. "The connection between art and science runs deep for Josh," said North. "He sources inspiration from nature, the night sky, and the universe beyond."

Featured prominently in this exhibition are glass works that reflect the artist's interest in cosmology and astronomy. "I think that all the work that I do is in some way related to space," Simpson said. Simpson is married to astronaut Cady Coleman, who brought several of his Planets into space with her when she was aboard the International Space Station. His work has captured the imaginations of other astronauts as well. Alan Bean, Apollo 12 and Skylab 3 astronaut, said: "Josh Simpson's intricate glass orbs of mysterious beauty invite scrutiny, revealing the wonder and invention of a brilliant and innovative artist. Josh Simpson's visionary landscapes have the silent power to make us aware of how magnificent, rich and wonderfully complex the universe around us can be."

Drawn from the artist's archives, the Springfield Museums' holdings, and from private collections, this exhibition showcases the expansive range of Simpson's vision in the form of planets, platters, vessels, goblets, sculptures, copper baskets, and unique surprises. The display also includes new work, nodding to the artist's ongoing quest to expand the boundaries of his medium.

The Museums are celebrating this remarkable exhibit with family programming, a spectacular fundraising event, a studio tour, and a lecture. Please see details below. A catalogue detailing Simpson's artistic journey will be available for purchase.

### LECTURE

Josh Simpson: 50 Years of Glass Exploration  
Presented by Josh Simpson, Glass Artist  
December 8 @ 12:15 pm–1:30 pm  
Cost: \$4; Cost for Members: FREE

This presentation traces the evolution of artist Josh Simpson's space-inspired glass through the past five decades. From his earliest experiments in glass chemistry, done while he lived in a tipi in the wood through his creation of marble-sized imaginary worlds—inspired by the Apollo Space Program—that inspired children to ponder their own place in the

universe to massive, sparkling solid glass spheres known as Megaplanets, many of which now reside in prestigious museums across the U.S. to his invention of new glass formulas and effects inspired by Hubble Telescope imagery to techniques for representing recent discoveries about black holes, deep space gravity and other energetic phenomena follow Josh's unique interpretations of the astrophysics events and theories of the 20th and 21st centuries. Then get a glimpse of what lies ahead for this innovative artist!

### FAMILY EVENT

Cool Air Hot Glass  
October 15 @ 10:00 am–5:00 pm  
Free with Museum Admission

Celebrate the opening of the special exhibit Josh Simpson: Visionary Explorations in Glass with hands-on art and science activities. Free with museum admission.

### STUDIO TOUR

Josh Simpson Glass Studio & Artisans Studio Tour  
November 11 @ 8:45 am–4:00 pm  
Cost: \$112; Cost for Members: \$95

Visit the Shelburne Falls studio of world-renowned glass artist Josh Simpson. Enjoy a guided tour, discussions and glass blowing demonstrations with Josh and his "hot shop" team. Lunch is included followed by a visit to the Salmon Falls Artisan's showroom in Shelburne Falls. In the picturesque village of Shelburne Falls, the Salmon Falls Gallery represents over 100 local artists (including Josh Simpson's work) with an incredible variety of jewelry, handmade furniture, wearable art, and other unique, imaginative and beautiful creations.

### About The Springfield Museums

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



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

# Elizabeth Magill

## Miles McEnergy Gallery - New York

by Andrew Hunt

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

—Truman Capote, "A Diamond Guitar," 1950

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

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

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

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

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

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

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

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

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

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

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

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

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

8th Sept– 15th Oct 2022

Miles McEnergy Gallery New York

See full details - Publications: Elizabeth Magill.

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

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

Article sourced by Derek Culley

# Max Blond

## 'Art - The realm of the Soul'

By Derek Culley



MB Angels passing through . oil-canvas. 100x140cms. 2019.



MB Inner realm. oil-canvas. 100x140cm. 2018

Max Blond was born and brought up in Liverpool. He trained at Bath Academy of Arts, Liverpool Art School and The Slade School of Fine Art, London. During the 1970s, 1980s, and the 1990s, he exhibited in solo and group exhibitions in Britain, Europe and America. He was elected fellow of the Print Makers Council in 1984. For the last 15 years, he has not been publicly exhibiting, excepting selected Art Fairs with Blond Contemporary plus SICA Britain. He has developed an extensive body of work, the content of which is entirely spiritual. The basis for the paintings is the deeply held belief that humankind is not just a physical entity and that any approach to finding solutions to and understanding Life must include the spiritual life as equally important.

Art&Museum (AM).

Do you believe Art has a purpose?

Max Blond (MB)

All Art has a purpose just by being there - i.e., in its aesthetics - form - colour - composition - line etc., and many believe that is sufficient reason for Art. In its purest form, that is seen in Figurative art, Non-Figurative and Abstract art. The forms, colour, and composition are arranged to satisfy the artist. That's the primary function, and then everything else adds to it, from simply bringing in feelings and emotions to having social - political - personal ideas and propaganda and so forth.

AM : How is this reflected in Western Art?

MB: One area that is mainly absent in Western mainstream contemporary Art is the spiritual. This is the direction/path I am motivated to explore, to feel and to be aware of. Life is full of purpose - not simply a material existence then blackness. There is a continuance of life after death. Everything is alive with the power of an eternal creative force, and when you look inwardly from the realm of the soul, it is evident in all.

People are blocked by their worldliness - the material forces and other lower forces and they lose the capacity to see or feel the realms beyond the ordinary. My paintings are about this situation, and I hope they are filled with a direction towards the mystery and beauty of life as well as acknowledging the tragedy and suffering that is also there.

What is meant by spiritual? It is very hard to define, like trying to define 'Beauty'; as soon as you define it, other aspects appear and contradict it. Most Art, I believe, originates in the spiritual - cave art, Assyrian, Egyptian, Greek, early Christian and much of the Renaissance etc. Now Art is mainly worldly (material).

AM: Could you briefly expand on contemporary Art being mainly worldly (material)

MB: The Art that I have experienced in my life as an artist since the 1960s is more to do with worldly matters and appears to, if not reject it, then ignore the consciousness that transcends it. The thinking and direction are not along spirituality. In general, it has not been involved in a content of a higher nature other than the material world. It has, in many cases, been highly successful in that, but now I feel a change in direction and awareness would be very interesting.

AM : Where do you believe true spirituality originates from in Art:

MB: True spiritual Art originates from the soul, which is expressed through the inner feelings that are inwardly alive/aware. Meaning and content are behind everything in the world. Everything is vibrating

with life on one level or another. The planet obviously occupies a position between heaven and hell, with evil and goodness running in parallel. Humans experience both and possess both.

I believe we need the essence of spirituality to return to our lives unaccompanied by rigid beliefs or creeds - this is what I am concerned with in my work. I believe parts of the art world are beginning to look at spiritual Art again and realise its essential importance in an age where there is increasing disillusionment.

SICA Britain

'In painting, I am hoping to find and express the strong spiritual content that emanates from the deeper inner feelings — the realm of the soul. All Art in origin was spiritual, and I would like to, at least, have a measure of that quality in my work. I paint without any previous concept and allow the piece to develop in its own way so that it has a life of its own, almost as if the painting already exists' Max Blond.

<https://www.sicabritain.co.uk/max-blond/>

EXHIBITIONS

See Max Blond

Member of SICA

Internationally hosted Art Fairs shows 2008-2022

Max Blond

<http://www.maxblond.com>



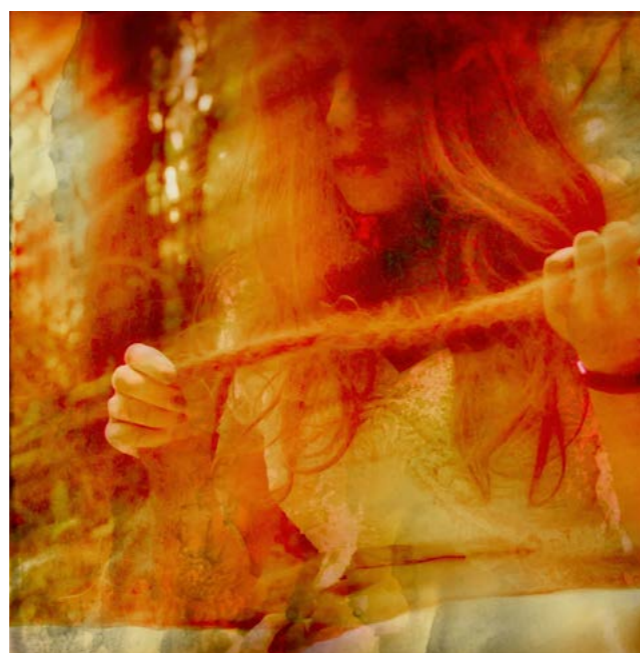
MB Dreaming. Oil-canvas 100x150cm 2020



Bear Kuert, La Soladera, 2022  
diasec (acrylic on dibond)  
H1200 mm x W930 mm.



Bear Kuert, Dear Soldier, 2022  
diasec (acrylic on dibond)  
H700 mm x W700 mm.



Bear Kuert, Something Between, 2022  
diasec (acrylic on dibond)  
H700 mm x W700 mm.

# Unnamed Heroines

by Renée Pfister

*"You need not go back four thousand years for heroines. The world is filled with them today. They do not belong to any nation, nor to any religion, nor exclusively to any race. Wherever woman is found, they are found."*

**Robert Green Ingersoll (1833 – 1899)**

For millennia, women across cultures have been admired, celebrated, and feared, idealised as muses, depicted as ideals of beauty, and worshipped as goddesses, along with being bearers of life. This nostalgia is in direct contrast with the hardship and suffering many females have experienced; even nowadays, there are still deep-rooted inequalities between the sexes.

As a former avant-garde filmmaker, commercial art director, photographer, and video artist, Beat Kuert uses specific aspects of this media as his form of expression. In his latest body of work, Unnamed Heroines, he presents a storyline of female characters in fragmented hyperreal worlds. The script invites us to join his artistic exploration into the iconography, divinity, obedience, and sexuality of these beings.

Kuert's approach hovers between symbolism and hyperrealism. The created images are a collection of simulations that don't, in fact, depict anything in real existence but nonetheless constitute a form of reality. When analysing his work, one notices there's no beginning, nor is there an end. Kuert's iterations are a sequence of portrayals varying between "virtuous" and "evil." With this method, he demonstrates his interest in the permanent contradiction of human life and womanhood (i.e., the good and bad that can exist in the same place at the same time).

He applies warm colours – namely red, yellow, and orange – to trigger a variety of different emotions, ranging from comfort and warmth to hostility and anger. In other works, he utilises cool colours – like green, blue, and purple – to generate feelings of

calmness, as well as sadness, and on other occasions he continues his efforts in black and white to evoke connotations of death and despair, as well as purity and innocence. To him, these different ranges of hues and their significance are important to express behaviour and emotions in his vernacular.

The Autumn Issue presents a selection of Kuert's heroines in different circumstances. We encounter scenes of "The Triumphant" in La Soladera, "The Suffer" in Seven Swords, "The Reconciliator" in Dear Soldier and Something Between, and "The Hopeful" in Birth of a Day. These constructed images often have a sacred energy, conveying mixed feelings of desperation and hope. Their accounts are complex and at times hard to read and string into a complete description. Is it Kuert's attempt to avoid curatorial interpretations, allowing the images to detach from narration, giving each one an autonomous value? Most certainly, they're a tribute to the women who were celebrated and unseen and renounced for their contributions in society and their communities. Throughout history, there have been famous women known for their magnificent achievements; however, this series is dedicated to the millions of women who perform their personal and professional responsibilities continuously, contributing to the well-being of society and communities – "The Unnamed Heroines."

Kuert consistently evaluates the limits of filmmaking to extend his creative philosophy and ejects his fictional visualisations into the artistic domain, inviting audiences to discover his visions and imagined plots. He states, "In my works, I have blurred the border lines between frames, opened them, and finally eliminated borders altogether. The content of the pictures spills out, forming a chaotic entanglement that appears to be animated by an invisible force. The dissolution of order through the removal of borders is a gratifying and liberating act. Working toward chaos has a soothing effect on me - it is somewhat like returning home."

# How to move your Art Collection

By Edouard Gouin



Transporting art means carrying and caring for unique, culturally significant, financially valuable, and personally important objects. These can be passion pieces, heirlooms, investments, gifts or decorations, but no matter the objects' purpose or destination; all shipments require the utmost care and attention. At Convelio, we are working to increase awareness of the importance of transporting art properly, with correct and complete knowledge. Utilising the services of a specialist like Convelio can provide knowledge and ensure treasured items get from A to B securely.

Art shippers work with galleries, auction houses, museums, collectors and interior designers to transport objects worldwide. Powered by automated pricing technology developed in-house, we have brought clients the first instant quoting tool for competitively priced logistics services. As soon as a customer orders, we take

care of everything, from shipping to insurance, customs and real-time tracking.

As we have grown, our mission has evolved to carry out the best services and provide the best shipping education for our clients to take forward with them. With over 14,000 shipments executed worldwide last year alone, I have supplied ten top tips here:

1. Know your shipment's weight, dimensions, fragility and value. This basic information is required for an efficient and safe shipping project and must be ready before looking for an art shipping quote.
2. Know your priorities with shipping – quick or cost-effective? When shipping over long distances, there are two main choices for transporting artwork: air freight or sea freight. While the former is much faster, the latter is almost always a more cost-effective, sustainable option.
3. Have a clear idea of what level of service you need – white glove, installation or simple drop-off? Be mindful of what the delivery of a project looks like for you. Do you require a bespoke 'nail-to-nail' service or a simpler delivery for installation at a later date? Delivery-only options are a good way to lower costs but may require that you move/open a large crate alone at delivery
4. Be aware of your shipment's fragility/temperature control/shocks

and choose a shipper that can offer these services. All types of artwork come with risk factors, so it is vital to work with a shipper with the expertise to carry out a bespoke specialist shipping operation. Our specialists are present at all stages of the logistics chain to ensure that the pieces travel perfectly securely. Our automated booking system enables anyone to create a customised quote that includes comprehensive shipping and packing options.

5. Think about packaging – do you need a crate? A tailor-made crate should be considered depending on the transport to be performed and, above all, on the type and value of the pieces. For large or valuable works that have already been transported in a crate, we systematically check that it meets our security standards and if so, we reuse them.
6. Understand the insurance requirements to cover the shipment and whether this is covered when you book (damage, theft, lost items) Insurance is a crucial element of the art logistics process. With Convelio, this complex part of the project is generated automatically by our algorithm. The ad valorem insurance is based on the declared value of the artwork and covers possible damages or loss.
7. Check reviews from clients with similar past shipping needs Testimonials and reviews provide peace of mind that the specialised shipper is up to the task of

transporting your artwork. Check to see if the chosen provider has experience in shipping your type of object. You can also ask people around you for information and look at the website and google reviews.

8. Look at the environmental costs of the shipment and take into consideration different options. All players in the art world should consider the environmental cost of their activities. From makers, sellers, buyers and everyone else involved in the mechanics of the industry, such as shippers, packers, storage providers, marketers and journalists. Following the publication of our emissions report, we will be adding a CO<sub>2</sub> calculator to our booking platform to provide transparency on carbon emissions for each shipment.
9. Make sure you know what to expect when it comes to duties and taxes Moving from one economic zone to another often means that export and import duties and taxes must be considered in the total cost of transportation, so clients need to be familiar with that. Please don't be shy and ask your carrier to estimate the additional cost. Also, many shippers, including ourselves, have written tutorials on this topic.
10. Ask for art restoration referrals Use the contacts you have made in the art buying process (such as your gallery or previous shipper) to advise on any work needed for the artwork. We have built a network of service providers to support the art shipping process, so it is important to ask!

# Mary Obering

## Tribute



MO Mary Obering *Sail On (For Hyde)*, 1998 Egg tempera, gold leaf on gessoed panels Variable 5 panels  
24 x 24 x 4 3/4 in (60.96 x 60.96 x 12.06 cm) to 36 x 24 x 4 3/4 in (91.44 x 60.96 x 12.06 cm) each (MO9576  
Photography by Guang Xu

Bortolami Gallery.

We are deeply saddened to announce the passing of Mary Obering, who died on Jul. 29 in New York.

Throughout her prolific career, Obering brought profound innovation to minimalist painting, marrying her interest in Renaissance Art with abstraction. The artist ushered in unexpected materials, including gold leaf and egg tempera, to balanced compositions inspired by her interest in science and the landscape tradition. Born in Shreveport, Louisiana, in 1937 to Harvey and Marjorie McLean, Obering, who studied experimental psychology at Harvard under B.F. Skinner received an MFA at the University of Denver before relocating to New York City in 1971 at the behest of her close friend Carl Andre. Within the years after her move to New York, she would present a solo exhibition at Artists Space (1973), curated by Andre, and her paintings in the second-ever Whitney Biennial (1975).

Obering remained in New York throughout her life, eventually splitting her time between SoHo and Puglia, Italy, where she continued to research the arts of the Italian Renaissance and Baroque era. Through this

period, she would develop an iconic and singular style, presented by the most intrepid gallerists in New York, including John Weber, Annina Nosei, and Julian Pretto. Throughout her long career, she kept close associations with the Minimalists of her generation and counted Andre, Marcia Hafif, Robert Ryman, and Donald Judd amongst her friends. She is succeeded by her daughter Amanda Obering.

Bortolami has represented Obering since 2019, presenting two exhibitions by the artist and publishing a catalogue of her work this year. In 2019 *Window Series*, 1973 was exhibited, recreating Obering's first New York exhibition at Artists Space which showcased the titular series, composed of overlapping pieces of tacked canvases creating the illusion of receding space. This year Bortolami mounted an exhibition stretching across both floors of the gallery, surveying Obering's output from 1972 through 2003.

Mary Obering (b. 1937, Shreveport, d. 2022, New York) received a B.A. in Psychology at Hollins College in 1959. She studied calculus at Radcliffe College (Harvard's women's college), followed by post-bachelor work

in experimental psychology with B.F. Skinner at Harvard. She received an MFA in painting from the University of Denver in June 1971 and shortly thereafter moved to NYC. Obering's works have been included in exhibitions at the 1975 Whitney Biennial at the Whitney Museum of American Art, New York; Museum of Fine Art, Boston; Artists Space, New York; the Wadsworth Atheneum, Hartford, Connecticut; The Denver Art Museum and Nelson-Atkins Museum among others. Her works are in the permanent collections of major institutions, including The Whitney Museum of American Art, The Detroit Institute of Art, the Museum of Fine Arts, Boston, the Perez Museum, and the Wadsworth Atheneum.  
-Bortolami Gallery, New York, 2022

Sail on (for Hyde)

"Mary Obering: Works from 1972 – 2003"

The masterpiece of the exhibition is "Sail On (for Hyde)" (1998), a multi-panel work which is both deceptively simple and deceptively complex. It centers on a 24" square panel, 4 3/4" deep, bisected vertically in black and white. It is flanked at each side by what appear to be two pairs of vertical forms. These paired forms climb up the wall, the ones on the left hang slightly below the central square while those at the right hang slightly above. From a distance, the work appears to have a reductive palette of gold, white and black. Closer viewing reveals the dark areas to be dark blue, brown, darker brown and a very dark green – all of which were achieved with Obering's characteristic painterliness and colour layering. The paired forms at each side, composed of varying proportions of paint to gilding, appear to be

gliding past each other vertically in a choreography of gilding and paint, rectangles and squares. This sense of a shifting presence is compounded by the golden reflections along the top of each panel and the shadows cast below.

"Sail On (for Hyde)" carries a surprising, spiritual charge – the result of its complex simplicity. The comfort of its familiar, regular shapes, the tension of its perfectly-calibrated proportions, the deceptive clarity of palette, the slow progress up the wall. Then there is the magic of that golden glow above each panel. Paintings don't glow. Not in our era. The devotion this type of painting requires is time and attention. These are no more fashionable than the idea that art might reach us on levels beyond the rational. Mary Obering's work offers rare rewards for agnostics and believers alike.

"Mary Obering: Works from 1972 – 2003" is on view through Feb. 26, 2022, at Bortolami Gallery, NYC".  
Art Blog Andrea Kirsh.

<https://bortolamigallery.com/exhibitions/mary-obering-works-from-1972-2003/>

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Article sourced by Derek Culley

# YAYOI KUSAMA

## Cosmic Nature

by Derek Culley



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



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



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

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

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

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

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

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

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

In the Garden

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

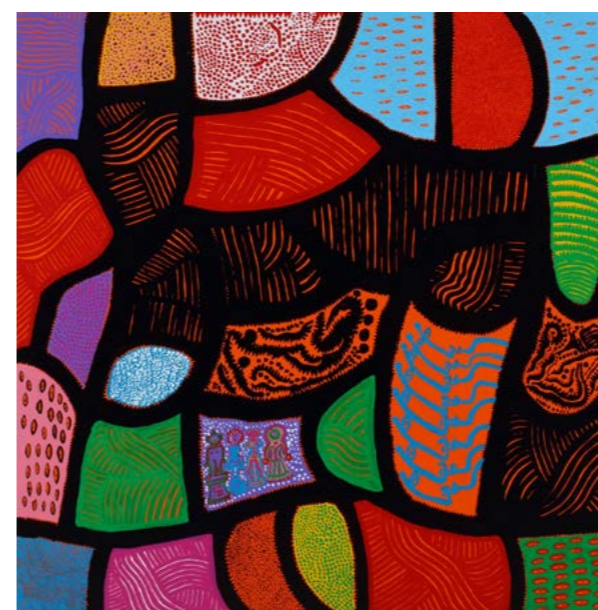
sculpture painted in black and yellow. It is playful and powerful in an immersive landscape of river birches, flowering plants, grasses, and ferns. The setting is made more special by the sculpture and birch forests near Kusama's childhood home.

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

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

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

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



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



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





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