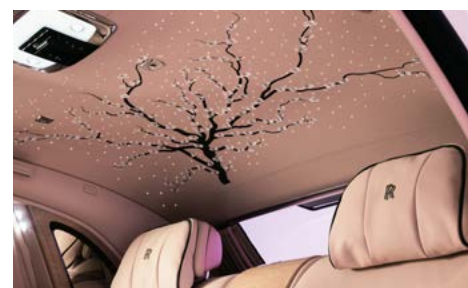


ART & MUSEUM

Autumn Issue 2023



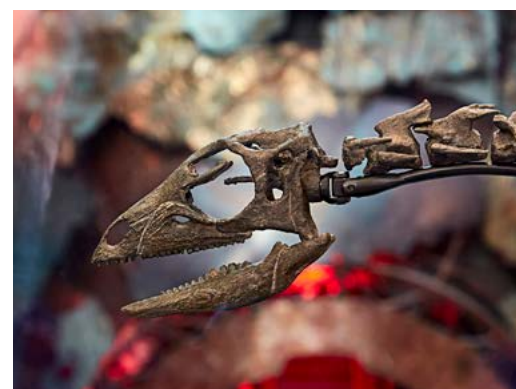
Rolls-Royce
Phantom Cherry Blossom



05

12

The Splendour of British
and French Painting



10

Natural History Museum
Newly Discovered Dinosaur Species

24



Hanneke Beaumont
Sculpting the Universal Self

28



Michael Craig-Martin
Petersfield Museum and Art Gallery



WELCOME

ART & MUSEUM MAGAZINE

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

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

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

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

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

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

www.familyofficemag.com

32



Cracks in the Canvas:
Art, Crime, & Compliance

20



Hazendal Wine Estate's
Inaugural Artist Series

58



Blenheim Palace
150th anniversary of
Sir Winston Churchill's birth



38

Book Review:
Training Household
Staff to care for Art and
Antiques

www.domos.uk



DOMOSART
ADVISORS

DUE DILIGENCE IN FINE ART TRANSACTIONS

ACQUISITIONS, APPRAISALS, AUTHENTICATION

UK | TEL: + 44 (0) 77 1937 0000 | info@domos.uk | www.domos.uk



LÜRSSEN
The difference.

DO SOMETHING
DIFFERENT



Rolls-Royce

Phantom Cherry Blossom

By Ty Murphy LLM

Rolls-Royce Motor Cars has revealed a breathtaking new commission, the Phantom Cherry Blossom, a one-of-one Bespoke creation that stands as a heartfelt homage to the fleeting beauty of nature and the poignant symbolism of Japan's cherry blossom season. This masterfully designed Phantom Extended brings to life the cultural richness of Hanami—the centuries-old Japanese tradition of admiring cherry blossoms in springtime—through the pinnacle of luxury automotive craftsmanship, fusing emotion, elegance, and exceptional design detail.

This unique creation was commissioned by a Japanese client who sought to immortalize cherished memories of family gatherings beneath Sakura trees. The vehicle, now delivered to its owner in Japan, serves as a rolling legacy piece, an heirloom designed to pass down the poetic wonder of springtime to future generations. It is both a celebration of heritage and a deeply personal expression of beauty, meticulously crafted to resonate with each new journey it undertakes.

Central to this masterpiece is an astonishing embroidery effort, comprising over 250,000 individual stitches and taking more than six months to complete. The Starlight Headliner—a hallmark of Rolls-Royce design—is reimagined with embroidered cherry blossom branches stretching across the ceiling, blossoms illuminated with jewel-like luminosity through precise satin-stitch techniques. The embroidery extends to the rear door panels and Privacy Suite partition, mimicking the visual serenity of flower petals drifting in the breeze. Eleven separately embroidered frame sections were meticulously aligned to create a continuous, lifelike tableau—a true testament to the skill and dedication of the Bespoke Collective at Goodwood. Each section was painstakingly developed using ancient Japanese stitching traditions, reimagined through modern luxury craftsmanship.

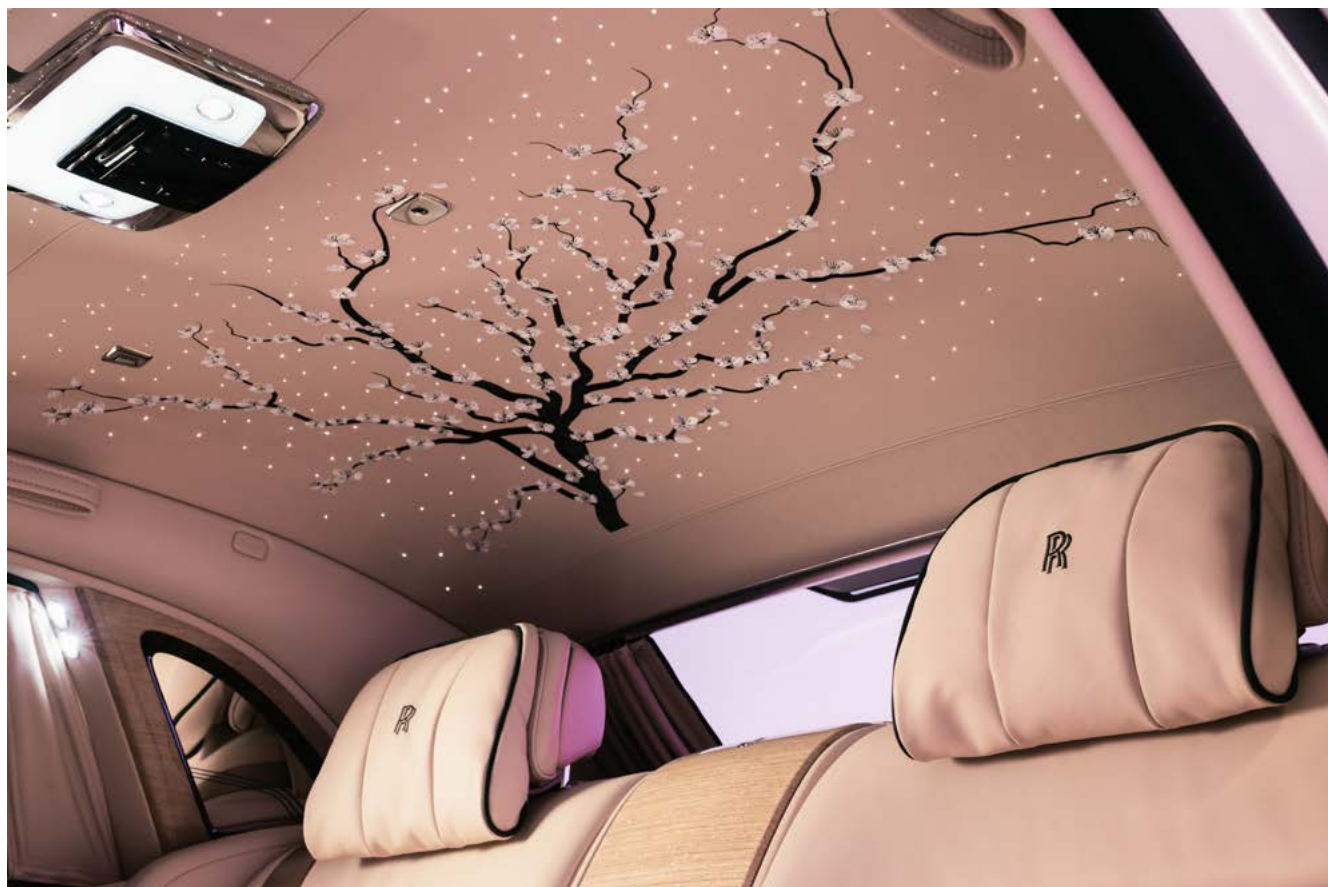
Breaking new ground in luxury craftsmanship, the Phantom Cherry Blossom debuts the first-ever application

of sculptural 3D embroidery in a Rolls-Royce vehicle. Using advanced Japanese weaving methods, artisans layered and shaped threads into standalone cherry petals, each hand-moulded and strategically placed to cast gentle shadows and reflect interior lighting. The result is a tactile, almost meditative visual experience that invites passengers to sit back, reflect, and reconnect with cherished memories. This innovation not only pushes the boundaries of textile design within the automotive industry but also showcases how cultural artistry can be immortalized through progressive craftsmanship.

The Hanami theme is subtly carried through to other elements of the car. A cherry blossom motif adorns the inner lining of the custom Bespoke umbrellas tucked into the doors, while the exterior coachwork—finished in Crystal over Arctic White—features a hand-painted coachline with a delicate blossom accent, subtly hinting at the bespoke wonder that awaits inside. Every line and stitch serves as a tribute not only to the beauty of nature but to the personal stories that define us. This seamless integration of inner meaning with exterior grace reaffirms Rolls-Royce's role as the ultimate storyteller in luxury design.

"Cherry blossoms are cherished in Japan as a symbol of the ephemeral nature of life and the beauty of transience," said Martina Starke, General Manager of Bespoke Design at Rolls-Royce Motor Cars. "For the first time at Rolls-Royce, we have applied three-dimensional embroidery that gives the falling flower petals a tactile, sculptural quality."

With the Phantom nameplate celebrating its centenary in 2025, Phantom Cherry Blossom marks both a personal and historical milestone. It exemplifies how Bespoke design can translate deeply personal memories into enduring, mobile works of art—where heritage, innovation, and emotion intersect on wheels, reminding us that luxury can be both intimate and eternal, and that moments of fleeting beauty can, with care and craft, become timeless. Admission charges (standard adult ticket £8)



Private Banking.



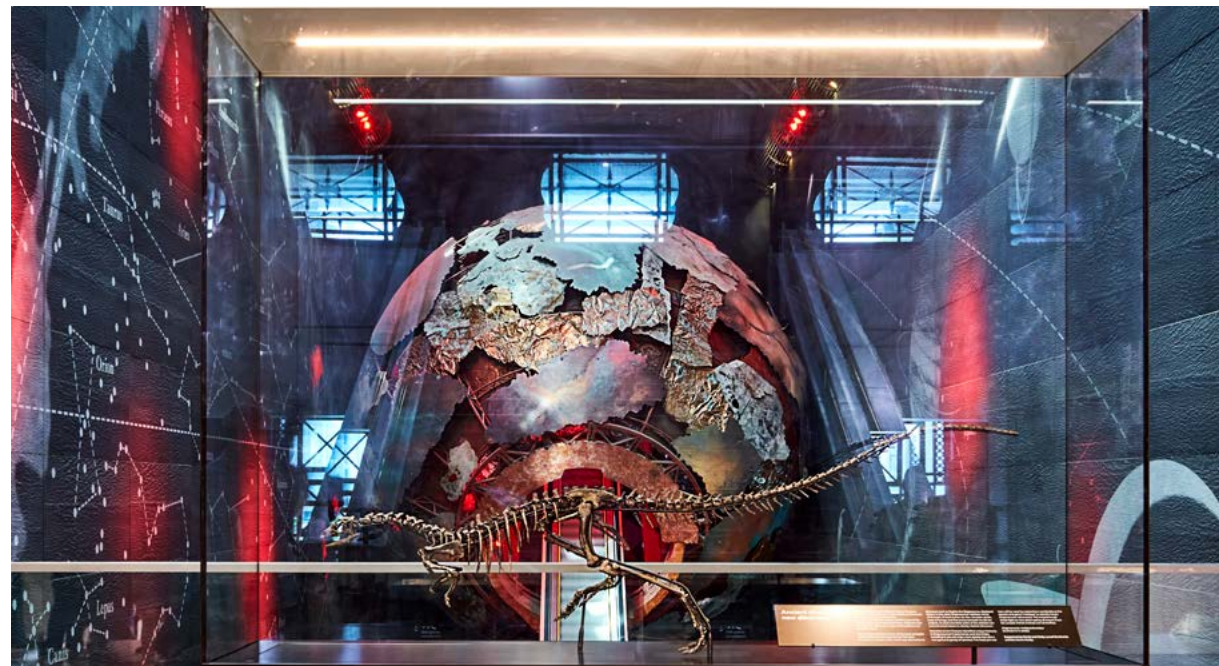
Sometimes 3 letters make all the difference

Because you shouldn't have to compromise to achieve excellence, ING Luxembourg offers you a full experience in Private Banking. Our experts in asset management, lending solutions, wealth analysis and planning keep up-to-date to offer you the most relevant advice regarding your overall situation.

www.ing.lu/privatebanking



ING Luxembourg, Société Anonyme – 52, route d'Esch, L-2965 Luxembourg – R.C.S. Luxembourg B.6041



Natural History Museum

Unveils Newly Discovered Dinosaur Species in Landmark Exhibit

A brand-new dinosaur species, never before seen by science, has taken its place among the giants at London's Natural History Museum. Named *Enigmacursor mollyborthwickae*, this fleet-footed herbivore from the Late Jurassic era is the latest addition to the Museum's celebrated Earth Hall, where it will be displayed permanently from Thursday.

Discovered in the famed Morrison Formation of the western United States, *Enigmacursor* lived approximately 145–150 million years ago, skittering through prehistoric floodplains in the shadow of colossal contemporaries like *Diplodocus* and *Stegosaurus*. Measuring just over a metre in length and standing half a metre tall, the dinosaur's name hints at its past: "Enigma" for its puzzling scientific history, and "cursor" for its likely speed and agility.

Natural History Museum palaeontologists Professor Susannah Maidment and Professor Paul Barrett led the research that resolved a longstanding taxonomic mystery surrounding the fossil. Originally believed to belong to the poorly understood *Nanosaurus*, first described in the 1870s, the fossil revealed distinctive anatomical features. The partially unfused vertebrae indicated the animal was likely a juvenile, but sufficiently preserved to merit recognition as a new species.

"The generous donation of this rare specimen has had quite unexpected scientific repercussions," said Professor Maidment. "By studying its anatomy in detail, we've clarified its evolutionary relationships, its taxonomy, and broadened our understanding of small dinosaurs from this time period. Rigorous taxonomic work is crucial—it underpins all of palaeontology."

Professor Barrett echoed her excitement: "Unveiling

Enigmacursor mollyborthwickae in our world-class museum, while also placing it reliably on the dinosaur evolutionary tree, is an incredibly exciting milestone. Thanks to the support of donors, we can share this remarkable fossil with millions of visitors and inspire new advocates for the natural world."

Founded in 1881, the Natural History Museum has been a cornerstone of dinosaur research and public education for generations. From the iconic *Diplodocus* cast known as "Dippy" to the awe-inspiring *Sophie the Stegosaurus*, the Museum has built a world-class reputation for curating, studying, and showcasing prehistoric life. Its commitment to telling the story of the dinosaur period continues to captivate visitors of all ages, inspiring wonder and sparking scientific curiosity about the ancient past.

The fossil, unearthed from a commercial quarry in 2021–2022 and acquired through David Aaron Ltd with help from David and Molly Lowell Borthwick, represents more than just a display specimen. It also marks the culmination of a decades-long debate about the validity of *Nanosaurus*, a name now set aside in favour of clearer, more precise classification.

With the Museum preparing for major redevelopments ahead of its 150th anniversary, the arrival of *Enigmacursor mollyborthwickae* reflects its mission to inspire and educate future generations about Earth's rich natural heritage.

The public can view the skeleton from 26 June on the first-floor mezzanine in Earth Hall. While entry is free, booking a ticket online is recommended to guarantee admission.

For more information, visit nhm.ac.uk



Pater, Jean-Baptiste (1695–1736)
Fête Galante. 1730
oil on canvas 61x83.8cmh 82.6 x w 105.5 mm x d 9.2cm glazed
Iveagh Bequest, 1929

The Splendour of British and French Painting

**A once in a generation opportunity to see artistic treasures from
one of London's most famous houses**

3 May – 19 October 2025

In an unprecedented collaboration with English Heritage, Gainsborough's House is delighted to announce that in 2025 it will display a selection of works on loan from the world class Iveagh Bequest at Kenwood, London.

The exhibition in Sudbury, Suffolk, will showcase nearly 30 eighteenth-century masterpieces by British and French

artists such as Thomas Gainsborough (1727-88), Sir Joshua Reynolds (1723-92), George Romney (1734-1802), Angelica Kauffman (1741-1807), Jean-Baptiste Pater (1695-1736) and François Boucher (1703-70).

Masterpieces from Kenwood aims to promote a greater understanding and engagement with historic British art and

to place Thomas Gainsborough (1727-88) in the context of his contemporaries, both in Britain and France. Six of Kenwood's Gainsboroughs will be on display in Sudbury, including two of his most iconic paintings, Mary, Countess Howe (c. 1764) and Lady Brisco (c. 1776).

The loans are supported by the Weston Loan Programme with Art Fund. Created by the Garfield Weston Foundation and Art Fund, the Weston Loan Programme is the first ever UK-wide funding scheme to enable smaller and local authority museums to borrow works of art and artefacts from national collections.

The exhibition will also explore how one of the wealthiest collectors in early 20th-century Britain, Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927), was fascinated by art of the 18th century, particularly society beauties, and assembled a truly impressive collection which he bequeathed to the nation - together with Kenwood - after his death in 1927. Lord Iveagh had purchased Kenwood and the surrounding estate in 1925 from the 6th Earl of Mansfield, regarding the magnificent Robert Adam-designed house to be the perfect place in which to display the best of his paintings.

It is a rare opportunity to see these works outside London. The Kenwood House paintings, usually on view at Kenwood, are being lent to Gainsborough's House due to a landmark incoming temporary exhibition, Heiress: Sargent's American Portraits, at the historic Georgian villa.

An extensive programme of events and activities will accompany the exhibition.

Calvin Winner, Director at Gainsborough's House: "These paintings were collected in a very short period, when Lord Iveagh was in direct competition with American anglophile collectors, and yet he assembled spectacular examples, such as Mary, Countess Howe (c. 1764) by Gainsborough and Mrs. Tollemache (1773-74) by Reynolds. He also appreciated French art, acquiring several paintings by Rococo masters such as François Boucher (1703-70) allowing us to explore the confluence of British and French painting in the Eighteenth Century. This exhibition represents another



Romney, George
Mrs Musters 1779-80
Oil on canvas 76.2 x 63.5 95 x 81.8 x 5.5 unglazed
Iveagh Bequest, 1929



Romney, George
Emma Hart at Prayer 1782-86
Oil on canvas 83.8 x w 63.5 112.5 x 92.4 x 10.5 unglazed
Iveagh Bequest, 1929



TALLEST WIDEST SMARTEST PERIOD.



The incomparable Falcon 6X cabin. 1.98 m tall, 2.58 m wide. With wide aisles. Bright, extra-large windows and skylight. Whisper-quiet cabin. Cutting-edge technology. Amazing.

Falcon 6X

WWW.DASSAULTFALCON.COM | FRANCE: +33 1 47 11 88 68 | USA: +1 201 541 4591

**DASSAULT
AVIATION**
www.magazine-art.com

important milestone in our journey to the forthcoming 300th anniversary of Thomas Gainsborough's birth in 2027, for which Gainsborough's House are planning a landmark exhibition."

Emma Boyd, Gainsborough's House, Keeper of Art and Place: "The exhibition is a once in a generation opportunity to see these resplendent masterpieces up close in a contemporary gallery setting."

Wendy Monkhouse, English Heritage Curator: "It is wonderful that a number of paintings within our significant collection at Kenwood will be on display at Gainsborough's

House, whilst we host 'Heiress: Sargent's American Portraits' at Kenwood this year and mark the centenary of Sargent's death. This is the first time we are loaning such a large selection of masterpieces to a fellow British gallery, and we're pleased that they will be able to be enjoyed by a whole new audience."

Sophia Weston, Deputy Chair of the Garfield Weston Foundation: "The Weston Loan Programme is all about partnerships, so we are delighted to support this collaboration between Gainsborough's House and English Heritage, which will bring important artworks rarely seen outside London to audiences in Suffolk."



Gainsborough, Thomas
Lady Brisco c. 1776
oil on canvas 235.2x148.5x172.4x9.8, unglazed
Iveagh Bequest, 1929



Gainsborough, Thomas
Mary, Countess Howec. 1764
oil on canvas 241.4x154.8 267.9x180.7x11.5 unglazed
Iveagh Bequest, 1929

Anselm Reyle

Sunrise Mission

"For quite some time, I had been working with texture pastes that mimicked the thick application of oil paint. This led me to the idea of having brushstrokes chrome-plated and integrating them into the painting," said Anselm Reyle.

Opera Gallery in London presented Sunrise Mission, a comprehensive exhibition of new works by Berlin-based artist Anselm Reyle. The exhibition marked Reyle's first major solo show in London and ran from 4 June to 3 July 2025. It showcased a range of his ongoing series, including Abstract paintings, Stripe paintings, Foil paintings, Scrap Metal paintings, Ceramics, Neon installations, as well as his Chrome Brushstroke paintings, which he began in 2024 and debuted as a finalised series in Sunrise Mission.

Through his process-driven practice, Reyle's abstract paintings and sculptures were frequently characterised by his use of re-contextualised objects and experimentation with materials. Part of a post-modernist tradition going back to Duchamp's ready-made and later to Warhol's silkscreens, his abstract works encouraged viewers to rethink the relationship between art, mass production, and consumerism.

This body of work represented an evolution in Reyle's process, involving a return to his artistic roots. Breaking from the technically refined process he had developed with his studio team, Reyle embraced an increasingly raw and spontaneous approach in gestural painting, placing emphasis on the unforeseen and immediate. "Above all, I wanted to be more personally involved in the studio again and immerse myself in painting once more. I found a way to use all the techniques and materials I had developed in a freer form," Reyle said.

Perception and irony often played a key role in the



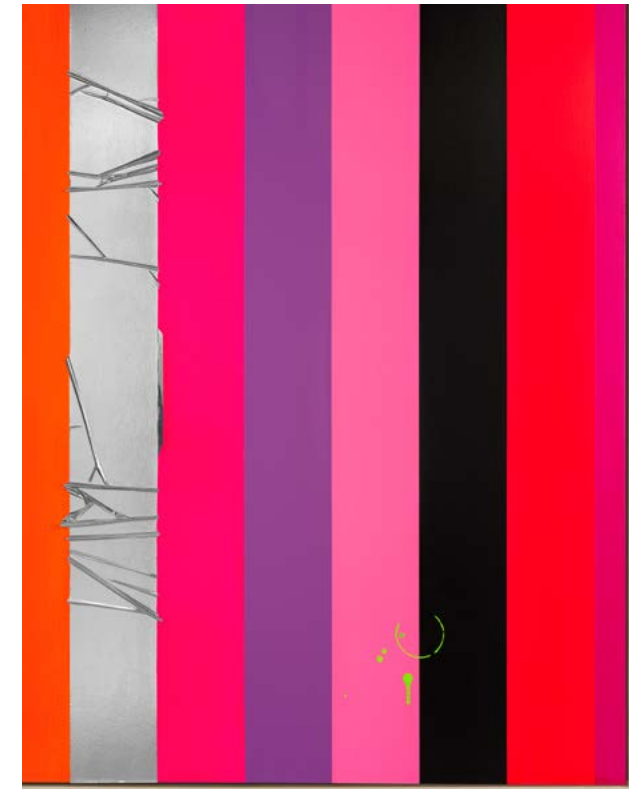
Anselm Reyle by Dale Grant

interpretation of Reyle's works. In some instances, what appeared to be an organic splatter of paint turned out to be a crafted vinyl sticker constructed to appear organic. Similarly, his Chrome Brushstroke series saw the artist use chromed structure paste attached to canvas to mimic the organic materiality of paint. "For quite some time, I had been working with texture pastes that mimicked the thick application of oil paint. This led me to the idea of having brushstrokes chrome-plated and integrating them into the painting. Of course, this also referenced my stripe and foil paintings. I had always been fascinated by chrome surfaces," Reyle explained. Central to his practice was this principle of 're-deconstruction,' involving the dismantling of

recognisable forms and their reconstruction through unexpected methods.

"Even during my studies, I painted gestural abstract works—but without subscribing to the belief in the 'genius gesture' that was especially dominant in the postwar period," Reyle continued. "That notion had already been questioned and ironized by artists like Roy Lichtenstein in Pop Art. My painting stood in this tradition as well." Reyle's connection to materials also reflected his relationship to process-oriented perfectionism. His practice both incorporated and rejected the austere exercise of control, technical complexity, and unrestrained spontaneity — a nod to the limits of abstraction and the virtues of tactility. Regarding his main formal concerns in this new body of work, Reyle said, "What interested me most were the dead ends of modernism."

Opera Gallery's CEO Isabelle de La Bruyère stated, "Like many visionary artists, Anselm Reyle stood out for his remarkable ability to transform everyday materials into something distinctly his own, redefining both the conceptual and aesthetic boundaries of mediums — from traditional art forms to the discarded remnants of



*Anselm Reyle, Untitled, 2009, Mixed media on canvas, 242 x 191 cm | 95.3 x 75.2 in
appearing in Sunrise Mission



*Untitled, 2024
mixed media, acrylic glass, 143 x 123 x 26 cm*



Anselm Reyle, Untitled, 2020, Mixed media on canvas, 67 x 56 cm | 26.4 x 22 in

consumer culture — elevating them into extraordinary works of art. Following our announcement of his representation last year, we were thrilled to present a curated selection of the artist's new and compelling paintings and sculptures here in London." Sunrise Mission represented Reyle's continued exploration of modern art history and the idiosyncratic use of materials symbolic of specific time periods.

About Anselm Reyle

Anselm Reyle (b. 1970 in Tübingen, Germany) resided and worked in Berlin. He studied at the State Academy of Art and Design in Stuttgart and Karlsruhe. Since 2009, he had held a position as a professor of Painting/ Drawing at the University of Fine Arts in Hamburg. His work was characterised by the use of various found objects removed from their original function, altered visually, and recontextualised.

Reyle had been the subject of numerous solo exhibitions, including shows at the Modern Institute, Glasgow; Galerie Almine Rech, Paris; and Kunsthalle, Zurich. His works were also featured in group exhibitions at Tate Modern, London, and Palazzo Grassi, Venice. His work was held in numerous private and public collections worldwide, including the Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; Pinault Collection, Venice; Saatchi Gallery, London; and the Samsung Museum of Modern Art, Seoul.

About Opera Gallery

Founded in Singapore in 1994, Opera Gallery forged, over its 30 years, a network of galleries worldwide including London, Paris, Madrid, Geneva, New York, and Miami, establishing itself as one of the leading global players within the international art market.

Headed by Gilles Dyan, Chairman and Founder, and Isabelle de La Bruyère, CEO, Opera Gallery specialised in Post-War, Modern, and Contemporary Art. In addition, the gallery represented contemporary artists such as Andy Denzler, Pieter Obels, and Gustavo Nazareno, alongside internationally recognised names including Ron Arad, Manolo Valdés, Anthony James, and Anselm Reyle.

In 2024, Opera Gallery celebrated its 30th anniversary, and its mission remained focused on showcasing the dynamic, innovative, and diverse expressions of

modern and contemporary art. Through its ambitious annual exhibitions, the gallery continued to unite institutions shaping the cultural landscape, while also supporting private collections and collaborating with leading public institutions.

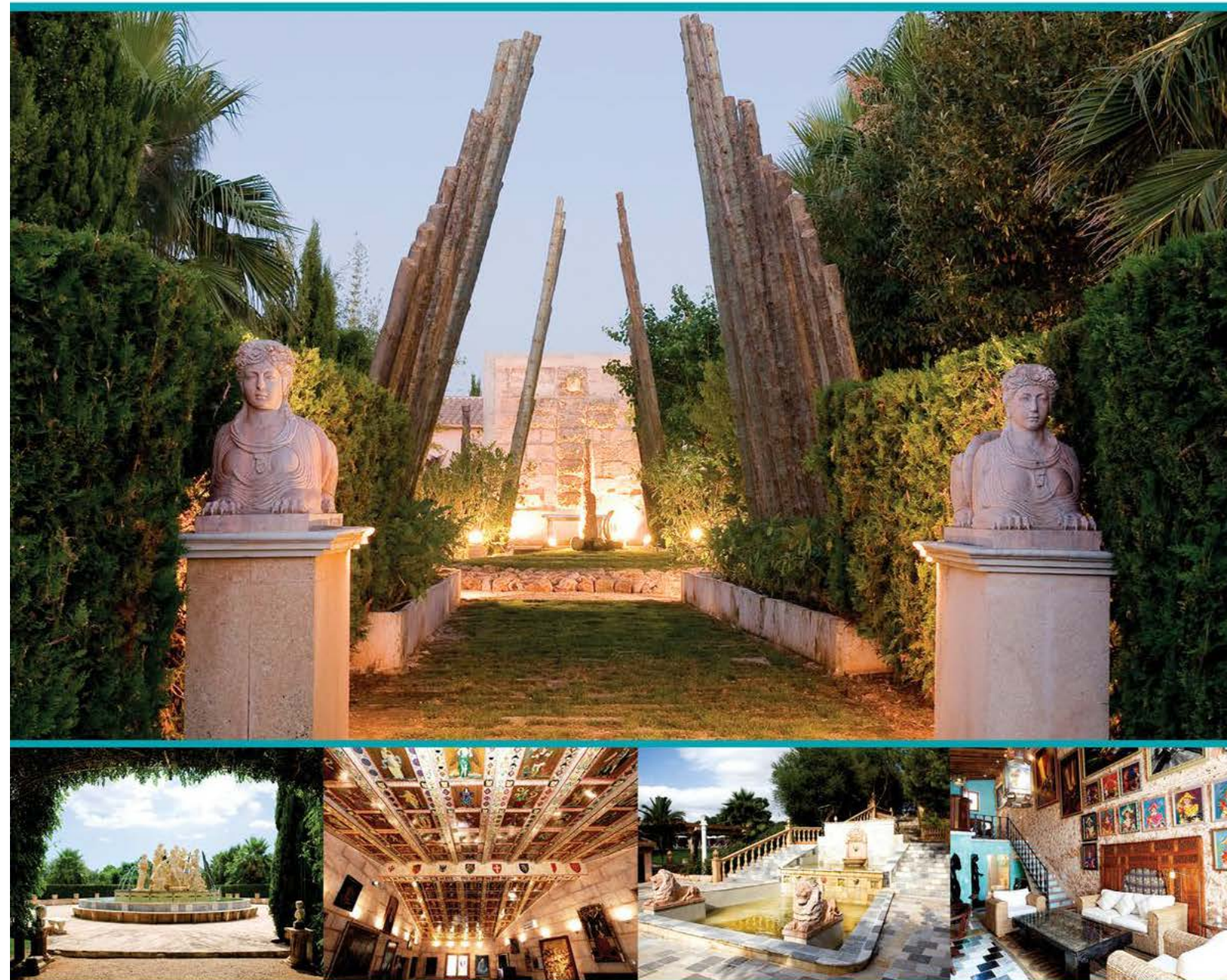


Anselm Reyle, *Halo*, 2024, glazed ceramic, 78 x 38 x 38 cm | 30.7 x 15 x 15 in



Anselm Reyle, *Untitled*, 2003, Acrylic and foil on canvas in acrylic and glass box, 133.5 x 114 cm | 52.6 x 44.9 in

ES REVELLAR ART RESORT



The only Art Resort in Spain

One of the best private Art Collection in Mallorca
composed by 2.600 works of art that go from the prehistoric nigerian Nok culture
to modern cubism and american abstract expressionism.
More than 30.000m² Renaissance gardens full of Land Art.
Seventeen rooms and a fine restaurant.

www.revellarartresort.com



Camí des Revellar, Km 3.7
Pol. 4 - Parc. 74
07630 Campos. Mallorca. Spain



(+34) 971 160 274
(+34) 691 582 316



info@revellarartresort.com



Evaristo Baschenis (1617-77) Still Life with Musical Instruments c. 1660. Oil on canvas, 95.5 x 129 cm.

A Toast to Art and Terroir: Hazendal Wine Estate's Inaugural Artist Series with Athi-Patra Ruga Sets New Benchmark

In a bold intersection of contemporary art and fine winemaking, Hazendal Wine Estate's inaugural Artist Series | Limited Edition has emerged as a cultural milestone in South Africa's vinous and artistic landscapes. The much-anticipated launch, which took place in 2024 at the historic Stellenbosch estate, unveiled a bespoke Prestige Brut Cap Classique 2017 adorned with a custom label by visionary artist Athi-Patra Ruga. It was not simply a celebration of wine or art—but of the philosophical and spiritual richness they can create together.

The centrepiece of the evening was "Indlamu," Ruga's original artwork for the label, which cloaks the bottle in vibrant symbolism. Drawing inspiration from a traditional Zulu and Nguni dance, the artwork embodies the anticipatory, rhythmic energy of transformation. In Ruga's words, "In a bubbly barrel, the avatar awaits the opulent emancipation of a champagne flute – the

fur tassels moving in an anticipatory traditional Zulu and Nguni dance that lends its name to this work – Indlamu." His use of the embryonic form—coiled, suspended—is both a personal and cultural allegory of rebirth and evolution.

Only 1,500 of these collector bottles were produced worldwide, making the Artist Series | Limited Edition as exclusive as it is emblematic. The release marks a significant moment for Hazendal, which is reimagining the role of a 21st-century South African wine estate by positioning itself at the nexus of luxury, art, and cultural stewardship. The estate's guiding philosophy is not only about producing exquisite wine but also about contributing meaningfully to the cultural fabric of modern Africa.

The 2024 launch coincided with the debut of the Hazendal Festival, a multidisciplinary gathering



Anthony van Dyck (1599-1641), Portrait of François Langlois, c. 1637, Oil on canvas, 97.8 x 80 cm.



Elisabeth Vigée-Lebrun (1755-1842), A Portrait of Countess Golovine, c. 1797/1800, Oil on canvas, 83.5 x 66.7 cm.

curated by sociologist and art curator Khanyisile Mbongwa. With the festival's inaugural theme dedicated to the life-giving properties of soil, the event drew scientists, artists, and cultural thinkers into dialogue over land, legacy, and ecological restoration. The artist label was not an isolated campaign but a direct outcome of this rich intellectual and creative harvest.

Mbongwa described Ruga's contribution as a vessel of ancestral wisdom and future possibility. "Indlamu emerges like a mythical creature," she reflected, "its body serving as a vessel of cross-generational wisdom, which we witness unfurling through gestures, provocations, and invitations." The festival itself, running over the course of a weekend in October 2024, was a sensory immersion—with site-specific performances, symposiums, fine dining experiences, live music, and children's programming all woven into the estate's expansive grounds.

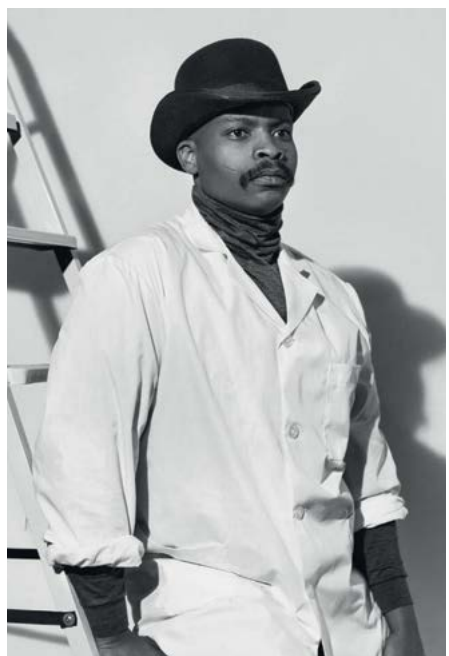
On the winemaking front, the Prestige Brut Cap Classique 2017 is a triumph in its own right. Crafted from a blend of 62% Chardonnay and 38% Pinot Noir, the wine was made from hand-harvested estate grapes and aged for seven years on the lees before being disgorged without dosage in 2024. Bottled at 12.67% ABV and with just 2.2g/l residual sugar, it exemplifies finesse and purity—balancing autolytic complexity with electric freshness.

Critics were quick to sing its praises. Malu Lambert described it as "immediately attractive," with notes of lemon blossom, caramelised ginger, and plum skin tapering to a bone-dry, citrus-laced finish. She awarded it 94/100. Tamlyn Currin of Jancis Robinson gave it 18.5/20, remarking on its champagne-like character and poetic nose—"the smell of focaccia, honeysuckle, lemon balm... a rush of bubbles like lazy lace." Greg Sherwood and Dr. Jamie Goode echoed similar sentiments, both scoring it in the mid-90s and commending its complexity, finesse, and aging potential.

Presented in a handcrafted African pine box alongside a beautifully written curatorial booklet, the wine is intended not just for



Kgosi Gift, The Slaves Truth, Photographer Kaylin Petersen, courtesy of Hazendal



Athi-Patra Ruga Portrait



Athi-Patra Ruga Label - Artwork



Hazendal Glass

the palate but also for contemplation. It is the first in what Hazendal intends to become an annual Artist Series, each year guided by a new curator and new theme emerging from the festival.

Significantly, all profits from this year's edition are being reinvested in South Africa's creative economy. Five percent of proceeds are being donated to the Zeitz Museum of Contemporary Art Africa, while the remainder supports the future development of the Hazendal Festival. This long-term vision of cultural philanthropy, driven by the ethos of "curing and caring" that Mbongwa brings to her work, places Hazendal at the forefront of a new model of estate stewardship—where vineyards, galleries, and ideas coexist.

The story behind the wine is no less inspiring than the liquid in the bottle. Winemaker Joseph Dhafana, one of South Africa's first black sommeliers, describes the Cap Classique as both an artistic and personal statement. "The wine is symbolic of the commitment to diversity for which I have been calling. I endorse every bottle. It is a gold medal wine for me," he said. This sense of personal, national, and creative convergence was palpable at the launch. The celebration wasn't merely an unveiling but a manifestation of a broader narrative—of reclaiming cultural narratives, honouring tradition while embracing the future, and re-establishing the wine estate as a site of critical reflection and joyous gathering.

By binding terroir to cultural consciousness, Hazendal Wine Estate has positioned its Artist Series | Limited Edition not just as a product, but as a conversation. A conversation about who we are, where we come from, and how the land—when cultivated with care and vision—can yield more than fruit: it can yield meaning.

As the last glasses were clinked and the evening faded into the fynbos-scented Stellenbosch air, it became clear that Indlamu was not simply a name, nor the dance just a metaphor. It was a call to movement—of thought, of spirit, and of kinship between soil and soul. The Artist Series has begun, and its legacy promises to be as effervescent and enduring as the wine it celebrates.

Inspirational events, conferences and banqueting



Situated in the Oxfordshire Cotswolds and set within more than 2000 acres of landscaped Parkland and Formal Gardens, Blenheim Palace provides a magnificent setting for events, conferences and banqueting. From the elegant Orangery to the grand Long Library and Great Hall or the intimate Saloon, Blenheim Palace offers a variety of unique and beautiful venues to suit your needs.

FOR MORE INFORMATION CONTACT THE BLENHEIM PALACE EVENTS TEAM

email sales@blenheimpalace.com *or call* 01993 813874

A precious time, every time. Britain's Greatest Palace.



By Lee Sharrock,
Forbes Arts Contributor and Art&Museum Magazine Contributor
My mission is to spotlight great art and culture globally.

Hanneke Beaumont Sculpting the Universal Self



Hanneke Beaumont, Sculpting the Universal Self Installation
Image Courtesy Of Bowman Sculpture

"Sculpting the Universal Self" marks a profound return for Hanneke Beaumont, celebrating over three decades of the Dutch Sculptor's introspective, humanist sculpture and her enduring partnership with Bowman Sculpture.

Bowman Sculpture, London | 19 June – 25 July 2025

For over three decades, Hanneke Beaumont has quietly redefined what figurative sculpture can express. Her latest exhibition, *Sculpting the Universal Self*, on view at Bowman Sculpture in London from 19 June to 25 July 2025, marks a powerful return and a celebration of a long-standing partnership between the Dutch-born artist and the gallery that first championed her work in the UK.

At the heart of the show is the world premiere of *Duality*

(Bronze 161), a monumental bronze sculpture arriving directly from Pietrasanta, Italy—a global centre for sculpture production. Never before exhibited, this newly completed work embodies the emotional and philosophical tensions inherent in choice and forms a focal point in an exhibition that traces the arc of Beaumont's career through newly created pieces and significant earlier works.

Figurative Yet Timeless

Beaumont's art is rooted in classical materials—terracotta, bronze, and cast iron—but the language she uses is entirely her own. Her figures, often androgynous and ageless, resist categorisation.

They are not portraits, nor do they represent any particular person or place. Instead, Beaumont sculpts what might be called the "universal self"—a visual

meditation on what it means to be human across time, gender, and geography.

These works do not shout. They do not demand instant interpretation or historical placement. Rather, they invite stillness. In their quiet power, the sculptures carry a depth of introspection rarely found in contemporary figurative art. Their ambiguity is deliberate: shaped with a universal humanity, they echo emotional states we all recognise—strength, fragility, curiosity, solitude, and quiet hope.

"They're not defined by gender, age, background, or social identity," says Mica Bowman, Director of Bowman Sculpture. "That's what gives them their resonance. Hanneke strips away the usual markers we often use—consciously or not—to form assumptions about others, details that limit us to surface-level encounters. As a result, we're forced to engage with them on a deeper, more emotional and intuitive level. They represent a kind of universal humanity, allowing us to see ourselves in them."

A Personal Milestone

For Beaumont, this exhibition marks more than a professional retrospective—it is deeply personal. Reflecting on her long collaboration with Bowman Sculpture, she recalls her initial decision to join the gallery in the early 1990s: "Many years ago, I was asked by a very nice, handsome, young and sculpture-loving couple in London to join their gallery on Duke Street... Because of their great enthusiasm

I immediately said yes, even though I felt it a bit strange to be a living artist among so many—albeit great—dead ones."

That leap of faith laid the groundwork for a fruitful relationship spanning decades and continents. From their London base, Bowman Sculpture has brought Beaumont's work to major art fairs including TEFAF Maastricht, Frieze, Art Miami, BRAFA, and The Winter Show in New York. In that time, her sculptures have found their way into public and private collections around the globe.

Her works can be found permanently installed at significant institutions: *Stepping Forward* sits outside the European Council in Brussels as a quiet emblem of unity; *Le L'Ennui* and *Installation 56* reside in museums across Florida; and *No.130 (Observing)* now greets visitors at the entrance to the new Raclin Murphy Museum of Art at the University of Notre Dame, standing sentinel as a symbol of contemplation.

Introducing Duality

Among the highlights of *Sculpting the Universal Self* is the unveiling of *Duality*, a sculpture that the artist regards as a personal turning point. "It is truly an important work to me," Beaumont says. "It expresses the feelings I experience in moments of difficult choices. I believe these feelings can be universal." *Duality* explores that moment in life when you're faced with two conflicting paths and must make



Mica Bowman Pictured at Hanneke Beaumont Sculpting the Universal Self
Image Courtesy Of Bowman Sculpture



Hanneke Beaumont
Image Courtesy BowmanSculpture



Hanneke Beaumont, Bronze 161 Duality
Image Courtesy Of BowmanSculpture

a choice. If you look closely, you'll see that sense of being "torn" is embedded in the form of the piece. Like most of Beaumont's figures, it isn't bound to gender or time. On the outside, the figure appears quiet, even solemn, yet it carries within it that universal tension: strength and vulnerability coexisting. This contrast between the internal and external is a recurring theme in Beaumont's practice.

Indeed, Duality captures a central thread throughout her work: the tension between strength and vulnerability, presence and absence, solitude and connection. These are not opposites to be resolved, but complementary states of being—coexisting, shifting, human.

The exhibition also features the final casts of two significant earlier works—Bronze 71 (2005) and Bronze 45 (1998)—offering visitors a rare opportunity to see the trajectory of Beaumont's practice and the consistency of her vision across time.

An Artist for the Now

In an age where identity is often discussed in increasingly rigid terms, Beaumont's work provides a necessary counterpoint. Her sculptures insist that identity is not fixed, but fluid—shaped by inner experience more than external labels.

"I represent the human being, regardless of where they are from, who they are or what they do," Beaumont states. "I believe some feelings are universal to mankind and wish to express these."

In doing so, she resists the art world's impulse to explain or define. Instead, her sculptures encourage presence, empathy, and reflection. They propose a radical idea: that our shared emotional experience is more significant than our differences.

A Timeless Voice in Contemporary Sculpture

Hanneke Beaumont: Sculpting the Universal Self not only honours the artist's longstanding collaboration with Bowman Sculpture but also affirms her place as one of the most thoughtful voices in contemporary sculpture today.

The exhibition is accompanied by a full-colour catalogue featuring insights into Beaumont's creative process, as well as a foreword by Mica Bowman. Together, the exhibition and publication invite viewers to encounter Beaumont's work not as spectators, but as participants in a quiet yet urgent dialogue about what it means to be human.

Exhibition Details:

Hanneke Beaumont: Sculpting the Universal Self
Bowman Sculpture, 6 Duke Street, St. James's, London

Exhibition Dates: 19 June – 25 July 2025

Catalogue Available with Foreword by Mica Bowman

www.bowmansculpture.com

DUBAI... THE #1 MOST POPULAR DESTINATION IN THE WORLD



Best of the Best



Michael Craig-Martin

Petersfield Museum and Art Gallery



This summer, Petersfield Museum and Art Gallery invites visitors to experience the vividly bold and conceptually sharp work of one of the most influential artists of his generation, Michael Craig-Martin (b. 1941). In *Everyday Objects*, a compelling new exhibition, Craig-Martin's instantly recognisable prints will take centre stage, celebrating the visual language he has honed over decades — distilled line drawings filled with an arresting palette of highly saturated colours.

The exhibition brings together 23 works that transform the mundane into the monumental. Craig-Martin's subjects — from lightbulbs and headphones to trainers — have long explored the tension between familiarity and design, questioning how objects shape our lives and reflect our cultural moment.

These objects, drawn from classic, contemporary and everyday design, appear in stunning colours that make

them jarring yet joyful to behold: yellow pairs with light purple, turquoise with vivid pink, lifting the ordinary to the extraordinary.

For many, Craig-Martin is as significant for his mentorship as for his art. As a tutor at Goldsmiths, he famously influenced the Young British Artists, helping shape a generation of radical talent. That same sensibility of finding the extraordinary in the familiar runs through *Everyday Objects*, perfectly aligned with Petersfield Museum's own mission. The museum's social history collection — carefully assembled by the Petersfield Historical Society — preserves objects that give intimate glimpses into people's lives. Juxtaposing these local artefacts with Craig-Martin's fresh interpretations promises an exciting new dialogue about what everyday objects mean to us.

Highlights include *Folio* (2004), a portfolio of 12 prints depicting objects of status and design — a laptop, a camera, a pair of trainers — which, at the time of their creation, challenged perceptions of contemporary luxury as commonplace. Two decades on, many of these objects have already become relics, evoking a kind of gentle nostalgia. In Craig-Martin's hands, they remain powerful icons of cultural change.

Equally thought-provoking is *Then and Now* (2017), a series of letterpress prints that overlay two designs to show the evolution of an object: a filing cabinet alongside a USB stick; a cassette tape beside the Spotify logo. From the subtle resizing of headphones to the total transformation of a physical tape into a digital brand, Craig-Martin invites viewers to contemplate how future generations will reshape what we now see as familiar.

Craig-Martin's technical mastery is further on display in pieces like *iphone 6s* (2015), where an unmistakable black screen floats within bright blue and pink borders, and *Fundamentals: Laptop* (2016), a monumental hexptych breaking down a sleek laptop across six sheets. *Fundamentals: Bulb* (2016) deconstructs the spiral design of an energy-saving lightbulb with almost scientific precision, separated into contrasting colour fields.

For decades, Craig-Martin has built a catalogue of instantly recognisable images, refining the concept of familiarity itself. In his recent works, including *Umbrella* (2024) and *Book* (2024), he experiments with spray paint on polished steel, while the *Quotidian Red* series (2024) uses laser-etched bowling balls and chips on red satin acrylic to extend his exploration of everyday iconography.

Adding another dimension to the show, Petersfield Museum will display objects from its own collections — shoes, cameras, phones — once so ordinary they went unnoticed, but now revealed as artefacts of modern archaeology.

This vibrant collaboration between a major contemporary artist and a community-focused museum reminds us that even the smallest items can carry profound meaning. In the words of Michael Craig-Martin himself:

"When I began drawing objects in the late 70s I chose those I saw as ordinary: modest, of limited value, ubiquitous — not special or unique in any way. Our shared world. However, over time I came to see that the key to my choice of subjects was not so much ordinariness as familiarity. I use intense colours to give these images new life, to make the familiar suddenly unfamiliar, to enable one to see these objects afresh, to see each as special and unique."

Louise Weller, curator of Petersfield Museum and Art Gallery, echoed this excitement:

"This summer, we are extremely proud to be showing the exceptional work of Michael Craig-Martin. He has been a leading figure in British art for nearly six decades, and his art and teaching have changed the landscape of contemporary art. Through his distinctive series of prints, we are taking a renewed look at a selection of the everyday objects at the heart of our museum collection."

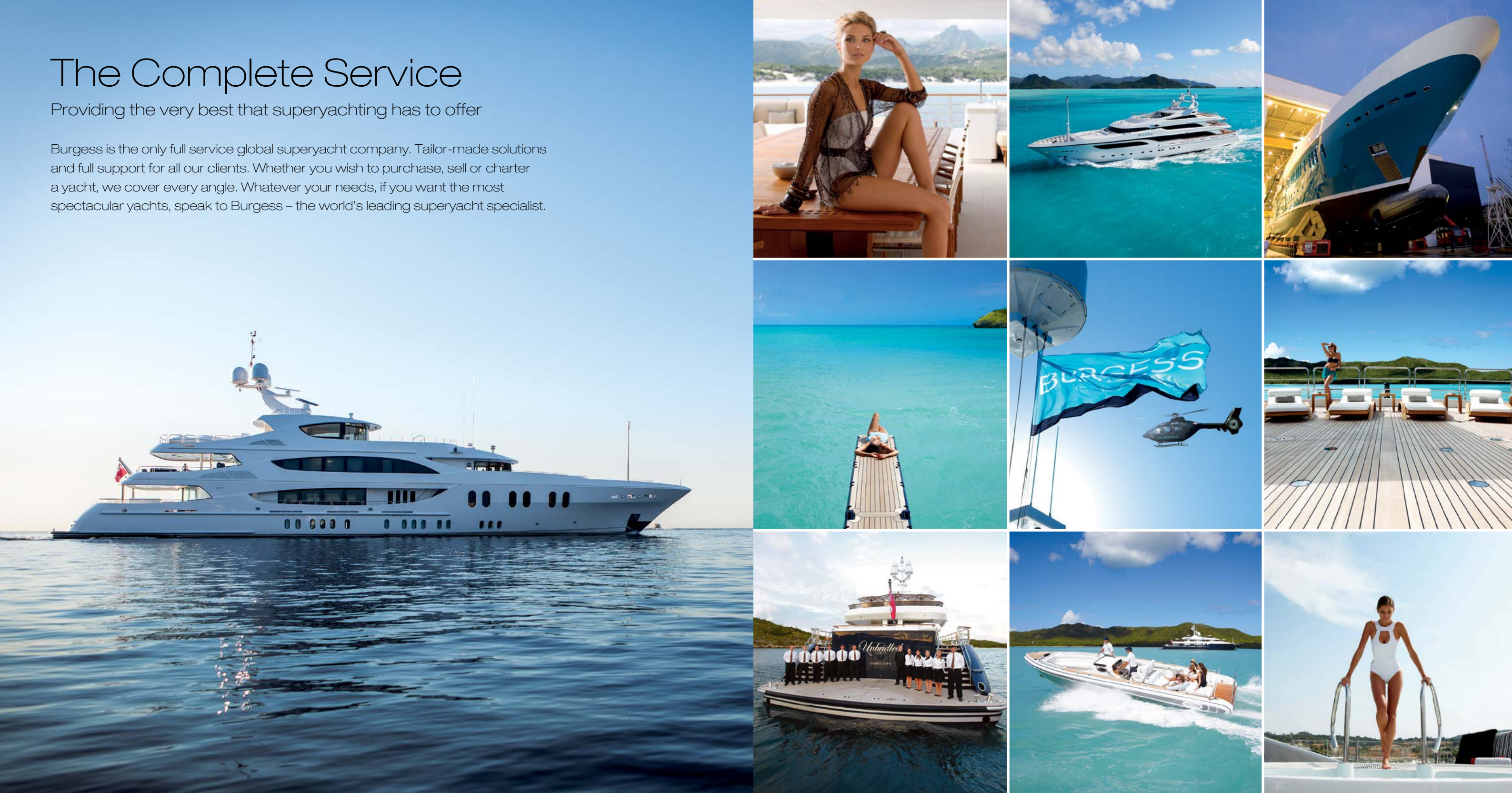
Everyday Objects promises a kaleidoscopic reawakening of the ordinary, encouraging visitors to see the familiar with new eyes. Don't miss the chance to explore how the objects we use, discard, and love become the symbols that tell our stories.

<https://www.petersfieldmuseum.co.uk/>

The Complete Service

Providing the very best that superyachting has to offer

Burgess is the only full service global superyacht company. Tailor-made solutions and full support for all our clients. Whether you wish to purchase, sell or charter a yacht, we cover every angle. Whatever your needs, if you want the most spectacular yachts, speak to Burgess – the world's leading superyacht specialist.



BURGESS

London +44 20 7766 4300
Monaco +377 97 97 81 21
New York +1 212 223 0410
Miami +1 305 672 0150

Moscow | Palma | Athens |
Los Angeles | Seattle | Mumbai

SALE & PURCHASE | CHARTER | TECHNICAL SERVICES | YACHT MANAGEMENT

enquiries@burgessyachts.com | www.burgessyachts.com

Cracks in the Canvas

Art, Crime, & Compliance



In June 2025, the genteel image of the art world was jolted when a well-known West London dealer, formerly a familiar face on BBC's *Bargain Hunt*, was sentenced to 2½ years in prison under Section 21A of the UK's Terrorism Act 2000.

His crime wasn't theft or forgery—but silence. He had failed to file Suspicious Activity Reports (SARs) related to art transactions conducted on behalf of Nazem Ahmad, a sanctioned individual alleged to be a financier for Hezbollah. The Metropolitan Police's investigation revealed the dealer had misrecorded invoices, masked the true buyer's identity, and willfully neglected his legal obligations. Nearly £1 million worth of works—including pieces attributed to Picasso and Warhol—were ultimately seized.

This landmark conviction, the first of its kind under anti-terrorism finance laws in the UK art market, has sent shockwaves across the global collecting community. For decades, art's value has been matched only by its opacity—transactions often occur off-market, provenance is patchy, and participants enjoy a high degree of anonymity. But that opacity is rapidly eroding.

"The art world is only now beginning to glimpse the tip of the iceberg," says Ty Murphy, LLM, an art advisor, legal expert, and former fraud investigator who has worked with UHNWI collectors, museums, and family offices for over 15 years. "We're entering an age of enforced transparency. And if you don't have proper checks and balances in place, you go to jail. It's that simple."

Murphy is the creator of the PAM Test—an investigatory framework that dissects every art transaction into its core elements: the People, the Art, and the Money. It's a proprietary due diligence model designed to catch what others miss: shell company buyers, hidden beneficial ownership, artworks linked to criminal provenance, or intermediaries funneling illicit commissions.

In today's legal climate, PAM is more than an advisory method—it's a legal shield. Since 2019, UK-based art market participants engaging in transactions over €10,000 are subject to full compliance under AML (Anti-Money Laundering), KYC (Know Your Customer), CTF (Counter-Terrorist Financing), and international sanctions regimes. And these rules have teeth.

"Silence is complicity," Murphy says. "Compliance isn't optional. It's how you protect your business, your freedom, and your clients."

This shift is having a profound effect on market behavior. Private dealers and mid-tier galleries are increasingly reluctant to transact unless clients provide full ID verification and source of funds. Buyers, too, are growing wary. Some now refuse to purchase blue-chip works lacking robust provenance or forensic examination, fearing future legal exposure or seizure.

Murphy outlines this evolution in his book *The Art Market: A Concise Guide for Professionals and Collectors*, as well as in his companion volumes

Training Household Staff to Care for Fine Art and Antiques and *The Art Market: Art Law, Tax and Finance*. He also addresses the compliance demands of modern art ownership—from smart contracts in NFTs, to UBO (ultimate beneficial ownership) disclosure in fractional art funds.

Other chapters explore compliance issues that rarely make headlines but are equally pressing. Free ports and tax havens, for example, long favored by collectors for their discretion and duty-free storage, are now under intense regulatory pressure. Customs agents and financial intelligence units are coordinating cross-border audits, and institutions are being asked to justify every asset stored in these facilities. "Free ports are no longer compliance-free zones," Murphy explains.

Then there are the mobile galleries of the elite: superyachts and private jets. Artworks displayed onboard these vessels are subject to complex legal overlays—customs declarations, international art transport regulations, and increasingly, foreign asset disclosure obligations. "We're advising clients to treat mobility as a risk, not just a luxury," Murphy says.

Even newer frontiers such as blockchain and AI-driven art come with regulatory strings. Murphy emphasizes that smart contracts tied to NFTs must be reviewed for enforceability, ownership tracking, and IP rights. "The days of token anonymity are over," he warns. "Blockchain transactions are traceable. If you're transacting with a wallet tied to a

sanctioned individual, you're legally exposed." This rise in regulation has had a chilling effect on parts of the market. Some art funds have gone dormant. Smaller advisors are stepping back from high-risk clients. Secondary markets are sluggish for works with murky provenance, no matter how attractive the price. But Murphy sees opportunity amidst the constraint.

"Collectors who embrace compliance as a competitive advantage are best positioned to thrive," he says. "They get better insurance terms, deeper access to institutional sellers, and fewer legal headaches."

With his background in law and counterfraud investigations, Murphy is also shaping how the public understands these shifts. He is currently developing a television series titled *The Art Guy* with producer Michael Hirshhorn. The show follows Murphy's real-life navigation of high-stakes art deals and the dark alleys of the market—from elite museums to forensic labs and private vaults. "It's not just about beautiful objects," Murphy says. "It's about power, money, and legality."

The case of the imprisoned dealer has proved that the art world's nonchalance toward compliance is no longer defensible. As Murphy puts it, "The days of plausible deniability have ended." For collectors, advisors, and institutions alike, understanding the legal terrain is now as vital as understanding the art itself.

See More on Murphy's work at www.domos.uk



THE
DALMORE[™]
HIGHLAND SINGLE MALT SCOTCH WHISKY



Blenheim Palace

Completes Major Garden Restoration Projects



Rose Statue A



Rose Statue B

Blenheim Palace has announced the completion of two significant garden restoration projects: the historic Bellcote in the Walled Kitchen Garden and the centrepiece statue in the Rose Garden.

The Bellcote, a distinctive feature of the Walled Kitchen Garden, originally housed a bell that signalled the start and end of the working day for estate staff. Dating back to the early 1700s, it was built to support workers who maintained the kitchen garden while the Palace itself was under construction.

The restoration involved completely rebuilding the Bellcote's lower section with locally sourced oak, while the bell and its iron brackets were carefully cleaned and restored to their former condition. New steels, corbels, sole plates, and cladding were also crafted to complete the structure.

Led by Clerk of Works Chris Monaghan, the three-month project brought together Blenheim Palace's skilled carpenters Jeff Lambourne and Mick Eddington, members of the Gardens team, and subcontractors including Rowood Joinery, OG Stonemasons, and John Naismith of Oxford Iron Company. The project was overseen by Amy Knight-Archer and Nick Cox of NCA Architects.

"Being able to help restore and reintroduce the Bellcote into the Walled Garden has been a fantastic project to work on for all involved," said Monaghan. "Having personally worked on the estate for 30 years, it gives me a great sense of pride and achievement knowing this will be here for future generations."

Meanwhile, in the Rose Garden, the striking statue of a young woman seated on the shoulders of a centaur, accompanied by a winged child, has returned after nearly a year away for restoration.

Originally installed in the 1920s, the sculpture was removed in late 2023 to undergo extensive

conservation work. Its restoration included thorough cleaning, reattachment of the young woman's arm, repairs to her nose, and the replacement of the fountain jets.

The statue's return forms part of Phase 2 of a broader renovation of the Rose Garden. Recent improvements have included repainting the perimeter rose arches, installing new Victorian-style stone rope edging along the pathways, lining the pond, and introducing four new benches crafted on-site from Blenheim Oak.

In the coming weeks, the garden team expects the first batch of new roses to arrive, further enhancing the transformation of the Rose Garden into the 'Rosarium' reminiscent of the 19th century, when the 7th Duke of Marlborough, John Winston Spencer-Churchill, entertained guests among its blooms.

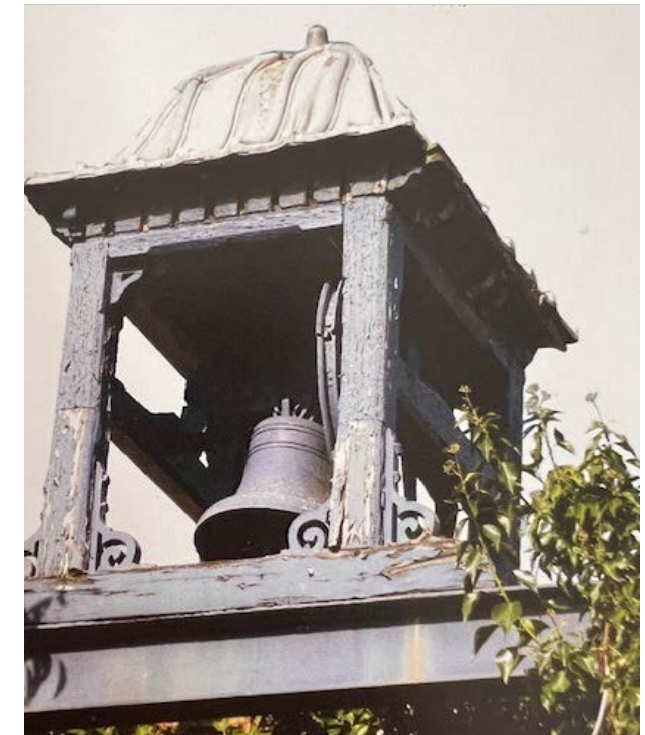
Andy Mills, Head Gardener at Blenheim Palace, described the statue's significance: "The group of figures at the centre of the Rose Garden adds height, opulence, grandeur and drama. Whilst it was removed, the garden seemed flat and quite dull — as soon as 'She' returned, the focal point was restored."

These projects are part of Blenheim Palace's ongoing commitment to preserving and celebrating its rich horticultural and architectural heritage. For more information, visit www.blenheimpalace.com or contact Jon Perks at Cab Campaign via estate@cabcampaign.co.uk.

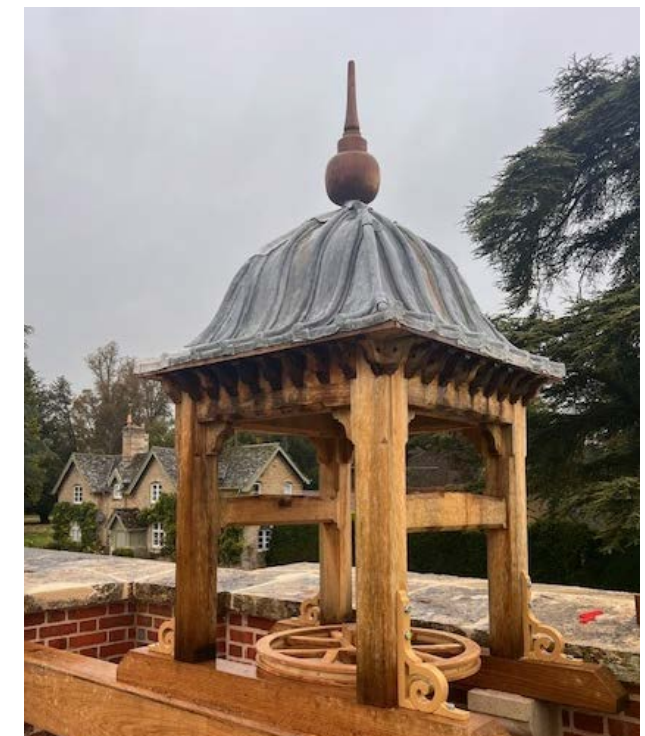
About Blenheim Palace

Home to the Dukes of Marlborough since 1705, Blenheim Palace was designated a UNESCO World Heritage Site in 1987. Designed by Vanbrugh in the Baroque style and surrounded by over 2,000 acres of Capability Brown-landscaped parkland and gardens, the Palace is also the birthplace of Sir Winston Churchill.

Beyond its cultural treasures, Blenheim is dedicated to sustainability across its 10,000-acre estate, working towards net zero, supporting the local economy, providing affordable housing, developing apprenticeships, and nurturing community groups — all with the goal of making Oxfordshire a fairer and better place.



Bellcote before Restoration



Bellcote after Restoration



By Lee Sharrock,
Forbes Arts Contributor and Art & Museum Magazine Contributor
My mission is to spotlight great art and culture globally.

Book Review

Training Household Staff to care for Art and Antiques

Art Expert Ty Murphy LLM Launches Definitive Guide on Training Staff to Preserve Fine Art and Antiques

Ty Murphy LLM's groundbreaking new manual features essential handling techniques, preventive care strategies, emergency response protocols, and practical documentation tools designed specifically for high-value collections.

Author and art expert Ty Murphy LLM—a due diligence specialist in fine art transactions—has unveiled his latest book, *Training Household Staff to Care for Fine Art and Antiques*. This in-depth resource offers critical guidance to estate managers, private collectors, and professional caretakers overseeing valuable collections.

Respected worldwide as an art advisor, Murphy is renowned for his expertise in fine art management and due diligence on acquisitions. He holds an LLB, LPC, and LLM from BPP University of Law, with further training from the prestigious Royal Western Academy of England. He frequently advises ultra-high-net-worth individuals, prominent private estates, and leading family offices on every aspect of art transactions, from authenticity verification to comprehensive collection care.

Training Household Staff to Care for Fine Art and Antiques arrives at a critical moment. Murphy was inspired to write the book after a client suffered severe artwork damage due to mishandling by untrained staff. Seeing the urgent need for specialized training among domestic personnel, he created this manual to empower household staff with the skills and knowledge to safeguard fine art and antiques.

Murphy's forthcoming title, *The Art Market: A Concise Guide for Collectors and Professionals*, is set for release later this year, further cementing his reputation as a trusted authority in the global art market. His clients—prestigious collectors and elite art institutions—look to him for expert advice, now documented in this comprehensive book for the first time.

In *Training Household Staff to Care for Fine Art and Antiques*, Murphy LLM lays out clearly structured, actionable strategies covering all critical aspects of preservation. The book systematically addresses handling of paintings, sculptures, textiles, and antique furniture, emphasizing preventive methods including environmental controls to mitigate damage from humidity, temperature swings, pests, and light exposure.

Each chapter features insightful case studies drawn from Murphy's extensive personal experience,

illustrating real-world risks and effective solutions. Specialized sections tackle advanced topics such as legal accountability, comprehensive security, and emergency planning for fires and floods—areas Murphy has overseen for his distinguished clientele.

Murphy told me why professional training is so vital for art and antique care: "Art collections are fragile, culturally significant assets requiring skilled and knowledgeable care. Household staff are the first line of defense. Proper, specialized training is essential, and this book provides the methods and tools to protect these irreplaceable works effectively."

One standout feature of the book is a suite of professionally designed documentation templates, including detailed condition reports, inventory records, provenance logs, and loan agreements. These tools support thorough record-keeping and smooth coordination between staff, conservators, insurers, and advisors, ensuring the highest standards of collection management. Murphy also provides a ready-to-use training slide deck to immediately implement

structured, targeted staff programs—demonstrating his commitment to giving estate managers and art caretakers practical, workable solutions to common challenges. Industry professionals have praised the book's depth and usefulness. Roberto Alcalde, founder of Es Revellar Art Resort & Museum, called it "an indispensable guide, delivering world-class expertise to estate management." Cameron McMillan of McMillan Fine Art Gallery lauded it for "setting the gold standard for the care of fine art and antiques."

Ty Murphy LLM's new publication promises to become an essential resource for private collectors, estate planners, family offices, art advisors, and institutions determined to preserve their cultural treasures.

Training Household Staff to Care for Fine Art and Antiques is available now through major retailers including Amazon, Barnes & Noble, Google Books, and Apple Books.

Link to Books by Ty Murphy LLM

www.domos.uk/books

About This Book

Training Household Staff to Care for Fine Art and Antiques is an essential resource for high-net-worth households, estate planners, and agencies dedicated to preserving the integrity and value of fine art and antique collections. Authored by Ty Murphy, a seasoned art advisor and collections manager, this guide equips household staff with the skills required for handling, cleaning, documenting, and preserving valuable art and antiques. Murphy draws on years of experience advising and managing collections for ultra-high-net-worth individuals and Family Offices, bringing practical expertise to every page.

This book offers step-by-step guidance on essential topics, from foundational handling techniques and environmental control to advanced topics in conservation, security, and legal compliance. Each chapter installs best practices and includes real-world case studies and examples, ensuring that household staff can confidently safeguard a collection's financial and cultural significance for generations to come. The book addresses the nuances and specific requirements for high-value and historically significant items, adapting professional conservation methods to a household setting.

This book includes practical document templates—such as condition reports, inventory logs, provenance records, and loan agreements—that help staff maintain thorough records and support professional communication with external experts. Additionally, it features a ready-to-use training slide deck designed to assist managers in setting up effective training programs for household staff. With clear explanations, actionable recommendations, and tools to facilitate hands-on learning, *Training Household Staff to Care for Fine Art and Antiques* is a vital addition to any estate library or professional collection, ensuring that collections are cared for with precision, respect, and expertise.

Ty Murphy is an accomplished art advisor to high-net-worth individuals and family offices. His art studies include Life Drawing at the Royal Western Academy of England (RWA) and Writing at Caerleon University. Additionally, he holds an LLB (Hons) and LLM from BPP University of Law. He is a sought-after keynote speaker and writer, as well as a committee member for the Five Springfield Museums. Ty specializes in due diligence in fine art transactions, AML/KYC compliance and guiding clients through the often opaque art market.



"An indispensable guide that brings world-class expertise into the heart of collections and estate management—an absolute must for preserving cultural and financial treasures." — Roberto Alcalde, Founder of Es Revellar Art Resort & Museum

"A comprehensive and practical guide that sets the gold standard for fine art and antique care." — Cameron McMillan, McMillan Fine Art Gallery

TRAINING HOUSEHOLD STAFF TO CARE FOR FINE ART AND ANTIQUES

TRAINING HOUSEHOLD STAFF TO CARE FOR FINE ART AND ANTIQUES

THE ART MARKET
EXPERT SERIES



Ty Murphy LLM

Training Household Staff to care for Art and Antiques

How Art is Evolving Geographically

By Marcelo Zimmer, Founder, Upsilon Gallery, London and New York



Work by Upsilon Gallery artist Xinyan Zhang

The Transatlantic Conversation

Having opened a London gallery in Mayfair last summer – and after running a successful New York gallery since 2016 – I am often asked about the differences between the two markets. The truth, first and foremost, is that the art market has always been international. All peoples in all eras have worshipped beauty and sought out the symbolic and mysterious significance of art, as the history of great archaeological finds and their distant origins demonstrates. That international appeal only became more pronounced after the internet came into public use in early 1993. Art, mostly a non-verbal form of expression, will always have its own potent, universal appeal.

Nonetheless, there are, of course, geographic specificities to any city's or country's artistic tastes and appetites. As a gallerist, it would be foolish to ignore this and to fail to create a fine-tuned, regionally specific exhibition programme, not only for New York and London but for any other city in which we may operate.

New York people also ask if London is as internationally relevant as in pre-Brexit times. The answer is a resounding yes. Why else would we choose the UK capital as our second home? Recent years have shown that the city is resilient and its market is holding up well. While proof of success is traditionally measured by artworks' sale prices at major auction houses, London is also, for us, about the strength of emerging artists in the primary market. Alongside the "bright young things," whose work will always attract column inches, the UK is particularly good for artists whose careers have historically been neglected or underappreciated.

New York represents a certain extreme in terms of internationalism, while the UK, although slightly more inward-looking, is nonetheless also a great strategic base for growing relationships with British and other European artists — as important to a gallery's success as relationships with collectors, scholars, and art institutions.

Art Hotspots

Business hotspots for art don't always align with creative hubs. Berlin is a classic example. The city boasts a huge pool of talent but remains a notoriously difficult place to sell. This is despite having key elements for success in place, including renowned institutions, affordable rents for artists, and an open, inclusive social culture. The most buzzing new art destination in Europe right now is Milan, where a number of major players are opening galleries. The real growth area, however, from a global perspective, is Asia.

The changing status of Hong Kong's governance paused its dominance of the Asian art market for a while. The

Chinese Special Administrative Region is still a tax haven and a prime locus for business, however, so it will absolutely rise again. Seoul and South Korea have been gaining in stature for the past few years, while Singapore, never traditionally an art center, is also becoming a strong new market. Mainland China continues to grow in significance, as does India, with the net global impact of the rise of Eastern markets leading to the increased visibility and value of art and artists of Asian provenance.

The Changing Nature of Art Galleries

The art market has been hugely changed by the rise of online platforms, enabling artists in their early stages to self-manage by providing their own "shop windows" and promoting themselves via social media. Galleries have had to change in response. While the old exclusive artist-gallery relationship still exists, in some cases representation is now shared with artists' agents.

Eventually, as artists grow in stature, a fuller team becomes necessary, and the gallery will then always have a role. Experiencing art in person will remain more powerful than seeing it on a screen, where art can easily be represented, but where scale, texture, color, and emotional impact are all flattened — at least to some degree.

Galleries are busy evolving other business methods, offering different price points for different demographic groups, for example, and selling not only originals but also limited-edition print drops, with social media used to create an appetite for time-limited exclusivity in the same way a fashion brand might operate. Galleries that once focused on a single target buyer typology are now leveraging many different groups, from investors and institutions to museums, in addition to new and established private collectors.

Galleries are capital-intensive to operate and must continue to innovate. This includes initiatives such as artworks being used as collateral by investors to raise funds — or the rental model economy, where corporations hire art for their walls for a minimum period and then rotate selections. New ideas are coming into play too, including fractionalization, where an artwork purchase is broken into smaller units and people can choose between owning 1% of a Picasso, say, or 50% of a newer, lesser-known artist.

All business is about clear-sightedness and weighing up market threats and opportunities. While the online world means artists are diversifying their routes to market, galleries are similarly diversifying how people buy and invest in art. We continue to love and appreciate art — but also to seek out the ways in which it can form part of many different people's lives.

Katherine Jones RA Solo SHow at Gainsborough's House



Sun Scorch

This summer, Gainsborough's House will display brand new works by Brixton-based artist and printmaker Katherine Jones, RA (b.1979) in her first solo museum show.

Fine Ladies and Gentle Men will feature a varied selection of prints and small panel paintings, including new prints that respond to one of Britain's most innovative painters, Thomas Gainsborough (1727-1788).

The works inhibit a particular floral focus as Jones depicts plants and flowers, including the 400-year-old black mulberry tree situated in the gardens of Gainsborough's House. This has inspired a large four-panel

print featuring overlapping leaf motifs, part of a series of works that investigate nature's perpetual renewal.

In these works, Jones draws a parallel between the sitters of Gainsborough's 18th-century society portraits who are showing off their finery and accoutrements of style, with the plants that do the same to attract pollinators. Through the face of a pansy or the throat of a lily, Jones's unique take will provide a rich and challenging contrast to the eighteenth-century collection. In Year after Year (2024) a row of daffodils open up their petals and coronas to expose the anthers and



Katherine Jones April 2022 by Josephine Dixon



Dust to Pigment Morning 88.2 x 72cm

stigma, while the title refers to the cyclical nature of this action. Sun Scorch (2024) gives the viewer an up-close and extreme view of a French flower, much as a bee would see when attracted, while Dust to Pigment Morning (2023) depicts flowers from Chelsea Physic Garden through a painterly inking process.

Fine Ladies and Gentle Men is Jones's first solo exhibition in a museum setting. It follows her recent election to the Royal Academy, one of the youngest ever artists to be selected in modern times, acknowledging her innovative approach to printmaking. Her prints are included in major international collections, from UK institutions such as the V&A and Ashmolean Museum, to Yale University in the US and the Guangdong Museum in China.

Artist Katherine Jones, RA, said: "Having a connection to Gainsborough's House has given me an insight into the artist's fascinating life story and a new appreciation for the deftness, lucidity and humour in his paintings. I look forward to working in the house and garden during the exhibition as well as in the GH print studio alongside fellow artists and visitors to the space."

Calvin Winner, Director at Gainsborough's House, said: "We are delighted to present the work of Katherine Jones RA in what constitutes her first-ever museum exhibition.

"Katherine has established an exciting and dynamic practice across both painting and printmaking, forging unexpected and thought-provoking connections with the art of Thomas Gainsborough. In addition, Katherine has also drawn inspiration from the historic garden at the artists home, particularly its remarkable 400-year-old veteran mulberry tree.

"As one of the most innovative printmakers working today, Katherine's work is a perfect fit for Gainsborough's House, home to a vibrant Print Workshop run by and for artists. Showcasing her work alongside our talented artist community makes this exhibition especially rewarding."

Emma Boyd, Gainsborough's House, Keeper of Art and Place, said: "We are excited to reveal this new body of work by Katherine Jones in conversation with the 18th-century portraits at Gainsborough's House."

THE 7

STATUS. WITHOUT THE QUO.



BAYERISCHE MOTOREN WERKE

Featuring new exquisite design details, the finest materials and powerful innovations, the new BMW 7 Series Saloon, delivers a new echelon of driving pleasure. To find out more please contact the team on:

☎ 0370 700 5216

🌐 www.bmwparklane.co.uk

✉ mail@bmwparklane.co.uk

BMW Park Lane
70 Park Lane
London
W1K 7TT

The fuel economy and CO2 results for the BMW 7 Series range including plug in hybrid: 20.8-141.2 combined mpg (13.6-2.0 l/100km). CO2 emissions 282-48 g/km.

Figures are for comparison purposes and may not reflect real life driving results which depend on a number of factors including the starting charge of the battery, accessories fitted (post registration), variations in weather, driving styles and vehicle load. For plug-in hybrid vehicles they were obtained using a combination of battery power and fuel, for battery electric vehicles after the battery had been fully charged. Plug-in hybrid and battery electric vehicles require mains electricity for charging. All figures were determined according to a new test (WLTP). The CO2 figures were translated back to the outgoing test (NEDC) and will be used to calculate vehicle tax on first registration. Only compare fuel consumption, CO2 and electric range figures with other cars tested to the same technical procedure.

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
HIS MAJESTY THE KING

HOLLAND & HOLLAND
Established London 1835

The Royal Hammerless Ejector (Patent). Detachable Lock Gun

NEW "A.B." MODEL

Best Quality.



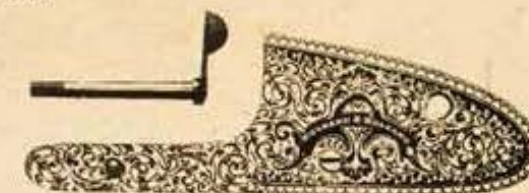
HOLLAND & HOLLAND have much pleasure in placing before their patrons their New Patent Detachable Lock Gun, which they have every confidence in recommending. This invention enables a sportsman to take the locks off for cleaning or examination purposes, without the aid of a turn-screw or other implement, all the advantages of stability, strength, appearance and perfect balance of the side lock gun being retained. It is applicable to rifles as well as to guns.

This new pattern gun is so constructed as to allow of the locks being brought "close up" to action, with the result that a very short, crisp pull of the trigger can be insured.

For illustration of SPECIAL TREBLE GRIP, see page 16.

Extract from *THE FIELD*, January 2nd, 1909

Messrs. HOLLAND & HOLLAND have submitted for notice a gun embodying an idea which they themselves affirm should have been brought out long ago. Anyhow, there is not one shooter in a hundred who can remove and replace the screws of his gun without leaving the unmistakable traces of his handiwork in the form of scratched and opened screw heads. Messrs. HOLLAND & HOLLAND have settled the question in another way by replacing the ordinary screw, having its head buried in one lock plate, and the screwed tip engaging in the other lock plate, with one carrying an external thumb lever.



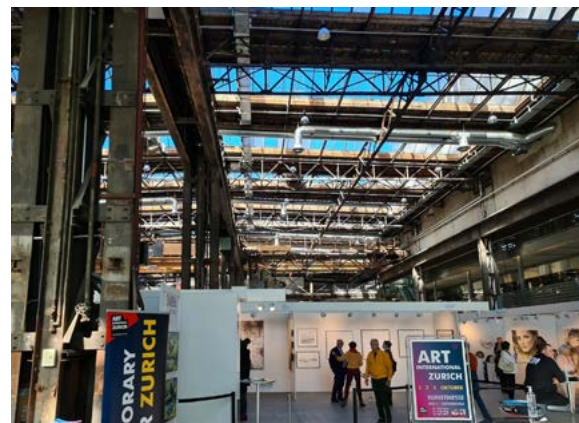
Winners of all "The Field" Rifle Trials, London.

STILL MAKING THE WORLD'S FINEST SPORTING GUNS AND RIFLES



Zurich Art Fair

One of the Year's Finest Cultural Experiences



Toni Muricu

ART INTERNATIONAL ZURICH marked its 27th edition from May 23 to 25, 2025, transforming the historic Puls 5 foundry hall into an exceptional meeting point for artistic dialogue and global exchange. Ty Murphy LLM, noted art advisor and legal specialist in art transactions, attended the event and described it as one of the best art experiences of the year so far.

The fair gathered around 50 exhibitors from Switzerland, Europe, Asia, and Africa, showcasing an impressive variety of painting, sculpture, photography, mixed media, digital art, and NFTs. The program reflected the fair's mission of building cultural bridges and fostering international exchange. Participating artists tackled themes ranging from urbanity and feminism to sustainability, identity, and cross-cultural dialogue. A standout was African Tale, presented by Artgal. Online and the Swiss-Zim Heritage Gallery, which celebrated Zimbabwean artistic traditions through ubuntu philosophy, township stories,

and wildlife preservation. Theiler Art Gallery also offered powerful Shona sculptures by artists such as Colleen Madamombe and Henry Munyaradzi, highlighting the spiritual depth of this art form.

Equally impressive was the Bridging Continents project, connecting African and Indian artistic traditions through works by Balkrishna Kamble and Nitin Khilare. From Malaysia, G13 Gallery presented Najib Ahmad Bamadhaj's socially and politically charged paintings, while DM Gallery from Changyeong and Jami Gallery from Seoul offered fresh perspectives on contemporary Korean art. Japan's Smart Ship Gallery captivated audiences with a diverse range of works blending traditional techniques and modern expression. Taiwan's LEXPO Gallery added a powerful presence, spotlighting emerging Asian talents.

Swiss exhibitors made a strong contribution, with Ernestina Abbühl's Engadine-inspired abstract reliefs,

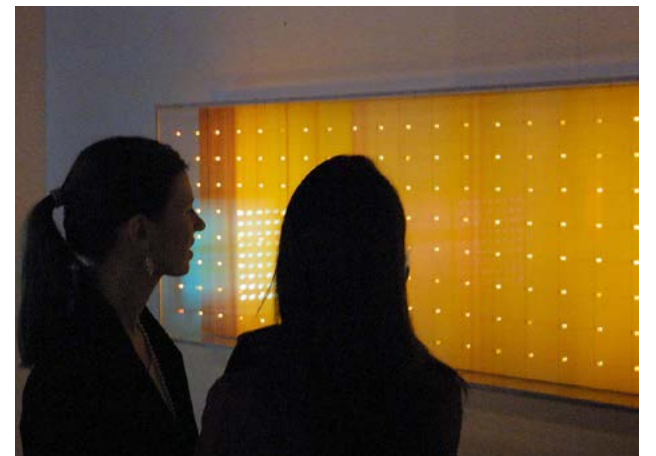
Ulrich Erkelenz's minimalist panels, and Natalie Vogel's vibrant urban paintings all capturing significant attention. Local favorites the One Truth Bros displayed their acclaimed urban murals, while Art Momentum City Galerie featured works by H.R. Giger, Schang Hutter, and Christine Aebi-Ochsner.

Other highlights included Christine Collet's Pashmina and its Painting collaboration with Will Skill Passion, which merged Kashmiri textile tradition with modern painting, and Patricia Dreyfus's witty feminist-surrealist embroidery. Anna Dobrovolskaya-Mints's astrophotography further expanded the program's creative range, blending cosmic wonder with environmental commentary. Guests enjoyed the Artcafé COINCOIN's creative menu of matcha teas, coffee, and the locally produced ZÜRISCHUM sparkling wine, all contributing to the fair's welcoming, community-focused atmosphere.

Since 1999, ART INTERNATIONAL ZURICH has been an essential destination for collectors, art professionals, and enthusiasts, and this year's event

was no exception. Its rich diversity, exceptional quality, and cross-cultural engagement solidified its reputation as a leading international fair, and Ty Murphy LLM praised it as one of the year's finest showcases of contemporary art.

For more details on exhibitors and future editions, visit www.art-zurich.com.



2022

JUNE 30TH
JULY 01ST

ictspring.com

ICT
SPRING

BEYOND
FRONTIERS

The place where
Digital, Tech and Science
CONVERGE

FARVEST

#MARKETING
#EVENTS
#PUBLISHING



60m Motor Yacht ROCK.IT

Image © Yachting Image

Worldwide

Luxury yacht charter & charter marketing management

Trusted by owners, relied on by
captains, respected by brokers.

Our dedicated team of yacht charter brokers listens to what matters to our clients so we can help create their perfect yacht charter vacation. We also pride ourselves on our long-standing relationships with yacht owners and captains, enabling us to maximise the potential of any charter yacht through our charter marketing management program.

CharterWorld works with the best yachts and crews around the world to create unique and unforgettable yacht charter experiences.

CHARTERWORLD

The luxury yacht charter specialist

charterworld.com

+44 207 193 7830

+1 954 603 7830

+33 970 448 877

Digital Art Awards

Celebrate a Bold New Era at Phillips London

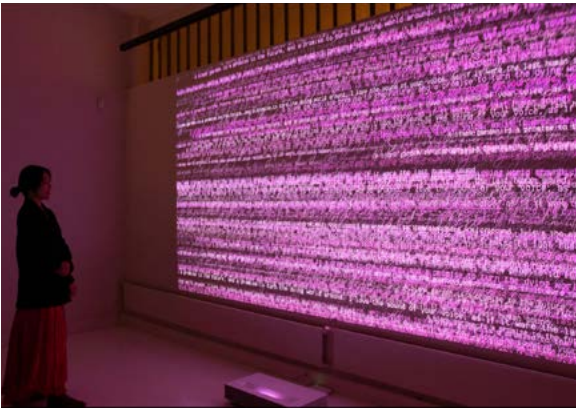
By Toni Muricu



Award Winners: Operator, Chief Nixiwaka of the Yawanawá tribe and Maya Petrić (Courtesy of HOFA)



Niceaunties, *_Auntlantis Vacation Landscape_*, 2025, 4K Video (Courtesy of the Artist & HOFA)



Sasha Stiles, *_Heart Mantras_*, 2025. (Courtesy of the Artist & HOFA)

London, May 16, 2025 — A landmark celebration of digital creativity unfolded at Phillips last night, where the inaugural Digital Art Awards recognised a powerful lineup of artists pushing the boundaries of code, data, and human imagination. The awards, organised by HOFA Gallery in partnership with PhillipsX and Hivemind Capital Partners, awarded four category winners a \$10,000 USDC commission each, alongside a special Industry Award for cultural innovation.

Maja Petrić, Zach Lieberman, DeeKay, and the collective Operator were among the standout winners, representing some of the most experimental voices working at the frontier of art and technology today. Their work — spanning immersive sculpture, generative

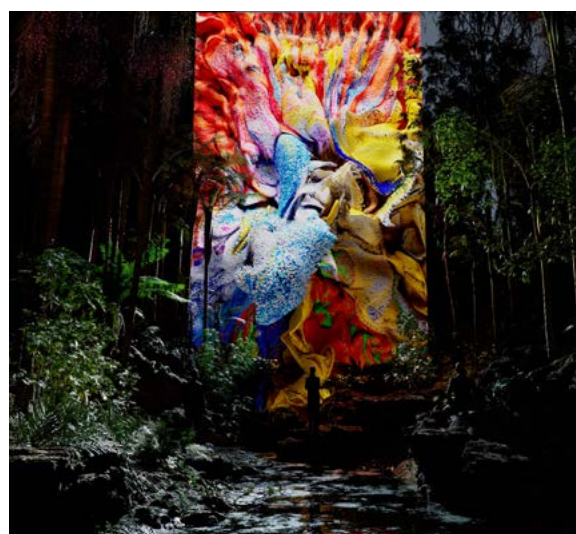
code, hand-drawn digital animation, and experiential theatre — will be on display at Phillips in a free public exhibition running from May 16 to May 22.

Petrić, a previous Lumen Prize winner, was awarded the Innovation Award for *Specimens of Time: Hoh Rain Forest*, a mesmerizing sculptural installation blending AI, light, and real-time environmental data to illuminate questions of climate and ecology. Zach Lieberman, co-founder of the School for Poetic Computation in New York, earned the Still Image Award for his *Ripple Study* series, praised for using creative coding to evoke the subtle rhythms of the natural world.

In the Moving Image category, DeeKay — known for



Damien Bénéteau, *„Spatial Variations_“*, 2023, Anodised Aluminium, Stainless Steel, LED Light Source Magnetic Power (Courtesy of the Artist & HOFA)



Yawanawa & Refik Anadol, *„Winds of Yawanawa_“*, 2023, NFT Data Sculpture Dictated By Real-Time Weather Data, Original Music. (Courtesy of the Artist & HOFA)

playful, emotionally resonant NFT animations — won for Hands of Time, an elegant loop exploring life’s transience through minimalist visuals and fluid motion. Meanwhile, the Experiential Award went to Operator, a multidisciplinary collective whose Human Unreadable project integrates performance, choreography, and immersive technology to interrogate themes of surveillance and identity.

Beyond the main categories, a Special Industry Award was presented to the Yawanawá Indigenous community of the Brazilian Amazon for their groundbreaking collaboration with renowned media artist Refik Anadol. Winds of Yawanawá merges real-time weather data, AI, and ancestral art to create a dynamic NFT-driven storytelling experience that supports environmental and cultural preservation.

Elio D’Anna, co-founder of HOFA and the Digital Art Awards, described the occasion as a pivotal moment for the creative industries. “The Digital Art Awards have showcased an extraordinary breadth of talent, vision and experimentation,” he said. “From hundreds of international submissions, we are excited to celebrate not only the five outstanding winners, but all the 32 finalists whose work now sets a new benchmark for digital creativity.”

The event was supported by Hivemind’s newly launched Digital Culture Fund, ApeChain, and global crypto bank Amina, reflecting a rising tide of investment and institutional recognition for digital art. PhillipsX, the private sales division of Phillips, hosted the awards to reinforce its position as a dynamic platform at the forefront of contemporary cultural conversations.

The exhibition of all 32 finalists is free and open to the public at Phillips, 30 Berkeley Square, until May 22.

Full details, visiting hours, and images of the winners can be found at DigitalArtAwards.io and phillips.com.



THE ULTIMATE AIRPORT EXPERIENCE

DEDICATED ENTRANCE PRIVATE HOST EXCLUSIVE SECURITY EXPERIENCE CHAUFFEUR PLANE



For the most luxurious way through Heathrow when travelling first or business class, for unparalleled service and your own private airport lounge, book Heathrow VIP. Visit www.heathrowvip.com or call +44 (0) 20 8757 2227 and reference your unique code ‘FOE’

Heathrow



By Mara Sfara

The Many Faces of Cindy Sherman

Cindy Sherman has made a career of photographing herself, but what's fascinating is that none of her photographs are about her. She doesn't use the camera to reveal Cindy Sherman's personal face. Instead, she is the undisputed queen of self reinvention. Sherman shifts from role to role like a seasoned actor, embodying each character so wholly that their reality feels undeniable. Through wigs, makeup, prosthetics, costumes, and posture, she disappears into constructed identities: a film noir actress, a worn out society woman, a clown, a Renaissance Madonna—even grotesque caricatures that are hard to look at. She's always the model, yet never the subject.

For a long time, I didn't grasp why she used her own image in every frame. Why not photograph others, or move behind the camera entirely? At first, it seemed like a curious narcissism—until I realized it was exactly the

opposite. Sherman isn't trying to express herself. She uses her likeness as a vessel, a neutral canvas upon which societal expectations, archetypes, and projections are layered. That's her gift to culture.

Her face and body serve as tools—blank canvases for ideas. The real subject isn't Cindy Sherman; it's identity itself. Her work asks: How do we perform ourselves? How does society teach us to behave, to conform? These questions resonate even more when applied to expectations placed on women. Her characters are drawn from pop culture, advertising, art history, and media stereotypes. Some are comical, others deeply unsettling, but all feel oddly familiar. Many struck me as unsettlingly scary. They're visible yet emotionally distant—people you see in real life but can't place. That tension—between real and artificial—is exactly the point.

What gives Sherman's work its power is her constant reinvention—not to chase attention, but to explore deeper questions: Who are we? How many selves do we carry? Which identities are genuine, and which are masks we've collected along the way?

This concept hits home with me. I've always tried to perceive myself from different vantage points—emotionally, creatively, physically. That impulse shows up in my art. I work across various mediums, styles, and tones. It usually isn't obvious that one artist made all the pieces—and that's purposeful. I find repetition soul draining. Art lacking change lacks curiosity. Repetition feels like manufacturing products, like selling refrigerators—useful perhaps, but uninspiring.

Art should feel alive. It should pulse with variation, risk, and most importantly—curiosity. That's why I respect how Sherman takes reinvention and makes it layered, theatrical, and thought provoking. Her work doesn't just transform—it reveals transformation. She pulls back the curtain on how our identities are built—visually, socially, psychologically. Each image becomes a performance and a provocation.

She never feeds us the answer. Sherman's photos come without captions or explanations. You're left to sit with them—to feel uneasy, question your assumptions. Sometimes they're absurd. Sometimes tragic. Always uncomfortable. And yes, that tension is intentional.

Sherman confronts the myth of a fixed identity. She shows us that we're fluid, always evolving. That's powerful. It grants permission to be multi faceted—not in art or in life. We can shed old selves and try on new ones. That's not inauthentic—it's profoundly human.

She also refuses to be defined by age. As Sherman ages, so do her characters—and she doesn't cosmetically smooth the transition. Her older incarnations can be vain, fragile, disconcerting, or overlooked. In doing so, she defies a youth obsessed culture and compels us to reconsider our ideas about aging, beauty, and authority.

What makes her work brilliant—at least to me—is what she withholds. She doesn't tell us what to think. She

gives us fragments—faces, costumes, poses—and lets us project our own meanings. That process forces us to question our beliefs about beauty, gender, class, and the very idea of identity.

By turning the lens on herself, Sherman turns it on all of us. She challenges us to look—not just at her characters, but at ourselves. What roles do we play unknowingly? How much of our outside is shaped by internal expectations? How much do we see in others that reflects our own biases?

Sherman's work is especially relevant today, in an era of curated Instagram selves and digital filters. She reminds us: the surface never tells the whole story. Identity is messy, performative, shaped by outside forces. Maybe the only truth is that we're never just one version of ourselves.

That message comes into sharp relief with her upcoming show, "Cindy Sherman: The Women", opening June 23 and running through October 26, 2025 at Menorca Hauser & Wirth Menorca. It's her first solo exhibition in Spain in more than twenty years—and it's a retrospective of superstar proportions. Expect highlights like her legendary Untitled Film Stills alongside later large format portraits. Designed as a theatrical ensemble of female roles, it underscores her ongoing critique of how women are seen, and how they see themselves—in film, society, and social media. Alongside it, an Education Lab in Menorca will explore identity's shifting landscape through exhibitions, workshops, and performances with ESADIB and other community partners.

Sherman doesn't pretend to have all the answers. But she dares to ask the questions—with boldness, humor, and unrelenting curiosity. And in her ever changing reflection, we might just glimpse our own.

About the Author

Mara Sfara is a guest writer for Art & Museum Magazine. She is a multidisciplinary artist working in sculpture, painting, and immersive installation. Her art explores empathy, transformation, and the evolving relationship between humanity and nature.

www.marafinearts.com



Exhibition

Alberto Giacometti Sculpting the void

Cantini Museum, Marseille

► From June 6 to September 28, 2025

Exhibition co-organized by the City of Marseille – Museums of Marseille and the Giacometti Foundation, Paris

Is your Family Office ready for the future?



Hear what the Industry Leaders have to say at:

www.agreus.co.uk



Leading Family Office Advisory and Recruitment Firm

Email: info@agreus.co.uk
Tel: +44 (0)20 7043 1408

Blenheim Palace

150th anniversary of Sir Winston Churchill's birth



Blenheim Palace has unveiled a striking new bronze sculpture honouring Sir Winston Churchill, marking the 150th anniversary of his birth on 30 November. The life-size piece, titled *Winston Churchill Painting*, was created by acclaimed sculptor Paul Rafferty and will stand permanently on the South Lawn, gazing across the grounds where Churchill himself once painted.

Churchill, who was born at Blenheim Palace in 1874 and became engaged there to Clementine Hozier, maintained a lifelong bond with the estate. Rafferty's sculpture captures that connection by portraying Churchill in the

act of painting Blenheim Palace Through the Branches of a Cedar, a work he completed on the very same lawn.

The sculpture was crafted using the traditional lost wax method, a centuries-old process that allowed Rafferty to achieve exceptional detail. The bas-relief of Churchill's painting is faithfully reproduced on the canvas within the sculpture, creating a layered tribute to both his artistry and the historic palace itself.

"I wanted to honour Sir Winston's passion for the arts," Rafferty explained. "By recreating his painting in bas-relief and surrounding him with tools he loved — from the bespoke tin canisters holding his brushes, to his favourite Pol Roger Champagne, his Stetson, cigar, and easel — I aimed to capture a vivid moment from his life at Blenheim, a place he deeply loved."

Rafferty included personal details that reflect Churchill's habits as a painter and a statesman. Sculpted paintbrushes sit in their custom tin holders, next to a bottle of Pol Roger Champagne — a nod to Churchill's well-documented fondness for a glass while he painted. Other details, including his trademark cigar, Stetson hat, and Oxford shoes, complete the carefully observed scene.

Lady Henrietta Spencer-Churchill, a descendant of the wartime leader, praised the installation. "This extraordinary sculpture is a fitting tribute to Winston Churchill's artistic talents, as well as his love for Blenheim Palace," she said. "We are delighted to welcome this unique piece to commemorate 150 years since his birth."

The unveiling forms part of a broader programme of celebrations at Blenheim Palace honouring Churchill's legacy, with exhibitions, lectures, and special events

highlighting his remarkable life and enduring impact.

Churchill, who served as Britain's wartime Prime Minister and remains one of the country's most revered leaders, was also an accomplished amateur artist, producing over 500 paintings during his lifetime. His work offered him an important creative outlet during the pressures of public service, and Blenheim Palace often served as inspiration for his canvases.

First designated a UNESCO World Heritage Site in 1987, Blenheim Palace has stood for over 300 years as a symbol of British heritage and architectural grandeur. Built for the 1st Duke of Marlborough and designed by Sir John Vanbrugh in the English Baroque style, the palace is set within over 2,000 acres of landscaped gardens by Capability Brown. Beyond its historical significance, the estate now serves as a cultural hub, hosting exhibitions, performances, and educational initiatives throughout the year.

In recent decades, Blenheim Palace has also expanded its focus toward sustainability, responsible land stewardship, and community engagement across its 10,000-acre estate. This includes affordable housing initiatives, apprenticeship programmes, biodiversity efforts, and a commitment to achieving net zero carbon targets — all part of its vision to make Oxfordshire a fairer and better place.

Visitors to Blenheim Palace can view the *Winston Churchill Painting* sculpture from 28 October, where it will remain as a permanent testament to Churchill's creative spirit and his lasting ties to the palace that shaped his formative years.

For further information, visit www.blenheimpalace.com.

Miart Gallery Expands to Istanbul with Lorenzo Quinn's "The New Age of Bronze"



Lorenzo Quinn Exhibition Miart Gallery Istanbul

Miart Gallery Expands to Istanbul with Lorenzo Quinn's "The New Age of Bronze"

Miart Gallery London has officially launched two new Istanbul venues with a landmark exhibition by globally acclaimed sculptor Lorenzo Quinn. Known for his monumental sculpture on Venice's Grand Canal during the 2021 Biennale, Quinn now brings The New Age of Bronze to Istanbul, showcasing 80 sculptures and paintings across two gallery spaces.

The exhibition opened on May 5 and runs until July 30, 2025, at Miart Gallery Istanbul in the Four Seasons Residences, Etiler, and Miart Gallery Bosphorus inside the Four Seasons Hotel Istanbul at the Bosphorus.

Recognised as one of Europe's most dynamic cultural institutions, Miart Gallery London is strategically expanding through this major solo presentation. Quinn, whose works appear in public spaces from Venice to



Lorenzo Quinn Miart Gallery Bosphorous

Doha, is presenting his largest exhibition to date in Turkey.

Lorenzo Quinn's sculptures are in private collections worldwide and have been exhibited internationally for over two decades. In 1993, he was commissioned by the United Nations to create Tree of Life, later issued as a UN stamp. The Vatican invited him the following year to sculpt St. Anthony for the Basilica del Santo in Padua to mark the 800th anniversary of the saint's birth, with the finished sculpture blessed by the Pope before 35,000 people in St Peter's Square.

In 2019, Quinn achieved worldwide acclaim at the 58th Venice Biennale with Building Bridges, a powerful symbol of unity made up of six pairs of giant hands representing Friendship, Faith, Help, Love, Hope, and Wisdom. These hands, crafted with Quinn's trademark realism, powerfully expressed the potential for human connection to bridge divides. Miart Gallery Istanbul

By Lee Sharrock
Forbes Arts Contributor and Art & Museum Magazine Contributor
My mission is to spotlight great art and culture globally



is in advanced discussions with Quinn to bring the monumental Building Bridges sculpture to Istanbul.

Quinn commented:
"Istanbul has so many beautiful locations suitable for public art. Dolmabahçe Palace and the Atatürk Cultural Center plaza are at the top of my list. Art is not only aesthetic — it's about empathy, solidarity, and reaching across divides."

Reflecting on art's transformative role, he added:

"During the COVID period, I wanted to donate blood but couldn't because of medication. I thought, 'I'm an artist — I'll create a work with it.' That piece (Building Bridges) became a symbol of fragility and compassion. Proceeds went to Doctors Without Borders."

Founded in late 2019, Miart Gallery London has earned a strong reputation for curatorial excellence. In 2022, it was named one of London's Top 10 Galleries by London Walks. In 2024, it was awarded Best Gallery in the UK and ranked among the world's Top 20 by the World Art Awards and American Art Awards. In both 2024 and 2025, it was recognised as Gallery of the Year across 21 countries by the Innovation and Excellence Awards.

Founder İrem Deniz said of the Istanbul expansion:

"Art knows no borders. Our vision has always been to move beyond geography and speak a universal language through creativity. Istanbul, with its rich history and thriving art scene, is the perfect city for this next chapter."

Quinn's Istanbul exhibition explores themes of love, unity, humanity, and balance. Many sculptures stand unsupported, relying solely on gravity — a physical metaphor for philosophical equilibrium.

Quinn shared his connection to Istanbul:

"Istanbul has long been close to my heart. People on

social media were always encouraging me to exhibit here — and now, thanks to Miart Gallery, that dream is realised. This city will be a second home for me."

Miart Gallery London previously hosted a major Banksy solo exhibition in 2021 and is currently showing the world's largest private gallery display of 21 original Rodin works, which is planned to travel to Istanbul in 2026.

Lorenzo Quinn, born in Rome in 1966 to actor Anthony Quinn and costume designer Iolanda Addolori, is one of the world's leading figurative sculptors. Raised between Italy and the US, he was influenced by his father's artistic pursuits. Originally studying to be a Surrealist painter at the American Academy of Fine Arts in New York, he shifted to sculpture at age 21. His breakthrough came in 1989 with a piece inspired by Michelangelo's Creation of Adam, cementing sculpture as his true calling.

Quinn's major installations include The Tree of Life for the United Nations, Rise Through Education in Doha, and Encounters in Palma de Mallorca. His iconic hands — symbols of connection and collaboration — appear in works across the globe, from The Force of Nature II in Shanghai to Together in Cannes and Our Nucleus in Miami. Quinn's sculptures explore profound emotional and spiritual themes, inspired by masters such as Michelangelo, Bernini, and Rodin.

Beyond his artistic practice, Quinn engages in philanthropy, regularly donating works to humanitarian causes. His art continues to resonate globally, inspiring audiences with its emphasis on unity and human resilience.

The Istanbul exhibition marks a milestone in Quinn's mission to promote empathy and solidarity through art. As he stated:

"Art is about understanding each other and building bridges, whether between cultures or individuals. That's what inspires me." www.miartgallery.com/

450,000+
annual searches

700,000+
items on our database

**The world's leading due diligence provider
for art, antiques, watches and collectibles**



Buy with confidence and acquire good title

Database searches for buyers

Provenance research

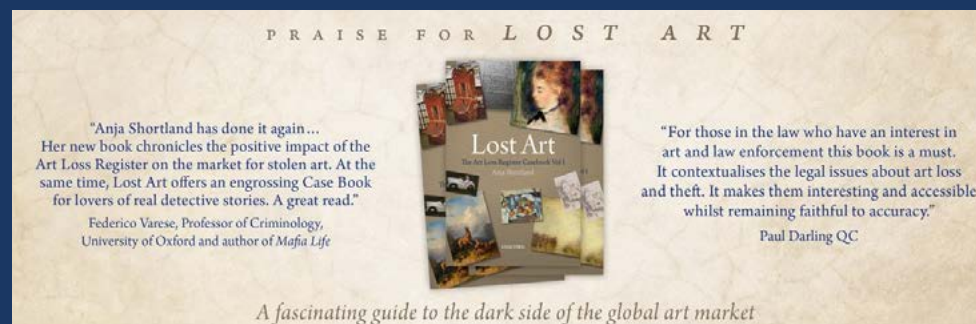
Loss Registration • Recovery Services


Research


Register


Recover

Find out more about our work by reading Prof. Anja Shortland's *Lost Art...*



Art Advisory 101 Online Program

Navigate Your Way Through the Art World



ENROLL TODAY



www.oneartnation.com/art-advisory-101

Helaine Blumenfeld OBE

Work on Display in Gainsborough’s House Gardens and Interior



This summer, sculptures by internationally-acclaimed artist Helaine Blumenfeld OBE (b.1942) will be on view in the gardens and interior of Gainsborough’s House”.

Helaine Blumenfeld: Tree of Life will feature three bronze sculptures in the garden - the first exterior exhibition at the museum in over a decade - as well as a marble in the galleries.

This display provides a new and unique context to Blumenfeld’s work, surrounded by the walled garden of naturalistic planting and fruit trees associated with Thomas Gainsborough (1727-88). The exhibition sees Helaine Blumenfeld’s sculptures in dialogue with the poetic sensibility, fluidity of form, and dream-like imagery of Thomas Gainsborough’s art. Both artists have sought to integrate human and

botanic forms in their work to express and observe humanity and the natural world. Gainsborough merged figures in his portraits with the landscape behind them, while Blumenfeld fuses organic, figurative and botanical forms in spiritual sculptures.

Blumenfeld is one of the most esteemed sculptors working in the UK today. Having trained at the Ecole de la Grande Chaumière in Paris, she now works from studios in Cambridge and Tuscany, creating sculptures in marble, wood and bronze meant for public installation. Her work exists in a tantalising zone between abstraction and figuration, creating impossibly thin, undulating structures through innovative techniques.

In the gardens - Tree of Life: Encounter (2018) depicts a plant-like structure, where three strands are joined

together at the base but separate and flower in an upwards movement. Originally commissioned by the Woolf Institute with the notion of uniting religions together in peace, the flowering represents hope that is breaching dissonance and chaos. Volare (2015) and Flight (2009) both depict movement with a merging of the physical and spiritual. The essence of the human form is depicted in an aspirational reach upwards, towards the sky and a higher realm of being.

Inside the museum will be Exodus IV (2019), a marble work in part inspired by stories of refugee crossings in the Mediterranean. Made up of several different layers that could be waves crashing against each other or collapsing life jackets, the weight-less feel and organic shapes demonstrates Blumenfeld’s expertise at using physical materials to communicate spiritual ideas.

Helaine Blumenfeld said: “I am thrilled to be showing my sculptures in the splendid gardens and newly renovated visitor facilities of Gainsborough’s House. I have long seen a connection between the spirit inherent in my sculptures and Gainsborough’s luminous and ethereal landscapes which capture the sublime beauty of the countryside.”

Calvin Winner, Director at Gainsborough’s House: “I am delighted to present the first exhibition for some time in our historic garden. I can’t think of a better sculptor to launch this initiative than with Helaine Blumenfeld, OBE, whose sculptures ably complement, rather than compete, with the beauty of the natural world.”

Emma Boyd, Gainsborough’s House, Keeper of Art and Place: “Where better to experience Blumenfeld’s transcendent sculpted forms than the childhood garden of Thomas Gainsborough, a similarly innovative and poetic artist.” The exhibition is supported by Hignell Gallery Ltd.





VERTUS

PERSONAL CONSULTING SERVICES

NICHE EXPERTISE – PROACTIVE THINKING
GLOBAL KNOW-HOW - BESPOKE SOLUTIONS



**HOME & ESTATE
MANAGEMENT ADVISORY**



**SECURITY & SAFETY
SUPPORT SERVICES**



PROJECT MANAGEMENT

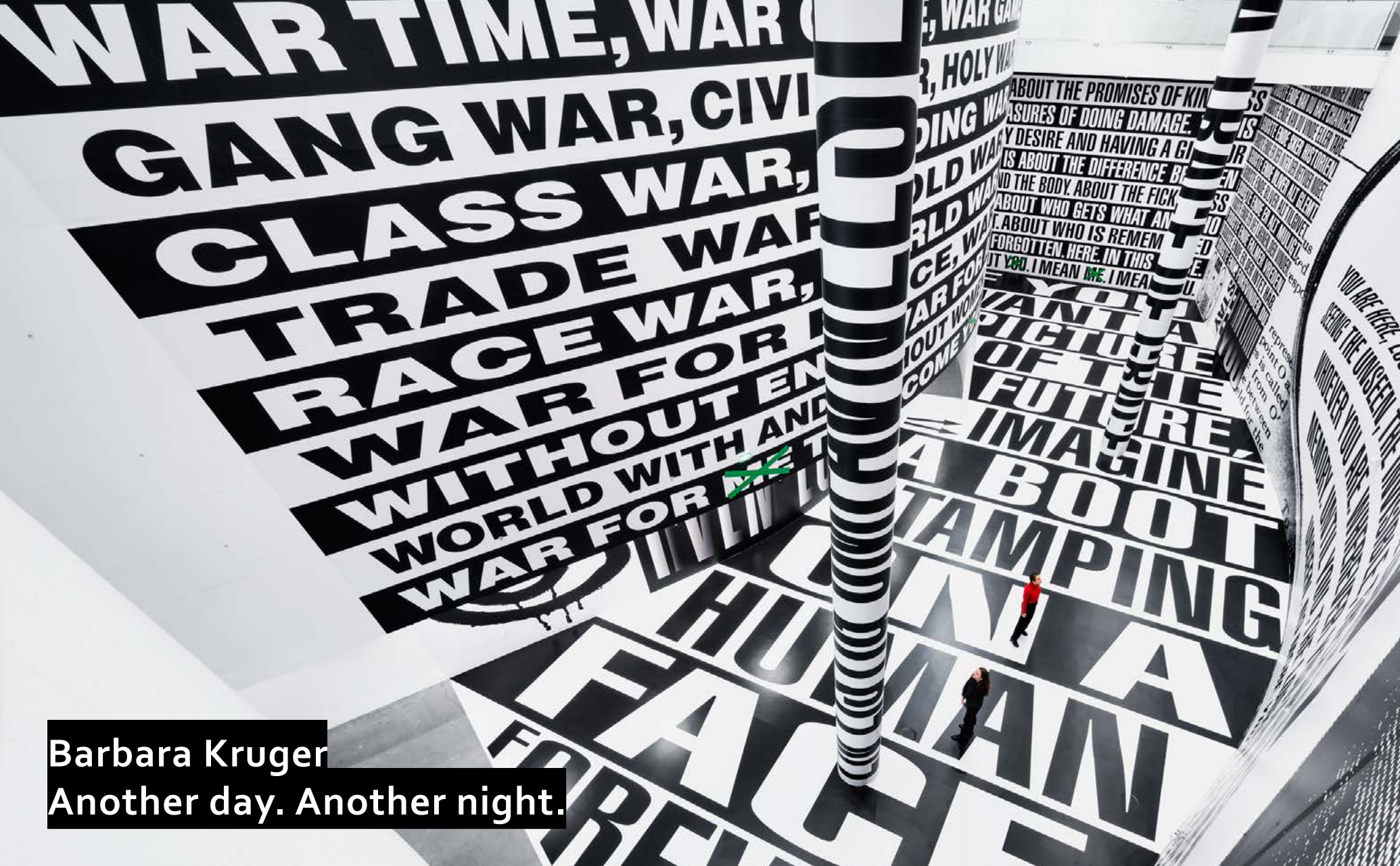


COST CONTROL ASSESSMENTS



PERIPHERAL SERVICES

www.vertus-global.com



Barbara Kruger
Another day. Another night.

Barbara Kruger. No Comment

Installation view, ARoS Aarhus Kunstmuseum, Aarhus, November 29, 2024–April 21, 2025 Courtesy the artist, ARoS Aarhus Kunstmuseum and Sprüth Magers Photo: Anders Sune Berg

Barbara Kruger Challenges the Digital Age in Guggenheim Bilbao's Bold Exhibition

The Guggenheim Museum Bilbao is currently hosting a landmark exhibition by Barbara Kruger, *Another day. Another night.*, running from June 24 to November 9, 2025. Supported by Occident, this ambitious show spotlights the American artist's signature style, which merges striking black-and-white imagery with bold, provocative text to question power structures, consumerism, and social constructs.

Barbara Kruger's instantly recognizable works have long challenged audiences with direct, confrontational messages, often using the pronoun "you" to draw viewers into a personal and unsettling dialogue. Her practice has extended beyond gallery walls to

infiltrate billboards, magazines, and public spaces, breaking barriers between so-called high art and mass communication. By bringing art into daily life, Kruger has made her voice impossible to ignore.

This exhibition in Bilbao goes further, exploring how Kruger's practice has evolved in the digital era. Alongside her early editorial-style works, the show features sophisticated projections and video installations on LED screens, offering an immersive and multi-sensory experience.

These recent works grapple with themes of the Internet, social media, and the fractured attention of today's image-saturated culture. Hugo Serra Calderón, CEO of Occident, emphasized the importance of supporting cultural projects like this,

which, in his words, "spark dialogue and reflection about the world around us." He praised the Guggenheim Museum's commitment to fostering critical thinking and creating spaces for collective meaning-making through art. Kruger's exhibition stands as a timely provocation, urging audiences to question the flood of messages and manipulative images that permeate modern life. Through her layered and powerful visual language, she continues to redefine contemporary art's role as a tool for both confrontation and connection. For details and visiting hours, see guggenheim-bilbao.eus.



VERTUS

PERSONAL CONSULTING SERVICES

NICHE EXPERTISE - PROACTIVE THINKING
GLOBAL KNOW-HOW - BESPOKE SOLUTIONS



HOME & ESTATE
MANAGEMENT ADVISORY



SECURITY & SAFETY
SUPPORT SERVICES



PROJECT MANAGEMENT



COST CONTROL ASSESSMENTS



PERIPHERAL SERVICES

www.vertus-global.com

The Taming of the Shrew

Blooms in London’s Gardens with Shakespeare in the Squares



Taming Of The Shrew Cast
Image Credit: Steve Gregson

by Ty Murphy LLM

I had the immense pleasure of attending Shakespeare in the Squares’ 2025 production of *The Taming of the Shrew*, and what an absolute delight it proved to be. Set against the idyllic backdrop of London’s most picturesque garden squares, this production revitalized Shakespeare’s contentious comedy with a vivacious, community-driven energy that felt both fresh and timeless. Directed with flair and ingenuity by Toby Gordon, the play masterfully balanced the Bard’s razor-sharp wit with the infectious charm of 1950s and 1960s pop hits—an inspired choice that elevated the performance into something truly special. The musical interludes were not merely decorative but served as a dynamic narrative device, enhancing emotional beats and making the play’s themes more accessible to contemporary audiences.

At the heart of this production was Sasha Wilson’s magnetic portrayal of Katherina, a performance that crackled with defiance, vulnerability, and wit. Wilson refused to let the character be reduced to a mere stereotype, instead crafting a Katherina who was fiercely intelligent, emotionally layered, and undeniably modern. Her commanding stage presence ensured that every line landed with precision, and her evolution throughout the play felt organic rather than imposed. Opposite her, Roddy Lynch’s Petruchio was a revelation—a role often at risk of appearing domineering or unsympathetic was instead infused with roguish charm and surprising

tenderness. Lynch’s impeccable comic timing and undercurrent of warmth made Petruchio’s eventual connection with Kate not just believable but genuinely moving.

The supporting cast was equally superb, each member contributing to the production’s buoyant, cohesive spirit. Nikita Johal’s Bianca was a masterclass in duality—sweetly demure on the surface, yet slyly calculating beneath, making her rivalry with Katherina all the more engaging. Paddy Duff’s Lucentio exuded an affable, lovestruck energy, while Kalifa Taylor’s Tranio was a scene-stealer, delivering his lines with impeccable comedic flair. The ensemble’s chemistry was palpable; their shared enjoyment translated directly into the audience’s experience, creating an atmosphere of infectious merriment.

One of the production’s most ingenious choices was its seamless integration of vintage pop songs, which not only punctuated key moments but also reframed the play’s more problematic elements with a knowing, lighthearted touch. The musical numbers—ranging from playful doo-wop to soulful ballads—transformed the performance into something akin to a Shakespearean jukebox musical, bridging the gap between Elizabethan verse and modern sensibilities. This approach made the play’s exploration of gender dynamics feel less jarring for

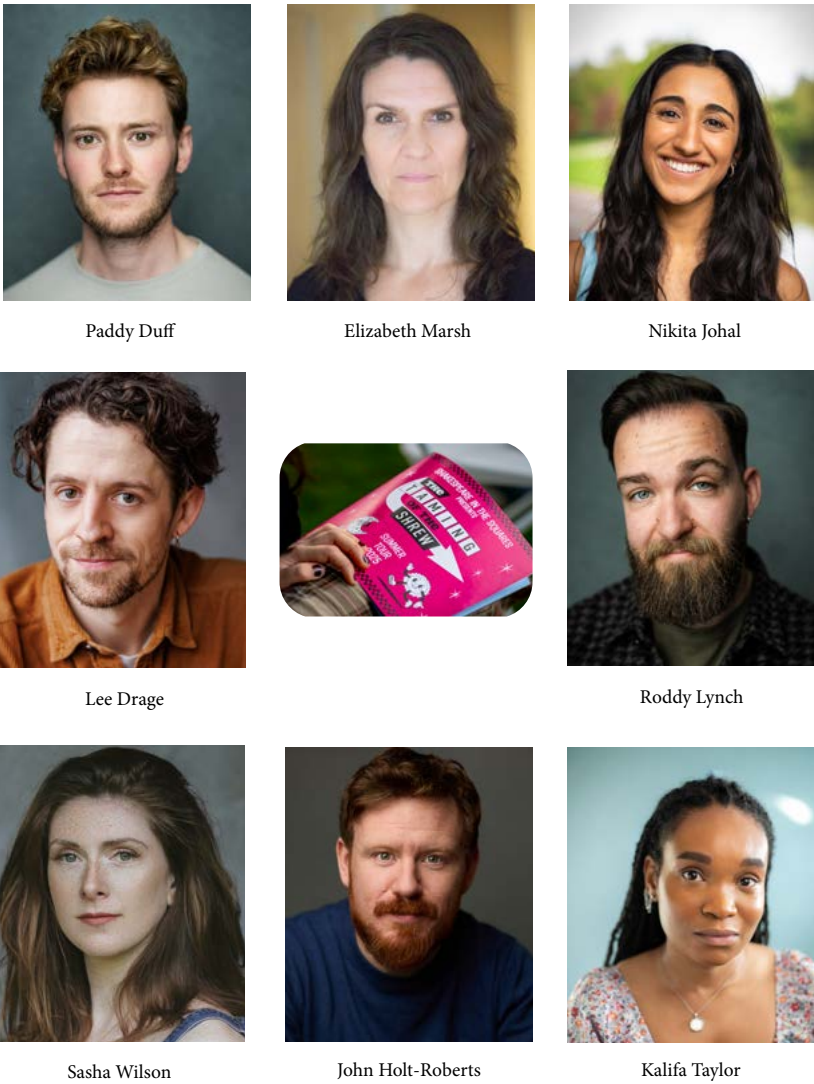
today’s audiences while still preserving its provocative core. The result was a production that entertained without shying away from debate—sparking lively post-show discussions, which, in my view, is the mark of truly impactful theatre.

The outdoor setting only heightened the magic. There’s something uniquely enchanting about watching Shakespeare unfold beneath a dusky summer sky, surrounded by the elegant facades of Georgian townhouses. The production embraced its alfresco nature wholeheartedly, even when an unexpected drizzle threatened to dampen spirits. Rather than faltering, the cast leaned into the moment with admirable professionalism and good humour, earning even greater admiration from the audience. The shared experience of spectators bundling up under jackets and umbrellas, determined not to miss a single line, added an extra layer of intimacy to the evening—proof of the communal joy that open-air theatre can foster.

Shakespeare in the Squares has long been a highlight of London’s cultural summer, and this production of *The Taming of the Shrew* exemplifies why. It’s a rare feat to take a play that can—and should—provoke discomfort and stage it with such warmth, intelligence, and exuberance. By blending classic text with retro-pop sensibility, sharp performances with playful staging, and thought-provoking themes with sheer fun, this production succeeded in making Shakespeare feel thrillingly alive.

If you haven’t yet secured tickets, I cannot recommend it highly enough. Bring a picnic, gather some friends, and settle in for an evening of laughter, music, and stellar storytelling in one of London’s most charming green spaces. This is community theatre at its finest—a celebration of art, shared space, and the enduring power of Shakespeare’s words. Don’t miss it before it closes in mid-July!

—Ty Murphy, LLM



We know where.

NOTA BENE

*The world's most
fabulous travels.*

notabeneglobal.com



t: +44 1223 881691 e: sales@1066pianos.com www.1066pianos.com

1066
PIANOS

The finest pianos in the world.
Handcrafted in Cambridge, England.



INTERNATIONAL
DELIVERY



SELF PLAYING
SYSTEMS AVAILABLE

PLEASE CONTACT US FOR FURTHER DETAILS ON THESE EXCEPTIONAL INSTRUMENTS FROM THE 1066 PIANO COLLECTION



VULCAIN

MANUFACTURE DEPUIS 1858



Norwegian artist Danny Larsen's solo London exhibition at the National Museum in Oslo

This June, Larsen's style of 'neo pointillism' was exhibited in London, with the new exhibition *Twilight Of A Day* at 8 Duke Street St James's, in the heart of the capital's historic art district.

Twilight Of A Day is Larsen's most ambitious body of work to date—atmospheric, meditative landscapes in his signature neo-pointillist style.

It introduces personal depictions of Larsen's homeland, living on the edge of Krokskogen, Norway's fairy-tale forest, and a fascination with the natural world is deeply ingrained in his work. Infused with extraordinary detail, the paintings also capture the fragile beauty of spring emerging across China, and Uganda which offers what viewers call "a moment of calm within the bustling urban landscape."

Larsen comments: "I wanted the exhibition to bring a kind of peace. Peace of mind. Calmness. Silence. I was

excited to be in London, and to try to bring that stillness to the heart of one of the world's busiest cities."

Simultaneously his work was on view at The National Museum in Oslo as part of *New Nordic: Cuisine, Aesthetics and Place*.

The collection includes a group show and installation, celebrating the New Nordic movement. It features artwork by Larsen that was originally commissioned by renowned three Michelin star restaurant Maaemo, documenting a creative relationship that has lasted over a decade.

'*Nordic: Cuisine, Aesthetics and Place*' is showing in Norway until 14th September and then touring to the National Nordic Museum in Seattle, USA in November.

Larsen's story is as compelling as the work itself. Once a professional snowboarding champion, Larsen's path to painting has been anything but conventional. After



Danny Larsen
Blomster Langs Veien

surviving a near-death accident and grappling with long-term depression, Larsen turned away from the high-adrenaline world of sports and began his introspective journey into art.

A sense of quiet revelation permeates the works created in his studio in Hønefoss, Norway—coincidentally just a direct view from where Edvard Munch painted "Infirmity at Helgelandsmoen" in the 1880s. "It feels like he was here last week, sketching," Larsen says, since "the trees I walk under now are the same ones he walked under then."

Larsen's paintings are more than landscapes; they are romantic, hypnotic canvases celebrating the divine beauty and power of nature, simultaneously embracing the darkness within the light.

A fascination with the natural world is intrinsic to his practice, seeking out treasure within ordinary and crystalising apparently unremarkable experiences as moments of glory.

"Larsen falls in a tradition of Norwegian artists, such as Lars Hertervig and Theodor Kittelsen, who draw and paint from Nordic nature, but manage to rise above and beyond it." - Einar Duenger Bøhn, Professor of Philosophy, University of Agder.

Larsen's successful snowboarding career saw him travelling and performing worldwide whilst creating artistic content for the industry and going on to work with brands including K2, Spy Optic and black metal band Satyricon.

In 2018, Larsen developed a close partnership with Michelin starred restaurant Maaemo in Oslo, producing paintings and designs for the establishment. His artwork also features throughout their rare and much sought after book, *Maaemo: Mutter Erde*.



Danny Larsen
Studio Chair

He collaborated with close friend, artist and curator Schoph in 2019 on a project in the Norwegian capital. 'Head Heart Hand' was the first international event for RedHouse Gallery, who represent the artist, and a homecoming show for Larsen.

A sell-out solo exhibition at the prestigious Kittelsen Museum in Vikersund followed, with 'Darkness' opening in 2021. It was reported to be the best attended show in the museum's history and Larsen's reputation has continued to grow, with works now held in numerous distinguished private and public collections.

The artist's debut UK solo exhibition 'From The Shadows' opened at RedHouse Gallery in November 2022, and featured works on canvas and paper plus the unveiling of two paintings inspired by a visit to the Yorkshire Dales. The collection was complemented by an art house film produced in collaboration with Matt Pain.

Born in Oslo, Norway in 1981, philosophy is an intrinsic part of Larsen's practice; to embrace the ever-present darkness, finding the light and beauty within it. He seeks out the treasure within the ordinary, crystalising apparently unremarkable experiences as moments of glory.

Larsen adds: "The wonderful thing about living in the shadows, is that when you do find it, the smallest glimpse of light stands out like a beacon.

The paintings are about that, those moments when I managed to see how beautiful it all can be, even those dark corners hidden in the shadows."

For more details please visit redhouseoriginals.com.
New Nordic: Cuisine, Aesthetics and Place - National Museum, Oslo, Norway

On view until 14th September, 2025



First Jerwood Artists in Residence at the Soane

Sir John Soane's Museum has unveiled the appointments for its prestigious 2025 Artist in Residence Programme, newly renamed the Jerwood Artist in Residence thanks to generous support from the Jerwood Foundation. Simon Farid and Mohammed Qasim Ashfaq have been selected as the next residents, taking up their posts within the Museum's atmospheric and historic Drawing Office.

The Drawing Office — the earliest surviving working architectural office in existence — is at the very heart of the Museum in Lincoln's Inn Fields. In 2023, to mark the 200th anniversary of the Drawing Office's installation in Sir John Soane's home, the Museum launched its first formal artist residency. Each year, two artists are hosted for three months each, in spring and autumn, to develop new work rooted in the practice and philosophy of drawing.

Simon Farid (b. 1987), a London-based interdisciplinary artist and invigilator, will take up the Spring residency. Farid is known for adopting pseudonyms and fictional identities to interrogate how systems of representation operate across institutional, digital, and architectural frameworks. His work merges traditional drawing with performance, data mapping, and digital techniques, exposing the often-invisible structures that underpin public life and identity. Among his previous projects, Farid garnered headlines in 2015 when he was linked to the pseudonymous "Michael Green" candidacy in the Welwyn Hatfield general election — a name also once used by former Conservative Party Chairman Grant Shapps.

Mohammed Qasim Ashfaq (b. 1982), originally from Falkirk and now based in London, will occupy the Autumn residency. Ashfaq is acclaimed for his monumental graphite works, rendered by hand with remarkable precision. His monochrome drawings, rooted in traditional materials yet expressed on an ambitious scale, fuse geometric abstraction with meditative and architectural influences. Ashfaq's practice also expands into sculpture and installation, creating immersive encounters with drawing as both philosophy and process.

Will Gompertz, Director of Sir John Soane's Museum, praised the new partnership:

"The historic importance of the Museum, its archive and collections are well known, but less so is our work with contemporary artists. The Jerwood Foundation's support will ensure the residency programme continues to grow and connect with exciting, talented practitioners in the fields of art and architecture. We extend our sincere thanks to the 2025 Residency Selection Committee for their thoughtful guidance, and to The Clare McKeon Charitable Trust for supporting our 2025 Artists."

He added:

"The Jerwood Artist in Residence at the Soane programme will continue to highlight contemporary practices that extend the legacy of drawing beyond the page. We look forward to welcoming these two remarkable artists and sharing their residency outcomes with the public."

Lara Wardle, Executive Director and Trustee of the Jerwood Foundation, reflected on the significance of the partnership:

"This collaboration underlines Jerwood's commitment to supporting excellence in the arts in the UK. The Jerwood Artist in Residence Programme offers a unique opportunity for artists to develop their drawing practice within the inspiring environment of Sir John Soane's Museum and its exceptional Drawing Office."

Farid and Ashfaq will each spend three months in the Drawing Office, engaging with its rich architectural heritage while developing new work that pushes the boundaries of drawing in contemporary practice. Their residencies promise to reveal fresh perspectives on the critical and experimental possibilities of drawing today, continuing the Soane Museum's mission to bridge historic and contemporary creativity.

For more details on the programme, visit Sir John Soane's Museum. www.soane.org



Reflections in the Model Room, a space originally crafted by Soane in 1834. Photo by Gareth Gardner




COLUMBUS
MONTE-CARLO



LIVING RIVIERA STYLE

Columbus Monte-Carlo is a true one-off;
Location, views, a cool and relaxed sophistication,
all match the fabric of vibrant Monaco.

Mediterranean Restaurant TAVOLO

Cocktail Bar

Serviced Residences

THE HIDDEN GEM OF MONACO

#NewColumbusMonteCarlo

+377 92 05 90 00 | 23 avenue des Papalins | MC 98000 Monaco | www.columbushotels.com



**MONACO
INVEST**

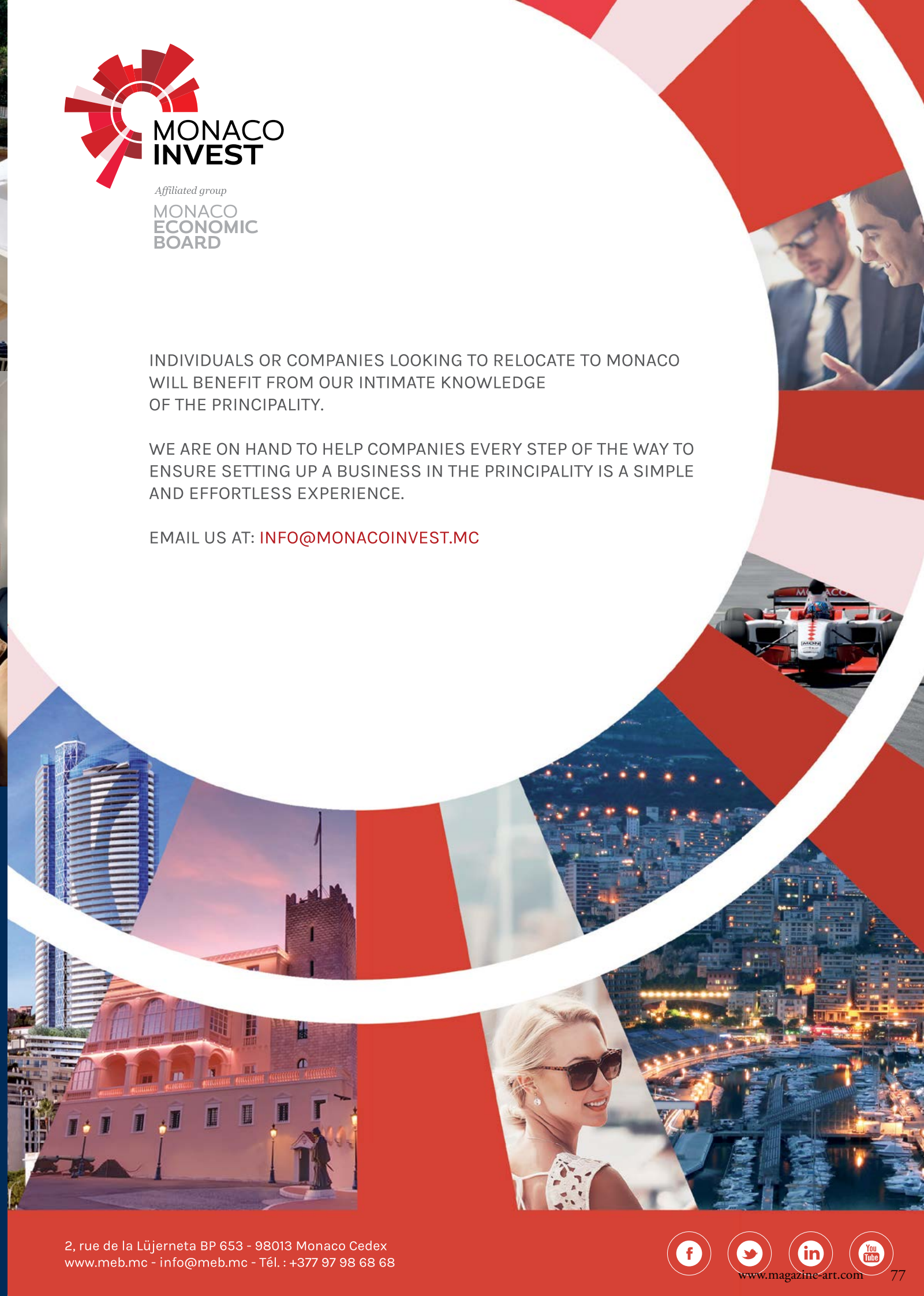
Affiliated group

**MONACO
ECONOMIC
BOARD**

INDIVIDUALS OR COMPANIES LOOKING TO RELOCATE TO MONACO
WILL BENEFIT FROM OUR INTIMATE KNOWLEDGE
OF THE PRINCIPALITY.

WE ARE ON HAND TO HELP COMPANIES EVERY STEP OF THE WAY TO
ENSURE SETTING UP A BUSINESS IN THE PRINCIPALITY IS A SIMPLE
AND EFFORTLESS EXPERIENCE.

EMAIL US AT: INFO@MONACOINVEST.MC



2, rue de la Lûjèrneta BP 653 - 98013 Monaco Cedex
www.meb.mc - info@meb.mc - Tél. : +377 97 98 68 68



www.magazine-art.com



Alberto Giacometti, *Tall Woman I*, 1960, bronze,
272 × 34,9 × 54 cm, Fondation Giacometti
© Succession Alberto Giacometti ADAGP, Paris 2025

Alberto Giacometti

Sculpting the void

The Cantini Museum in Marseille recently hosted a landmark exhibition, *Alberto Giacometti: Sculpting the Void*, from June 6 to September 28, 2025, in collaboration with the Giacometti Foundation in Paris. This ambitious monographic exhibition, the first of its kind in Marseille, brought together an exceptional body of works — including plaster and bronze sculptures, paintings, drawings, and prints — to explore Giacometti's profound engagement with the theme of the void.

The exhibition charted Giacometti's evolution from his dense, Cubist-inspired sculptures of the late 1920s to his visionary Surrealist creations of the 1930s, culminating in the elongated, haunting human figures that became his postwar signature. Works like *Spoon Woman* (1927), *The Palace at 4 a.m.* (1932), *Invisible Object (Hands Holding the Void)* (1934–35), *The Nose* (1949), and *Tall Woman I* (1960) offered visitors a rare, cohesive look at the artist's lifelong fascination with the relationships between form, space, and emptiness.

Beyond sculpture, Giacometti's drawings and prints were displayed alongside ancient and non-Western objects from Marseille's Museum of Mediterranean Archaeology and the Museum of African, Oceanian, and Native American Arts. This innovative pairing invited visitors to understand how these cultural references nourished Giacometti's exploration of existential space and the human condition.

Running concurrently at the [mac] Museum of Contemporary Art in Marseille, the exhibition *The Watchers* by Ali Cherri created a thought-provoking dialogue with Giacometti's work. Cherri's installations,

inspired in part by the Giacometti Foundation's 2024 exhibition *Envisagement*, echoed Giacometti's interrogation of the human face and presence in space, extending these questions to new generations.

Born in 1901 in Borgonovo, Switzerland, Alberto Giacometti spent much of his life in Paris, where he became one of the most influential sculptors of the 20th century. Inspired by Cubism, Surrealism, and later Existentialist philosophy, Giacometti forged a unique aesthetic language of attenuated, fragile figures that seem to hover between being and dissolution — an artistic vocabulary that still resonates powerfully today.

By pairing a deeply researched retrospective with Marseille's own collections and opening a parallel conversation through Ali Cherri's contemporary work, the Cantini Museum and its partners confirmed Marseille's growing reputation as a dynamic cultural capital. Audiences responded with enthusiasm, praising the exhibition for its intellectual richness and emotional depth. *Sculpting the Void* proved a powerful testament to Giacometti's enduring relevance and the capacity of his art to question, move, and inspire across time and cultures.

For more information on upcoming exhibitions in Marseille, visit musees.marseille.fr.

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

of choices, from silver and furniture, ceramics and art to collectables, toys and armoury. All of these span several decades, centuries and styles. So where do you start?

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

Starting your collection

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

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

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

Valuing your existing collection

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

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



Antique Art Deco 18 Kt Yellow Gold Pocket Watch Swiss 1928



Early 20th Century Life Size Carved Female Torso



Security. Integrity. Discretion.

Cadogan Tate

Everything, handled with care

STORAGE MOVING SHIPPING INSTALLATION

London | Paris | Côte d'Azur | New York | Los Angeles | Miami | Chicago | Dubai

+44 (0) 208 023 6540 familyoffice@cadogantate.com

www.cadogantate.com

www.magazine-art.com

MARA
SFARA



H 15" W 9" D 9" "DOG" LUCITE

WWW.MARAFINEARTS.COM

safe
sustainable
efficient



www.rok-box.com

Whatever you need to move...



HEDLEY'S FINE ART LOGISTICS

International shipping, art handling and installation, storage,
bonded warehousing, packing, crating and case making

+44 20 8965 8733 · sales@hedleysfineart.com · www.hedleysfineart.com

LONDON · PARIS · NEW YORK · AVIGNON · CÔTE D'AZUR

Fragments of Devotion:

A Sensory History of Illuminated Manuscript Cutting



Bible, in Latin, p 21: Jerome's prologue to the Book of Kings About 1450-53 (made); Deventer, Netherlands, Ink, pigments and gilding on parchment (cover: Leather with gold ornaments)



Leaf from an Antiphoner from the Franciscan Convent of St Klara, Cologne About 1350 (made); Cologne, Germany, Illustrator/Scribe: Loppa de Speculo (Sister) Ink and gilding on parchment

The beautiful, beguiling and sometimes bizarre art of medieval illuminated manuscript illuminations is explored in a fascinating new online exhibition created by the Barber Institute of Fine Arts.

Featuring images of objects from the V&A's extensive collection of manuscript cuttings, as well as the Barber's own collection, Fragments of Devotion focuses on the multi-sensory aspects of medieval and early modern manuscript illuminations and the Victorian practice of 'breaking' bound volumes for a burgeoning collectors' market.

Fragments of Devotion has been curated by Masters

students in Art History and Curating at the University of Birmingham and is the Barber Institute's primary in-house curatorial project for 2025, while the Grade-1 listed building is closed for refurbishment. Originating in antiquity, illustrated manuscripts – in the Western tradition – largely date from the 11th to 16th centuries and took various forms, including Books of Hours, bibles, missals and choir books.

They were illustrated using gold, silver and rich colours that gave each page a shimmering quality. The 'breaking' of these remarkable objects began in the late 18th century and became more widespread in the 19th century, in response to a growing demand

from collectors, both private and institutional, seeking to assemble surveys of manuscript painting and ornament from various countries and periods. The size of the cuttings, or fragments, varied between whole pages to snippets of decorated borders and even isolated initials.

Focusing on the visual, auditory, and physical senses, the exhibition explores how such cuttings characterise and demonstrate various aspects of medieval Christian worship, while also addressing the subsequent use and interest in these objects in the Victorian era.

A delight to the eye, the cuttings are rich with floral and decorative marginalia, many of which are populated with grotesques – bizarre-looking creatures that were an amalgamation of animals, mythic beasts and human figures. The online nature of the exhibition will allow audiences across the world – members of the public, scholars, historians, religious organisations and creatives – to enjoy an interactive experience, benefiting from high-definition quality images and the ability to zoom in on minute details.

Religious devotion as expressed through the auditory is explored in the exhibition via musical extracts that relate to cuttings from several highly decorated choir books, including a fine example from the Barber's own collection. Also from the Barber's collection is an exquisite Book of Hours that once belonged to Cardinal Domenico della Rovere (1442-1501). Made in Turin, Italy, in around 1478, it is a beautifully intricate manuscript, decorated throughout with detailed and hugely accomplished illuminations – several published here for the first time.

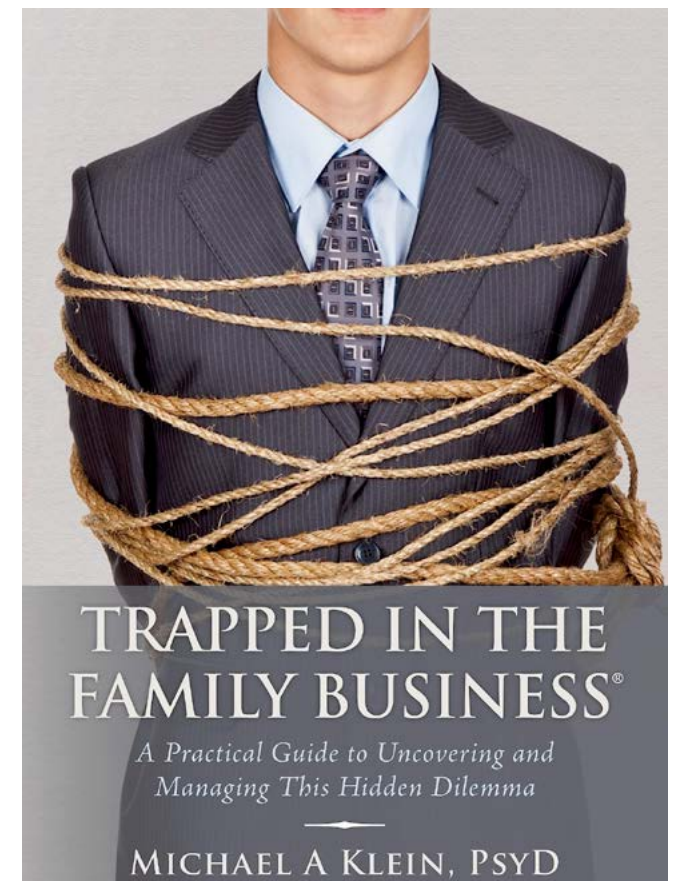
The laborious practice of making and illuminating these precious objects is exemplified by a fragment from a Dutch bible, made circa 1450-53. The leaf reveals evidence of its creation, with the spacing, writing, illumination, decoration and titles each contributed by a different Sister living and working in the Convent of Diepenveen, near Deventer.

Viewers are also invited to consider the irony of how manuscript illuminations that were frequently created as part of objects of religious devotion became items

that were to be coveted and worshipped as visually exquisite works of art.

"This dazzling multi-sensory experience will have wide appeal; for its sometimes bizarre and always beautiful medieval images, the fascinating exploration of worship over time, and the compelling use of musical extracts that bring to life medieval church music and imagery on the page," says Robert Wenley, the Barber Institute's Deputy Director (Collections and Research).

Jennifer Powell, Director of the Barber, says: "This online exhibition is a great way of letting our audiences know that, even during our period of closure, we are still operating as world-class gallery, staging groundbreaking exhibitions. This year's cohort of Masters' students have excelled in exploiting an unusual and intriguing subject to produce a well-researched, fascinating – and entertaining – exhibition."





Bridget Riley, R.A. (b. 1931), *Woman at Tea-table*, not dated, coloured crayons and pastel.
The Ingram Collection © The Artist.

People Watching

31 January - 10 May 2026

Over a hundred years of British portraiture with The Ingram Collection and Dorset Museum & Art Gallery

Dorset Museum & Art Gallery, in partnership with The Ingram Collection, will present *People Watching* from 31 January to 10 May 2026 — a landmark exhibition exploring the shifting landscape of portraiture over the past century.

Bringing together around 50 works spanning painting, sculpture, drawing and photography, the exhibition will invite visitors to consider how portraiture has evolved from 1915 to the present day.

Masterpieces and lesser-known treasures alike will share the stage, many of them on public view for the very first time.

Visitors can expect to encounter self-portraits, depictions of family and friends, workers, leisure scenes, and even fantastical imaginings. Featured works will include Dod Procter's celebrated *The Golden Girl* (circa 1930), a portrait inspired by the heroines of ancient Greece; an early figurative work by Bridget Riley RA, *Woman at Tea-table* from

the 1950s; and Winifred Nicholson's tender *Woman Playing a Piano* (Vera Moore), dating to around 1930.

Other highlights include Robert Duckworth Greenham's *On the Beach* (1934), a glimpse into everyday seaside life, and Edward Burra's vivid watercolour *Seamen Ashore, Greenock* (circa 1944), capturing bustling dockside activity.

From Dorset's own collection, visitors will discover Dame Elisabeth Frink's rarely seen 1966 drawing of Moroccan General Mohamed Oufkir, alongside two of her sculptures — a self-portrait and a striking "goggle head" bronze. Also debuting will be a photograph of local literary icon Thomas Hardy on a beach, a collage by poet and novelist Sylvia Townsend-Warner, and a portrait of singer David Brynley by Scottish artist Francis Henry Newbery.

These works will be complemented by art from other major 20th-century figures such as Sir Terry Frost, RB Kitaj, Dame Barbara Hepworth, Sir Augustus John, as well as established names including David Remfry, Anita Klein and Lucy Jones. Fresh perspectives from exciting contemporary talents like Alvin Ong, Amy Beager and Kofi Perry will round out this exceptional display.

Claire Dixon, Director of Dorset Museum & Art Gallery, shared her enthusiasm:

"We are thrilled and grateful to be working with The Ingram Collection to bring these internationally significant works of art to Dorset, showcasing them alongside our own collection, some of which has never been publicly displayed before. Whether you visit, work or live in Dorset, there will be something for you to enjoy, with works displayed throughout our galleries that will captivate for hours."

Jo Baring, Director of The Ingram Collection, added:

"This exhibition is a celebration of the power and versatility of portraiture — how it can reveal, conceal, question and transform. *People Watching* offers a unique opportunity to experience modern British art through the lens of the human face, both familiar and fantastical."

The exhibition promises to challenge and inspire, inviting visitors to see the portrait — in all its many forms — with fresh eyes. For details, visit

www.dorsetmuseum.org or
www.ingramcollection.com.



Lucy Jones (b. 1955), *A Handful of Tears*, 2013, oil on canvas.
The Ingram Collection © The Artist. Photo: John-Paul Bland.



Dod Procter, R.A. (1891-1972), *The Golden Girl*, c.1930, oil on canvas.
The Ingram Collection © Estate of Dod Procter. All Rights Reserved 2025 / Bridgeman Images.



HERMANN HISTORICA
International Auctions

One of the
leading European
Auction Houses
for Antique Arms
and Armour

Further Information: www.hermann-historica.com

Hermann Historica GmbH | Bretonischer Ring 3 | 85630 Grasbrunn / Munich | Germany
Phone +49 - 89 - 54 72 64 90 | E-Mail contact@hermann-historica.com