

ART & MUSEUM



Summer Issue 2024



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WELCOME

ART & MUSEUM MAGAZINE

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

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

Many people do not understand the role of a Family Office. This is traditionally a private wealth management office that handles 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 have formed several strategic partnerships with organizations, including The British Art Fair, Vancouver Art Fair, Asia Art Fair, Olympia Art & Antiques Fair, Russian Art Week, and many more.

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

www.familyofficemag.com

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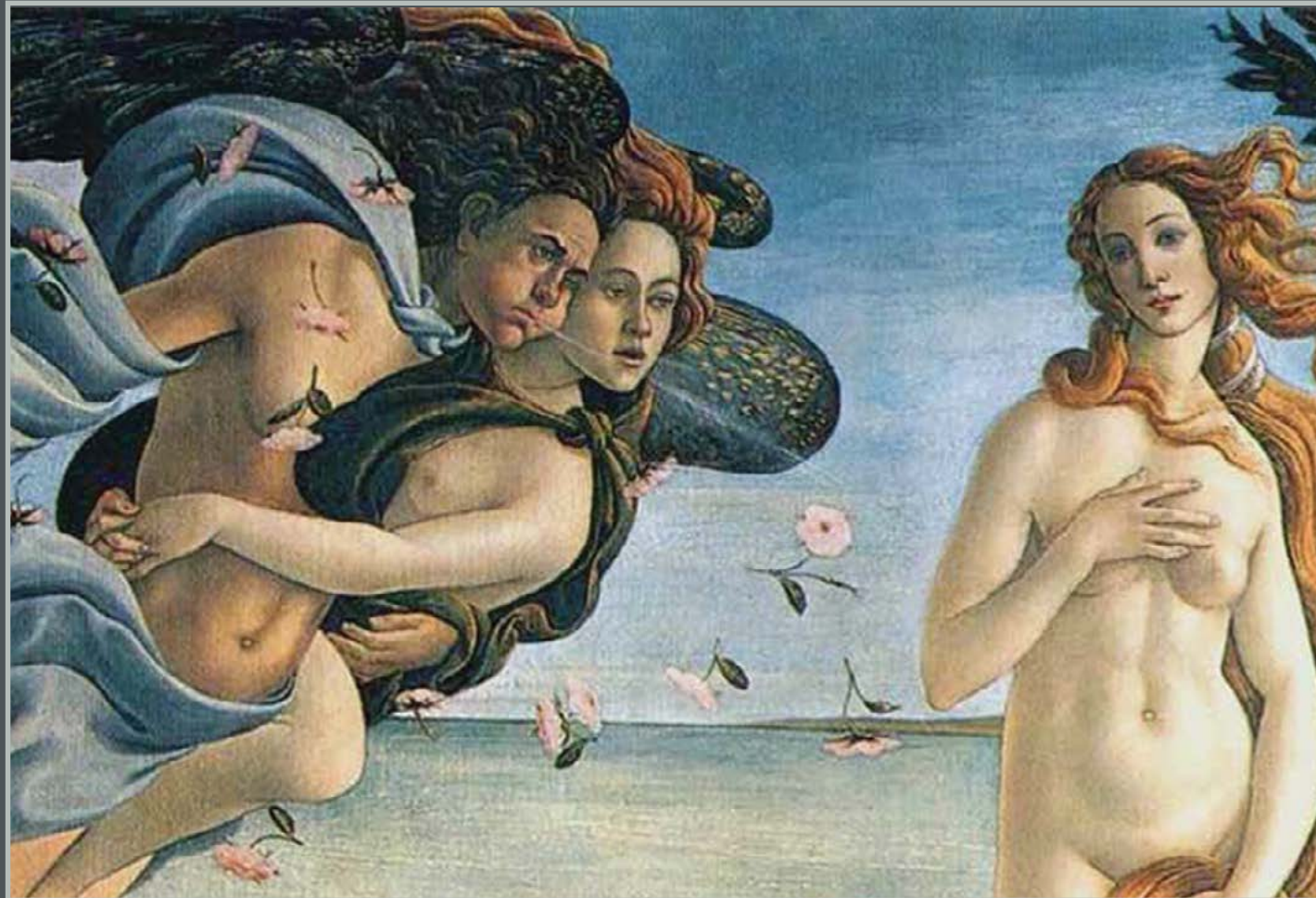
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Here & Now
JD Malat Gallery

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Charlotte Colbert with Tutti Frutti



Amy Jackson and her iLiving London installation on Sloane Square

KENSINGTON + CHELSEA ART WEEK LAUNCHES ITS BIGGEST EVER SUMMER PUBLIC ART TRAIL

WORLD-CLASS PUBLIC ART INSTALLED THROUGHOUT THE WEST LONDON BOROUGH

Kensington + Chelsea Art Week (KCAW) is delighted to present its seventh annual Public Art Trail, on display throughout the summer. An unmissable highlight on London's summer culture calendar, the Art Trail features world-class sculpture, installations, and murals throughout the borough inspired by this year's curatorial theme Changing Landscapes.

Located across nine zones, the Art Trail takes up residence at some of West London's most beautiful and iconic sites, including Duke of York Square, Sloane Street, Royal Avenue on the King's Road, Earl's Court, North Kensington, Holland Park, High Street Kensington, and Knightsbridge.

The 2024 Public Art Trail will be the largest to date, comprising of twenty-five sculptures from a host of esteemed artists with collaborations from The Serpentine Gallery, Grow to Know and award-winning public artists Gillie and Marc.

The final line-up for 2024 includes Yoni Alter, Gillie & Marc, Charlotte Colbert, Julian Wild, Matthias Neumann, Grow to Know, Simone Brewster, Annie Trevorah, Amy Jackson, Gus Farnes and Egor Zigura with further programme highlights including a festival in collaboration with charity partners Youth Action Alliance.

KCAW 2024 PUBLIC ART TRAIL HIGHLIGHTS

Award-winning filmmaker and multi-media artist Charlotte Colbert presents her alluring aluminium sculpture 'Tutti Frutti'. The artwork draws inspiration from psychedelics, exploring their role in the pivotal

evolutionary transition between the "animal state" and "human state". Colbert has exhibited extensively including V&A, Frieze and Art Basel.

Charlotte Colbert with Tutti Frutti

Public sculpture artists and wildlife activists, Gillie and Marc, have created a ten-piece collection 'Kids Go Wild' – a sculpture trail especially for children, exhibited throughout Knightsbridge and the King's Road. The collection highlights the importance of conservation, bringing viewers out of the city and into the wider world. Visitors can witness a hippo, Masai giraffe, African elephant, chimpanzee, Grevy's zebra, Northern white rhino, lion, and mountain gorilla riding a tandem bike, a Dogman and Rhino playing chess and an Eastern Lowland Gorilla taking a snap of London's landmarks, amongst many more endearing and fantastical scenes. With the world experiencing its 6th mass extinction Gillie and Marc hope to educate and remind us of the wonders of the natural world.

Echoing the summer solstice and our ancient roots going back to the Stonehenge influences, 'Stele' by artist Gus Farnes, is a figurative sculpture created by assembling 3d scans of standing stones from ancient sites. Using 3d modelling software, Farnes has composed the sculpture by manipulating each scan, scaling and moving them into position before rendering the surface with Jesmonite and sand. Led by an interest in history, mythology and identity, Farnes sculpts using materials sampled from his local environment.

Grow to Know, the not-for-profit born through guerrilla gardening following the Grenfell Tower fire,

first exhibited 'Chelsea Flower Show's Smallest Garden' – Closing the Green Gap during the Chelsea Flower Show 2023. The display was hosted in the great pavilion and comprised of dandelion, Erigeron and chamomile – plants that would typically grow in the streets and parks of the local community. Grow to Know's broader mission is to cultivate creative, cultural and community nature access and action to inspire change.

Tayshan Hayden-Smith of Grow to Know at Cromwell Place Closing the Green Gap is a campaign to tackle the growing divide and disparity in the Royal Borough of Kensington and Chelsea, intended to highlight the reality of nature access beyond the gates of the RHS Chelsea Flower Show. Positioned in the UK's most affluent borough, North Kensington is one of the most impacted communities by the recent COVID-19 pandemic, the cost of living crisis, the Grenfell Tower fire tragedy, and many other socio-environmental injustices. It is Grow to Know's intention to widen nature access, artistically, to help solve societal and environmental challenges - locally, nationally and globally. "Building the smallest ever Chelsea Flower Show garden to highlight inequality and lack of access to nature was to make a statement in the world renowned and high profile RHS Chelsea Flower Show. It's important that bridges are built to support the most in need and we're on a mission to close that gap to ensure that everyone has access to beautiful, healing, good quality, safe spaces." - Tayshan Hayden-Smith, Founder and Creative Director of Grow to Know

KCAW alumna Amy Jackson returns to Art Week with 'Living London', a sacred geometric shape encased in seven different breeds of living moss. This impressive living installation will be exhibited in Sloane Square. The cultivation of the moss for the sculpture will take place in London providing multiple environmental benefits including cleaning air, improving water flow and promoting bee health throughout its creation.

Julian Wild, *Salvia Corrupted 2011-2020*
Local artist Julian Wild's self-supporting steel sculpture 'Salvia Corrupted 2011-2020' was created as a site-specific installation at The Chelsea Physic Garden, now reworked in a vibrant magenta it will be displayed in Kensington with the addition of mirror polished bronze elements referencing fungi that appear to have grown on the sculpture.

Simone Brewster's *Spirit of Place* on Hooper's Court, Knightsbridge
'Spirit of Place' by Simone Brewster is a joyful and vibrant installation of five large scale sculptural vessels made from Amorim cork, intended to capture the essence of the forest. Brewster's extraordinary work was major highlight

at the 2023 London Design Festival, and she has received rave reviews everywhere from The New York Times to Wallpaper* for her captivating sculptural pieces. This family of objects, ranging up to 2.5m, represents Amorim's cork forest at Herdade de Rio Frio, Portugal. Inspired by this year's curatorial theme, Changing Landscapes, 'Spirit of Place' represents the future of the cork oak forests, displaying four key traits: upright expression, drought resistance, regenerative growth and biodiversity conservation.

Xabana/2 by Matthias Newman at The Design Museum
Artist and architect Matthias Neumann will exhibit his site responsive recyclable sculpture entitled 'Xabana/2' for KCAW, the first iteration of this sculpture was first commissioned for Capitale Italiana della Cultura - Bergamo Brescia 2023, creating a distinct formal constructive language, using untreated commercial wood slats and colour fields. The artist and architect will build the piece over two days, visitors will be able to observe while working to build this sculpture on site. The artwork will then be repurposed, thus leaving no trace and be fully recycled.

Ukrainian artist Egor Zigura's 'Thinking' is a bronze sculpture developed in the artists postmodern vision taking inspiration from Classical Antiquity. Zigura combines canonical forms with contemporary notions highlighting current issues to do with identity, consumerism and ecological challenges. The sculpture reflects the theme of Changing Landscapes in reflecting a human face in a form of a leaf, where humanity and nature evolve into one another.

'Love Continuum' by Yoni Alter will be unveiled on 20 June at 4pm to launch Kensington + Chelsea Art Week. Set to become an Instagram highlight this summer, this interactive exclamation of the most important human emotion, will be unveiled on Duke of York Square. Yoni Alter has designed for Hermès and created installations in Shoreditch for 100 years of Graphic Design Exhibition, a twenty-five meters tall LED tree in Wembley, as well as the design of the Tate's best-selling merchandise range amongst other highly successful branding campaigns.

This year's edition will introduce locally curated, collaborative projects within each Art Trail zone, celebrating their unique identities. These projects complement events hosted by local galleries and cultural organisations. The program will feature two Open Studio weekends at Empress Place and ACAVA (Association for Cultural Advancement through Visual Art), along with local trails, such as the Portobello Food and Art Trail led by artist Saira Jaimeson and the Frestonia Trail guided by Piers Thomson from Portobello Radio, exploring the area's heritage as an independent state. In addition to this, KCAW's official poetry



Tayshan Hayden-Smith of Grow to Know at Cromwell Place

partners local grassroots performing arts and heritage org. Kamitan Arts C.I.C have been reviewing the Poetry Corner submissions and will be hosting a series of Poetry Circles, including reviving their 'Poetry On The Steps' pilot which debuted last year at Opera Holland Park with an array of inter-generational and multi-lingual local professional and community poets and musicians!

The popular Art Bus will return on 30 June, giving passengers the chance to preview the KCAW Art Trail via a double decker bus experience, with all artists in attendance. The tour, hosted by Portobello Radio, will include all twenty-five sculptures along the trail, ending at the Serpentine Gallery and Gerhard Richter's acclaimed STRIP-TOWER.

This year, KCAW is delighted to announce its charity partner Youth Action Alliance, a youth-led organisation which focuses on supporting disadvantaged youth in Kensington and Chelsea through outreach, street-based youth work, and creative projects. The organisation has curated an exclusive festival, One Heart Community Festival, for this year's edition taking place on the first weekend of Art Week on Saturday 22 June at Westway Sports centre.

The Art Trail is delivered in partnership with Kensington and Chelsea Council and supported by Cadogan, Art Week's principal sponsor, along with The Knightsbridge BID, Opportunity Kensington and the Earls Court development Company. The Public Art Trail continues until August. Full details of the participating artists, their work and where to find it, will be available via the KCAW Digital Art Map.



Xabana/2 by Matthias Newman at The Design Museum



Julian Wild, *Salvia Corrupted 2011-2020*

Louise Bourgeois

Nature Study



Photo: Created by Atreya Mathur with DALL·E 2, OpenAI.
Text prompt: A robot painting the scales of justice surrounded by art in the style of an oil painting

A household name for her huge, arachnoid sculptures, Louise Bourgeois (1911-2010) is one of the true titans of contemporary art. This summer Compton Verney – in collaboration with ARTIST ROOMS and The Easton Foundation – invites visitors to explore the extraordinarily versatile work of the hugely influential French American artist.

Louise Bourgeois: Nature Study brings together a remarkable body of work from ARTIST ROOMS, the national collection jointly owned by Tate and National Galleries of Scotland, alongside important loans from The Easton Foundation, New York, which have rarely been seen by UK audiences.

Spanning Bourgeois' entire seven-decade long career, the exhibition features over forty works – displayed across the galleries, collections, and landscape – in every medium she worked in. Throughout, the

exhibition explores Bourgeois' interest in the cycles of life and nature. Other recurring themes include memory, metamorphosis, motherhood, human relationships, and emotional release, evident in works such as *Untitled* (1996), a poignant assemblage made from items of the artist's own clothes and pieces of animal bone, and *Single II* (1996), one of Bourgeois' first stuffed fabric sculptures.

The exhibition extends into the Capability Brown landscape, where one of her iconic bronze spiders has been sited in front of the Georgian manor house. Elsewhere, visitors will encounter *The Couple* (2007-9), an aluminium sculpture, suspended from the branches of an oak tree, which takes the form of two biomorphic figures in an endless embrace.

Inside the galleries, one of the first works visitors will encounter is *Ode à la Bièvre* (2007). On loan from

Tate, this multi-part fabric book pays homage to the Bièvre river, which was important to the artist in her youth. Bourgeois' parents ran a tapestry restoration business – in which she participated – and the waters of the river were rich in tannins that aided the dyeing process of textiles.

Bourgeois thought of the human body as a kind of landscape, writing: "Our own body could be considered, from a topographical point of view, a land with mounds and valley and caves and holes". This sense of the anthropomorphic landscape is represented by works including *The Friendly Landscape* (2008), a bright red gouache in which breast-like forms become undulating hills bisected by a meandering river, and *Untitled* (2004) – surreal, fleshy pink mounds with white ladders rising into an inky sky.

One of the last large-scale works made prior to Bourgeois' death in 2010, *A l'Infini* (2008-09) – in English 'towards infinity' or 'into infinity' – is a multi-media, multi-part work, consisting of sixteen large-scale sheets, that draws together many of Bourgeois' most significant themes and ideas exploring the cycles of life. Wrapping around the walls of the gallery, creating a womb-like atmosphere, at first glance *A l'Infini* appears to be topographical, with spiraling rivers and lakes in the landscape. However, closer inspection reveals representations of female bodies and couples, with references to childbirth and motherhood, blurring the internal and external worlds. Together, the imagery suggests the complex journey of human existence, a theme that lies at the heart of much of Bourgeois' work.

One aspect of Bourgeois' psyche is evocatively revealed by 10 am is *When You Come to Me* (2006), which consists of twenty etchings with pencil and hand-painted additions depicting the hands of the artist and those of her long-time assistant Jerry Gorovoy. Bourgeois met Gorovoy in 1980, and he became her close friend and confidant for over 30 years. She once said of him: "When you are at the bottom of the well, you look around and say, who is going to get me out? In this case it is Jerry who comes and he presents a rope, and I hook myself on the rope and he pulls me out." The title refers to the time Gorovoy would arrive at Bourgeois' house

every morning. She was particularly fascinated by the physical contrast between the markedly different sizes of their hands, with hers much smaller than his, and the hands appear to reach out to each other and cycle around one-another within the work.

Four small bronze Topiary sculptures (2005), on loan from The Easton Foundation, introduce the idea of metamorphosis. In each one, a female torso begins to sprout branches, leaves, or petals, recalling the Greek myth of Daphne, who was transformed into a laurel tree to escape the unwelcome advances of the god, Apollo. The idea of transformation is further explored through the work *Janus* (1968), a hanging bronze sculpture named after the Roman deity, who is traditionally depicted with two heads facing in opposite directions – one looking to the future, the other to the past. In Bourgeois' sculpture, two symmetrical bulbous forms frame a central opening suggesting genitalia, with what appear to be petals sprouting forth. *Les Fleurs* (2009), meanwhile, is a suite of nine gouache paintings on paper which resemble plants but could also be interpreted as internal organs in pinkish hues.

Lair, an important sculptural work made in 1962, introduces the idea of refuge and the motif of the spiral, which recurs throughout the exhibition. Twisting organically upwards, the Tower of Babel-like sculpture embodies the endless cycle of life, whilst its title suggests a place of privacy and escape. In Bourgeois' mind, the spiral motif was also emblematic of the relationship between differing psychological states – tightening and retreating or releasing and opening.

Punctuating the exhibition are two of Bourgeois' Couples sculptures. She explored the subject in a variety of materials and at different scales, with some intended to hang precariously from a single wire. These pieces often represented her profound anxiety over the potential loss of a loved one. Bourgeois preserved many of her old clothes, even those from childhood, and began to incorporate them into her artworks in the mid-1990s. For *Couple I* (1996) she used a blouse, socks, and tights to create the stuffed fabric sculpture, which addresses the potentially complex relationship between a man and woman; the man is signified by the pin-striped shirt, while


the woman is identified by a lace collar. Both headless, the figures represent the physical and emotional connection between the sexes, rather than intellectual aspects of a relationship.

Beyond the exhibition galleries and landscape, Louise Bourgeois: Nature Study includes several individual works that have been sited within Compton Verney's world-class permanent collections to highlight different aspects of Bourgeois' practice. These include Nature Study (1984), a Sphinx-like bronze sculpture which is part male and part female, its classical form echoing the subject matter found in Compton Verney's grand baroque Neapolitan paintings. Another is Hours of the Day (2006), a 25-page, multi-part book of digital prints on fabric, each one with an oval clock face depicting a different hour of the day accompanied by snippets of text from Bourgeois' extensive writings. Displayed within the Women's Library at Compton Verney, this work references the medieval book of hours, a form of Christian prayer book, which was often highly decorated. "This exhibition gives visitors to Compton Verney the chance to see over 40 works by one of the most important and influential artists of modern times" says the exhibition's curator, Oli McCall. "Louise Bourgeois was an artist of amazing versatility, which is something we can highlight at Compton Verney, by bringing together works made across the entirety of her extraordinary seven decades-long career, including several which may be new to UK audiences. The

unique setting of Compton Verney, with our 120 acres of parkland, makes this the perfect venue for an exhibition exploring the ways in which Bourgeois was inspired by nature, and it is really exciting to be able to show a number of works in dialogue with our unique collections to highlight different facets of Bourgeois' practice." Geraldine Collinge, CEO of Compton Verney believes this exciting and unique survey of one of the most influential artists of modern times not only acts as a celebration of Bourgeois' work but also the art gallery and park's 20th anniversary: "Louise Bourgeois: Nature Study is a highlight of our year-long programme of extraordinary exhibitions and helps to mark our most wide-ranging and ambitious programme to date. By placing one of her most iconic works outside the house, we can make a significant connection between landscape and creativity which is further emphasised by our fabulous new sculpture park."

Louise Bourgeois: Nature Study has been developed in collaboration with ARTIST ROOMS and The Easton Foundation, New York. ARTIST ROOMS presents the work of international artists in solo exhibitions drawn from a national touring collection jointly owned by Tate and the National Galleries Scotland. Its programme is supported by Art Fund, Henry Moore Foundation, and using public funding by the National Lottery through Arts Council England and Creative Scotland.

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The diagram shows a central circle labeled 'Client' surrounded by 'Your Trusted Advisors' and 'Otium Partners'. This central hub is connected to eight service areas: LIFESTYLE MANAGEMENT, CORPORATE CONCIERGE, CAPITAL, PROPERTY MANAGEMENT, INVESTMENT MANAGEMENT, TAX, FINANCIAL PLANNING, and INSURANCE. The Otium Partners logo is prominently displayed below the diagram.

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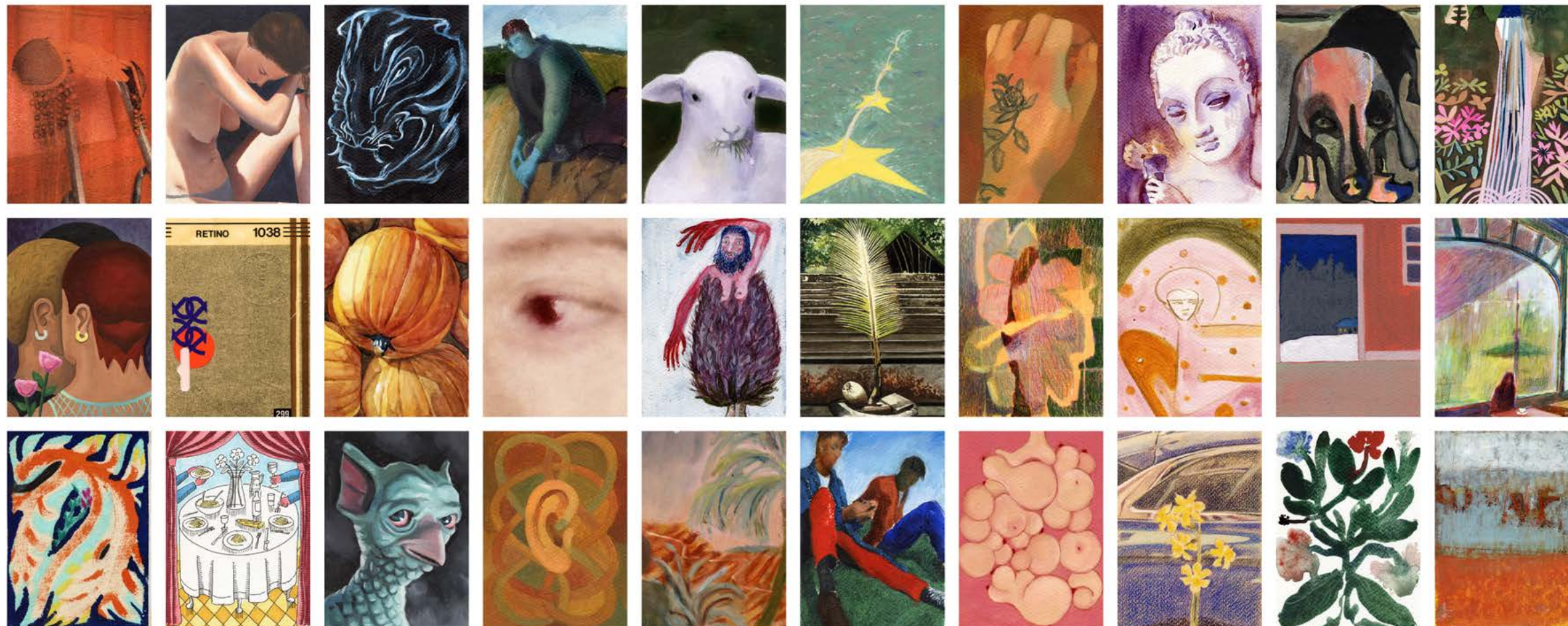
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The Art on a Postcard Summer Auction

With Guest Curators

Hector Campbell (Soup) and Susan Davis (Art City

Art on a Postcard (AOAP) is thrilled to have two influential curators, Hector Campbell and Susan Davis, who have curated a remarkable collection for our summer auction. Hector Campbell, an Art Historian, writer, and co-founder of Soup Gallery, has brought in a selection of cutting-edge contemporary artists, many of whom are making their AOAP debut.

Our second curator, Susan Davis, has connected galleries, artists and collectors with her Art City Works (ACW) initiative, making art more accessible, championing emerging artists and promoting charitable initiatives. And as with all our auctions, Art on a Postcard has also curated a superb selection of current international artists.

The money raised will support The Hepatitis C Trust's program to improve prison health, including increasing screening and treatment rates for viruses such as hepatitis C, hepatitis B, and HIV. The Trust has worked in prisons for over a decade, tested over 46,000 people, and engaged almost 150,000 in outreach and education programs since 2019. Expanding the program to support wider health, including preventing heart disease and cancer, is a crucial priority for 2024.

Hector's highlights include rising star George Rouy, who recently featured in Hauser and Wirth's major show, Present Tense, which showcased the best of upcoming British contemporary art. Mallorcan artist Gori Mora delves into

how technology and social media shape and intensify love, sexual desire, and queerness. Italian artist Nina Silverberg hones in on everyday objects – from books to furniture – to explore where our inner and outer worlds meet.

Special mention from Susan's auction goes to British/Nigerian artist Kemi Onabulé, whose work reflects the current state of the world, marked by economic instability, environmental degradation, and shifts in societal norms. Vermont-born Genevieve Cohen who 'has said my paintings acknowledge and reflect a world where female power is derived from collaboration, self-endowed agency and connection with the natural world'. Since his debut solo presentation at Patrick Davies Contemporary Art in 2021, British artist Will Fice has gained recognition as a promising emerging artist to watch.

Art on a Postcard's roster includes American artist Jeremy Olson, who currently has a show at Unit, London. Rebekah Rubalcava who is a self-taught oil painter. Her art probes her subconscious dream world, revealing personal symbolism, intrusive thoughts, romanticised experiences, and highly emotional narratives. Almine Rech represented artist John McAllister, for whom the influences of French masters such as Matisse, Bonnard, or Braque during his fauvist period reveal

his obsession with the spectral qualities of light and its capture. Lastly, Jennifer Lee creates lifelike paintings based on images she finds online, transforming everyday objects into emotionally evocative works of art.

I am delighted to be collaborating with Gemma and the team at Art on a Postcard for their upcoming summer auction. I have long been a fan of the organisation and the excellent work they do to support not only The Hepatitis C Trust but also the national artistic ecosystem more broadly. It has been a pleasure to bring together a group of artists and friends to contribute to the upcoming auction, many of whom are working with Art on a Postcard for the first time. Hector Campbell

ART ON A POSTCARD

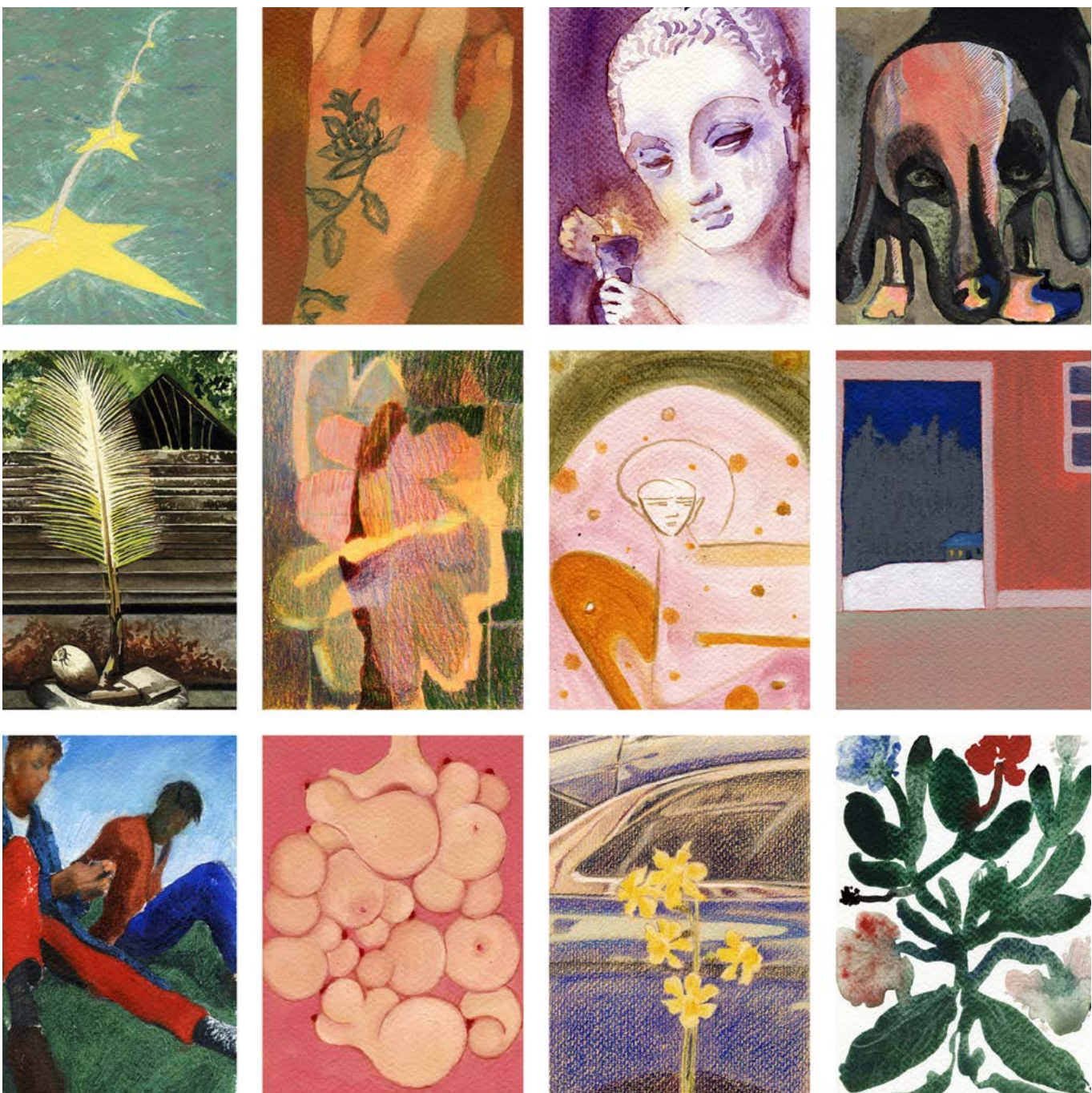
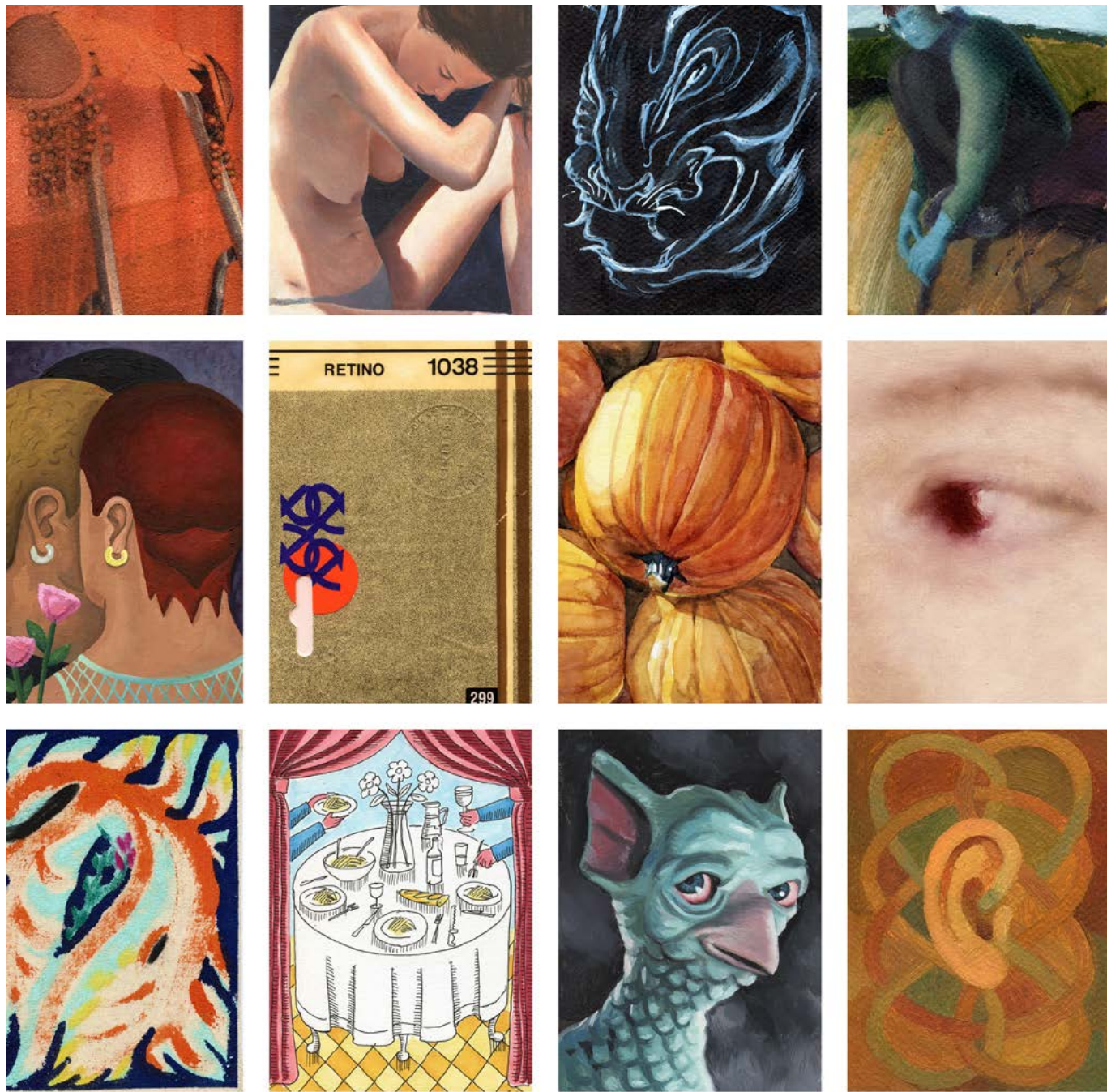
Art on a Postcard (AOAP) raises money for The Hepatitis C Trust and its campaign to eliminate hepatitis C in the UK by 2030. In 2014, Art on a Postcard was intended to be a one-off secret postcard auction, but it went so well that it spawned a small industry. Artists and photographers who have taken part in their auctions include Damien Hirst, Gavin Turk, Marc Quinn, Gilbert and George, Peter Blake RA, Hurvin Anderson, Grayson Perry RA, Larry Clark, Martin Parr, Michael Craig Martin RA, Chantal Joffe RA, Joan Snyder, Claudette Johnson, Mali Morris RA, Genieve Figgis, Vanessa Jackson RA, Rebecca Salter RA, Anne Desmet RA, Catherine Opie, Wolfgang Tillmans, Paula Rego, Julian Opie, Hassan Hajjaj, Cecily Brown, Harland Miller, Marina Abramović, Florine Démosthène, Lubaina Himid and Jeremy Deller.

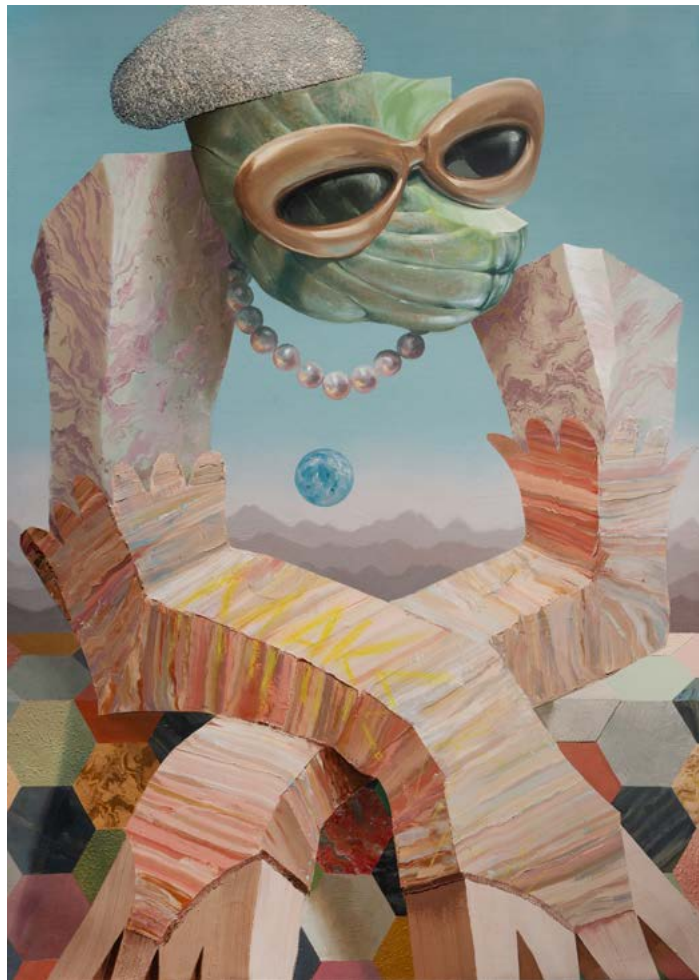
A decade later, AOAP has several outstanding events, including partnerships with The Other Art Fair and Photo London and annual outings with Art Car Boot Fair. Its work has also won awards for innovative fundraising initiatives, and it has expanded its efforts to support additional charities such as War Child UK and Choose Love.

In addition to the annual auctions, AOAP has a print shop, which includes a catalogue of contemporary art prints and several sell-out print editions, including Hate's Outta Date by Harland Miller.

The Art on a Postcard Summer Auction

25 June – 9 July 2024
Private View 2 July The Bomb Factory Gallery
Chelsea, London SW10





Horacio Quiroz, Pachamama's Beat, 2023
Oil on canvas, 55 1/8 x 39 3/8 in, 140 x 100 cm
(QUI002)

Here & Now

JD Malat Gallery

JD Malat Gallery's forthcoming group exhibition, Here & Now, will bring together both represented artists and new artistic voices from outside of the gallery's roster. Presenting a convergence of diverse practices and creative visions, Here & Now seeks to demonstrate the multifaceted approaches

of contemporary artists working today, capturing a vivid picture of identity, the human experience, and the raw vulnerabilities of modern life.

The group show brings together both represented artists and new artistic voices from outside



Celine Ali, Night Thoughts , 2024
Oil on canvas, 59 x 78 3/4 in, 150 x 200 cm
(CEL013)

the gallery's roster, seeking to demonstrate the multifaceted approaches of contemporary artists working today, capturing a vivid picture of identity and the human experience.

This exhibition marks the very first collaboration between JD Malat and internationally renowned artists such as Horacio Quiroz (1977) and Mark Jenkins (1970). Quiroz's art, informed by queer theory is celebrated for his vivid paintings of the human form, exploring hybrid states and dynamic desires. Jenkins, known for his work in sculpture, social experimentation, and installation, views "the streets as a canvas" for his art. Each recognized by their respective mediums, they collectively add depth to the exhibition's exploration of contemporary existence.

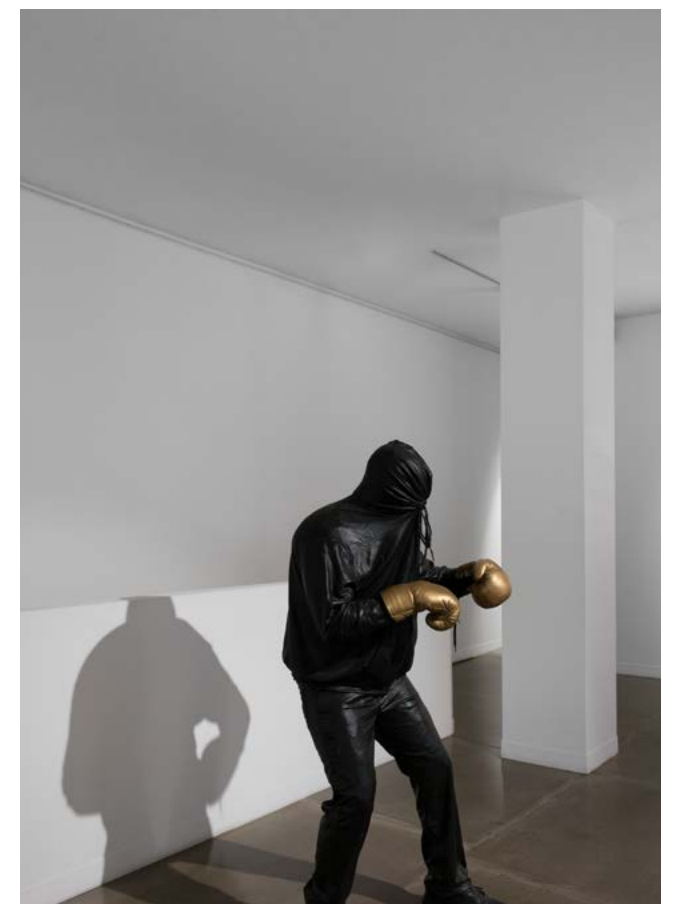
Get a glimpse into the thought-provoking commentary on the Ukrainian War by Marcel Rusu, using art to convey the complex human experiences tied to global issues. Exhibited in the gallery window, Rusu's key piece created in the early stages of the Ukrainian War captures the viewer's attention with striking imagery: a lone woman, clad in a bikini, leaning against barricades amidst an apocalyptic storm. This evocative piece serves as a manifestation to the stark contrast between the perceived luxury and comfort of the Western world and the harsh realities unfolding across the globe.

This exhibition additionally marks JD Malat's third collaboration with WAAW (Women Artists' Art Week World), a movement promoting the recognition and

support of female artists in the art world by including artists such as Celine Ali, Hattie Malcomsen, and Sophie-Yen Bretez. With an additional representation of artists from the Cluj Collective, "Here & Now" delivers a collective heartfelt experience of the contemporary world.

We extend a warm invitation to visit the gallery, where we would be delighted to introduce you to the artists and delve deeper into the significance of their contributions in today's interconnected world, alongside our management and founder Jean David Malat. Enclosed, please find the press release for Here & Now, along with a WeTransfer link to a list of featured artworks for your reference. We eagerly anticipate your visit to JD Malat Gallery at your earliest convenience.

Opening hours: 10am - 6pm Monday
Friday, 12pm - 6pm Saturday
JD Malat Gallery, 30 Davies St
Mayfair, London, W1K 4NB



Mark Jenkins, The Fighter, 2017
Mixed media, 68 7/8 x 30 3/4 x 31 1/2 in, 175 x 78 x 80 cm
(JEN003)



The Great Pear Tree, Early Spring, oil on board; 77 x 122 cms

RAY ATKINS

A Painter's Odyssey

An exhibition of paintings and drawings by artist Ray Atkins is to be held at Belgrave St Ives to coincide with the publication of a new 160 page monograph about the artist's life and work, written by Peter Davies.

Atkins is primarily a plein-air painter working outside, often on an epic scale, to immerse himself physically and emotionally in the landscape. Large boards are staked-down on location often for days (or even weeks) at a time letting the weather and environment help shape the work. The paintings are constructed through the process of applying oil paint vigorously at each session, the constant re-working forming a rich painterly impasto.

The artist's chosen subjects are often neglected spaces; roadsides, quarries, and other industrial and post industrial landscapes.

'Ray Atkins uses the outside world as a studio. The landscapes emerge from day to day involvement with an ever changing subject which is finally committed to a specific visual experience. I have admired these extraordinary paintings for many years'. Leon Kossoff.

Ray Atkins was born in Exeter, Devon in 1937. He studied at Bromley College of Art in Kent and at the Slade School of Fine Art. Atkins was inspired by Frank Auerbach and worked for a time in Auerbach's studio.

Atkins' first teaching post was at Reading University in 1965 where he went on to record the huge upheavals that the town was undergoing through a series of paintings such as in Golden Rod and Old Turnip Plant, Prospect Street, Reading. This led to a one-person exhibition at the Whitechapel Gallery, London in 1974.

A teaching post at Falmouth Art School in 1974 was followed by a thirty-four year stay in Cornwall where Atkins painted the extraordinary landscape of the China Clay country around St Austell with its colossal pits and mounds of Mica.

Atkins took full advantage of the vistas from his homes at Carharrack and Lanner. Through such work he captured the desolation and natural regeneration left over by the demise of the tin mining industry and the wildness of this forgotten hinterland of Cornwall, for instance in Yellow Footpath, Praze-an-Beeble, Cornwall.

"For the painter, the last operating Cornish china clay pits were both spectacle and repository, virtually incalculable in extent, sensational in the widest, deepest, sense. They came to his attention, so to speak, many years after his early engagement with the spectacle of Millwall docks towering over turgid waters" William Feaver.

More intimate subjects of children, gardens, and family life are also part of Atkins' oeuvre. In addition to the landscape genre, Atkins is interested in how the human body moves through space and from the 1990s he has produced a series of works on the theme of dance in collaboration with dancer and choreographer Hsiao-Hwa Li.

Atkins moved to France in 2009, to Aspet in the foothills of the Pyrenees. Here, he continues to live and work surrounded by forest, which is one of the principal subjects of his paintings, for example, The Great Pear Tree, Early Spring.

The artist's work is represented in several public collections. Atkins has exhibited regularly throughout his career, including a series of one-person exhibitions at Art Space Gallery, London.

Book details:

RAY ATKINS

A Painter's Odyssey

Written by Peter Davies with Foreword by Frank Auerbach

Introduction by William Feaver and essay by David Stoker.

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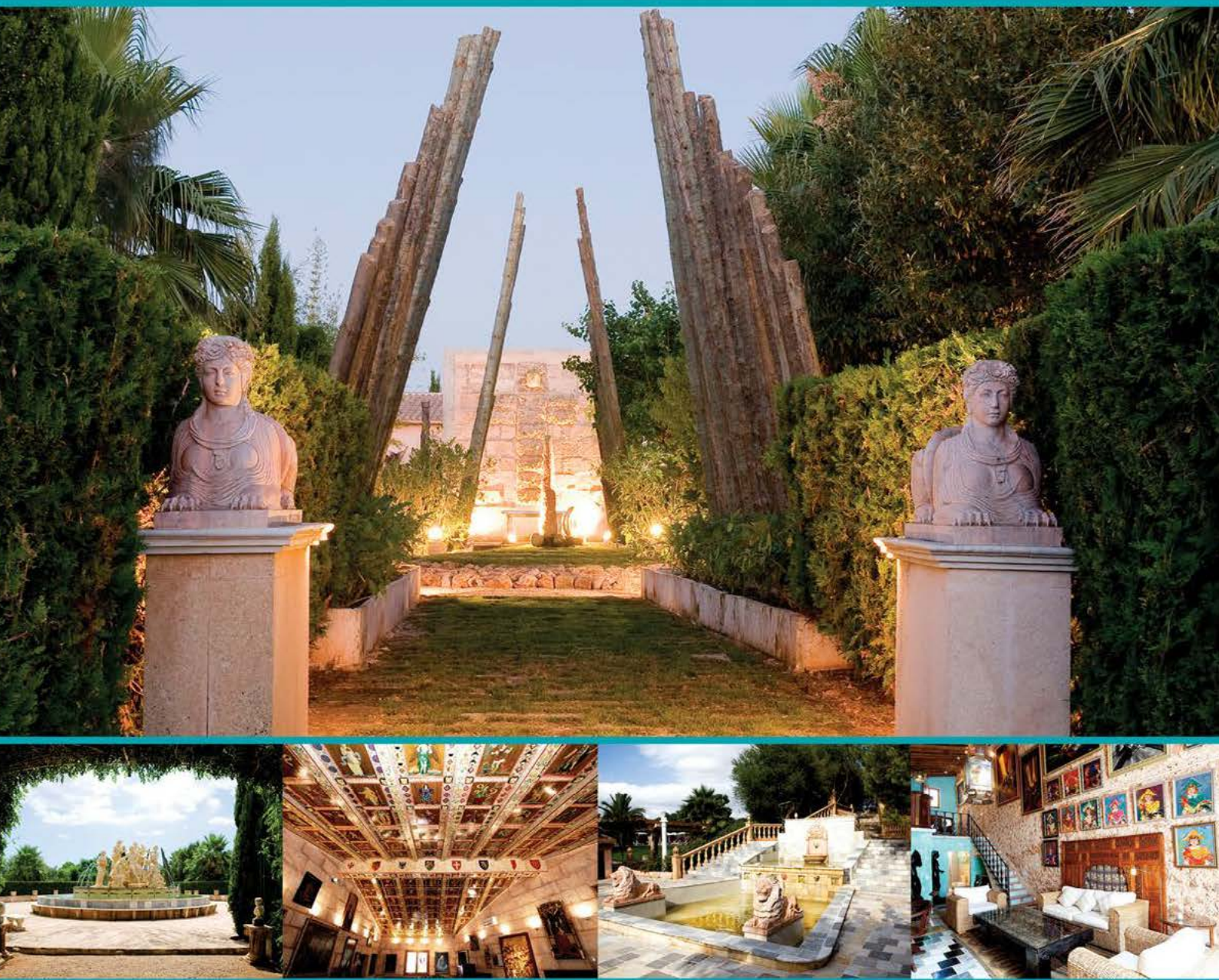


Yellow Footpath, Praze-an-Beeble, Cornwall, oil on board; 114 x 114 cms



Golden Rod and Old Turnip Plant, Prospect Street, Reading, oil on board; 123 x 93 cms

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At What Cost - 80 x 53 - Drawing

Wildlife Artist of the Year 2024 Exhibition

The Oscars of Wildlife Art Returns to London for its 15th Year

Wildlife Artist of the Year (WAY) is an internationally renowned wildlife art competition and exhibition run by David Shepherd Wildlife Foundation (DSWF). It attracts entries spanning from globally recognised wildlife artists to the freshest new talent, who come together to celebrate the beauty of the natural world. Since its inception in 2008, Wildlife Artist of the Year has raised over £2 million to benefit conservation work across Africa and Asia.

The exhibition showcases a breath-taking selection of artworks, ranging from recycled plastic sculptures and intricate pencil drawings to vast colourful oil paintings, and everything in between.

With entry income and 50% of the proceeds from

all artwork sales supporting DSWF and their project partners in the field, Wildlife Artist of the Year highlights how art can be used to create something powerful and ignite the conversation about conservation.

Now in its 15th year, the competition and exhibition has become one of the most noteworthy events in the art calendar, often referred to as the 'Oscars of international wildlife art.' Playing an integral role in helping to maintain the 'Art of Survival' legacy of DSWF's founder, David Shepherd CBE – Wildlife Artist of the Year utilises the power of art to celebrate wildlife, support awareness, and raise funds for endangered species across Africa and Asia.

Following its record-breaking levels of footfall and visitors in 2023, the weeklong exhibition of finalists will return to the Mall Galleries, London, from Monday 1 July (private preview night) to Saturday 6 July 2024, proving a worthy culmination and celebration of wildlife

art and its role in conservation.

The reach, impact, and role of Wildlife Artist of the Year at international level can't be overstated. The words of our founder, the late David Shepherd are perhaps more poignant than ever:

"I set up my Foundation with the sole purpose of giving something back to the animals that helped me

achieve success as an artist. At a time when the world's wildlife is under such devastating pressure from expanding human populations and the illegal trade it seems fitting that we take a step back and reflect on the sheer beauty and diversity of our natural world and what could be lost if we do not truly appreciate the value of the world around us."

The competition challenges artists and audiences alike to visualise the key messages in conservation and about our interactions with wildlife, and what humans are doing to the planet. Whether translated viscerally or more subtly, it invites honest discussion by bringing these issues to the forefront of artistic interpretation.

Art and activism have a long history of coming together as a tool for change. In fact, studies have shown that activism is more effective than traditional activism, as the messaging is often more memorable, and audiences are more receptive to it.

A Powerful Platform and Community

Wildlife Artist of the Year provides a powerful platform for artists from around the world to showcase the concerns and issues impacting global wildlife and iconic species in an evocative, thought-provoking medium which challenges us to pick up the conversation about conservation.

One of the things remarked on most by the participating artists is the sense of community and comradeship they feel by taking part. Although ultimately a competition, the goal of saving species unites the participants as a community.

All entry income directly supports the essential work of David Shepherd Wildlife Foundation – and this year, over £30,000 has been raised before the exhibition's doors have even opened. Throughout the exhibition, 50% of all sales will also be dedicated to the vital on-the-ground projects and programmes supported and funded by DSWF.

About David Shepherd Wildlife Foundation

David Shepherd Wildlife Foundation (DSWF) is a wildlife charity ultra-focused on vital, on-the-ground conservation projects across Africa and Asia. Our mission is to support key programmes that make a difference where it is most needed.

From investing in economically and socially vulnerable communities most affected by wildlife conflict to engaging in the international policy arena, we work directly with those putting their lives on the line for the survival of species and the protection of their natural habitats. DSWF works to fight environmental and wildlife crime, protect some of the most vulnerable species, and engage with communities. DSWF was founded in 1984 by David Shepherd, CBE, the renowned wildlife artist.

“Three Ways West”

Richard Holliday, Shelley Thornton and Graham Black

Three distinctive artists come together in this exciting exhibition exploring their diverse approaches to media and abstraction rooted in the rugged yet beautiful land and seascapes of their adopted home in West Cornwall.

The differences between the three are evident in their use of media and working processes but similarities also surface as each responds to the geography and geology that surround them. They are all directed by the geometry they perceive – the lines, the forms, the shapes, the patterns. Each, in their chosen mediums, creates absorbing abstractions from that environment.

All three also inject aspects of the autobiographical, and of society at large into their work. Their own musings and reflections on life become embedded in their art. The fact that they were individually drawn to West Cornwall from very different locations (Cambridge, Yorkshire and Brighton respectively) gives each of them a unique lens through which to view the Cornish landscape.

Richard Holliday:

From my roots in the restoration trade working on cathedrals and other historic buildings, to grander public art commissions with their inherent structural technicalities and deadlines, I now find myself in the relatively tranquil environment of studio and gallery. Each new phase is as fulfilling as those of the past.

I am sometimes true to the materials allowing hardness and durability to take precedent. I sometimes want the



Richard Holliday



Shelley Thornton.



Graham Black.

stone to appear and feel soft and malleable. Sometimes I concentrate on technique, sometimes purely on geometry. I take my inspiration from my architectural backstory or my observation of nature or the human form. This exhibition allows for it all.

Shelley Thornton:

Shelley lives and works in St Ives, Cornwall. She brings her bold and colourful abstract painting style to life through a series of unique collections. Her artworks represent a strong melding of the seeming dichotomy of the industrial city environment where she grew up and the stunning seascapes around her. She is driven by the feelings, interpretations and stories that run through our world.

Often her work draws inspiration from her passion for music. Lyrical elements add to the narrative and mixed media style of some paintings whilst, in others, music has led to the idea and resulting feel for creativity as Shelley builds the piece up each layer at a time. Texture and symbolism surface within blocks of colour to tell comprehensive stories - evoking a deep sense of place and the passing of time. Shelley combines salvaged materials such as sand, salt, cement, brick and rust. These natural or industrial mediums bring their own histories to bear on the reading of the artworks – providing fragments of memory to her creations.

“When I paint, I find myself blending images of steel furnaces and coal mines from my northern roots with the contrasting beauty of Cornwall.”

Graham Black:

After a long career as an art director in London, Graham relocated to Cornwall to rekindle his love for printmaking. Based on a working dairy farm near Land’s End, his work is deeply rooted in West Penwith’s rugged coastal environment. His affinity with this landscape underpins his work – primarily silkscreen printing, which he embraces for its potential for unpredictable outcomes.

He also draws inspiration from the pioneers of British abstraction who were similarly motivated by Cornish topography: Nicholson, Hepworth, Frost, BarnsGraham, Pasmore. Where his work differs, perhaps, is in representing the myriad textural complexities of the rock formations that dominate the area – he is as fascinated by surface pattern and texture as by form and shape.

“Recent work has become less representational of the landscape itself and been distilled into pure abstraction; the focus of the imagery has become more conceptual, colourful and celebratory”.

The Penwith Gallery: Formerly an old pilchard packing factory, the Penwith Gallery has a remarkable complex of buildings, including three public galleries, artists’ studios, a print workshop, a sculpture courtyard, shop, and archive.

The Penwith Gallery is the home of the Penwith Society of Arts founded in 1949 by Barbara Hepworth, Ben Nicholson, Peter Lanyon, Bernard Leach, Sven Berlin and Wilhelmina Barns-Graham, amongst others.

This association with so many progressive and influential artists has given the Penwith Society a unique place in British art history. The Society moved to its present location in 1961 and the site was extended in the early 1970s to include a former underground car park and adjacent buildings. A charitable company – Penwith Galleries Ltd – was created to arrange the programme of exhibitions, execute all gallery business and manage the entire complex.

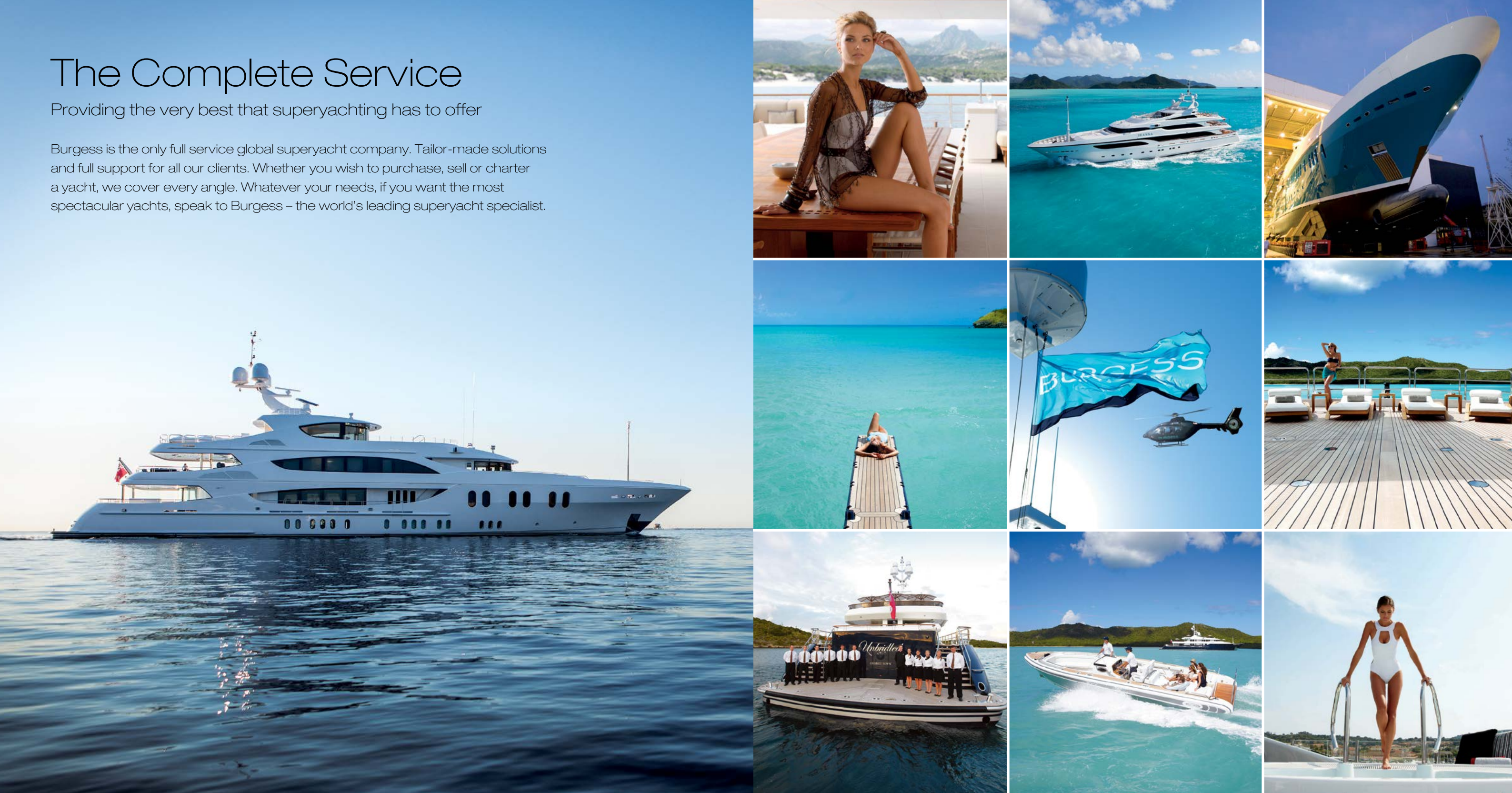
Penwith Gallery, Back Road West, St Ives, Cornwall, TR26 1NL. For more information, including details on all our exhibitions and to join our mailing list, please visit

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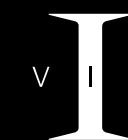


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Tokyo Gendai Contemporary Art Fair returns this summer



UNGARATTIETL'ARTDEVOIR ©margotmontigny

Tokyo Gendai returns to PACIFICO Yokohama from 5-7 July 2024 (VIP Preview and Vernissage on 4 July), highlighting a selection of the best galleries from Japan, the wider Asia Pacific region and across the globe. Following its successful launch last year, the fair has established itself as an important new addition to the international art calendar, inviting the global art world to explore Japan's dynamic and rich contemporary art scene.

The international art fair presents visitors with the chance to connect and engage with Tokyo's vibrant and well-established gallery scene, alongside offering the opportunity to explore new perspectives and

exchange ideas through the fair's extensive programme celebrating the very best that Japan has to offer. Tokyo Gendai also offers a significant opportunity for collectors to discover Japan's unique and far-reaching cultural offering and exceptional contemporary art.

Tokyo Gendai presents a world-class showcase of international contemporary art, from established names to cutting-edge emerging talent, acting as a hub of cross-cultural discovery for Asian and international galleries. This year will see the participation of 70 galleries from 18 countries around the world, including Japan, The United Kingdom, USA, France, Germany, Spain and South Korea.

Fair highlights include Tang Contemporary Art's (Hong Kong, Beijing, Seoul, Bangkok) presentation of zodiac animals made out of Lego bricks by renowned Chinese contemporary artist Ai Weiwei, who is famous for his conceptual artworks that challenge authority and explore the links between the contemporary world and traditional Chinese culture. Tokyo Gendai will also feature unique programming including: Tsubomi 'Flower Bud', Art Talks, Ne 'Root', Sato 'Meadow', and IntoArt.

Following its successful debut last year, Tsubomi 'Flower Bud' returns this year showcasing works by four women artists of different nationalities, generations, and cultural identities. The exhibition, titled ALL THINGS ARE DELICATELY INTERCONNECTED, will present works from Miya Ando, Mika Tajima, Jenny Holzer and Sareena Sattapon that reflect on our relationship with civilizations and the natural environment, showcasing works by a range of artists from recent pieces by up-and-coming and underrepresented artists, to the once-underrepresented works of established ones.

Sato 'Meadow' will feature four large-scale, tailored

installations around the fair, spotlighting new themes in contemporary art and Ne 'Root' will present several leading local foundations hosting special showcases of their work.

Art Talks, the fair's talks program that centers on engaging conversations around contemporary art, will feature eight discussions about key trends, topics, and developments in today's art world with thought leaders from the art world and beyond.

New for 2024, Tokyo Gendai presents IntoArt, a series of daily workshops for children led by Tokyo Gendai exhibiting artists. Organised by Gotoschool Inc., the event will also include a corner where children can freely use various art materials and booths showing art books and videos.

Tokyo Gendai will build on the success of last year's fair, which marked the beginning of a new chapter for the art scene in Japan. The fair acts as an international gateway to Japan's dynamic contemporary art scene, welcoming galleries and visitors alike to explore new perspectives through the incredible work on view and the fair's extensive program of talks and events.



The Witch Burns

TIN MAN ART

at Fitzrovia Chapel



Reaper Spirit 2, 2024, bisque fired earthenware and acrylic paint, 13x14cm.2



Cauldron, 2018, glazed earthenware, 14x11cm.2

For two weeks in July, works by some of the leading names in contemporary art will be displayed at Fitzrovia Chapel in an exploration of witchcraft, womanhood, feminism and satire.

The Witch Burns includes artists such as Sara Berman, Radiohead & Chris Hopewell, Malene Hartmann-Rasmussen, Tim Noble & Sue Webster, Zach Toppin and Nooka Shepherd, whose works delve deep into our continuing obsession with witches, female power and proto-religious imagery. A new work by Sue Webster will also be shown for the first time.

This unique exhibition, curated by TIN MAN ART, will be hosted in London's Fitzrovia Chapel, a Grade II-listed Gothic-revival building, originally built as a place for reflection and contemplation for staff and patients at the former Middlesex Hospital. Never fully consecrated, it has over the last decade—after a £2 million restoration, particularly to its extraordinary gold mosaic ceiling—become a key spot in London's contemporary art scene. To many, the witch figure has been associated with evil and persecution for almost 1,000 years. The counterview that gives rise to the witch as a symbol of power and feminine resistance has been growing for some time,

helping us re-evaluate the role and representation of women and anyone who is deemed as 'other' in society. The works on display will show how contemporary art is currently challenging and redefining concepts of power, persecution and piety. By inverting religious iconography and classic Christian imagery, modern feminist thought can be brought to the concept of the witch, deconstructing the myth into something different for the 21st century.

The ceramic cauldrons and fonts of Nooka Shephard (b.1998) and the fantastical animalistic sculptures of Danish artist Malene Hartmann-Rasmussen (b.1973) revel in the power of procreation and womanhood, which has sometimes been cited as a factor in the witch-hunt hysteria of the 17th century. Drawing on regional folklore and the occult, Shephard's fonts and stoups mimic those that baptise new believers. Hartmann-Rasmussen's work includes ceramic memento mori of candles, eggs and butterflies.

The exhibition offers an opportunity to transform a historical Chapel through modern ideas and contemporary dialogue. This juxtaposing of old and new, as well as the sacred with the profane, is demonstrated with the work of Tim Noble & Sue Webster (b.1966 & 1967), who created the artwork for Nick Cave and the Bad Seeds' 2007 album Dig, Lazarus, Dig!!!, which referred to the Gospel of John.

The resulting image of bright lights, visually reminiscent of a Las Vegas residency, highlights the preposterous didacticism of some religious messaging. A further work by Sue Webster will also be on display—a recent self-portrait echoing the iconography of the Virgin Mary and Webster's own complex experience of motherhood. This work marks an unexpected and exciting new chapter for an important name in contemporary art.

Radiohead & Chris Hopewell's (b.1965) Burn the Witch music video mixes the historic with the contemporary,

as a centuries-old narrative of societal persecution is explored through modern media, using animation techniques of the 20th century with music of the 21st. In a seemingly idyllic 'model village', constructed using children's TV tropes, a mayor guides an inspector around to view red crosses daubed on homes, masked rituals, bleeding carcasses and flowery nooses, ending in an homage to the British film classic The Wicker Man. With the unsettling music acting as an organ, and the models becoming approximations to the Stations of the Cross, this extraordinary video will be shown on a loop in the chapel along with an accompanying wickerman maquette.

London-based artist Sarah Berman (b.1975) examines the female experience with paintings that refute the male gaze, creating an entirely female-centric portraiture. Her work has previously featured in the 2015 BP Portrait Award and some of her portraits showing provocative hooded harlequin figures will be on display, offering an alternative narrative to the depiction of women usually seen in history. Multi-disciplinary artist Zach Toppin (b.1987), who regularly explores themes of gender, sex and love in their work, makes reference to Radclyffe Hall's experiences of the occult as well as Joan of Arc.

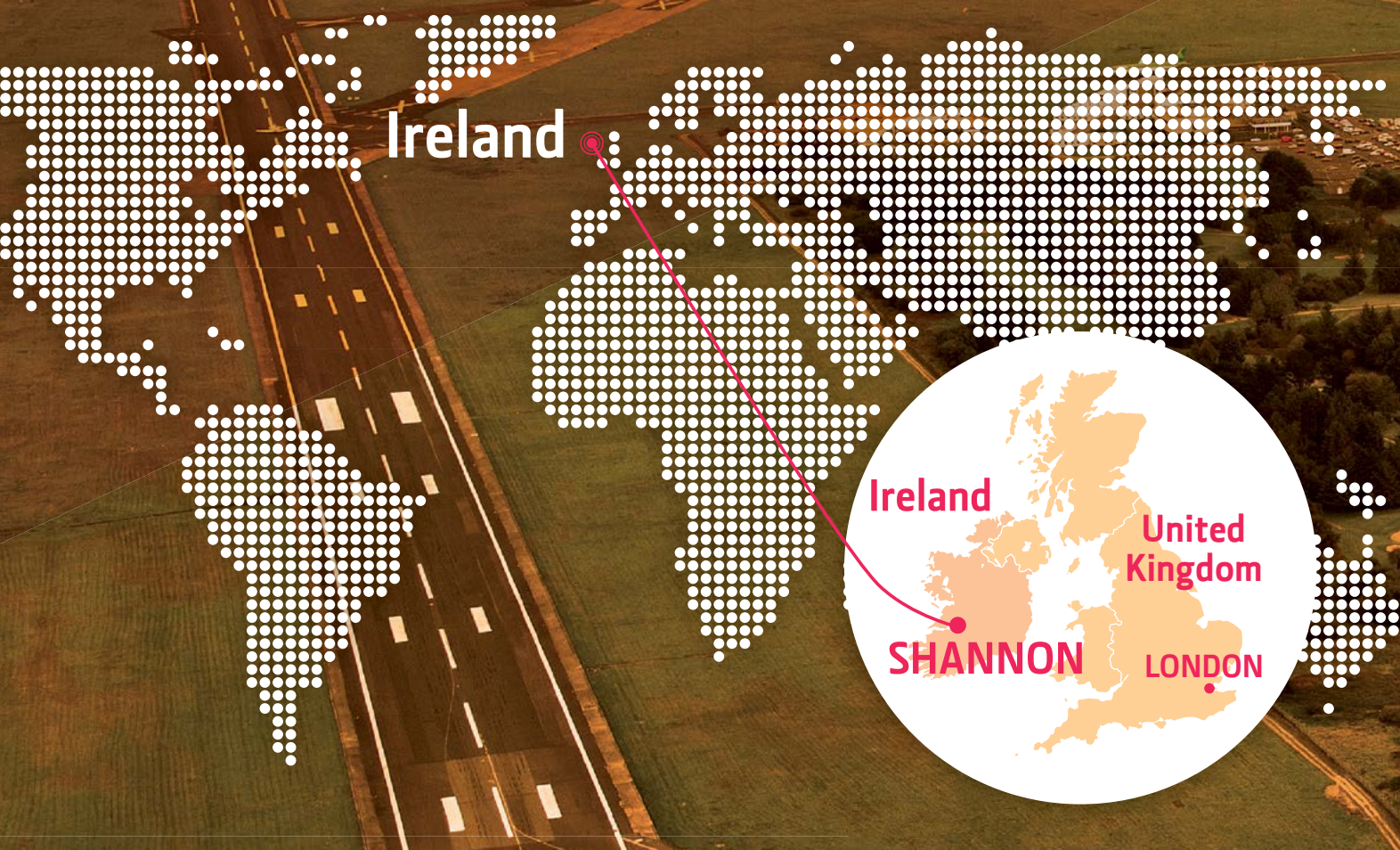
TIN MAN ART director James Elwes says: "Centuries of persecution have led to a variety of social fears, informing the artistic expression and representation of women. With this show we wanted to play with long-standing witch myths to challenge the inherent female stereotypes that still pervade.

It's one of the most exciting shows we've organised, and I think has resulted in a playful multi-disciplinary celebration of women and witchcraft that re-appropriates the religious and societal strictures that so often subjugated its practices. It's an honour to be working with such distinguished and talented artists in this rich and unusual space."

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Mara Sfara Lucite Sculptures

By Alex Appel



Mara Sfara is a classically trained artist, but her work continues to push new boundaries.

Now she is working on something new: stardust is baked into the material of her sculptures.

"I want to take those bits of heaven, that stardust that is out there, and place it in my artwork," she said. "Everyone has traces of stardust in our bodies and that is our magic. The energy in our bodies and the stardust inside of us."

While the stardust is not visible in sculptures, its presence is tangible because of the spiritual connection between the human body and the cosmos, she said.

The upcoming series, which is made out of lucite acrylic with large holographic sparkles and stardust, is inspired by Pop Art.

The Pop Art movement started in the 1950s in the United Kingdom. It isolated images from "popular art," such as album covers, advertisements and labels. Most people are familiar with Andy Warhol's cans of Campbell's soup and off-color portraits of politicians and cultural icons. Sfara tries to apply that to her depictions of the natural world.

Her sculptures show animals in their most idealized forms: large, smooth, pastel-colored and sparkling. This aesthetic starkly contrasts — and highlights — the deeper meaning to her art.

Sfara has always been fascinated with concepts like love, hope and fate. Her work explores these ideas.

"We are socialized to believe that the next world will give you a better place," Sfara said. "I like the concept that there is another world, but I don't necessarily know if it's a better place. I'm curious and I want to figure out what it is to take these concepts that we search for, we long for."

Her first series of sculptures were stone carvings. However, her largest collection are bronze sculptures depicting mythological figures and creatures, including Greek gods and heroes.

"I had this strong affinity toward Greek gods and goddesses because of the messages in Greek mythology," she said. "Amazing things can happen to you. Or you can do everything right, but things can still turn out bad for you. But either way, you have to do something, you have to take action."

Her recent work has looked at heaven and earth through the lens of other animals on the planet.

"There is the Earth, there is the ocean, there is the sky and there is space. We haven't found any life in space, but that will change in my lifetime," Sfara said. "We are learning more about space every day. Either we will find out something new about other life in far away planets, or we will figure out how to live in space ourselves. Space is becoming more accessible to us."

That is why Sfara likes to integrate "space" into her work. It is a reminder of our cosmic past, the present state of life on Earth, and the future of returning to the rest of the universe. All of this is possible because of the type of materials she uses.

Sfara started making sculptures out of lucite acrylic around 15 years ago. When she switched from sculpting gods to animals, she decided it was time for a change.

"Bronze just didn't have that sparkle, it didn't have the gleam," she said. "Kind of like writers use only what's necessary to express what you need, I changed from the bronze to the smooth pieces. That's what these animals are. They are only what is necessary to express what you need, they're dealing with form and shape."

That's where the lucite came in. Sfara is one of a handful of artists who have used this material.

"I really wanted to do something that was really cool and special," she said. "Glass doesn't have the same thing to it; it doesn't feel like the Milky Way, and it doesn't feel like stars."

Sfara's work is currently displayed at the Onyx Gallery, 104 Central Park South, one of two Dat galleries in the city. www.marafinearts.com

23RD SERPENTINE PAVILION DESIGNED BY MINSUK CHO OPENS



Serpentine Pavilion 2024 Archipelagic Void designed by Minsuk Cho, Mass Studies © Mass Studies
Photo: Iwan Baan Courtesy: Serpentine

Serpentine is set to open the 23rd Pavilion Archipelagic Void, designed by Seoul-based Korean architect Minsuk Cho and his firm Mass Studies on Friday 7 June 2024, with Goldman Sachs supporting the annual project for the tenth consecutive year.

Comprised of five 'islands', each structure of Archipelagic Void is unique in size, form, name and purpose, providing a dedicated platform for Serpentine's live programme from June onwards.

To celebrate the opening of the Pavilion, Minsuk Cho will be in conversation with Serpentine Artistic Director Hans Ulrich Obrist on 7 June 2024 to discuss the inspirations behind this year's Pavilion, Cho's approach to architecture and the history of the commission.

Structure

Archipelagic Void is composed of a unique void in the centre surrounded by a series of smaller, adaptable structures located at its periphery. The layout references the madang, or an open courtyard found in traditional Korean houses.

Around the void, each structure of this multifaceted Pavilion is envisioned as a "content machine" with

a distinct name and purpose, including the Gallery, the Library, the Auditorium, the Tea House and the Play Tower. Assembled, the parts become ten spaces surrounding the void: creating five distinct covered spaces and five open, in-between areas that integrate with the surrounding park and Pavilion activities.

Programme

As the main entrance to the Pavilion, the Gallery plays host to a six-channel sound installation created by musician and composer Jang Young-Gyu, presenting *The Willow is <???* in the Summer and *Moonlight <???* in the Autumn. Taking inspiration from the surrounding environment of the Pavilion, Jang incorporates sounds from nature and human activities recorded in Kensington Gardens with traditional Korean vocal music and instruments. The distinctive tones and melodies trace the changing of seasons. The piece responds to the constantly transforming landscape of the Park.

Located to the north of the Pavilion is The Library of Unread Books by artist Heman Chong and archivist Renée Staal. Conceived as an artwork that functions as a 'living' reference library, each book has been donated by its previous owner to form a pool of common knowledge. Visitors are welcome to contribute and submit an unread

book in their possession to the growing collection. By making these titles accessible, The Library of Unread Books functions as a collective gesture, addressing notions of access and distribution.

In a nod to the history of the Serpentine building, the Tea House will be located to the east of the Pavilion. Designed by James Grey West, the Serpentine South building opened in 1934 and originally functioned as a teahouse until the early 1960s, before reopening as an art gallery in 1970.

To the west, is the Auditorium, the largest structure of the five 'islands'. With benches built into its inner walls, the space allows for public gatherings and will feature a programme of performances and talks.

Providing a space for outdoor play, the Pavilion also features the Play Tower, a pyramid structure fitted with a bright orange netscape allowing visitors to climb and interact.

The Serpentine Pavilion 2024 will also become a platform for Serpentine's Park Nights, the annual interdisciplinary

platform for live encounters in music, poetry, performance, and dance that will see artists create brand new site-specific works. This year's Park Nights will present a dance performance by choreographer Eun-Me Ahn and her company on Friday, 28 June and Saturday, 29 June and an evening of poetry bringing together internationally acclaimed poets Don Mee Choi and Denise Riley and guests on Friday, 19 July. Further details will be announced soon.

In July, Serpentine Arts Technologies will host a day of events exploring the relationship of technology, property, and ecology. Visitors will be invited to become stewards of a collective artwork initiated by Tomás Saraceno and his long-term collaborators, the communities of Salinas Grandes in Jujuy, Argentina. Titled *Fairclouds*, this unique project builds connections between the cycles of water, information and life. By purchasing a partial common ownership licence and becoming part of an international network of stewards, audiences will support the work of indigenous communities in Argentina. The project is part of an ongoing collaboration between Serpentine Arts Technologies, RadicalxChange and Aerocene Foundation.



Serpentine Pavilion 2024 Archipelagic Void designed by Minsuk Cho, Mass Studies © Mass Studies Photo: Iwan Baan Courtesy: Serpentine

Carole Feuerman

Exhibits Global Travelers during la Biennale di Venezia: Pace in Paradiso



A new exhibition of Carole Feuerman's sculptures is on display around the vibrant streets of Manhattan's Seaport. Nestled between the bustling cityscape and waters of the Hudson River, the exhibition-- titled "Sea Idylls"-- showcases five of Feuerman's works. These pieces were previously on public display on Park Avenue in Murray Hill.

Renowned for her superrealist style, Feuerman has carefully honed her art over the past five decades. Her sculptures possess an uncanny resemblance to living beings, rendering them almost indistinguishable from actual people-- were it not for their giant or miniature proportions, and the fact that one can empathize with their emotions. The sculptures at the Seaport engage with their surroundings, the rain is meant to enhance the figures and breathe life into their forms.

Feuerman has a unique process for creating her work. She gets many of her ideas in dreams.

"I can't fall back to sleep and keep seeing this idea. And then I must figure out how to make a sculpture out of this idea," Feuerman said. "I either run into somebody who looks like they would be great to pose for the sculpture or call an agency to get me somebody and people come in to audition for a sculpture."

In the meantime, she keeps the idea at the forefront of her thoughts. She often hangs onto an idea until she finds a model and poses her. From there, a 3-D image of the model is digitally generated, which serves as her creative guide.

Feuerman's artistic prowess has carved out a distinctive niche within the art world. While there are other superrealist sculptors, she stands alone in her ability to create pieces suitable for outdoor display. Enduring the whims of wind and rain, she preserves the illusion of lifelike skin—an accomplishment achieved through years of relentless experimentation and refinement.



Sometimes, Feuerman changes her plans midway through a project. She recalls a recent experience with a young model in her early 20s.

"With the most recent model I used, I had an idea of what I wanted her to do. When she came in, I put her in a leopard bathing suit, and I said to her... what do you want to do when you get older? She said, 'I want to save animals, I want to open an animal farm.' And it was interesting, because I had just posed her in an animal print bathing suit. And it was like the pose for my newest sculpture was of meant to be." Feuerman says it's no coincidence that she uses the human form. "The human form is a way to communicate," Feuerman said. "I love the body, and I love the form of the body. I am inspired by the Olympians and the beautiful shapes the body can make. I work with the body and a minimum of clothing, to tell my story."

One of Feuerman's more captivating works, Survival of Serena, stands proudly at the end of Pier 17. With the majestic Brooklyn Bridge as her backdrop and the Hudson River flowing behind her, she draws much attention from Seaport visitors. Another masterpiece, Justice, presents a woman in a graceful lotus pose, sitting in a yoga position, both hands cupped upward to resemble the scales of justice. She sits on the top of a gleaming stainless-steel sphere. As you gaze upon it, the sculpture mirrors both your own reflection and the surrounding environment.

Feuerman herself relished the sight of a group of schoolchildren who couldn't resist reaching out to touch the sphere. For Feuerman, their excitement was contagious. "It doesn't matter who the person is... they become the sculpture, they become the model. They could be like a billionaire, or they could be some important person, like minister of culture or vice president or something," Feuerman said.

Looking ahead to the summer, Feuerman eagerly anticipates the installation of her latest creation, The Diver, near the Eiffel Tower in Paris. A second monumental sculpture called Perseverance, will be installed inside the Olympic Village. These pieces will grace the city during the much-anticipated Olympics and Paralympics, captivating visitors from around the world.

She just returned from a European Book signing tour of Geneva, Lausanne, and Athens for her newest monograph published by Rizzoli, and written by Demetrio Paparoni. In November her tour will continue in Brussels, Paris and Marseilles. In the fall, she will return to the Venice Biennale for the second time, where her two enormous bronze sculptures, My Body My Rules and Tranquility are displayed in a show called Global Travelers, in Paradiso Gallery, at the gates to the Biennale. The show will continue through November 24th.

Two of her most important superrealist pieces, Catalina, and The Generals Daughter, are in a traveling group exhibition called HYPER. The show, which started out in Bilbao Spain, has been to sixteen museums so far. She is looking forward to the show going to the Hangaram Art Museum in Seoul, South Korea and to Japan in 2025.

A documentary of her life by Fortune Cookie Productions is in production and expected to be out sometime in 2025. Sea Idylls at the Manhattan Seaport will run from now until the end of November.



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TIMELESS
GALLERY



Leonora Carrington

Rebel Visionary

This summer an exhibition aims to shine a spotlight on the expansive – but not widely known - oeuvre of Leonora Carrington (1917- 2011) across the vast variety of media she worked in and her long career. Leonora Carrington: Rebel Visionary, from 12 July (until 26 October) at Newlands House Gallery in Petworth, Sussex will celebrate Carrington for the broad range of her work, focusing particularly on her later years.

Although she is best known in the UK as a painter and as a writer - she recently became the highest selling female British artist when her painting *Les Distractions de Dagobert* (1945) sold for \$28.5 million - she created art across a wide range of different disciplines, from paintings and lithographs through sketches and sculpture to tapestries and jewellery.

This exhibition will bring together outstanding examples of these, with many works that have never been seen in the UK before

For many years, Carrington's eventful life story has been central to discussions of her work - in particular her love affair with Max Ernst, her friendships with fellow Surrealists Picasso, Dalí, Miró and Duchamp, her decision as a young woman to abandon both her family and England, a perilous journey to Spain in the midst of the Second World War and incarceration in a Spanish asylum before a voyage to New York. She eventually moved to Mexico City where she found a new husband, brought up two sons, painted, drew, sculpted, wrote and made tapestries, stage sets and masks and largely stayed for the rest of her life.

The show is timely as it also marks the 50th anniversary of the publication of *The Hearing Trumpet*, her 1974 surrealist novel.

Loans travelling to Petworth include many pieces from Mexico that have never been seen in the UK, include a wall of masks; a series of masks made for a theatrical production of *The Tempest* in Mexico in the 1950s; original lithographs; tapestries; sketches; sculptures; jewellery and paintings. The exhibition will examine Carrington's legacy as a rebel – she railed against almost everyone and everything she

could throughout her life, from her birth family to the social mores of her birthplace to Surrealism itself. It will also explore the many visionary elements of her work, especially her feminism, her ecological awareness, her interest in spirituality outside of organized religion, and her understanding of a world without boundaries.

Carrington visited Sussex with her long-time friend and patron Edward James (1907-1984), who took her to his home at West Dean near Chichester. James, who championed her work for decades, said: "She...never relinquished her love of experimentation; the results being that she [was] able to diversify and explore a hundred or more techniques for the expression of her creative powers."

As the feminist art collective The Guerrilla Girls wryly commented, being a woman artist comes with the advantage of seeing your career pick up in your 80's. That was certainly Leonora's experience: today, 13 years after her death, her work is at last – and rightly - being widely celebrated.

Leonora Carrington: Rebel Visionary will focus on the breadth, the variety and the extraordinary imagination behind a career that spanned eight decades and is curated by Joanna Moorhead, Carrington's cousin and friend. Moorhead is the author of two books on Carrington (*The Surreal Life of Leonora Carrington*, 2017; and *Surreal Spaces: The Life and Art of Leonora Carrington*, 2023).

Joanna says: "Leonora's work, long neglected in the UK and across the art world, is at last being properly recognized. It's sad she didn't live to see this moment; but it's wonderful for us to have her art still here, because more than a century on from her birth she has so much to say that's relevant in today's world. The themes that were important to her, as long ago as the 1940s, are the themes that are important to all of us today - especially the natural world, our place in it, and the interconnectedness of everyone and everything."

Leonora Carrington: Rebel Visionary is made possible with the collaboration of the Leonora Carrington Council in Mexico and rossogranada.



Leonora Carrington
Bird, 2011
Bronze sculpture, 69 x 72 x 92 cm
Courtesy of the Leonora Carrington Council and rossogranada



Leonora Carrington
Untitled Mask, no date
24K gold plated silver, 22 x 22 x 4 cm
Courtesy of the Leonora Carrington Council and rossogranada



Leonora Carrington
Dragoness, 2010
Bronze sculpture, 76 x 47 x 47 cm
Courtesy of the Leonora Carrington Council and rossogranada



Leonora Carrington
Tuesday, 2008
18k gold with precious stones, 8 x 2 x 1.5 cm
Courtesy of the Leonora Carrington Council and rossogranada

Enter Gallery presents Peter Blake A Print Retrospective



Peter Blake Bus - credit Enter Gallery

Enter Gallery announces a celebratory exhibition in honour of the legendary Sir Peter Blake on the occasion of his 92nd birthday. The exhibition, titled "Peter Blake – A Print Retrospective," will take place on Friday, 21st June 2024, from 6-8 pm at Enter Gallery, Bond Street, Brighton.

This unmissable show marks Enter Gallery's most extensive exhibition of Blake's work to date and features many of the iconic works that earned him the moniker, 'The Godfather of Pop Art.' Visitors can expect to see a wide selection of his most iconic imagery, from his early works that defined the Pop Art movement to his more recent creations that continue to inspire and captivate audiences.

The exhibition takes a deep dive into the life and times of this national treasure, revealing exactly what makes him such a significant contributor to contemporary

art. It explores how a lad from Dartford found himself in art school and how his fascination with popular culture kickstarted the Pop Art movement. It also examines the different styles Blake has evolved and developed himself to over the years, from collage classics to paintings and painted portraiture.

Since 2007, Enter Gallery has enjoyed a rich relationship with Blake and is proud to be one of the leading dealers of his printed editions. This momentous occasion provides the perfect opportunity to honour the talent and view a comprehensive collection of printed works from one of Britain's most beloved and famous artists.

Lawrence Alkin, Founder of Enter Gallery, shares:

"Peter Blake is an amazing artist and one of my personal heroes. I'm honoured to be able to showcase this exciting retrospective that celebrates not only an iconic artist that has sparked the Pop Art movement,

but someone I have enjoyed a close working relationship and friendship with over the last 20 years."

"The first time Peter came to Brighton, he came on his Art Bus – so it has fond memories for me. I'm thrilled to see its return to Brighton and to be able to give the people another chance to enjoy it."

During the Private View on Friday, 21st June, Peter Blake's iconic Art Bus will be returning to Enter Gallery. For one night only, guests will have a unique opportunity to board the bus and enjoy a selection of artworks on display.

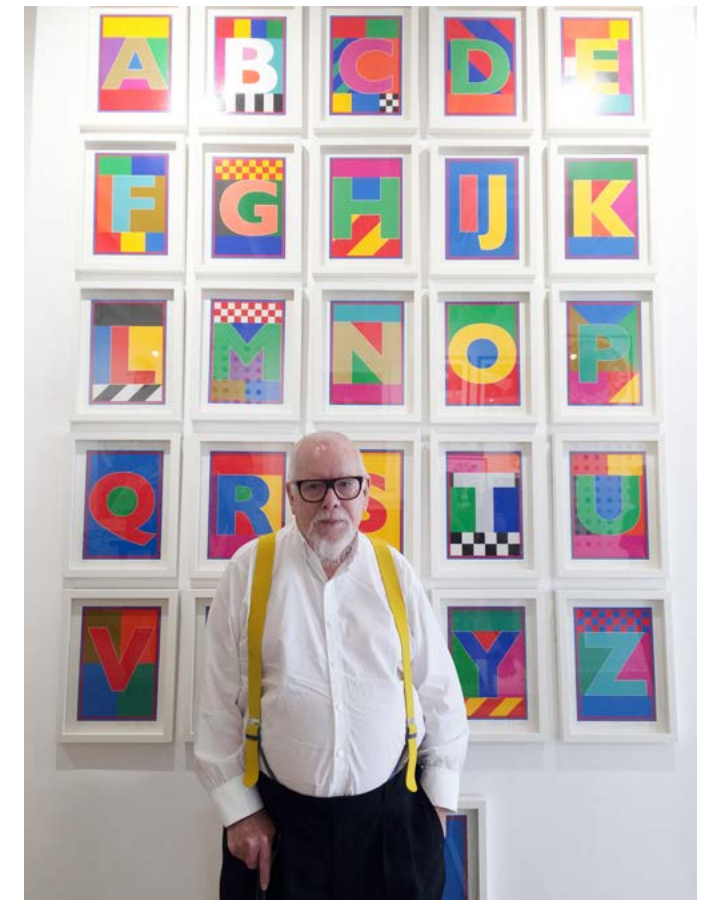
The exhibition will be launched with a private view event at Enter Gallery on Friday, 21st June.

More about Sir Peter Blake

Heralded as the 'Godfather of Pop Art', Sir Peter Blake was knighted in 2002 for his invaluable contribution to contemporary art. Blake began his career as a painter and graphic artist, creating collages from found ephemera. This new approach to the creation of visual art – taking found imagery from Pop culture – was spearheaded in Britain by Blake and continues to inspire contemporary artists today. Also known for creating iconic album covers for The Beatles, Paul Weller, The Who, Brian Wilson to name a few, Blake continues to produce work that draws extensively on elements from popular cultures around the world.

More about Enter Gallery

Enter Gallery has been a leading independently owned contemporary art gallery for over 30 years. The gallery curates a diverse range of contemporary art, fostering a community of art enthusiasts, rebels, and tastemakers. From supporting emerging talents to showcasing established artists who share a love for counterculture, Enter Gallery is a dynamic hub where tradition meets artistic rebellion. The gallery has been instrumental in promoting the careers of renowned international artists including Banksy, Charlotte Rose and Mark Vessey.



Peter Blake - credit Enter Gallery

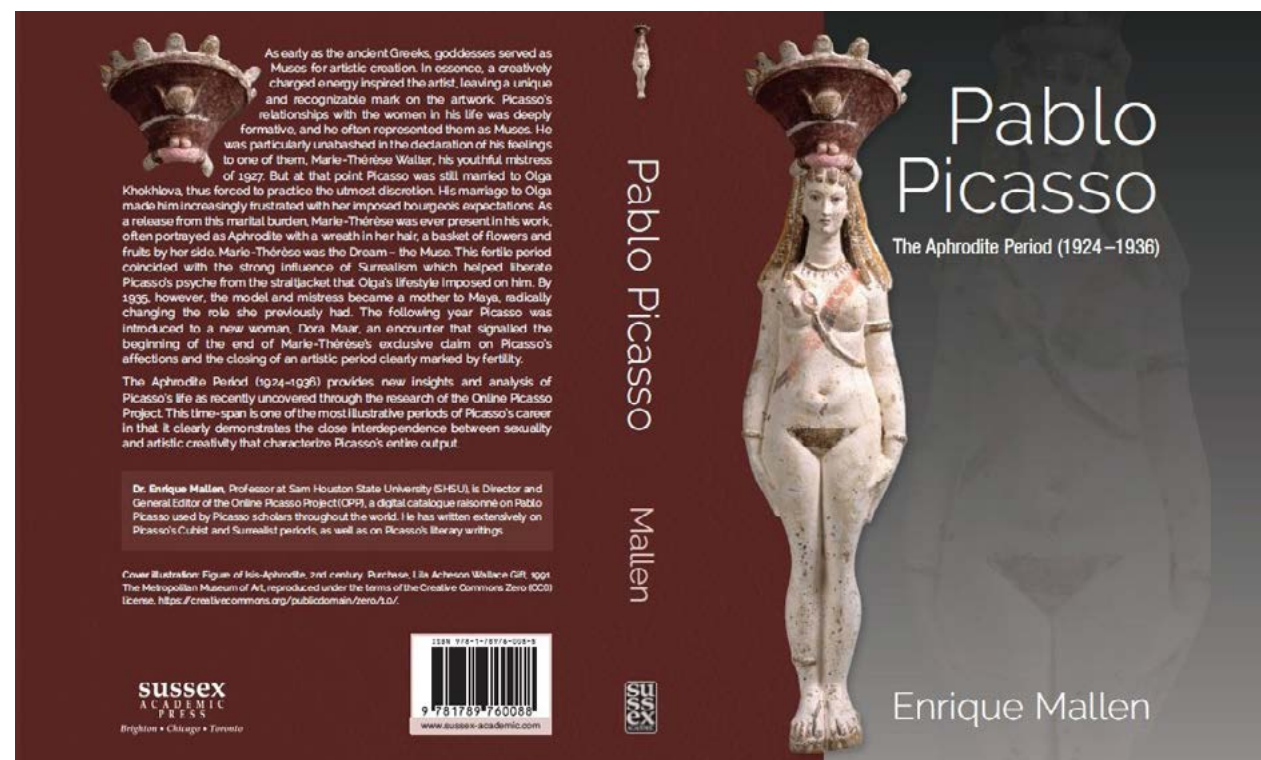
Enrique Mallen

Mercure (1924), decor and costumes by Pablo Picasso



by Prof. Dr. Enrique Mallen

Oversees the "Picasso Project" the most comprehensive, authoritative and interactive resource on the life and works of Pablo Ruiz Picasso.



In 2024, we commemorate the centenary of the premiere of the ballet *Mercure* in Paris, the idea for which originated with the impresario Comte Etienne de Beaumont (1883–1956). While on vacation in Antibes in 1923, Picasso had reestablished contact with the count and his wife Edith. Beaumont had used this opportunity to secure the artist's commitment to design the decor and costumes for this new ballet that would open the following year in June. Etienne was one of the great aristocratic patrons of modern art and music in Paris during the period between the two World Wars. An enthusiast of the avant-garde, he is best remembered for the lavish parties and extravagant costume balls he hosted at his lavish Hôtel de Masseran. He had been introduced to Picasso by Jean

Cocteau (1889–1963) when the artist had attended one of Beaumont's first balls, the *Soirée Babel*. Beaumont had been trying to get him involved in one of these soirées for some time. He had even used Erik Satie (1866–1925) to try to intercede in his favor.

The first concrete details of Beaumont's plans for his new ballet, originally called *Les Aventures de Mercure*, are found in a letter dating from February 18, 1924 addressed to Satie in which he wrote: "In confirmation of our conversation yesterday evening I come to kindly request you to write for us a divertissement of eight to ten minutes, which we project to make with Picasso and Massine based on the theme of the adventures

of Mercury." The ballet's subtitle, *poses plastiques*, implied that its three acts consisted of separate entities, unconnected by any narrative thread: a suite of images with no story other than the sudden "presence" of the human figures and their impact on the stage.

During the spring, Pablo worked on preparatory studies for the ballet, drawing parallels between the dancers and the drawings on ancient Greek vases. But if the inspiration came from the art of the past, his goal was to use their influence to further his new plastic principles. His work was innovative precisely because it involved reinterpreting classical subjects and styles in modern ways, pulling them away from their original context in order to redefine established pictorial ideas. Growing out of these sketches, his curtain design turned out to be quite simple; the sinuous line describing two familiar silhouettes, a tall white Harlequin strumming a guitar and a red Pierrot playing a fiddle, both enveloped by undulating continuous curves.

This dynamic outline of the two figures was intended to set the key for everything that appeared when the curtain rose to show a totally unfamiliar world. The hiatus between these arabesques and the colored shapes accentuated the movement of the characters. Indeed, the curtain was meant as a prelude to the revolutionary sets behind it which consisted of dancers' outlines against wire elements affixed to flat surfaces moved around by hidden stagehands, giving their movements a syncopated rhythm in harmony with Satie's score. Much of the scenery flowed, not only figuratively, but also formally, its free-form shapes vaguely hinting at the form of the more precise signs inscribed within and at times overflowing their borders. In fact, the entire ballet was based on this idea of a disassociation between line and color.

Mercure did not just share in the modernist spirit of the Ballet Russes; it pushed the established conception of the ballet even further, simultaneously redefining the very notion of modernity. It effectively moved the avant-garde in a new direction by mixing various levels of perception—the visual and the musical—in a highly concentrated form. The significance of this combination of different media was important for Picasso. After all, he was a master at stripping entities of their conventional appearance and meaning, then reassembling them in new ways as a collage. The concept of the *poses plastiques* allowed music and movement to substitute for each other in order to completely develop a new image.

Music no longer solely complemented the movements of the dancers, it could also express a single, static pose. Similarly, the concept of movement in dance was overcome, deconstructing the accepted idea of ballet. In fact, given the static nature of the choreography, the ballet took on the attributes of an action painting, as it proceeded through a series of loosely linked images. Paradoxically, while the outlines developed by Picasso for *Mercure* might have had as its goal a representation of static scenes, echoing Massine's choreography, they served to enhance the linear dynamism of his future compositions. The cursive dynamics, which were, from 1924 on, to steer his painting towards uncharted territories, can be traced back to Cubism.

Baldassari sees evidence of an undulatory repertory of motifs already a decade earlier during the synthetic phase of Cubism when "the irreducible unconscious" managed to elicit certain "obsessive, irrational associations" from even the strictest geometric compositions. Picasso was quite fond of rebuses, anagrams, pictograms, etc. Using these devices,

he played on latent illusionism, subverting it through pictorial syncretism, opening a breach through which new signs could emerge. As he later recognized, "one of the fundamental points about Cubism is this: Not only did we try to displace reality, reality was no longer in the object. Reality was in the painting."

By May, Beaumont had started making the final arrangements with Massine for a series of performances that would include *Mercure* as part of its program. Around this time, in an interview with Pierre de Massot for *Paris-Journal*, Satie commented: "Though it has a subject, this ballet has no plot. It is a purely decorative spectacle, and you can imagine Picasso's marvelous contribution, which I have attempted to translate musically. My aim has been to make my music an integral part, so to speak, with the actions and gestures of the people who move about in this simple exercise. You can see poses exactly like them in any fairground. The spectacle is related quite simply to the music-hall, without stylization or any rapport with things artistic. In other respects, I would always return to the subtitle, *Poses plastiques*, which I find magnificent."

Due to inexperience, Beaumont had neglected to secure a space for the company to rehearse even as late as early June. As a result, the dancers had to practice in the elegant rooms of his residence. However luxurious the setting, everyone was baffled by the count's distaste for any real organization. By the middle of the month, a dress rehearsal was held at the Théâtre de la Cigale. To those in attendance, Picasso's inventive decor rivaled his 1917 sets for *Parade*, echoing the non-classical perspective on Greek mythology that Beaumont had himself envisioned. As Baldassari clarifies, by using flat sets and canvas backdrops that denied all sense of perspective, by combining symbols, lettering and images, the artist had placed the dancers in the two-dimensional world of painting. He had extended the principle of tableaux vivants further by handling the costumes as graphic flourishes that scrolled against the backgrounds. Thus, the fusion of figure and stage sets allowed Picasso to merge painting with sculptural elements.

The whole of the stage was framed by canvases decorated in light tones, while the backdrop was made interchangeable and painted either white or black,

depending on the scene. The first tableau incorporated a representation of a female figure lying on a couch, her arms and legs, as well as the legs of the couch, constructed from bent rattan and lattice, colored black. The head, neck, and body of the figure were moveable, as were the stars surrounding it.

The second scene consisted of a large, rectangular construction, whose inner surface, standing for the water, was set in blue and tilted sharply upwards. Three holes had been cut where the bodies of the three Graces, portrayed by wigged men with false breasts, appeared. After the bath structure was removed, the Graces became movable practicables manipulated by hidden dancers. The beginning of the third tableau took place on an empty stage. However, as Pluto left with Proserpine, two more moveable structures appeared, a horse and a chariot with a man carrying a woman.

The public première took place at Théâtre de la Cigale on June 18. Dressed in an elegant toreador costume Picasso was photographed together with Olga, Manuel Angeles Ortiz and the pianist Ricardo Viñes at the gala performance by Viñes. With Misia Sert, Beaumont, his wife and other wealthy people he would also attend an Ida Rubinstein concert on the occasion. Denis Milhaud provided a negative recount of Picasso's innovative sets: "No façades, therefore, nor columns, nor statuesque women, but a mechanized box with guignolesque and industrial montages with wire and screens, a gridded quadricular space, the skeleton of a theatre, futurist bone structures, a spatial filigree.

In this light air, with its Mediterranean light, shadows in monochrome leotards were required to move." The Surrealists in attendance, however, were more impressed with Picasso's contribution. In his set designs, the artist had used a continuous, uninterrupted line with marked differences in thickness that helped set up diverse planes, thus creating the illusion of volume for the figures, their costumes, and their accompanying musical instruments. Color, on the other hand, was applied in almost invariable areas that created an effect of constant duplicity. As Palau i Fabre states, the characters were both real (dancers) and virtual (constructions), thus blurring the separation between reality and fiction.

"LUCITE SCULPTURES"

The Lucite sculptures are a multi-layered artwork that combines various elements and meanings to create a unique and thought-provoking piece. I hope the viewer will spark a discussion and contemplation about the relationship between humans and the natural world and the complex symbolism behind different objects and materials.



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TURNER PRIZE-NOMINATED DAVID MACH UNVEILS NINE FOOT COAT HANGER CRUCIFIXION SCULPTURE AND IMMERSIVE VR ART EXPERIENCE IN ANISE GALLERY SOLO SHOW

Opening Night – 13 June 6-9pm
Exhibition continues until 6 July 2024
Anise Gallery, Forest Hill, London SE23

David Mach RA

Materialism and Mach

Described as an “icon of monumental public art” by The List, Turner Prize-nominated Scottish sculptor David Mach RA brings Materialism and Mach, an exciting new solo exhibition, to Anise Gallery – a beautiful 19th century Zionist chapel turned arts space in Forest Hill.

The exhibition features The Thief, a 9ft figure constructed from hundreds of coat hangers. Crucified, stretched, seemingly in agony, casting its shadow over the exhibition. Imposing and daring, the sculpture emanates a strong sense of pain and suffering, which conflicts with its aesthetic beauty.

The Thief was originally showcased as one of the three thieves from Golgotha – David’s shocking, seminal 2016 sculpture installed in the 14th century walls of Chester Cathedral. The figure is now completely

recontextualized, going rogue to be exhibited on its own in London for the first time.

David also presents an innovative VR reimagining of his landmark The Destruction of Jericho collage. Inviting visitors to sit inside a car David has parked in the gallery before putting on headsets for an immersive VR art experience.

This unique retrospective is David’s first time working with VR. View a teaser below: Alongside The Thief and The Destruction of Jericho are a selection of David’s striking, large-scale collages.

For four decades David Mach has been one of the UK’s most successful, revered artists. He uses matchsticks, magazines, shipping containers, coat hangers, tyres,

teddy bears and many other found materials to create unforgettable sculptures, installations, and collages. David has created installations in nightclubs, parks, a brothel, swimming pools, moving tube trains, and in the ashtray of a Hillman Imp car – reportedly belonging to Jarvis Cocker. David’s smaller-scale sculptures, made from matchsticks and magazines, are often burnt by the artist as performance art.

His dramatic 1983 debut into public art protesting the nuclear arms race was so controversial a member of the public tried to burn it down. Since then, David has created iconic public sculptures like Out of Order, his 1989 tumbling telephone box installation in Kingston-Upon-Thames, Train, his homage to the world’s first public steam railway in Darlington, and Big Heids, his freight container tribute to Lanarkshire’s steel industry. David was elected a Royal

Academy member in 1998.

Materialism and Mach opens at the new Anise Gallery. After 10 successful years at Shad Thames, the gallery has now relocated to Forest Hill.

About David Mach

David Mach is one of the UK’s most successful and respected artists, known for his dynamic and imaginative large-scale collages, sculptures and installations using diverse media, including shipping containers, coat hangers, matches, magazines and many other materials. Born in 1956 in Fife, David Mach attended Duncan of Jordanstone College of Art where he chose to specialise in sculpture before taking his MA at the Royal College of Art. David Mach has exhibited his work globally and won numerous awards for his art.

The Watch Register

Interview with Katya Hills Managing Director, The Watch Register



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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On-line PICASSO PROJECT

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The most comprehensive, authoritative and interactive resource on the life and works of Pablo Ruiz Picasso

Prof. Dr. Enrique Mallen, ed.

37,004	22,658	8,159	4,864
CATALOGUED ITEMS	ARTWORK NOTES	ARTWORK COMMENTARIES	LISTED COLLECTIONS
15,536	1,298	8,638	21,221
BIOGRAPHICAL ENTRIES	BIOGRAPHICAL COMMENTARIES	SELECTED REFERENCES	ARCHIVED ARTICLES

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

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THE COSMOPOLITAN TASTES OF A TRULY BRITISH COLLECTOR



George Farrow was a man of cosmopolitan tastes, as was immediately apparent on visiting Anne Port Farm with my colleagues from Roseberys in autumn 2023. Nestled in a small cove on the island of Jersey, his one-time home was filled from floor to ceiling with artworks from around the globe and across the centuries. Scaling the imposing staircase

in the grand entrance hall, one could witness an extraordinary breadth of art history – a monumental 18th century Chinoiserie tapestry, a stunning specimen marble and micromosaic table, an Italian marble bust of Melpomene, the Muse of Tragedy. In the bedrooms hung pictures by Georges Stein and Marcel Dyf – two notable impressionist

artists, alongside wonderful framed embroideries and textiles. A walk around Farrow's home was a journey through his career as a collector, each object a reflection of his lifelong passion to appreciate and understand beautiful works of art.

Farrow would ultimately become one of Britain's largest private landlords, but long before achieving this status he was a boy of humble beginnings with a budding interest in objects of the world. Born and raised in south-east London, Farrow was fascinated by the art he witnessed on family outings to the London museums. In particular, the collections of the Horniman Museum and his favourite, the Victoria & Albert Museum, with its collection of textiles, sculpture, and ornate furniture, which opened his eyes to the cultures of Europe, North America, Asia, and North Africa. At the age of twelve he was a passionate reader of Edgar Wallace's detective stories, and in one he came across a sentence that was to determine the rest of his life, when a character enters a flat only to find 'his feet sinking into the deep pile of Persian carpets', quite akin to my own experience of entering Farrow's home.

Influenced by all that he saw and all that he read, Farrow took it upon himself to amass a personal collection of objects that intrigued him. With money earned from a newspaper round, his first purchase in 1928 was a large Japanese porcelain charger from the late 19th century, finely painted with birds on flowering magnolia branches. It was only once his career in property development took off could he afford to collect more seriously, purchasing the very best European bronzes, Oriental ceramics, and French furniture that he could source on the market. His curiosity never waned even into retirement, as he became fascinated by the history of the Silk Road, and with Leonard Harrow wrote a valuable

monograph on silk rugs and the master weaver Hagop Kapoudjian.

It was a delight to walk amidst Farrow's collection upon visiting Anne Port Farm, and an even greater privilege to catalogue and prepare his possessions for sale at the Roseberys auction room, just a few miles from where it all began. On Tuesday 4 June, the collection proved itself salient and desirable, accruing sales that totalled £1,071,000, with sixty-eight percent of its constituent lots exceeding their pre-sale estimates. Of particular interest was a 17th-century North Italian marble relief of Marcus Curtius, which was acquired by a private client for £91,240 against an estimate of £1,000 - £1,500. Quite aptly, the porcelain charger that Farrow bought as a teenager for the equivalent of £120 sold for £1,968, thereby proving that from the very beginning he had always been a collector with a keen eye.

George Farrow was truly a man of cosmopolitan tastes, just as the sale of his collection garnered cosmopolitan attention – 1,071 total bidders from fifteen countries around the globe partook in the auction, demonstrating the appetite far and wide for objects of exceptional beauty and historical craftsmanship. Some pieces returned to their places of origin, including a remarkable North Italian tapestry that was acquired by the Museo di Palazzo Ducale in Mantua. Others were bought by private clients looking to initiate or supplement their own collections, as Farrow himself had done throughout his life. All had been carefully considered by the man that brought them together, as is the nature of the collector, and thus the enduring appeal of single-owner collections to the market. Farrow would surely have been looking down on us with a wry smile upon seeing his collection, built over some 50 years, elicit such excitement in 2024.



Anna Evans
Head of Sale & Specialist
Roseberys London

Felicity Aylieff

Celebrated ceramic artist brings new exhibition to Kew Gardens



From 26 October 2024, acclaimed ceramic artist Felicity Aylieff brings a major solo exhibition of porcelain vessels, architectural in scale, to the Shirley Sherwood Gallery of Botanical Art at Kew Gardens. One of the UK's leading artists working in clay, Aylieff is renowned for her longstanding collaboration with the porcelain production workshops and artisan craftspeople of Jingdezhen, China, where she has continued her extensive research and produced works on a monumental scale. Her large-scale works, all hand-thrown and hand painted, are a towering testament to the centuries-old traditions which established Jingdezhen as the "Porcelain Capital" of the world. This new exhibition will encompass a selection of works, including incredible 5-metre-tall vases painted using a vibrant range of cobalt blue oxides in a technique known as Qing Hua, a signature

of Aylieff's work. Transporting visitors to the workshops of Jingdezhen, the exhibition will also incorporate source materials, tools, sketch books and works in progress to tell the story of Aylieff's work, and the close collaborative relationship she has maintained with the craftspeople of the province for nearly 20 years. Alongside this, a specially commissioned film will further immerse visitors in Aylieff's artistic process and the creative life of this remarkable city, showcasing the artistic traditions with which it has become synonymous over many centuries.

Alongside Aylieff's 'new Ming' vases will be a selection of Fencai enamel vessels, hand-painted with stylized designs depicting an array of plants found in China and across the world. Additional works in this series draw inspiration from

botanical illustrations in the Shirley Sherwood Collection, aligning Aylieff's passion for plants and gardening with her spectacular ceramics, including designs inspired by agapanthus, orchids, magnolias and peonies.

Works from the Shirley Sherwood Collection which have inspired Aylieff will also be on display in Gallery Six. Felicity Aylieff says: "Having once lived just across the river from Kew Gardens, I've always sought inspiration from this incredible place, its historic glasshouses, and its world-renowned plant collection. This new exhibition is by far the most challenging project I've worked on to date, exploring the limits of what can be achieved with the 'magical' Jingdezhen porcelain. As part of this process, it's been wonderful to have the opportunity to study the botanical illustrations in Kew's archive, and I'm thrilled to be presenting a selection of new works which draw on the rich traditions of the past in all aspects of their creation."

Maria Devaney, Galleries and Exhibition Leader at RBG Kew adds: "This exhibition at the Shirley Sherwood Gallery of Botanical Art promises to be a wonderful opportunity for visitors to Kew Gardens to explore Felicity Aylieff's remarkable work and extraordinary techniques, drawing from centuries of artisan tradition, and from Kew's rich history and heritage. In unveiling Felicity's beautiful pieces, we also mark the gallery's inaugural embrace of ceramic artistry, further expanding the horizons of art within the unique setting of Kew Gardens."

An accompanying book will be published by Kew Publishing. This exhibition has been made possible through close collaboration with Adrian Sassoon, the UK's leading gallery for international, contemporary works of decorative art.

At the Royal Botanic Gardens, Kew, we're dedicated to harnessing the power of plants and fungi to end the extinction crisis and secure a future for all life on Earth. With Kew's world-leading research, global partnerships and beloved gardens – home to the world's most diverse collections of plants and fungi – we're using our trusted voice to shape policy and practice worldwide. As a charity we rely on the critical support of our visitors, not only to sustain the gardens, but to protect global plant and fungal biodiversity for the benefit of our planet and humanity.

Image(s) courtesy of Adrian Sassoon, London. Photography by Alun Callender. Image credit Cheng Yang.



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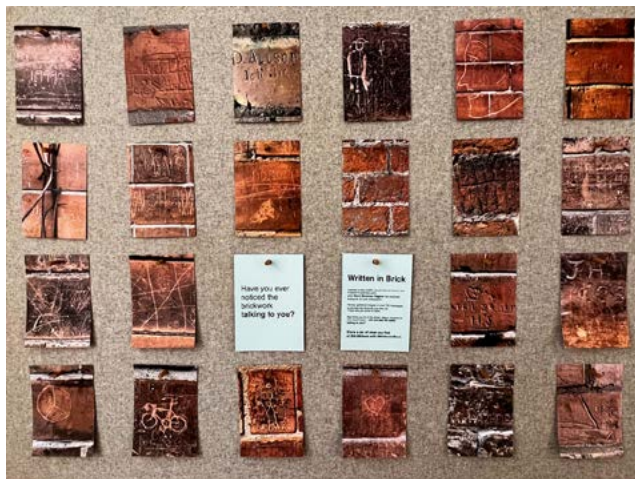
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National Justice Museum opens Written in Brick



Inside the Project Lab 1

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

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

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

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

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

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

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

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

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

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



Travis Taliaferro

An Interview with Travis Taliaferro:

The Diplomat-Artist Shaping Contemporary Art

By Alex Appel



Travis Taliaferro stands as a beacon of innovation and creativity in the contemporary art world. Renowned for his eclectic approach and evocative compositions, Taliaferro's work transcends traditional boundaries, weaving together elements of abstract expressionism, surrealism, and modern realism.

His artistic journey is characterized by a relentless pursuit of authenticity and a profound exploration of the human experience. From his early beginnings to his

rise as a celebrated figure in galleries and exhibitions worldwide, Taliaferro's art captivates and challenges viewers, inviting them into a world where imagination and reality coalesce. This article delves into the life, influences, and masterpieces of Travis Taliaferro, offering an insightful glimpse into the mind of an artist who continues to shape the future of contemporary art.

When he's not representing Panama at the United Nations, Travis Taliaferro can be found

painting. The 35-year-old diplomat is an avid artist. "Painting is as essential to me as drinking or eating," Taliaferro said. "It is an integral part of my daily life, and I cannot imagine myself without it. I see painting as a way to immortalize my soul, as each artistic creation will outlast the life of my material body."

AM (Art & Museum Magazine): How do you combine your work as a diplomat with your passion for art?

TT (Travis Taliaferro): Diplomacy and art may seem like separate worlds, but for me, both roles complement each other. Diplomacy requires a deep understanding of humanity and the ability to communicate effectively. Art, on the other hand, allows me to express those understandings and communications in a visual and emotional way. While representing my country at the UN, I carry with me the inspiration I get from my dreams and the artistic notion of Memento Mori, which constantly reminds me of the inevitability of death and motivates me to create.

AM: What inspires you to create your works of art?

TT: My dreams are a constant source of inspiration. I also find inspiration in the concept of Memento Mori, a reminder of the inevitability of death that drives me to create. This concept not only motivates me but also helps me appreciate the fleeting nature of life and the importance of leaving a lasting legacy through my paintings.

AM: What themes do you address in your paintings?

TT: I have painted about the power of words, equations, dimensions, frequencies, time, and space. These themes reflect my fascination with the interconnectedness of all aspects of existence and my desire to explore the mysteries of the universe through my art.

AM: Can you describe your artistic style and motifs?

TT: I paint a mixture of abstract and impressionist art. I

often use dark, bold colors like royal red, navy blue, black, and gold. One common motif in my art is a series of lines that resemble a city skyline reflected over water, or the signs of a healthy heart on a monitor. Other portraits show buildings with slightly more detail or feature fast strokes of red and light brown over a white and beige background.

AM: What does painting mean in your life?

TT: Painting is as essential to me as drinking or eating. It is an integral part of my daily life, and I cannot imagine myself without it. I see painting as a way to immortalize my soul, as each artistic creation will outlast the life of my material body.

AM: How do you see your future in art?

TT: I see myself painting until the end of my days. Artistic creation is an inseparable part of my being, and I will continue to explore and express my ideas and feelings through art as long as I have the ability to do so.

I aspire to have my art exhibited in major cities where the art movement is most important, starting with New York City, Miami, Los Angeles, London, and Hong Kong.

Knowing that my art, over time, will be safeguarded by serious art collectors gives me peace and a certain satisfaction in knowing that my art will be well taken care of and valued in the passing of time.

As Travis Taliaferro continues to make waves in both the diplomatic and art worlds, he is undoubtedly an artist to keep an eye on. His unique ability to intertwine his experiences as a diplomat with his creative vision results in artwork that is both thought-provoking and visually captivating.

With aspirations to exhibit his work globally, Taliaferro is poised to leave a lasting impact on the contemporary art scene. Be sure to follow his journey and experience the profound depth of his artistic creations.

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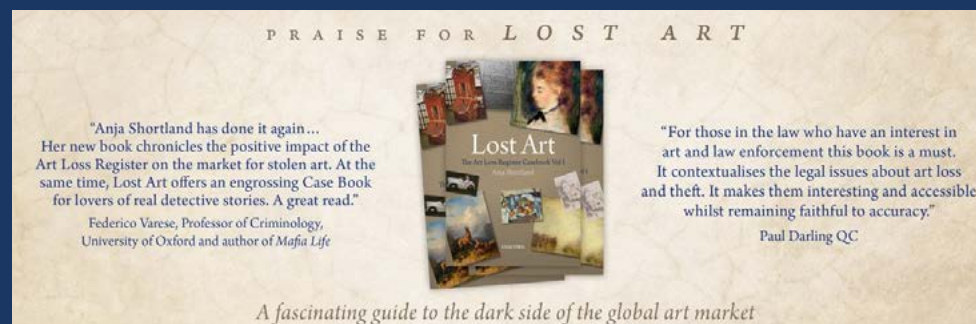
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