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Abstraction and Calligraphy



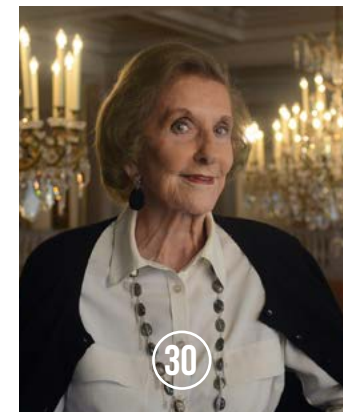
LIDA SHERAFATMAND

War, refugee, statelessness, loss of wealth, plus poverty inspired Florescencism



Getting Real

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by Peter Trippi



Tribute to
Wilhelmina Cole Holladay



PIONEERING
WOMEN



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 46,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs and other are investors.

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

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

We recently formed several strategic partnerships with organisations including The British Art Fair and Russian Art Week. Prior to this we have attended and covered many other international art fairs and exhibitions for our other publications.

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



Tribaart



G. Scott MacLeod

Canadian Artist



John Simpson

Inside Your mind to the Outside
by Mara Sfara - P. 34



Lida Sherafatmand- Affinity - Oil on canvas - 120 x 150 cm - 2018



Lida Sherafatmand, Emotional Calm, 100 x 80 cm, Oil on canvas, 2017



Artist Lida Sherafatmand

LIDA SHERAFATMAND

War, refugee, statelessness, loss of wealth, plus poverty inspired Florescencism

by Derek Culley

Lida's Sherafatmand paintings, articles and poems have been widely published by the UN, UNESCO, Amnesty International, Vatican, several art journals and other institutes. One notable piece of her writing is the Humanitarian Art Manifesto, translated into seven languages and published in various newspapers and periodicals. Moreover, Lida has received numerous awards and nominations. Her paintings are commemorated on official stamps in China in 2019 and Liechtenstein 2020.

Her paintings have also featured on the front covers of two books by Cambridge University Press in 2020 written by prominent scholars of international relations. From the age of 16, Lida painted portraits of people, and by 19 years of age, Lida started having exhibitions. In 2003 she enrolled at university to study International Relations to have more insights into society's wars and problems. Today she has exhibited in over 22 countries, including 60 collective shows, 25 solo exhibitions.

Art and Museum (AM)

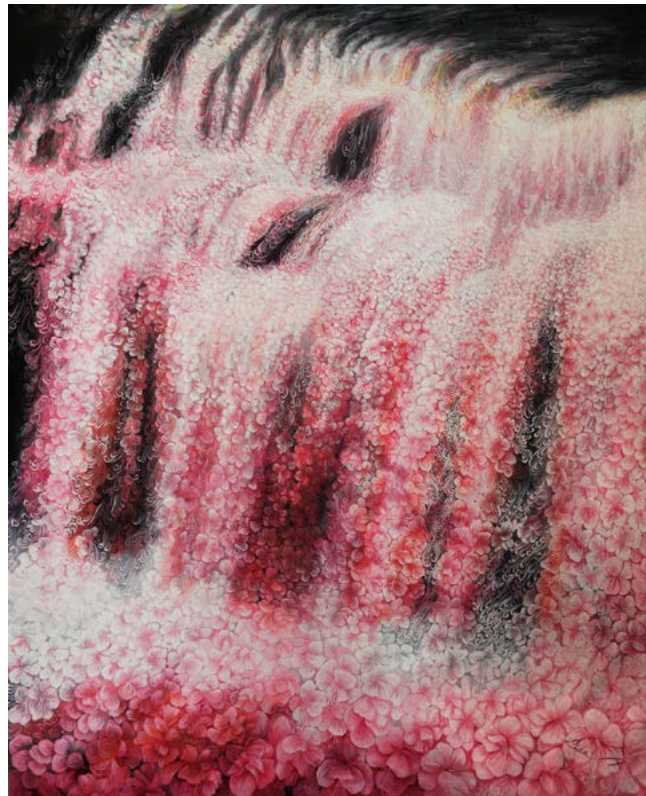
Born in Iran in 1977, you lived a life where circumstances

of war, revolution, and persecution, later on as refugee, statelessness, loss of wealth and poverty, informed your early years and life's experiences. You moved to Malta at the age of 14 and are now a Maltese citizen of some 30 years. A fine artist whose art path started at three years of age in 1980; you drew on paper to create an alternative reality to the one you witnessed at that time. That being the war bombardments of the Iran-Iraq war, leading to the destruction of your birth city Khorramshahr in the south of Iran. As quoted in an interview with The Guardian your motto is: "The more I hear violent news, the more I paint gentle flowers." see the full interview on The Guardian by Alexander Masters in Valletta. 3 May 2016.

Your practice and art are of joy and happiness. Yet you suffered in reality what many of us will only ever witness in journals or share from our armchairs whilst watching TV.

Please discuss why you bear a responsibility for your artwork to contribute to enlightening and improving your surroundings.

Lida Sherafatmand (LS)@ Being bitter or angry is counter-productive. "Human Rights Education Kit: Using Art and Crafts" is an educational handbook for teaching human rights concepts to children, which I wrote. Art can be an incredibly effective means for teaching children in difficult social situations where self-expression has been suppressed or denied. In this kit, self-expression will help the child understand his or her existence as an individual. Consequently, the rights that belong to them within the human community can be exercised and enjoyed.



Lida sherafatmand- Waterfall of the Soul
Oil on canvas-155 x 122 cm- 2016

AM: What is painting / making art for you?

LS: Painting is a vocation for me. I believe the art we produce becomes part of our physical, emotional and intellectual reality. This puts a huge responsibility on my shoulders when I am creating. I seek to incorporate my experiences and memories within my creations. I 'immortalize' these experiences and memories as a part of the painting's reality. I meditate, pray, and dance to get in touch with depths of beauty and strength in life. I have just started a collaboration with Worldwide Cancer Research, present in 18 countries. Through this collaboration, the Oncology Department of the University of Oxford will be 'testing' my paintings to see how much they help lower patients' stress levels.

AM: In 2016 you coined an artistic concept, 'Florescencism,' which, as the word suggests, comes from 'flor' (Latin name for flower).

LS: 'Florescencism' carries a double entente in that flor: a) actual flowers being the primary physical subject in my painting b) flowering as a metaphor used in many cultures and languages. I am symbolizing the flourishing of an individual or a civilization, which I use in my research model when addressing the social sciences and peace studies. This year following the pandemic crisis, a group of millennial artists will join me to elaborate on this concept as an art movement. Together with young artist Milko Nestoroski we wrote the Manifesto of Florescencism. It is our proposal as artists for facing the post-COVID world. As a post-graduate in international relations, I have delivered public lectures on the academic research behind my art, namely 'human nature', at, The London School of Economics and Political Science, the Radcliffe Harvard University, the University of Amsterdam, Tor Vergata University of Rome, the Roerich Family Institute and Museum (St Petersburg), the University of Malta, among others.



Lida Sherafatmand - Iran s Soul
Oil on canvas - 100 x 80 cm - 2019

AM

Nominated for a Nobel Peace Prize for the book 'ABC of Harmony', 75 authors worldwide contributed – almost all of them established scholars and professors and much older than you. The Nobel Committee recognized this book as "an unprecedented tool of world peace" Malta Independent 30 June 2013. How do your current or future projects reflect your current world view? Do these projects translate? Across Global and cultural divides? Please discuss.

LS

All the exhibitions, public talks, and the current art movement I am working on with millennial artists reflect my love for the world around me. - www.lida.gallery

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Abstraction and Calligraphy

Towards a Universal Language

Louvre Abu Dhabi & Centre Pompidou

Louvre Abu Dhabi (17 February –12 June 2021) invites visitors to explore the dawn of modern abstraction through sign and symbol, tracing origins to Asian and Arabic calligraphy and charting sites of mutual inspiration worldwide. Curated by Didier Ottinger, assisted by Marie Sarré, the exhibition marks a second major collaboration between the Centre Pompidou and Louvre Abu Dhabi. This international exhibition is sponsored by Montblanc, a Maison whose innovative craftsmanship continues to influence the culture of writing. Bringing together more than 80 masterworks on loan from 16 partner institutions, with six works from Louvre Abu Dhabi's own permanent collection.



*Abstraction and Calligraphy.
Louvre Abu Dhabi - Spring 2021*

The show will also focus on 20th and 21st century Arab artists –from Dia Azzawi and Anwar Jalal Shemza to Ghada Amer, Shirazeh Houshiary, Mona Hatoum and others –for whom the letterform was a continuous source of inspiration, freeing writing from its purely linguistic function and investing it with new artistic value. The exhibition will also feature installations from two contemporary artists, eL Seed and Sanki King, demonstrating how artists today are still seeking new visual forms to respond to current societal changes. Sincere thanks goes to each of the lending institutions for this exhibition: Centre National d'Art et de Culture Georges Pompidou, Musée du Louvre, The Guggenheim Abu Dhabi, Musée de Grenoble, Centre National des Arts Plastiques, The Adolph and Esther Gottlieb Foundation, The Pollock-Krasner Foundation, Inc., Administration Jean Matisse, eL Seed Studio, Musée Municipal de Saint Germain Laval, Galerie Michael Werner, Märkisch Wilmersdorf, Galerie Jeanne Bucher Jaeger, Galerie Jacques Bailly, The McKee Gallery, Mona Hatoum Studio, and noirmontart production.

HE Mohamed Khalifa Al Mubarak, Chairman of the Department of Culture and Tourism-Abu Dhabi, remarked: "I feel great pride and excitement in entering Louvre Abu Dhabi's galleries for this first international



Feuillet de Coran bleu © Department of Culture and Tourism - Abu Dhabi _ Photo _ APF

exhibition of the year. Once again, the museum offers its audiences the highest quality of artwork and an innovative curatorial vision. The masterworks in Abstraction and Calligraphy, some on display in the region for the very first time, are exceptional for many reasons. Not only because they have been crafted by some of the world's most celebrated artists, but because they tell stories of discovery and inspiration across time, cultures and geographies. "Abu Dhabi is a fitting setting for such an exhibition, as the Emirate's success proves that growth and prosperity come from cross-cultural collaboration, understanding, and openness. Art and culture inspire these in each of us, and Louvre Abu Dhabi continues to play a significant role in developing our city into a

vibrant, creative global hub," HE Al Mubarak continued. "This exhibition is a continuation of DCT Abu Dhabi's important work throughout the past year. Despite challenges faced due to the global pandemic, we have delivered innovative and ambitious new cultural initiatives alongside diverse, dynamic culture innovative curating all Abu Dhabi community segments. The adaptability and agility we have demonstrated during this time have enabled the emirate's cultural offering to evolve to meet the needs of our audiences constantly."

Manuel Rabaté, Director of Louvre Abu Dhabi, said: "We are emerging from the challenging past year of 2020, and it is a pleasure to invite the great curator Didier Ottinger to explore the relationship between

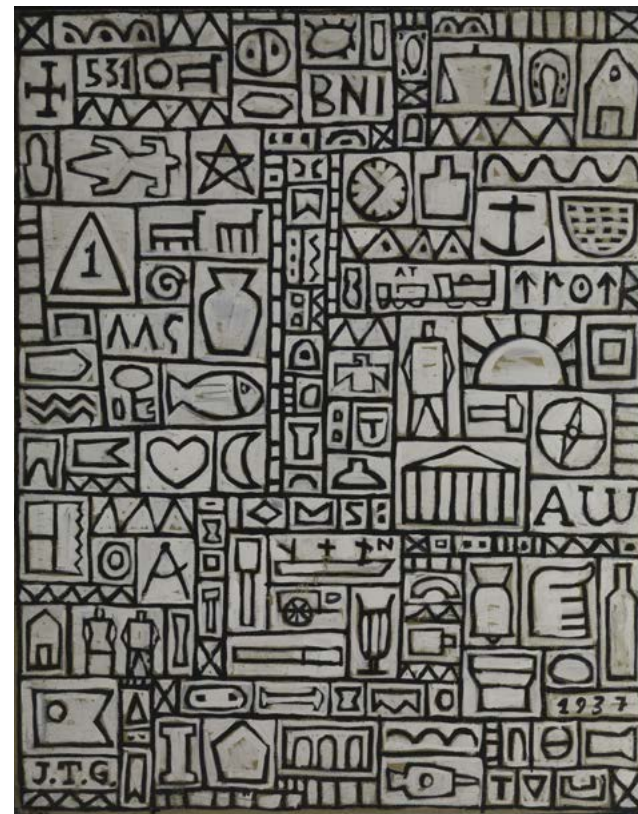
abstraction and calligraphy two visual languages, intimately entwined. Louvre Abu Dhabi will offer audiences an exploration of a universal language through pictograms, signs, symbols, lines, and other traces of the hands of the artists. This second major collaboration with Centre Pompidou brings their abstract masterworks –Cy Twombly, Lee Ufan, Wassily Kandinsky, Henri Michaux, Juan Miró, Christian Dotremont, Jean Dubuffet, André Masson, and Nasser Al Salem–here to Abu Dhabi for the first time. This exhibition speaks to the strength of our partner network of museums and the mutual trust we share in the interest of offering access and moments of discovery to our audiences. We are ready and waiting to welcome visitors back safely, offering this rare opportunity

to see so many abstract masterpieces displayed side-by-side with the numerous global influences that shaped this visual language.” Curator of the exhibition, Didier Ottinger, Deputy Director, Cultural Programming, MNAM-CC, commented, “Exchanges and dialogue characterise the project I developed for Louvre Abu Dhabi—dialogues between spaces and times that the Universal Museum embraces; dialogue between images and letters, illustrated by the mutual fascination between calligraphy and image-makers, and vice-versa; dialogue in the space between the artists of East and West, dialogues that bring together an ancient Egyptian stele and the ‘pictograms’ of a New York street artist—the shared dream of a universal language.”

Dr Souraya Noujaim, Scientific, Curatorial and Collections Management Director at Louvre Abu Dhabi, added, “This exhibition opens the third cultural season of Louvre Abu Dhabi, which is devoted to ‘East-West’ exchanges and explores the remarkable avenues and voices that have characterised the creativity of both. The sources of abstraction that might be said to have dominated 20th-century art are found in the attention that many artists paid to the varied signs, calligraphies and ideograms of non-Western cultures. Beyond the limits of immediate sensory experience, in an environment where letters are present everywhere in declamation, calligraphy and graffiti, Asia and North Africa were intuitively experienced as an essential model. This almost mystical dimension of gesture and letter finds an echo in the Arab Hurufiyya movement, whose importance in the development of contemporary abstraction should not be underestimated.

Therefore, the exhibition aims to bring together works from East and West and show what Western art has learned from different forms of calligraphy belonging to cultures and systems of writing and thought very foreign to it.” The exhibition is organised in four sections, with the first focusing on pictograms, symbolic figurative images that represented ideas in ancient civilisations such as Mesopotamia and Egypt, and the way they inspired abstract artists. The second chapter explores signs, that in the history of writing, took over from pictograms, breaking writing’s attachment to imagery. The third section will be devoted to lineaments, revealing how Western artists incorporated the energy of Eastern calligraphy in their brush strokes to produce free and fluid lines. Concluding the exhibition, calligraphy focuses on the ways artists and poets worldwide –from Brion Gysin and Henri Michaux to Shakir Hassan Al Said and Sliman Mansour –incorporated calligraphic signs in their practice.

<https://www.louvreabudhabi.ae/en/Explore/exhibitions>
Sourced by Derek Culley



Composition universelle (Art universel) Joaquín TORRES-GARCÍA Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais, Philippe Migéat



Oriental Bliss, Paul Klee © Department of Culture and Tourism Abu Dhabi Photo APF



TIMELESS
GALLERY



PIONEERING WOMEN

Classic Contemporary collectable Ceramics

By Derek Culley

From this February, Oxford Ceramics Gallery presents 'PIONEERING WOMEN', an exhibition featuring some 40 works by ten pioneering female artists. The show celebrates the significant contribution this group of artists have made to contemporary ceramics, focusing on the ceramic vessel form.

James Fordham and Amanda Greene are the exhibition's curators.

James Fordham, Founding Director of Oxford Ceramics Gallery, is an acknowledged expert with studio ceramics and regular advisor to both museums and private collectors in the area. Through his work at Oxford Ceramics Gallery, he is developing a programme of well-researched 20th century and contemporary ceramic exhibitions that contribute to the development of scholarship, knowledge and understanding in the field.

Amanda Game has enjoyed a 40-year career as an exhibition maker, curator and events producer with a specialist interest in supporting contemporary makers: their thinking and their objects. Following a 21-year career in commercial practice at the Scottish Gallery, Edinburgh (1986 – 2007), Game established an independent studio to foster imaginative exhibition-making in public and private galleries.

From trailblazing figures such as Lucie Rie and Ladi Kwali to Bodil Manz, Magdalene Odundo and Jennifer Lee, the exhibition reflects a broad interpretation of formal ceramic traditions. The vessels on display range from Japanese clay work and the domestic pottery forms of Denmark, Korea and Nigeria, to works influenced by European movements such as Bauhaus and Postmodernism. The exhibitors spanned three generations, from Viennese-born Lucie Rie (1902–1995) to Japanese-born Akiko Hirai (b. 1970).



*Deirdre McLoughlin - Ruby 2020, high fired ceramic, diamond polished 28.28.26 cm
Photographer Rob Bohle*



*Deirdre McLoughlin - Roll Sister 2018, high fired ceramic, diamond polished 25.22.20 cm
Photographer Rob Bohle*



200729-OCG-Magdalene Odundo-Vessel 0998

With her refined thrown and glazed domestic vessel forms, Rie brought the unmistakable aesthetic of European modernism to the UK when she fled Vienna in 1938. Hirai, now based in London, re-interprets the traditional Korean Moon Jar form (initially an everyday storage jar) through combined coiling and throwing.

This technique offers a contemporary take on the Korean tradition influential within the studio ceramics modernist school. One can see another development of European modernist form in Danish designer Bodil Manz (b. 1943). Manz's precisely constructed cylinder vessels use industrial ceramic techniques such as slipcasting, mould-making and transfer printing to create simple translucent forms.

The hand-built hollow clay forms of Irish born Dutch-based artist *Deirdre McLoughlin (b. 1949)

reflect her time spent working with the experimental Sodeisha group of Japanese artists near Kyoto in the early 1980s. 'In this exhibition, I am most free in my approach. From the 7th century, Irish records show monks setting sail into the Atlantic without oars to see where the elements might take them. In a micro sense, my approach is similar in that I begin with a coil of clay and go on over days into weeks building and breaking, moving fast and slow, till at a certain point the work feels right – has a logic of its own. I then begin the finishing process of grinding and polishing over multiple firings. Afterwards, I find a name'.

Similarly, the 2017 LOEWE Foundation Craft Prize winner Jennifer Lee (b. 1956) studied Japanese traditions and techniques during residencies in Shigaraki. This period profoundly influenced her subtle earth-toned works. Japanese influences; can also be seen in

the Danish artist works, Inger Rokkjaer (1934–2008), whose vessels meld a quiet use of raku with a homage to the domestic earthenware pottery of her native Jutland, Denmark.

The unusual aesthetic of British artist Carol McNicoll (b. 1943), who initially trained in fine art, makes inventive use of industrial ceramic techniques. Combining her artistic knowledge of collage and textiles with slipcasting, she creates patterned surfaces and coloured, constructed, domestic forms intended for everyday use. Together with fellow British artist Alison Britton (b. 1948), McNicoll came to prominence as part of a group of female RCA graduates in 1970s London. Also known as 'The London Ladies', they identified with Postmodernism due to their free juxtaposition of formal traditions. Britton's square, asymmetric vessels embody her characteristic fusion of painting and sculpture. These hand-built, large-scale forms explicitly reject the dominant, circular form beloved of modernist potters such as Rie.

Works by Nigerian artist Ladi Kwali (1925–1984) combine throwing and hand-building, revealing her immersion in African and European traditions. The latter was honed at the Abuja Pottery School, Nigeria, under English studio potter Michael Cardew in the 1950s. In 1974, Cardew introduced Kwali to Magdalene Odundo (b. 1950).

Working with Kwali, Odundo studied the traditionally female technique of making utilitarian pots in Africa and practical techniques like hand-building. Odundo used her experience with Kwali in Nigeria to develop her independent approach to ceramics, fostered initially as a student at Farnham School of Art. Her powerful, red and black clay vessel forms reveal a keen understanding of ceramic art forms' hybrid nature.

Oxford Ceramics Gallery is an independent gallery specialising in the exhibition and sale of modern and contemporary studio ceramics. https://www.oxfordceramics.com/exhibitions/27-pioneering-women/press_release_text/

*Deirdre McLoughlin Autumn 2019 edition 'Art & Museum Magazine.'
<https://www.familyofficemag.com/artmuseum>

Maximize the value of your art collection

Collecting art and effectively managing a collection can be part of a successfully diversified financial portfolio as art is becoming more popular as an investment. But what is the best strategy to enhance and grow the value of your piece to realize a gain? It is well acknowledged that many artworks with huge potential are sold at an undervalued price due to vague authentication details, lack of provenance, or too little information about the work to establish a solid attribution. An example is a rediscovered work by John Constable that sold for \$5.2 million in 2015.

The same piece was offered previously in 2013 – not as a Constable – but as a work by a follower of the Romantic landscape artist, probably misattributed due to the heavily restoration and opaque pigments. Because of the incorrect attribution in 2013, the work sold for the ridiculously low price of \$5,300. So what can owners do to be sure of the true value of their artwork and to maximize its value?

Proper attribution and convincing authenticity are key to establishing the value of an artwork. Is the work of the master or of the studio or an apprentice? Is it an original or a later copy? To answer these questions, one should rely on three key pieces of information that I like to call the essential pillars of authenticity: provenance, scientific analysis, and

connoisseurship.

The reputation of galleries, art dealers, auction houses are vitally important, the foundation of the transactional art market if I may, and these frontline professionals know well the importance of establishing proper attribution and convincing authenticity. A solid provenance (paper trail or record of ownership of the work from auction sales records to exhibition catalogues, artist inventory, method of transfer, etc.) is fundamental, as the history behind a piece not only helps understand the origins and history of the artwork per se, but can also help raise its value considerably if well researched and documented.

However, there are often gaps or missing provenance documents, which should be noted can be and have shown to have been forged themselves, just like certificates of authenticity. Thus, this first pillar should be coupled with scientific analysis to make establishing authenticity stronger. The methods of scientific analysis are used to deeply understand an artist and artwork's background, providing crucial information about its period, historical context, place of production, and overall condition. Unfortunately, as science is relatively new on the scene, some are reluctant to engage seeing it as something unknown and consequently, a bit scary. Finding an underdrawing that

matches an artist's sketchbook or confirming the date of a work by analysing its pigments and canvas are only a few examples of how science can provide invaluable insights to inform the decision of connoisseurs, whose work is indispensable, as they are dedicated to confirming the authenticity of an artwork. Although going through the process of authentication using provenance, scientific analysis and connoisseurs' opinion might sound laborious and expensive, it is a risk worth taking when thinking of the return of investment you can realise. I have seen the value of artworks increase by over 100% and even an order of magnitude due to proper attribution and convincing authenticity, which made me realise how important is it to financially invest in the right tools and expertise from the beginning of the process.

That is, the essential pillars of authenticity (provenance, scientific analysis, and connoisseurship) are an investment themselves with the potential to yield a great return on your art asset and increasing the overall value of your financial portfolio.

At ArtDiscovery, our broad and deep history in the art market, along with our passion for technology and science set within the context of technical art history, allows us to provide unparalleled support to the art world, helping our clients increase the value of their artworks considerably. As an example, a client in the Middle-East recently needed our help to sell his artwork at a reputable auction house.

The work was unsigned and its provenance was incomplete. Our experts undertook the investigation of the artwork to look for techniques and materials that could help us support the attribution to the artist in question and then contextualized the information. We worked closely with provenance researchers who discovered documentation about the piece to obtain stronger provenance. Once we built a consolidated report of findings including scientific analysis and provenance research, we contacted the relevant connoisseur to give an expert opinion on the work. Our findings helped him make arrive at a conclusion, giving him the tools to better understand the piece. To the delight of the owner, its authenticity was confirmed and the work sold for a record breaking price at auction.

If you want to maximize the value of the art portion of your financial portfolio, some simple but nuanced guidelines might be helpful: deal with reputable galleries and platforms; build a strong provenance around the piece; have it analysed scientifically within the context of proper technical art history, and get a connoisseur's opinion – and while this may take time and resources, do not underestimate the return of investment you might get at the end of the day.

Dehlia Barman is the Manager of Marketing and Business Development at ArtDiscovery. She leads customer and partner engagements and is responsible for the global marketing and communications for the company.



by Dehlia Barman
ArtDiscovery

G. Scott MacLeod

Canadian Multi-Media Celtic Artist



Iona, colour pencil on Mylar, 8.5_ X 11_ G Scott MacLeod

by John K Grande

G. Scott MacLeod was born in Canada and is of Norse, Irish and Scottish lineage. Scott is a multimedia artist and filmmaker. He received a D.E.C. in Fine Arts at John Abbott College, a B.F.A. and M.A. from Concordia University. Scott attended The Banff Centre on the Tevie and Arliss Miller scholarship, studied masterworks at The Uffizi Gallery in Florence on the Elizabeth T. Greenshields Scholarship. He is a fellow at The Helene Wurlitzer Foundation of New Mexico and a recipient of the William Blair Bruce European Travel Fine Arts Scholarship, and an affiliate at the COHDS at Concordia University. His work has shown in Canada, Ireland, U.K., Germany, Netherlands, France, Italy, Iceland, Mexico and the United States. MacLeod 9 Productions has collaborated on seven documentary

and animated film projects with Canada's National Film Board. Scott's award-winning films and web content are used as teaching tools in schools and sold to libraries, museums, Parks Canada and the public. Corporations and museums have collected his artwork. Scott teaches privately, consults and lectures on better business and creative art practices.

Grande:

When I look at your work as a totality, I think of it as an ongoing fusion of an inner search for meaning, understanding intercultural pathways over time. I find that it is continually evolving. More recently, your projects deal with where you are, your identity and place. Let's start with Quebec and your exhibition. 'The

Starving Can't Eat Stone' at Bishops University in 1999. Can you tell me about that work?

MacLeod:

What has been a constant in my work is the process of asking Who? What? Why? When? and Where? on a given body of work. These basic human fundamental questions are the entry points into my creative enquiries. You mentioned this particular body of work. 'The Starving Can't Eat Stone' was formed after reading Eyewitness Grosse Isle 1847 by Marianna O'Gallagher. I studied the Scottish and Irish famine years of the 1840s because my ancestors left their homelands for Canada. I visited the Grosse Isle Quarantine Station and Parks Canada heritage site and have seen the mass grave site and memorial for the Irish famine victims of the 1840s.

This work later became The Great Hunger <http://www.macleod9.com/the-great-hunger.html#the-starving-cant-eat-stone> where I drew on the parallels between the so-called potato famine and indigenous people from the plains, who suffered a famine from the decimation of the plains buffalo. I compared the experience between the Irish and indigenous of the great plains, whose food source was attacked. In the case of the Irish cottiers, forced off their lands when at their most vulnerable, the plains buffalo extinction was done to weaken the indigenous peoples and force them into a reservation system. Incredibly some of the Irish that survived the passage on coffin ships were used to fight Britain's colonial wars against the indigenous groups in the newly formed Canada. They also used them as cheap labour to build the railways and the canals, to extract the land's wealth and bring it back to Britain.

Grande:

Your film projects explore Celtic and Scandinavian, and other bio-regional cultures. You made this jump from painting into various new media in your art.

MacLeod:

It made sense to explore filmmaking because I was fascinated with history, mythology, painting, drawing and music. Film is one of those high art forms where you can encompass all these mediums. Another key factor was meeting Mike Burns from the West of Ireland, who emigrated to Canada some thirty years ago. The opportunity to work together came after I saw him tell The Saga of Murdo MacLeod and his first contact with the Abenaki. It was made possible by the National Film Board of Canada. It became part of The Water of Life <http://thewateroflife.ca> series. With funding and team in place, we were able to produce four of Mike's stories, The Abenaki – People of the Dawn (2013), The Saga of Murdo MacLeod and his first contact with the Abenaki (2012), The Irishman – Child of

the Gael (2014) and The French Canadian (2015). These films deal with Canada's untold stories, a dark colonial period when these immigrant groups contributed to Canada's creation. Mike and I felt it was important to tell these stories of Canada to reflect and understand that we have collectively become a métissage of all these indigenous and immigrant cultures. I do not believe that Canadians can claim to be a pure race. We are and have always been a blend of cultures. Fortunately, we are now seeing a significant shift in Canada regarding indigenous rights and awareness.

Grande:

Were you in Iceland for a couple of residencies? Have you been working on a film and graphic novel about Iceland?

MacLeod:

Yes. I first did a film a short film called First Contact <http://www.firstcontactthefilm.com> that addressed the Norse meeting the Proto Beothuk peoples in what is now present-day Newfoundland, and it aired at the University of Iceland. The scriptwriter Samantha Rideout did her M.A. on the saga literature. I was determined to do a film that addressed the cross-cultural encounter between one proto-Beothuk woman named Bobodish and one Norse character from the sagas, Guðríður Thorbjarnadóttir. The film is a shared story between our peoples and was well received.

Grande:

In 2017, you had a show called Women Waiting by the Sea and Iceland's settlement at the Centre Culturelle N.D.G. in Montreal on this Icelandic settlement theme.

MacLeod:

Yes, it was the culmination of the work I did during my 2017 SIM art residency in Reykjavik. It was preparatory work for my current film and graphic novel project, The Indigo Iona Saga and the Settlement of Iceland <http://www.theindigoionasaga.com>, which focusses on women being taken from Scotland to Iceland during the settlement period. The drawings of women settlers and the landscape helped shaped the script in my head before I wrote it. I wrote a three-act narrative that addresses emigration, slavery and freedom.

I discovered that my Hebridean ancestors connect through the Icelandic women's genetic makeup. At the National Museum of Iceland, their research states that 62% of Icelandic women have Scottish and Irish DNA, whereas Icelandic men have 80% Scandinavian DNA. Confirming that Norse men stopped off in the Norse colonies during Iceland's settlement period and took women to promise a new life in Iceland, either by marriage or more likely by force as slaves.

G. Scott MacLeod at <http://www.macleod9.com>
<http://www.johnkgrande.com>

Getting Real: Realist Painters in America Now

By Peter Trippi



Mario Moore (b. 1987), *Clyde Sky High*, 2018, oil on linen, 60 x 72 in.
Princeton University, New Jersey

Having successfully dodged the “death of painting” predicted several decades ago, America is now home to thousands of talented realist artists who paint with technical virtuosity in a wide range of styles. At the center of this renaissance is close observation of the world, encompassing portraits, human figures, animals, plants, inanimate objects, landscapes, cityscapes, interiors, and imaginings of other worlds, both historical and invented. Illustrating this article are examples made by ten of these artists, all aged 40 or younger. You have probably never heard of them, and hopefully you will be intrigued.

The American realism boom started slowly in the 1980s with artists themselves, and although many have come to realism via university art departments or self-instruction, the movement’s key incubators are the “classical” ateliers nationwide. This is change from the

ground up, a declaration that if the leading universities and art schools wouldn’t teach this way, then someone else would. Recognizing that rigorous training in traditional painting techniques had vanished from most American institutions by 1960, a small cadre of teachers continued handing down what they had inherited from the 19th-century academies. Fifteen years ago, there were a dozen “ateliers” educating a few hundred students, but now there are almost 300 across the U.S., with tens of thousands of pupils enrolled. Among the leading ateliers are Studio Incamminati (Philadelphia); New York Academy of Art and Grand Central Atelier (New York City); Academy of Realist Art (Boston); The Atelier (Minneapolis); Academy of Art University, Bay Area Classical Artist Atelier, and Sadie Valeri Atelier (San Francisco); Gage Academy (Seattle); American Academy of Art (Chicago); and Lyme Academy College of Fine Arts (Connecticut). All involve close, regular contact



Alex Venezia (b. 1993), *Haunting*, 2019, oil on panel, 20 x 16 in., private collection



Greg Gandy (b. 1980), *Sun on a Classic*, 2019, oil on canvas, 24 x 30 in., private collection

between teachers and small numbers of students.

Realism’s driving forces are the 18 to 30 year-olds enrolled in these programs. Raised with the Internet, cable television, and such story-driven visual spectacles as the Harry Potter films, these students have long admired, and made sense of, images enhanced by Photoshop or otherwise computer-generated. They are sophisticated consumers of fast-moving imagery who could easily have followed their contemporaries into the digital arts, yet for various reasons they prefer to master the challenge of making paintings by hand.

Draftsmanship is the core of the atelier curriculum, enhanced with training in the building blocks of illusionism, including perspective, proportion, volume, shading, values, color, anatomy, and memory training. Following protocols derived—directly or indirectly—from 19th-century academies (which themselves referenced Renaissance and Greco-Roman prototypes), most atelier students begin by copying master drawings and plaster casts, then draw and paint from the live model and en plein air. No detail of craftsmanship is too insignificant; pupils learn how to select and handle pencils, brushes, chalks, charcoals, oils, watercolors, pastels, temperas, and clays (though seldom acrylics), and often show them how to prepare their own pigments, supports, and frames.

Though not antiquarians, atelier graduates are informed by achievements of the past. They respect craftsmanship

and understand that once they have learned the rules, they will be free to break them as needed. Picasso is often cited as the exemplar: in adolescence he nailed every assignment assigned by his father, who was an instructor of academic drawing, and by 25 he was rewriting the rulebook for all art history.

The primary stimulus of the boom in atelier enrollments is the Internet, which has revolutionized the dissemination of imagery and commentary, largely in English. Art-minded people in their teens and twenties have grown up surfing the Web, zooming in on high-resolution images that museums have digitized from their permanent collections, and bookmarking the websites of favorite artists and galleries. Resources like Art Renewal Center, Google Images, Flickr, YouTube, and Wikipedia are updated continually, while thousands of blogs, chatrooms, listservs, and Facebook pages allow realism enthusiasts around the world to exchange ideas informally and ask how specific paintings were made. Newly created works are promptly uploaded and commented upon, and links to unfamiliar images and commentaries are shared speedily. This virtual world’s lack of gatekeepers—the scholars, curators, critics, professors, or other voices of authority who previously might have curtailed such exchanges—means that no opinion or style is out of bounds.

Where Can Today’s Realist Art Be Found?

The realist boom is being promoted by several dozen galleries that have independently cultivated a small but enthusiastic audience of collectors. In New York City, they

include Forum, Henoch, Hirschl & Adler Modern, Gerald Peters, and Dacia. Other influential firms are scattered throughout the country, including Arden, Sloane Merrill, and Vose in Boston; Susan Powell in Madison, Connecticut; Grenning in Sag Harbor, Long Island; Gross McCleaf and Stanek in Philadelphia; Greenville, Delaware's Somerville Manning; Principle Gallery in Charleston and Alexandria, Virginia; InSight and RS Hanna in Fredericksburg, Texas; Haynes in Franklin, Tennessee; 33 Contemporary in Chicago; 1261 in Denver; Arcadia in Pasadena; Vanessa Rothe Fine Art in Laguna Beach; Legacy in Scottsdale; and LewAllen and EVOKE in Santa Fe. Just as crucial are the nonprofit organizations that show realist art in person and online: they include the California Art Club, Boston Guild of Artists, Salmagundi Club, Oil Painters of America, American Impressionist Society, Art Renewal Center, The Bennett Prize, and Portrait Society of America.

The realist artists whose works are illustrated here are currently encountered through a patchwork of idiosyncratic projects: a sold-out gallery show and impressive website

here, a small museum retrospective or handsome book there. For economic and practical reasons, this "pop-up" approach will and should continue. But it is increasingly clear that the tide cannot truly turn until a major U.S. museum organizes a large loan exhibition surveying today's master realists—of all ages. Finding the collectors and dealers willing to lend and underwrite this project will not be hard, nor should there be any concern about attracting a large and enthusiastic audience. Rather, it is the directors and curators of major museums who seem to be skeptical about such a project's quality, and they urgently need to be shown why it would be a huge hit with the public.

American realism is moving in the right direction, and its participants have good reason to be optimistic that their public profile will eventually match their quality.

Peter Trippi is the Editor-in-chief of Fine Art Connoisseur Magazine (www.fineartconnoisseur.com), based in New York.

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Tallaght hosts Magdalene Series at Rua Red



Golgotha The Place of the Skull 30ftx60inches RUA-RED 2011 Derek Culley photo by Blake Murtgh

There is far more to Tallaght's ancient history than the new urban town into which it has evolved. Tallaght is pronounced Tamh Lacht in Irish Gaelic. It has an exciting past. For example, the Partholonian colony being killed by a plague and giving rise to the name Tamh (plague) Lacht (grave-monument) or the proven existence and importance of the Monastery established by St. Maelruain who gave us "The Rule of St. Maelruain for the Céili Dé" and its place in European and Irish Monastic History. Saint Maél Ruain (died 792) was founder and abbot-bishop of the Monastery of Tallaght, Co. Dublin, Ireland). He is often considered a leading figure of the monastic 'movement' known to scholarship as the Céili Dé or Culdees. St. Maelruain was the outstanding figure in the eighth-century Celtic monasticism reform, and Tallaght was its most important centre.

The Culdees / Céili De are not usually considered Gnostic, but they share much Gnostic belief. They are originally said to be either Essenes or Chaldeans (Middle-Eastern astrologer mystics). They blended mystical Christianity with the Druidry of the Celts. This seeming contradiction of blending Earth-based spirituality with Gnostic Christianity was a perfect fit, and they flourished throughout Scotland and Ireland. Revered for their profound teachings, people came from far and wide to learn from their wisdom.

The Céili Dé community, an esoteric community, was considered knowledgeable of 'other' gospels, such as Mary Magdalene's Gospel, a book considered non-canonical in Christian orthodoxy which was discovered in 1896 in a 5th-century papyrus codex written in Sahidic Coptic.

RUA RED

Opened in February 2009, Rua Red is a purpose-built premier, world-class contemporary art space. Housing two galleries, a theatre/cinema, a dance studio, a conference room, a digital media suite, recording facilities, music rooms, workshop areas, artists' studios, office space and a café. South Dublin's hub for creativity; Rua Red is ideal for hosting such an important series.

Magdalene Series at Rua Red

"From a young age, I have been fascinated by the figure of Mary Magdalene. Who she was and what she symbolised within historical works and texts and how she influenced church and state's view of women in contemporary society." - Maoliosa Boyle, Curator of the Magdalene Series/Director Rua Red.

In the first of these lectures, Harvard-trained theologian and author Meggan Watterson will discuss her pilgrimage to Mary Magdalene's cave in Aix-en-Provence, France, in February.

In March, Professor Siobhán Garrigan, Loyola Chair of Theology, Head of School - Religions, Peace Studies and Theology, Trinity College Dublin, follows with a lecture. Prof Garrigan's lecture will address binary creation, feminist ritual groups, symbolism in religious imagery, penitence and reliquaries. Rua Red will announce further lectures plus events on its website and social media channels.

In 2021 Rua Red is launching the Magdalene Series, a programme of exhibitions, interventions, performances and events curated by Rua Red Director/Curator Maoliosa Boyle. The series features five of Ireland's leading artists: Amanda Coogan, Alice Maher, Rachel Fallon, Jesse Jones, and Grace Dyas. Rua Red commissioned the five artists to research and produced new work in response to Mary Magdalene.

Mary Magdalene - A Contemporary Feminist Icon

Mary Magdalene has been a subject of fascination and curiosity throughout history. She is a binary creation: conflicted and mysterious, noble and humble, strong yet morally weak, beautiful and haggard, passionate yet

penitent, erotic and unreserved, reclusive and solitary. The Magdalene is the earthly, carnal, and sensual counterpart to the celestial Virgin. She embodies humanity and humility – she sweats, cries and bleeds.

The Magdalene series will explore Mary Magdalene's associations with women's incarceration and institutionalisation. Other themes include forced labour, morality, shame, reparation and penitence. The series will propose a new world, uncurbed by religious, political or societal doctrine, a world led by the Magdalene experience and viewed through the lens of contemporary feminism and feminist theology.

The Magdalene Series culminated in a three-year collaboration between the artists and curator. The process has included input from theologians, academics and researchers. Writers such as Sinead Gleeson, Silvia Federici and Kate Antosik Parsons are working with the artists to create a series of essays and responses to the work. A publication, to be launched at the end of the series, will contain these texts.

As part of Rua Red's active research space, several academics and feminist theologians will deliver critical themes in the artists' work. These lectures will form part of the Magdalene Series educational resource archive, available for audiences on the Rua Red website. (Rua Red press release)

The first exhibition, 'They come then, the birds' by Amanda Coogan, will be launched in June 2021 (subject to Covid-19 Government Restrictions).

Alice Maher and Rachel Fallon, Jesse Jones and Grace Dyas will follow with works in exhibitions in 2022. The Magdalene Series is possible due to the Arts Council's financial support, South Dublin County Council Arts Office and Creative Ireland.

Meggan Watterson author:

'Mary Magdalene Revealed: The First Apostle, Her Feminist Gospel & The Christianity We Haven't Tried Yet.'

How Can Art Ease the Transition Back to Office Life?

by Aurelia Clavien

Following Boris Johnson's address on the 22nd of February, we now have a lockdown exit plan in sight, allowing many of us to slowly wrap our heads around the idea that we will soon be seeing a return to the office, either on a full or part-time basis. Whatever your preference may be regarding how the 'new normal' should look, after nearly a year of remote working, it is expected, if not undeniable, that many will struggle to re-adapt to office life. The question to ask ourselves now is, what can be done to ease this transition, and can art play a key role therein?

In a previous webinar in collaboration with recruitment agency Bower Talent, London Trade Art discussed how art can be used not only to improve mental health in trying circumstances, but also boost productivity, concentration, and motivation when working from home. There are many studies that support this theory, starting with a study of 2,000 office workers conducted by Dr. Craig Knight, from the University of Exeter's School of Psychology (2010). According to the study, employees are up to 32% more productive when given control over the design of their workplace. Additionally, a study of 32 companies, ranging from food distribution companies to law firms, found that 78% of employees agreed that art in the workplace reduces stress; 64% agreed that it boosts creativity; and 77% agreed that it encourages expression (Victory Art, 'How art in the office boosts productivity', October 2018).

There are many ways we can use art to help employees re-adapt to life at the office. A simple way is to physically surround employees with art, which has been proven to distract people in a positive way, boosting innovative thinking and concentration, whilst also reducing anxiety, mood swings, and frustration. As Giulia Cipollini, partner at international law firm Withersworldwide, states, 'At Withers, we strongly believe that art can have positive effects on the morale of members of the firm and may help increase client interest in us, as many of our clients are art collectors, art institutions, or artists themselves. Our office hosted exhibitions of well-known artists, some of whom also took part in collateral shows during the last edition of the Venice Biennale's. This greatly contributed to employee enthusiasm and creativity. We also use art as a medium to communicate Withers's



ethics and professional values, exhibiting artists who best represent and inspire the firm's values.' UBS and Deutsche Bank have also made art collecting central to their corporate identities, while American auto insurance giant Progressive, which boasts one of the largest corporate collections of contemporary art, claims it uses its art display to encourage its employees to think creatively.

In addition to displaying art throughout spaces where employees work (and not only in client-visited spaces, as so often happens), companies should really aim to involve their employees in art-related activities.

These can be in the form of artist talks; team museum or gallery tours, both physically and virtually; investing in interactive art, such as kinetic art; and even supporting individual artistic talent within the team by hosting photographic and other artistic competitions. Similarly, employees can organise physical office tours, possibly with the support of an art expert able to explain the importance, meaning, and characteristics of the art hung on the walls. Deutsche Bank, among others, has also set up a democratic

art committee, allowing employees to be directly involved in the choice of the artworks to be displayed. It has been proven that if the art selection process is more democratic and collaborative, it can encourage those same values at work, boosting team-building and allowing employees to feel more connected, not only to one another, but also to the company itself.

In short, art has a proven positive effect on mental as well as working well-being and can be used as an effective tool to ease the transition back to office life. It has the power to alleviate the workday and increase feelings of relaxation and motivation. To find the right fit for them, companies should experiment with different ways of exposing their teams to art. There's nothing to lose from it, and it can even help communicate business values, so why not try it?

Aurelia is Head of Marketing at London Trade Art, a visionary project that aims to democratise the art market and introduce an innovative idea of art co-ownership dedicated to both art lovers and companies in search of smart art investments.

www.londontradeart.co.uk



Eileen Agar_Dance of Peace

Eileen Agar: Angel of Anarchy

by Derek Culley

Whitechapel Gallery is pleased to announce Eileen Agar: Angel of Anarchy, a major retrospective of the work of Eileen Agar (1899-1991). The exhibition is the largest exhibition of Agar's work to date and celebrates Agar's crucial role in developing European twentieth-century culture. It features over 100 paintings, collages, photographs, assemblages and archive material, much of which has been rarely exhibited.

Throughout her nearly 70-year career, Agar synthesised elements of two of the twentieth century's most significant artistic tendencies: Cubism and Surrealism. The exhibition explores how these early inspirations rapidly developed into her very personal style that offered a moving commentary on society over a period of tremendous social change. Fascinated by classical art, ancient mythologies, the natural world and sexual pleasure, Agar mined these subjects and her own biography for the forms and content that filled her works. Born in Buenos Aires, Argentina, to a Scottish industrialist

father and an American biscuit firm heiress mother, Agar described her childhood as privileged and eccentric – 'full of balloons, hoops and St. Bernard dogs'. Agar was a rebellious child, and her mother was frustrated by her growing interest in art, which she pursued in favour of needlework or 'practising her comportment'. At the age of six, Agar was sent to boarding school in England, where she undertook the rest of her education and made her base for the rest of her life.

The exhibition examines Agar's entire oeuvre, from early works bearing the influence of her classical education at The Slade School of Fine Art, including Eileen Agar (1927) and the previously unseen painting Joseph Sleeping (1929), an intimate portrait of her partner with whom she had moved to Paris in 1928. Having destroyed all of her previous work in 1925, these early works mark Agar's rebirth as an independent artist. In Paris, she learnt the principles of Cubism and was introduced to the anarchic tendencies of Surrealism. These influences are seen in

early masterpieces, Autobiography of an Embryo (1933-4) and Quadriga (1935), her submission to the 1936 International Surrealist Exhibition held in London, where Agar was one of the few women to be included.

On her return to London in 1930, Agar started working with found objects including shells, bones, plant life, marine detritus, textiles and feathers to create sculptures that embodied her embrace of Surrealist wit and irreverence, as well as her continued fascination with the natural world, particularly the ocean. The exhibition features over 15 of these sculptural works, including Angel of Anarchy (1936-40) and Angel of Mercy (1934), two of her poetic plaster cast 'Angel' heads, as well as her assemblage, Marine.

Object, (1939). During this period, Agar also started working in collage, and the exhibition features over 50 examples, such as Precious Stones (1936), Erotic Landscape (1942) and one of her last collage works, Spider Woman (1983). Throughout the 1930s, Agar also travelled frequently to France. The exhibition includes her rarely seen Ploumanac'h Rock series of photographs taken while on holiday in Brittany in 1936 – works that became a lasting source of inspiration throughout her career.

Like many artists, Agar struggled with anxiety during the Second World War and spent much of her time working for the war effort. The encroaching conflict made her feel uneasy about artistic output as a worthwhile endeavour, and she struggled to concentrate on painting. Post-war prosperity and hopefulness brought a renewal of inspiration, and she began to focus on more joyful subjects and scenes of abundance, which are seen in works such as Dance of Peace (1945) and Cornucopia (1949). Her work began to blur the divisions between collage, drawing and painting, and she renewed her

interest in surrealist techniques, including automatism, frottage and decalcomania. The fluidity of automatic painting helped to free Agar from the anxieties that overwhelmed her during the war. Agar experimented with spontaneous painting, which can be seen in Tree Torso 4 (c.1950), Head of Dylan Thomas (1960) and Pollen (1960), all of which are on display in the exhibition.

Agar exhibited less internationally after the war. However, there was a huge resurgence of interest in her work in the 1970s. She worked prolifically until she died in 1991. The final section of the exhibition focuses on the larger and more tightly composed works created during the later years of her career. Highlights of this period include a series of paintings she created in 1985, inspired by her Ploumanac'h Rock photographs taken almost 50 years before. These are exhibited together comprehensively for the first time. Celebrated as an artist and for her trailblazing experiments in surrealist fashion design, Agar modelled for Issey Miyake at the age of 87 and was made a Royal Academician in 1990. Angel of Anarchy celebrates Agar's distinct and spirited style, spanning a career that endured almost a century.

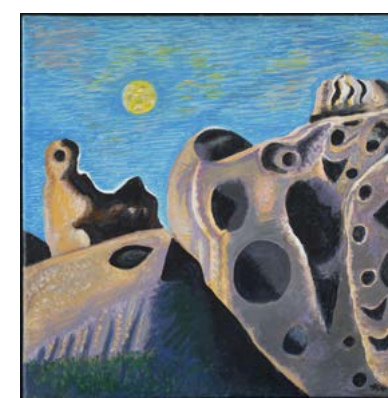
10 February – 23 May 2021 Galleries 1, 8 & 9 #EileenAgar
The exhibition is curated by Laura Smith, Curator, Whitechapel Gallery with Grace Storey, Assistant Curator, Whitechapel Gallery.

- The Whitechapel Gallery will publish a fully-illustrated scholarly catalogue to accompany the exhibition.
- Supported by the Henry Moore Foundation.
- The exhibition is ticketed; £9.50 Standard / £7.25 Concession / £4.75 ArtFund / Free for Under 16s

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Eileen Agar Collective Unconscious



Eileen Agar Rock 3



Eileen Agar Angel of Anarchy



Tribute to Wilhelmina Cole Holladay (1922–2021) National Museum of Women in the Arts

Wilhelmina Cole Holladay was the founder and chair of the National Museum of Women in the Arts (NMWA) board, located in Washington, D.C. Against tremendous odds and with dedication, drive, and a singular vision, Holladay created a museum to help address the underrepresentation of women artists in museums and galleries worldwide. For nearly 40 years, Holladay's vision has been the guiding light of NMWA. Her foresight in recognizing women artists of the past and championing women artists of the present by creating a museum was visionary—even revolutionary—for the time.

Holladay's interest in art by women began in the 1970s when she and her husband Wallace were travelling abroad visiting museums and galleries. They were particularly drawn to a painting they saw in Vienna, a 1594 still life by Flemish artist Clara Peeters. They saw additional paintings by Peeters at the Prado in Madrid. When Holladay attempted to learn more about the artist, she could find no information on Peeters—or any other

female artist—in the standard art history textbook of the day, H. W. Janson's *History of Art*. Astonished by this discovery, the Holladays made this the focus of collecting and began to search for work by other women artists.

By the 1980s, the Holladay collection had grown to approximately 500 works by 150 artists, from the Renaissance to contemporary times. In addition to artwork, the Holladays kept an archive of catalogues, books, photographs, and biographical information on women artists. Then the head of the National Endowment for the Arts, Nancy Hanks, encouraged the Holladays to consider establishing a museum, and Holladay focused her considerable organizational and fundraising skills in this direction.

NMWA was incorporated in 1981, and for the next six years, Holladay opened her residence to the public for tours, travelled extensively to garner support for her idea, raised more than \$20 million from public and private sources, purchased and renovated a historic building to house the collection, and donated her personal collection and library to the museum. On April 7, 1987, Barbara Bush, wife of the then-Vice President, cut the ribbon to open the museum in a 1907 Renaissance revival landmark building located two blocks from the White House.

In over 35 years, NMWA's collection has grown to include more than 5,500 works by approximately 1,000 artists. Rotating special exhibitions showcase work by established and emerging women artists. The museum is a leader in online content and arts education, and its programs build engaged communities and foster conversations and connections that inspire change. NMWA also maintains one of the foremost repositories of documents and materials on women artists in its Betty Boyd Dettre Library and Research Center. The museum's budget has grown to \$11 million, and the full-time staff numbers 50. NMWA members and donors, nearly 13,000 strong, come from all over the United States and 21 other countries. Its national and international committees have 25 outreach groups with more than 3,000 dedicated members throughout the United States and around the world.

Holladay was born on Oct. 10, 1922, in Elmira, N.Y. She developed an early appreciation of art from her maternal grandmother. She earned a BA degree from Elmira College in 1944, studied art history at Cornell

University, and completed postgraduate work in art history at the University of Paris in 1953–54. During World War II, Holladay worked in Washington, D.C., where she met her husband, an officer in the United States Navy. She worked as social secretary to Madame Chiang Kai-Shek from 1945 to 1948, but after the birth of her son Wallace Jr., she dedicated herself to volunteer projects.

In addition to serving as the chair of the museum's board of trustees, Holladay was active in many other ventures, serving on the boards of the National Women's Economic Alliance, the Adams National Bank, the Corcoran Gallery of Art, the World Service Council of the YWCA, the American Academy in Rome, the United States Capitol Historical Society, the National Gallery of Art's Collector's Committee, and the International Women's Forum.

In recognition of her service, Holladay received the National Medal of Arts and diplomatic orders from France and Norway. She also was listed regularly as one of the most powerful women in Washington, D.C., and received a lifetime achievement award from the District of Columbia. Among Holladay's other awards for her service to women were induction into the National Women's Hall of Fame, a lifetime achievement award from the Women's Caucus for Art, the Women Who Make a Difference Award from the International Women's Forum, and the Distinguished Achievement Award from the National League of American Pen Women. She received honorary doctorate degrees from four colleges.

The museum Holladay envisioned and created continues to flourish and grow, and its message gains strength with each successive decade. Following the founder's footsteps, NMWA continues to increase public awareness of gender equity issues and inspires dynamic exchanges about art and ideas through its collections, diverse exhibitions, programs, acquisitions, and social media campaigns. The museum advocates for better representation for women artists and serves as a vital centre for thought leadership, community engagement, and social change. It is a unique place: the only major museum in the world solely dedicated to championing women through the arts.

Image credit:
Wilhelmina Cole Holladay, photo by Astrid Riecken for the Washington Post via Getty Images.

Tribaart

by Derek Culley

Tribal Art

"The concept of Tribal art is one of the more controversial topics in art circles. Another name goes by - primitive art - evokes myths of colonial superiority, the supremacy of Western culture, and looking at artworks from other cultures as intrinsically inferior, only to be observed as a curiosity, a product of an undeveloped society. Despite that, the influence so-called tribal art has had on Western artists in the 20th and 21st century has been so large. It has given birth to a plethora of new movements and ways of expression that cannot possibly be overlooked nor viewed as inferior.

Still, the idea of the noble savage is hardly a new one. The beginnings of it can be traced as far back

as the Renaissance. During that time, a notion of Arcadia arose, a concept of a utopia set deep in the past, in a vaguely classical Neverland where a man lived in harmony with nature. It became a poetic byword for an idyllic vision of unspoiled wilderness. This later evolved into an idealized picture of "nature's gentleman", an aspect of 18th-century sentimentalism. American Indians and Scottish Highlanders, as well as various tribes in Africa all, played the role of (what the French called) *bon sauvage* in the minds of the educated city-dwellers of Western Europe.

What is Tribal Art?

Tribal art (sometimes referred to as ethnographic art) denotes indigenous peoples' material culture and



2 warriors Tikar getting ready against invaders from Tikar.

visual arts. It is often ceremonial or religious in nature. The term most commonly encompasses African art (of Sub-Saharan Africa), the art of the Americas (e.g. pre-colonial indigenous cultures such as that of the Incas and the Mayas), Oceanic art originating from Australia, Melanesia, New Zealand, and Polynesia. Until the 1960s, tribal art was mostly approached from a purely formalist angle - analyzing and comparing only form and style, without much regard for historical context, symbolism, or the artist's intention. Luckily, with the advent of postmodernism, this has changed, and massive collections in Western ethnographic and natural history museums are being re-evaluated and seen in a new light.

African Art

Sub-Saharan Africa is an area as diverse and several times as large as Europe, yet some dominant characteristics can be established throughout. Masks are an important element in the art of most nations, along with statues and figurines (often highly stylized and carved of wood). Direct images of deities are relatively infrequent, even though artworks more often than not have a religious or ceremonial symbolism attached to them. The narrative element is mostly absent. Textile arts (often featuring an abstract pattern) are prevalent in the east of the continent, while the west is famed for its bronze reliefs. The Yoruba, in particular, have achieved a remarkable level of naturalism in the representation of the heads of their royals". Frederick Gooward September 2016 www.widewalls.ch/magazine/tribal-art-primitive-artists

Tribaart

Our Mission

I'm honoured to introduce Tribaart to everybody interested in art, cultural diversity and, more precisely, African tribal art. Our mission is to immerse our customer into African culture through art exhibition show and sale via our website (www.tribaart.com).

Showcasing African tribal art by hosting exhibitions worldwide will allow people to appreciate and purchase our vintage artefacts and exquisite artworks.

I was first introduced to African antique Art via Daouda Mountapmbeme Njoya, an antique expert and art collector who learned about Tikar art and African antiques through numerous conferences worldwide. We decided to partner up, combining our skills and experience to reach more people and share the beauty of African culture. We will be soon working on a tutorial that will show the process of new artwork, although most of our collection is authentic artwork that belonged to the royal family heir before we bought them.

During the development of Tribaart, I was looking for an artist that had the same passion and drive as me; through mutual friends, I discovered Chanice Alexis work. Something triggered me to work with Chanice. She agreed and shared the same vision as me on developing her career with Tribaart. Chanice Alexis is 21 years old, now a Tribaart artist whose work focuses on embracing natural beauty and the naked self. While experimenting with different ways of putting paint on the canvas, she uses colours and textures to explore her themes. View Tribaart web for a few examples of her fantastic art in the making. The next step for us will be to reach out to more people for networking, sale or even program to educate people about African tribal art; education and information are key because, without that knowledge, no one could really appreciate an artwork, for example, if there no explanation or history behind the creation of Mona Lisa from Leonardo Da Vinci it wouldn't be as big as it is nowadays. Ideally, when everything is safe, we will hold a few Cardiff (Wales) events to show and familiarise people with African tribal art.

www.tribaart.com

John Simpson

from Inside Your mind to the Outside



by Mara Sfara

John Simpson is an accomplished and extraordinarily prolific artist. Simpson's search for the expression of art is esoteric and obsessive. Simpson utilizes multiple forms of fine art to express his life journey in a purposeful way. He delves deep into his mind to produce his highly skilled art at lightning speed. Simpson is also an extremely popular art professor at the Commonwealth Honors College of the University of Massachusetts at Amherst. He is generous with his time and ideas, teaching his students about the artist's thought process along with technical skills. Simpson and his students produce acrylic paintings, murals, sculptures and digital art.

Simpson's story begins and continues in Springfield, Massachusetts. Springfield was established in 1836 at the junction of the Agawam and Connecticut Rivers. It is situated about midway between New York and Boston and is on the highway running through New England to Canada. Springfield's geographic centrality and its view from the bluff above the river make it a welcome and easy destination for the traveler, who will be treated to its

breathtaking architectural treasures, greenery, sculpture parks, public murals, and public gardens. Its public art and its museums, such as the Springfield Museums and the Naismith Memorial Basketball Hall of Fame, along with regular and various types of outdoor entertainment and music festivals, contribute to a thriving social scene that makes Springfield a joyful place to live and visit.

Professor Simpson studied with or worked alongside master painters such as Gregory Gillespie, Kalsang Lodoe Oshoe, Emil Schnorr, Shimon Okshteyn, John Grillo and Robert Mallory. Simpson has a massive studio on the ninth floor of a downtown Springfield's most luxurious building that provides him and his students with enchanting views of downtown Springfield and the Connecticut River, with an art gallery and with more than ample space to create their art.

Simpson's artwork is an extension of his personal quest for self-discovery. Simpson has created a formula of probing into his soul, of his loves, fears and longing for

social justice. Then he passionately creates magnetic fantasy worlds to which people gravitate. He believes that there are other dimensions of life that co-exist with what we experience in the "here and now." His new body of abstract paintings are intended to help people see a new dimension, one that was hidden out of sight in their subconscious until brought to their attention by the artist. Abstract images create music-like rhythms within the painting that blur the lines between the microscopic and the macroscopic, between the minute and the cosmic. His art expands the plane of existence and is enigmatic. It takes us on a journey to find truth and possibility. It is Simpson's way of creating art for the common good as a means of building a safe and welcoming community.

While Simpson is a serious and talented artist and a dedicated teacher, his broader purpose is the cultural and visual enrichment of the daily experience of those who live, work, or visit Springfield, Massachusetts. He and Evan Plokin of NAI Plokin have collaborated to improve public spaces and make the city more accessible, exciting, and attractive.

As stated in a green paper by the Public Art Network Council of Americans for the Arts organization, "public art can be an essential element when a municipality wishes to progress economically and to be viable to its current and prospective citizens. Data strongly indicates that cities with an active and dynamic cultural scene are more attractive to individuals and business."

(www.americansforthearts.org/sites/default/files/PublicArtNetwork_GreenPaper.pdf)

Simpson is an organizer, a collaborator, and a participating artist in the Springfield public art scene. In 2013, he was a founding member of the Springfield Central Cultural District. He was a founder and is a director of Springfield City Mosaic, a non-profit organizations whose mission is "to support, promote and be an active member of the visual arts community in Springfield, Massachusetts, including, but not limited to, arranging exhibits, sponsoring programs, planning events, offering classes and lectures and collaborating with artists, galleries, educational institutions, museums and businesses, using arts to improve the City landscape, educate, entertain and enhance lives."

Simpson and other artists have created public art on a scale that makes Springfield a city of extraordinary and accessible sights. There are large-scale murals with images of human joy, intricate details of Tibetan Buddhism, historic scenes, icons, and everyday people in their daily living. There murals include images of the cowardly lion, the tin man and the scarecrow from the Wizard of Oz, iconic figures in film and music, such as B.B. King and Marilyn Monroe, and local luminaries, such as Mayor Domenic Sarno, and children's author, Theodor Seuss Geisel. The public art in Springfield is more than available and easily accessible; if you are in Springfield, you simply can't miss it.

According to Simpson, his goal is "to create moments of mental calm, personal awareness, and self- discovery." This attitude permeates the city, offering hope and joy to everyone who lives or works in or who passes through Springfield.



THE PETWORTH PARK ANTIQUES & FINE ART FAIR

Friday 18 to Sunday 20 June 2021

Plans are forging ahead to hold The Petworth Park Antiques & Fine Art Fair in the grounds of Petworth House in Petworth, West Sussex in May this year. Successfully and safely held in a purpose-built marquee in the National Trust's 700 acre deer park last September, following a postponement owing to the lockdown last May, this annual event plans to proceed for the seventh consecutive year from Friday 7 until Sunday 9 May 2021.

Dealers are currently signing up and are keen to exhibit. One first time exhibitor at this fair is campaign furniture specialist Christopher Clarke Antiques from Stow-on-the-Wold in the Cotswolds. Burton Antiques is heading south from Yorkshire to join the other 55 exhibitors.

The retailers in the market town of Petworth are great supporters of the event, led by the Petworth Business Association, as the fair brings a lot of extra business to the shops and galleries, as well as hotels, restaurants, pubs and cafés over the three days. Local exhibitors include Augustus Brandt, Ottocento and Rountree Tryon Galleries, the latter putting on a special exhibition within its Petworth gallery to coincide with and encourage people clients and potential customers at the fair. Many visitors to Petworth Park do head into town to see what else is on offer having shopped at the fair.

Ceramics sold well last September, which has obviously influenced Julian Ede Antiques' decision to return, having been a new recruit last September. Tom Rooth Fine Art is exhibiting again having completely sold out of his contemporary handmade, hand-finished and signed Oceanic Collection of tableware, bringing new designs, like Prawnography and Salmon Spiral this May, as well as fine art. Other returning newcomers from last year include Jenna Burlingham Fine Art from

Hampshire, selling art by Modern British artists like Ivon Hitchens, Graham Sutherland and Julian Trevelyan; original picture and print dealer Thomas Spencer Fine Art; Burlington and BEAR Petworth with a pair of thirties' original mohair, velvet and brass studded Bo-Point armchairs by Modernist architect and designer Otto Schulz for Boet, Gothenburg, £2,950. Timothy Millett also plans to exhibit his historical medals for a second time; Diamonds4You comes back with a pair of cabochon turquoise and diamond drop earrings set in 18 carat white gold, dating from circa 1920, £2,000.

Petworth Park regular, Jupiter Antiques, has a rare fine example of a very early Worcester snake in a basket pattern teapot and cover not normally found in such good condition, c. 1753-55. S&J Abbott Ceramics Plus brings a pair of Bow figures, depicting male and female gardeners, each clutching large colourful floral garlands, circa 1765, £1,250 the pair. A similar pair can be found in the Cincinnati Museum, USA.

Animals are always popular and Blackbrook Gallery has a naïve painting Fat Shorthorn Heifer by William Henry Davis, an important artist recording the images of the famous prizewinning farm animals during the 19th century. WH Davis's patrons included Lord Spencer, Lord Berwick, Thomas Cope and Queen Victoria, who commissioned four paintings. Farm livestock of the time was fed to become very large, as fat was as an important commodity being used for lubrication, fuel and food for the workers leaving the land to work in the factories of the industrial revolution. Amongst the animals on the S&J Abbott Ceramics Plus stand is a very rare miniature, toy size, Rockingham figure of a foxhound on a pink and gilt cushion, £650.

Walton House Antiques from Mere in Wiltshire returns with a late 17th century oak geometric oak coffer with

ebony and holly bandings, £1,675. Tim Saltwell brings an Edwardian mahogany and satinwood crossbanded bureau of small proportions, circa 1900, £1,450 and an outstanding William and Mary period olivewood oyster veneered chest of drawers, circa 1690, £13,500.

BBC Antiques Roadshow clock expert, Richard Price keeps ticking along, as does Timewise with vintage watches for him and her. Greenstein Antiques has an original thirties' Rolex Precision wristwatch, £5,950 and an old cut 3 carat diamond three stone ring, £21,950. Jewellery is always very popular and fellow London jewellery specialist Shapiro & Co has a platinum and 15 carat yellow gold, aquamarine, diamond and seed pearl stone set pendant, circa 1900, £6,750. T Robert has taken part in most of The Antiques Dealers Fair Limited's fairs. For this May, he plans to bring an exceptional German 18 carat five colour gold snuff box by Charles Collins & Sons, Hanau, circa 1820, priced at £9,500 and an extremely rare engraved silver gilt articulated fish pendant containing a cut glass perfume bottle with ruby stopper and a silver & gold miniature spoon, circa 1780, £3,800. Other specialities for sale include silver, glass and sculpture.

Organiser, Ingrid Nilson of The Antiques Dealers Fair Limited said, "Last year, we were fortunate enough to be granted permission to hold the fair in September by the National Trust and the local council, so we know how to put all the necessary safety measures in place and are supported by the enormous work and help from Petworth Marquees; our security team, who brought the latest technology to help ensure we held a very safe event, our other supporters, the dealers and my team, all of whom loved the opportunity to be outside in the good weather interacting with each other."

"We had wide one-way gangways, masks were worn; and we adhered to test and trace. Our visitors were really understanding; some had to queue at busier times, but everyone was so happy that the fair was taking place. Basking in sunshine, it had a really jolly atmosphere. Our caterers, Wise Catering, worked hard to ensure we had socially distanced outside table and chairs, so visitors could enjoy take-away refreshments including delicious cakes whilst overlooking the wonderful 'Capability' Brown scenery and impressive house, some also enjoying a Brilliant gin. People were able to visit the mansion and its national treasures, provided they booked in advance."

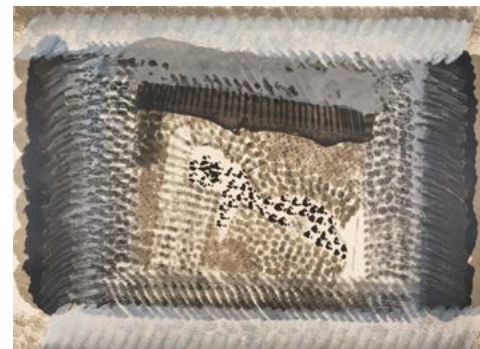
www.petworthparkfair.com



HR CHRISTOPHER CLARKE ANTIQUES Patent Brighton Bun travel candlesticks (closed)



HR JENNA BURLINGHAM FINE ART Alan Reynolds - Dark Landscape



HR JENNA BURLINGHAM FINE ART Howard Hodgkin - One Down



HR S&J ABBOTT CERAMICS PLUS pair of Meissen pugs



Niki de Saint Phalle

MoMA PS1 presents the first New York museum exhibition of the work of visionary feminist artist Niki de Saint Phalle (American and French, 1930–2002).

On view from March 11 to September 6, 2021, Niki de Saint Phalle: Structures for Life will feature over 200 works created from the mid-1960s until the artist's death, including sculptures, prints, drawings, jewellery, films, and archival materials. Highlighting Saint Phalle's interdisciplinary approach and engagement with key social and political issues, the exhibition will focus on works that she created to transform environments, individuals, and society.

From the beginning of her career in the 1950s, Saint Phalle pushed against accepted artistic practices, creating work that used assemblage and performative and collaborative modes of production. Saint Phalle initially gained attention in the early 1960s with her Tirs, paintings produced by firing a gun at plaster reliefs to release paint pockets. Nanas, brightly coloured sculptures of female figure whose sinuous curves would inform much of her work to come. In the late 1960s, Saint Phalle started producing large-scale sculptures, which led to expanding her practice into architectural projects, sculpture gardens, books, prints, films, theatre sets, clothing, jewellery, and, famously, her own perfume.

Central to the exhibition is an examination of Saint Phalle's large-scale outdoor sculptures and architectural projects, including *Le rêve de l'oiseau* (built for Rainer von Diez between 1968 and 1971); *Golem*, a playground in Jerusalem (1971–72); *Le*

Dragon de Knokke, a children's playhouse in Belgium (1973–75); and *La Fontaine Stravinsky* (1983); among others. These are represented in the exhibition by the many models she made in preparation for and homage to her architectural works, as well as through a wide selection of archival materials—many of which have never before been exhibited.

The ideas explored in these works culminated in Saint Phalle's central life project, *Tarot Garden*, a massive architectural park outside Rome, Italy. She began constructing in the late 1970s and continued to develop alongside key collaborators until her death. Opened to the public in 1998, the garden and its structures, which are based on the 22 Major Arcana of the tarot deck, allow for moments of interaction and reflection that underscore Saint Phalle's use of art, altering perception. The exhibition will include photographs and drawings of *Tarot Garden* and models that Saint Phalle created for its various structures. For Saint Phalle, these structures were charged spaces of imagination from which she envisioned experimental societies emerging, places "where you could have a new kind of life, to just be free."

Saint Phalle also created a series of innovative works that reflect an ethos of collaboration and engagement with the politics of social space. Addressing subjects that ranged from women's rights to climate change and HIV/AIDS awareness, Saint Phalle was often at the vanguard in addressing the social and political issues of her time. Her illustrated book, *AIDS: You Can't Catch It Holding Hands* (1986), written in



Tarot-Garden-litho-EK-2000x1558

collaboration with Dr Silvio Barandun, worked to destigmatize the disease and was translated into six languages.

Niki de Saint Phalle was born in Neuilly-sur-Seine, France and raised in New York City. In 1948, at age 18, she married the writer Harry Matthews. They moved to Paris in 1952, and shortly thereafter, Saint Phalle was hospitalized for a nervous breakdown and began painting as a therapeutic activity. In the late 1950s, Saint Phalle met artist Jean Tinguely, an important collaborator whom she married in 1971. She was the only female member of the Nouveau Réalisme group with Tinguely, Arman, Christo, and Yves Klein. In 1961, the first solo exhibition of Saint Phalle's work was held at Galerie J, Paris. That same year, her work was included in *The Art of Assemblage* exhibition at The Museum of Modern Art, New York. Saint Phalle was the subject of a retrospective at the Ulm Museum, Germany, and Centre Pompidou, Paris in 1980, and at the Kunsthalle Bonn in 1992. In 1994, she moved to California, where she lived until she died in 2002. Posthumously, her work has been the subject

of major exhibitions at Tate Liverpool (2008), Grand Palais, Paris (2014), and the Power Station of Art, Shanghai (2018). Saint Phalle is represented in public collections, including The Museum of Modern Art, New York; Musée d'Art Moderne de la Ville de Paris, Paris; Stedelijk Museum, Amsterdam; and Tate Gallery, London.

Niki de Saint Phalle: Structures for Life is made possible through the generous support of La Prairie, Switzerland.

Lise Stolt-Nielsen provides additional funding, MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation, Keith Haring Foundation, The Deborah Buck Foundation, the Blue Rider Group at Morgan Stanley, and the MoMA PS1 Annual Exhibition Fund.

Niki de Saint Phalle: Structures for Life is organized by Ruba Katrib, Curator, with Josephine Graf, Assistant Curator, MoMA PS1. moma.org/ps1.

BEASTMAN

From Down Under

One of the most distinctive and prolific contemporary Australian artists is Bradley Eastman, who has exhibited his artworks extensively worldwide and has organised numerous international art exhibitions and projects. Bradley Eastman (Beastman) is a multidisciplinary artist from Sydney, Australia, and was born in 1980.

Influenced by the biodiversity, symbolism and design aesthetics behind nature's growth patterns and organic landscapes, Bradley's paintings, digital illustration, commercial projects, and public murals explore a unique visual language, depicting future environments of abstracted geometric landscapes, potential new life forms and human intervention.

Previous Commissions include Element, Facebook, Vivid Sydney, Mini, Apple, Westfield, Adidas, Red Bull, Stockland, GPT, Vicinity, The Star Sydney, Hyundai and more. The National Gallery of Australia has acquired his artwork. Large solo, plus collaborative murals and

installation works can be found all over Australia and worldwide.

Art&Museum Magazine AM): You were selected as 'Best Artist' by Sydney Music, Arts & Culture (SMAC) Awards 2010. Is there a musical element to your work?

Bradley Eastman :No, I don't have a musical element in my work speci (BE) fically, but I have incorporated music through collaboration with various musicians over the years. Usually, this would be for a motion video project; or an exhibition. But music isn't something I personally create.

AM: Mars - 'Terraforming'- the new buzz word. If Beastman were to paint buildings outside surfaces on Mars, what message would that share with non-human intelligence?

BE: Woah, what a crazy concept! The message would be



JBR, Dubai, United Arab Emirates Aerosol on existing building 2016 Photo by Selina Miles

of life, maybe a vibrant piece incorporating the feel of a life form through a human face's basic composition and natural geometry. Whilst also incorporating patterns and colours derived from nature and landscapes on earth.

AM: Your videos are an excellent presentation for newcomers to your work. In a real sense, your work is almost encyclopaedic in that it encapsulates the visual arts which have preceded us. Picasso possessed this quality. His various periods were influenced by Classical paintings, Greek vases, Geometric and or Tribal. One could almost say pre-industrial and post-industrial. How much of your visual self / visual experience is derived/influenced by the Indigenous Australian Art (aboriginal) art?

BE: Growing up in Australia, it's hard to ignore how amazing and iconic indigenous art is and having it influence the way you think about art. I like to think all Australians have a sense of pride in being affiliated with the imagery. Growing up with a simple understanding of indigenous art gave me confidence in using pattern and a better understanding of how simple patterns and symbols can be used to represent various things in my artwork. I like the idea of designing things down to their most simple visual forms, so when used in my artwork, they are suggestive and not always so visually obvious. I think the look and feel of my artwork come more from modern

design experiences rather than historical ones, though; I pay much more attention to the present and future than the past. The thing I like most about being an artist is the challenge of always trying to move the work forward, looking to create new and unseen imagery whilst at the same time staying true and linked to the body of work that has to lead up to where I am right now.

AM: You are an artist who is very accomplished with the latest technologies. Currently, the vogue is with algorithms plus AI. If a tool was invented whereby you could have your new works produced/made with by a Robot, would you view this as 'selling out' or just another tool? Please discuss.?

BE: I like to look at my artwork as an overall body of work made using all different mediums, so I am very much into using digital technology to make artwork, whether its illustration, animation, or something else. I think the idea of programming a robot through algorithms to create artworks in my style is super interesting. I would love to see a robot create some of my artwork! But I don't think you will never be able to recreate real human intuition, creativity and our many flaws with a robot, so the artwork would essentially be its own separate thing, but that's still cool.

<https://beastman.com.au>

Super Xiao Ma

Emerging genius

by Toni Muricu

Introduction.

Born into an Irish artistic family, his mother a photographer and his father a painter, Super Xiao Ma is a self-taught artist focusing on abstract painting, drawing, sculpture (found objects), plus street art. From a young age, plus growing up in a home where education was king, Super Xiao Ma enjoyed visits to art galleries, museums, visiting studios of his fathers' friends, and hanging exhibitions with his father. The many works of art displayed in his home plus art books were a precursor to this British visual artist being immersed in both the language and making of art. In the late '90s, whence delving into London's Street Art scene, the ambition to be involved in making art was also further developed. However, whilst Super Xiao Ma's passions were nurtured throughout childhood to harness creative energy, the real catalyst occurred when observing several contemporary masters at work studios. Artists such as Denis Bowen, Albert Irvin, and the Diorama and Slough studios are among those artists whose works he was familiar with.

Art&Museum Magazine (AM)

Please briefly explain the name 'Super Xiao Ma.'

Super Xiao Ma (S.X.M.)

I, Duncan Culley, adopted the nom de plume 'Super Xiao Ma' when travelling around China, as the nickname was conferred on me in jest by my Chinese peers.

AM: When did you decide to pursue the making of art as your principal direction?



'Blue Folletto', 92cmx120cm Mixed medium on Board

SXM: After graduating from Aston University - Birmingham with a Marketing BSc (Hons) degree, something was burning inside that needed to be expressed and channelled in my daily life. I enjoy working in business, yet my soul is with the arts. Therefore, the creation of art began once again and formed an emotional platform for my creative energies.

AM: Please discuss this creative process.

SXM: I humbly share my gift of being both watchful and sensitive with the viewer. The art I create is done so in the spirit of communicating a reaction to the environment around me. My travels expanded my senses and sense of being. Although having many standard features globally, the human family is also diverse and intriguing. Through exposing myself to unfamiliar situations, cultures and traditions, my processes result in works of angst, bewilderment, euphoria or passion but always honest!

AM: "Though there are affinities between Duncan's work and his father's mass images, Duncan has begun to explore bright abstractions, calligraphic lines of the paint by chance, and nature's changing course... But rather than just caring about the

idea of 'style', his travels by brush through half-imagined landscapes are bright and undreamed-of: valleys of fast-flowing indigo and pale blues, peaks and planets of Gamboge yellow, vermilion and mauve are just the beginnings of exploration which must not be inhibited but encouraged and supported in every possible way."

Dr Ivor Davies M.B.E. - (2021) 'Hills Again' series, see link below.
Please discuss.

SXM: Interpretation of my works is something; I invite others to be engaged in rather than be described by myself. Titles I confer on finished paintings/drawings give a place or a mood as a hook, but not a limitation for the viewer. My results, whether abstract or loosely figurative, adhere to compositional structures. I believe drawing is essential for my practice. Putting down ink lines is both meditative and playful and establishes a link to a place /person I can use in future works. That's why I carry a sketch pad with me everywhere I go.

AM: Your show in "2013 - Group Exhibition, 'Rich Mix Gallery', Shoreditch, London, UK, featured 'Blue Folletto', which is broadly speaking a very free expressive abstract work. (See "On the High Road series."). In 2016 your Commission, at the Charming

Innovation Centre, Shunde, China, was unique and different. Geometric floral murals were designed and painted on several independent units situated throughout the business park. Indeed your murals in Thailand, early 2017 in Chiang Mai, continue with a strict geometry, which your more recent drawings avoid. Please discuss.

SXM: I continue to experiment with geometry, as is evident in "9 Gates of JZ", a series I made while living in Jingzhou - China. Back in the UK in 2017, the '18 Days' series see my works take a cue from the notion of roaming, seeking and exploration as an abstract painter. This exhibition collaborated with Roamers & Seekers and was part of the Bristol Art Trail 2017.

My new work is now a mixture of the lines and colours I have explored and will continue to expand and perfect. Materials do not limit me. For many years, nature has fascinated my mind and influenced my work more than anything, especially the mystery of stone / found objects. I feel creative energy is both discovered and invented.

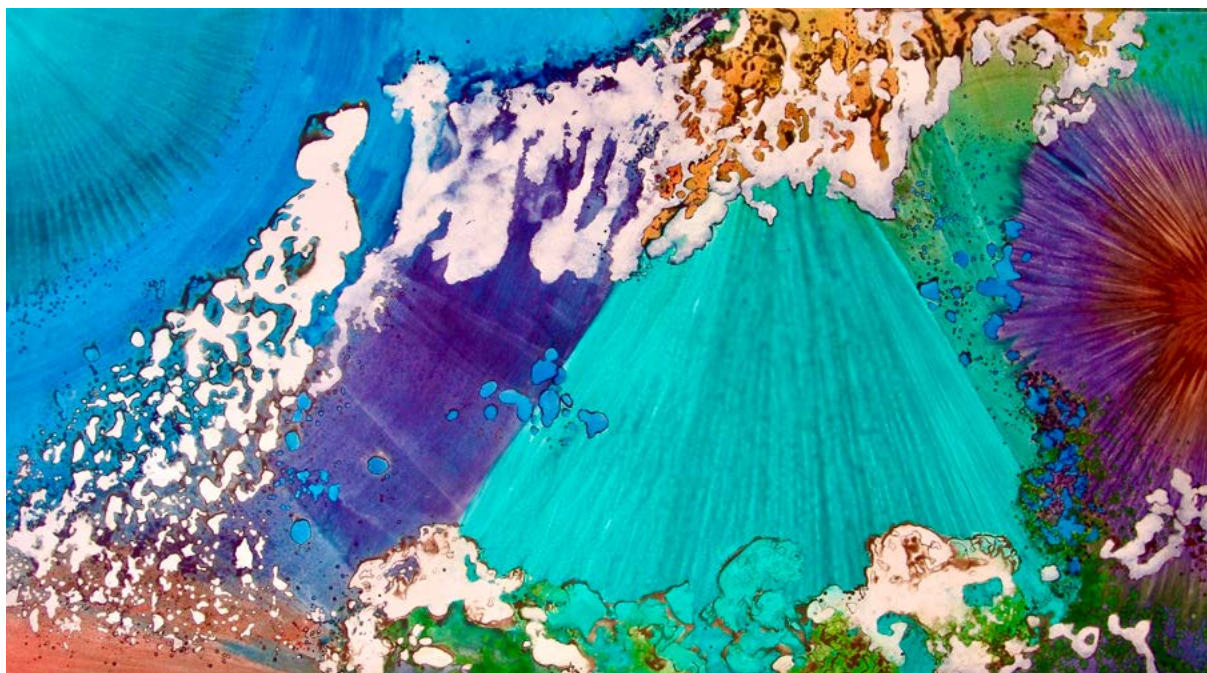
AM: 2021?

SXM: Launch of Limited Edition Prints.

<https://www.superxiaoma.com>

The art, life and purpose of Marlene Tseng Yu'

By Mara Sfara



More than twenty years ago, my father gave me Marlene Tseng Yu's Rainforest Foundation book. In it, I found Marlene's Tseng Yu's paintings of an ethereal earth with floating treetops. Yu paints her soul into each of her environmental paintings. Her paintings demonstrate miracles in the natural world and the power and value of nature and our earth. The genius of Yu's paintings is that, unlike many abstract artworks, there is no second guessing. In the details of her brush strokes, we see the movement of molecules, transformed to movement to physical existence.

When I met Marlene Tseng Yu in 2007, I was humbled by her presence and amazed by the sparkle in her eyes. I felt a sense of wonderment when I saw Yu's

sparkle transferred to her environmental paintings. Her brilliant use of color and rhythm evokes feelings of joy, gratitude and hope for a better life.

Marlene Tseng Yu moved to the United States from her native Taiwan in 1963. She received her bachelor's degree in Fine Arts from National Taiwan Normal University in 1960 and her Master of Fine Arts degree from the University of Colorado at Boulder in 1967.

Yu's paintings are grouped in series of environmental occurrences on massive, architectural scales. Her attachment and devotion to environmental phenomena began in the 1960s, when Marlene had a first-hand encounter with an avalanche while in

Alaska. This visually and emotionally overwhelming experience led Yu to an obsessive journey over the next 50 years in which she painted our fragile and miraculous earth, discovering and sharing its beauty and power, by creating more than 35 series of paintings and over 4,000 individual works. depicting glaciers melting, rainforests, space and the universe, scenes underwater and underground, and various "forces of nature," such as avalanches, geysers and volcanoes. The explorer of Yu's artwork feels the chills and energy of the movements of the glaciers as they melt, the heat of volcanoes burning with colors soaring, the beauty of trees soaring into cloud covers, and the warmth of the rays of sun. The intricate details of nature, shown with the clarity of a microscopic lens, are blown up on canvases that are often massive in scale, with some as large as 54 feet in length.

At a very early point in her career, she set out the path for her life work and described it as follows

The beauty of the universe changes with time. As the days pass and the seasons change, the sky, earth, mountains and rivers repeat in patterns that are never really quite the same. In my search for the variations of the many faces in nature, I have found that nature provides an infinite source of inspiration for artistic expression. I love the many elements in our environment, be they as broad as the horizon beyond or small as cells under the microscope. In this vast setting, I hope to capture the spirit of the universe, its rhythm and movements, its quiet and angry moods, its colors and forms...

With the traditional Chinese and Western art training, together with my own experiments, I have sought to create techniques that can fully express my ideas and feelings. The techniques may vary greatly from painting to painting, as to embody the scope of my expression. The reference to nature is the focus of all my paintings. I have found that painting in water media – acrylic demands an absolute control of the medium to achieve the various effects, textures, and transparencies. The scale of the painting is a challenge, but not a limitation for me. To produce on canvas or paper what I have in my

mind, my ideas and feelings on the universe, is a great challenge.

Marlene Tseng Yu, September 16, 1968

Yu is much more than an artist. She is an environmentalist, constantly drawing attention to the global crisis of climate change through her own works and by promoting the good works of others with shared concerns and objectives. She is a pioneer in the "green movement in art."

Yu states, "[Glacial melting] is my favorite subject. Without realizing it, the "[glacial melting] series reflects what has become one of the most important issues today, as human lifestyles and habits increase global warming and cause glaciers to melt rapidly. I hope through my art to convey the urgent message—Earth is in danger, please let us protect it together." Yu began the Melting Glacier Series in 1965 and continued it through 2008.

The Rainforest Art Foundation (<http://www.rainforestartfoundation.org>) was established by Yu in 2002. Its mission is "to encourage awareness, appreciation and preservation of the Earth's ecosystems and rainforests through various forms of artistic expression." She, along with other artists and institutions, seek to use art to increase public awareness of the important role rainforests play in the health of our planet and of the dangers of deforestation. The Foundation, which Marlene started in Long Island City, New York, now has offices in Europe. <https://www.rainforestartfoundation.eu/> In 2014, the Marlene Yu Museum opened in Shreveport, Louisiana "to preserve, present, document and interpret the life and works of Marlene Tseng Yu."

Yu has a classic formal training as an artist. Her works shows deep understanding of placement, skill, and purpose. Marlene brilliantly synthesizes Eastern and Western painting techniques to establish her distinctive naturalistic, abstract style. Yu's paintings reveal her journey and lead us on our journey to treasure and value our earth.

THE UNITY OF BEING

Carter Ratcliff on Lisa Bradley painting

Upcoming exhibition: "Lisa Bradley Paintings"
Location: Valentine de Badereau Gallery, St Barths valnteam@gmail.com
Date: April – May 2021

"Each of Lisa Bradley's new canvases is utterly still, yet the stillness feels transient, a pause between the pulses of some vast and luminous energy. Entranced, vision follows the glow of her colors into a contemplative state far from the usual topics of art criticism. Why talk about facture, tone, scale and all the rest of it when the attention is absorbed, suspended, in a realm of sheer light? From the sheerness, this immediacy, a Bradley canvas takes a self-sufficiency which vision claims for itself. Why talk when we can simply look?" ("The Unity of Being," Donahue/Sosinski Art 1998)

"To see is such a familiar experience that we hardly notice it. We look past our seeing to the thing seen, and so it is a subtle shock to encounter the art of Lisa Bradley. For her colors, her tonalities, the weave of her brushwork unite to render us conscious of seeing itself. We become aware of perceiving a painting in all its particularity, from its overall flow to the smallest nuance of its painterly texture. It is not possible to say why this happens. It is possible only to note that it does, that Bradley's imagery is in harmony with the very process of being perceived. It is as if her paintings come into being to gather us into this harmony. This is not to say that they turn in on ourselves, fostering a preoccupation with our own perceptions. Rather, they take us to a place where seeing and seen, self and other, meaning and intention are in such complete accord that we let go of all our self-centered concerns. We simply see, having arrived in a place – a

contemplative state – where seeing merges with every other aspect of being." ("The Fullness of Being," Hollis Taggart Gallery 2015)

"Her gesture sweeps us toward centers that are peripheries, toward peripheries that establish new centers of luminosity as they reach into depths where every nuance can be understood as immeasurably large or infinitesimally small. This ambiguity feels deliberate, the result of a deeply meditated refusal to let pictorial possibilities be contained, shut off, nailed down. That same deliberation gives the artist's brush work its feathery precisions – its power to be clear about enigmas built into the very act of making a painterly mark on canvas. Reconciling contraries, Bradley's images offer us metaphors of plenitude." ("The Unity of Being," 1998)

"There is no end to the experience of Lisa Bradley's paintings. Inflecting fields of blue with passages of black, white, and gray, she opens them to unlimited interpretation. Focusing on the textures of her brushwork, we see her as an artist of the invisible world- an illuminator of being at the molecular level. Caught up in the slow and majestic swirl of her forms, we watch as the scale of her art shifts from micro-to macrocosmic. And those forms, in all their subtlety, prompt a question: are they separating themselves from the blue expanse or vanishing into it? Both readings are possible, hence both are correct. For that



Lisa Bradley
The way things are

is one of Bradley's purposes: to awaken us to possibility." ("Lisa Bradley Paintings," Valentine de Badereau Gallery, 2021)

"Tracing the path of her brush across the surface of a canvas, we intuit her presence in every nuance of her art. On the painterly evidence, she is both daring and serenely contemplative. Guided into a contemplative state of our own, we see – or sense – that her primary concern is not with self-expression. As distinctive as her paintings are, they reach beyond the personal to those regions where the self merges with all that is. The Self lives on, not as an assertion of individuality but as a focal point of consciousness – the implicitly boundless awareness that understands itself as a source of light. Hence the luminosity that pervades Bradley's paintings, giving even their darker passages a lustrous vitality. A visionary painter, Bradley puts us in touch with the enveloping fullness of being itself." ("Lisa Bradley Paintings," 2021)

"Though her metaphors of plenitude could be understood as statements about the unity of being, it is better, I think to suspend the search for paraphrasable content and let vision immerse itself as the experience of the imaginative fact, of touch unified with surface, surface with limitless depth, the faintest flicker of pigment with the idea of boundless light. It is better, that is, to let these paintings have their full metaphorical power..." ("The Unity of Being," 1998)

"We could concentrate on the subtleties that carry vision beyond its fascination with particulars, into those currents of space and light... In short, we could focus on identity or the yearning to transcend it. Yet we don't really begin to see Bradley's paintings until we notice how her touch has removed the barriers between these contraries, has imbued her definition of individuality with her invocation of the universal. This reconciliation takes place, of course, in the play of visual metaphor – not her statement about the unity of being but her demonstration of it, of that unbounded and intermingled plenitude." ("The Unity of Being," 1998)

"Bradley is a highly evolved artist in possession of a style at once sophisticated and immediately recognizable as her own. Yet the distinctiveness of her imagery is forever leading us beyond itself, to a sense of the boundlessness in which we all share.... they simply mark off the place where she invites us to join her in the experience of our oneness with the ground of all that is." ("The Fullness of Being," 2015)

Carter Ratcliff born in Seattle, Washington is an American art critic, writer and poet. His books on art include "John Singer Sargent," "The Fate of a Gesture: Jackson Pollock and Postwar American Art", and "Andy Warhol: Portraits." In 1976 he was awarded a Guggenheim fellowship. Ratcliff has contributed to numerous magazines including Art in America and Parkett.

Bringing art collections to life and attracting new audiences

Many of our clients have asked why they should consider buying art in an uncertain economy. For some collectors, the joy is in finding the best artworks by some of the most important artists. For others, it is in the aesthetic pleasures the works brings. And for others still, artworks are one of many assets in a diversified portfolio. This essay will explore some of the nuances of the art market as well as its relationship to the wider economy.

Before diving into considerations of buying art in our current economy, let us address a more general question: what are some of the advantages of investing in art? Graphs (fig. 1-2 opposite) by Art Market Research indicate the annual rate of return for different genres and artists; as these graphs show, there is opportunity for significant appreciation, but there is also certain level of risk which will be addressed later. For artists termed “blue chip” like Impressionist Claude Monet (fig. 3) or Cubist Pablo Picasso (fig. 5), we have seen an annual rate of return of 8.4% and 4.7% respectively (fig. 4 and 6).

There may also be tax incentives for donating art to institutions, including gifting to museums. Lastly, art can smooth out return rates, and act as a hedge in a diversified portfolio, due to its historically negative correlations to other asset classes.

However, it is important to articulate the risks of collecting art as an investment. One of the most obvious is that, like real estate, there can be relative illiquidity. Think of art like selling your house, it can take some time.

Also, within the art market, there can be price opacity compared to other markets, which leads to inherent inefficiencies. For example, when you buy a share of a company like Google, you purchase it for a certain amount, and that cost is exactly the same anywhere in the world. Moreover, the graphs we’ve analyzed pull data only from auctions which

French Impressionists [Pool]	
Statistical Analysis	
Number of lots	9598
Change from 1/1976 - 10/2020	+738.5%
Compound Annual Growth Rate	4.8
Revaluation	
Input value	0 USD
Revalue date	10/2020
Revaluation	0 USD



Figure 1

Modern Art 100 Index	
Statistical Analysis	
Number of lots	104107
Change from 1/1976 - 10/2020	+1696.9%
Compound Annual Growth Rate	6.6
Revaluation	
Input value	0 USD
Revalue date	10/2020
Revaluation	0 USD

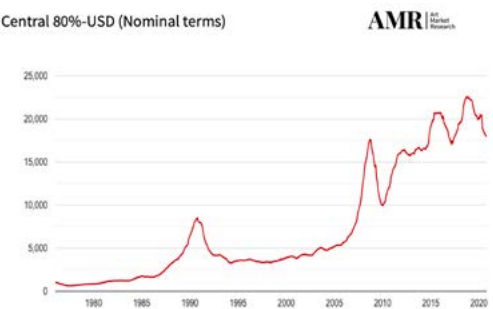


Figure 2



Monet Figure 3

represent a very discreet moment in time, usually one to two minutes, which makes them subject to any number of factors.

Because of market inefficiencies, one can acquire artwork for under market value. Moreover, unlike shares of a company, each work of art is unique, which can greatly affect its value. Collectors can better take advantage of



Picasso Figure 5

these inefficiencies in the art market by making informed decisions in consultation with an art professional.

Returning to the larger question of buying art in an uncertain economy, initial instincts may be to wait for markets to stabilize; however, many seasoned collectors are actively looking for opportunities now more than ever.

In an article this year, Ray Dalio concluded that tangible assets, such as art, are a smart choice. Elaborating further he mentioned, “I believe that cash, which is non-interest-bearing money, will not be the safest asset to hold.”

Montana Alexander, Partner at Heather James Fine Art, further notes

In volatile times the ultra-high end art market tends to be very active, as hard assets are a surer store of wealth... the advantage of buying art is that it is moveable. A 6 inch painting by Dali worth millions can be enjoyed in the city or the country.

Elaborating further, Investors are seeing that art is one of the few assets where they can

Claude MONET	
Statistical Analysis	
Number of lots	1107
Change from 1/1976 - 10/2020	+3775.7%
Compound Annual Growth Rate	8.4
Revaluation	
Input value	0 USD
Revalue date	10/2020
Revaluation	0 USD



Figure 4

Pablo PICASSO	
Statistical Analysis	
Number of lots	7172
Change from 1/1976 - 10/2020	+710.1%
Compound Annual Growth Rate	4.7
Revaluation	
Input value	0 USD
Revalue date	10/2020
Revaluation	0 USD

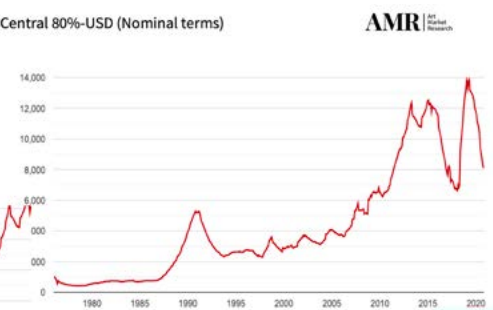


Figure 6

Art 100 Index [New Pool Methodology]	
Statistical Analysis	
Number of lots	150691
Change from 1/1976 - 10/2020	+1002.9%
Compound Annual Growth Rate	5.4
Revaluation	
Input value	0 USD
Revalue date	10/2020
Revaluation	0 USD

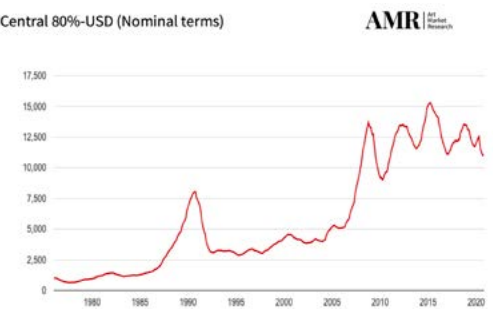
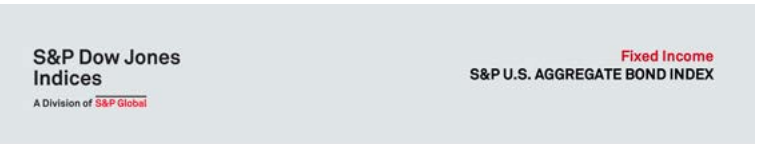


Figure 7



Historical Performance

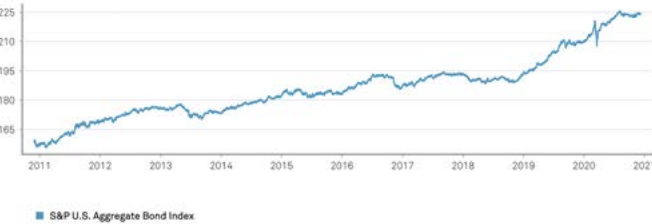


Figure 8

currently get yield, as other assets have been less reliable because of COVID-19 disruptions. Art as a tangible investment can operate as a hedge against economic uncertainty and inflation. Our experience has been that during financial crises, such as in 2001 and in 2008, there is a flight to blue-chip tangible assets. Historically, blue-chip artwork has performed at a commensurate rate versus the S&P 500, as graphs (fig. 7-8) demonstrate.

Larry Fink, CEO of Blackrock, observed, “The two greatest stores of wealth internationally today include Contemporary Art, and I don’t mean that as a joke, I mean that as a serious asset class. and the other store of wealth today is apartments in Manhattan, Vancouver, and London.” With the recent downturn in real estate in our current climate, art presents another opportunity for investment. Compare the graph (fig. 9) from Art Market Research on the annual growth rate for Contemporary Art and the graph (fig. 10) on the U.S. House Market.

Unlike shares of a company, art provides aesthetic beauty, and many of the works we have discussed contain cultural and historic value. Some of our clients have noted that they do not see themselves as owning works but rather are custodians of works for a time, protecting them while enjoying their beauty and value. It is this mix of cultural and historic value (fig. 11-12) that brings poetry and meaning to art as a financial asset.

Jim Carona, founder and owner of Heather James Fine Art, explains that

Our experience dealing with important artworks and placing works with some of the world’s top collectors has allowed us to be a resource in art decisions for our clients. This year, we have been fortunate to place artists including Monet and Van Gogh with collectors of diverse levels of experience. This is a trend we see continuing into 2021.

Warren Buffet has famously said to “be greedy when others are fearful,” suggesting that times of turmoil can present great opportunities to buy. We hope this essay has begun to demystify the art market a bit offering some examples and data on art as an investment.

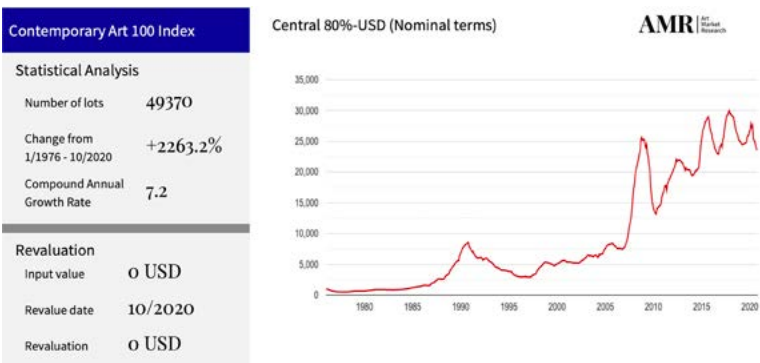


Figure 9

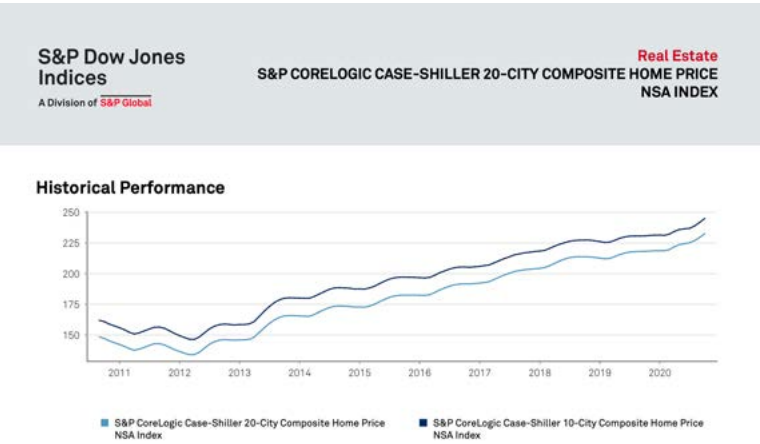


Figure 10



Wayne Thiebaud Figure 11



Thoma Moran Figure 12

ART, FINANCE AND WEALTH MANAGEMENT

PARK HYATT ABU DHABI HOTELS & VILLAS, SAADIYAT ISLAND, ABU DHABI, UAE
24TH & 25TH OF JANUARY 2018

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James Coleman

Centre Pompidou

By Derek Culley

The Pompidou Centre presents a retrospective exhibition devoted to the Irish artist James Coleman, whose great work, since the early 1960s, has been deconstructing the workings of images by operating at the edges of distinct traditions - painting, photography and film. The exhibition reflects the exemplary interdisciplinarity of an artistic practice that many contemporary artists, such as Douglas Gordon and Tino Sehgal, have critically acknowledged.

Born in 1941 in Ballaghaderreen, Ireland, Coleman built his work in early films questioning the pretences of vision through artisanal optical traps. Continuing his research in the proximity of Dan Graham, Coleman drew early lessons from minimalism. He implements devices with radical plastic stripping, similar to those used in scientific experiments, through which he methodically explores the mechanisms of cognition. A series of works presented in the exhibition thus refers to the legacy of the psychology of form, such as *Playback of a Daydream* (1974), which appropriates the famous rabbit duck motif, or *Connemara Landscape* (1980) and *Still Life* (2013-2016).

In the early 1970s, James Coleman invented the medium that would now be associated with his name. Like *Slide Piece* (1972), one of his masterpieces, he designed installations based on

slide projection from a carousel made apparent. The screening is accompanied by a synchronized soundtrack, consisting of a story meticulously written by Coleman and given by a narrator. The smooth and continuous character of the text read contrasts with the hashed and discontinuous nature of the projected images, providing the viewer with an unprecedented experience between cinematic film fragmented and novel-photo brought to the dimensions of history painting.

Drawing on popular culture as well as art history, playing more and more of the codes of theatre, Coleman's great installations in the 1990s, such as *Charon* (1989) and *Lapsus Exposure* (1992-1994), provide, as art critic Benjamin Buchloh writes, a veritable "exhibition archaeology".

James Coleman now lives and works in Dublin and Paris. Since his first exhibition in 1970, Coleman's pioneering practice has redefined our understanding and expectations of time-based work and has had an immeasurable influence on subsequent generations of artists. Coleman's critique of the photographic image through the meticulously composed slide shows that film and video projections engage the viewers in understanding how an image accrues meaning and the viewers' role in defining the experience of the photographic image. While Coleman assigns



James Coleman *INITIALS*, 1994 Courtesy Galerie Marian Goodman Photo All right reserved

a subtle conceptual and temporal aspect to the experience of the image, his works are characterized by a sensual beauty and elegance that results from his embrace of the photographic image's inherent uncertainties and potential.

Coleman's installations and videos are associated with slide-tape works: sequences of still images fading one into the other with synchronized sound. Often, social situations are depicted with a precision which, paradoxically, creates a narrative ambiguity.

Coleman studied at the École des Beaux-Arts, Paris and the Accademia di Belle Arti, Milan, and the Central School of Art and Design, London, the National College of Art and Design University College, Dublin. In 2006 Coleman was awarded an honorary doctorate from the National University of Ireland, Galway, and in 2002 he received the Kurt Schwitters Prize, Hannover, Germany, and the Kunstpreis München. Coleman represented Ireland at the 1973 Paris Biennial.

Solo exhibitions of Coleman's work have been

held at MUMOK Vienna, Austria (2019); the Museo Reina Sofia, Madrid, Spain (2012); the Irish Museum of Modern Art, Dublin, Ireland and the Project Arts Centre, Dublin, Ireland (2009); the Museum do Chiado, Lisbon, Portugal (2004); Kunstbau Lenbachhaus, Munich, Germany (2002); Sprengel Museum Hannover, Germany (2002); Kunstmuseum Luzern, Switzerland (2001); Palais des Beaux-Arts, Brussels, Belgium (1999); and the Centre Pompidou, Paris, France (1996).

Coleman's pioneering practice has redefined our understanding and expectations of time-based work and has had an immeasurable influence on subsequent generations of artists.

Marian Goodman Gallery represents James Coleman www.mariangoodman.com/artists/36-james-coleman/

Centre Pompidou 9 Jun - 23 Aug 2021 11h - 21h, every day except Tuesdays

Gallery 3 - Centre Pompidou, Paris

Access with the Museum ticket - Galleries 3 and 4

THE TRIBAL ART FAIR AMSTERDAM LAUNCHES ONLINE SPRING EDITION

Following the success of the Tribal Art Fair Amsterdam's first online fair, held at the end of October 2020, the organiser has decided to hold an online spring edition. Featuring 30 tribal art dealers from nine countries, the Tribal Art Fair Amsterdam Online is taking place from Thursday 29 April at 3pm until Monday 3 May 2021 at 10pm (Dutch time) at www.tribalartfair.nl/onlinefair.

Over the past 18 years, the Tribal Art Fair Amsterdam has grown into an internationally acknowledged fair for collectors, dealers interior decorators and museum curators in the field of tribal art. Usually held at De Duif in Amsterdam, the pandemic meant that it was held online last autumn, with some 9,000 online visitors. In addition to the galleries which participated in the first online fair in 2020, there are nine new galleries signed up to join this spring event. Amongst the first-time exhibitors is Rare Photo Gallery from Toronto specialising in 19th and 20th century Canadian, American and indigenous photographs and books. The London based gallery Kapil Jariwala will mainly display objects from India and Oceania. New Dutch dealers, some specialising in antique Asiatic weapons, are also joining this online spring fair. A wide and diverse selection of objects will be available at the fair.

An online fair gives new opportunities for the lecture programme with specialists from all over the world involved. Lars Krutak, the American tattoo anthropologist, will give a lecture about Tattooing in the Arctic: An Ancient History. The author Jamey Allen will talk about the recently published book: Wild Beads of Africa: Old Powderglass Beads from the Collection of Billy Steinberg. The full programme will be able to view at www.tribalartfair.nl from early April 2021.

Objects from Africa, Oceania, various Asian countries and North and South America can be admired at the online Tribal Art Fair Amsterdam. In addition to masks and statues, the visitors will also find textiles, jewellery and utensils for sale on the website with the 30 galleries showing up to 50 objects each.

Online fair: 29 April at 3 p.m. to 3 May 10 p.m. 2021
www.tribalartfair.nl/onlinefair



MICHAEL WOERNER - ORIENTAL ART Monkey with Baby, Nias, early 20th century

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Coping techniques during pandemic for new generation

I would like to introduce myself, I am Natasha Butterwick and I am a life coach, I help people to be comfortable with themselves to achieve their goals and the life they want. In life coaching we are working on the awareness which is essential to get to see your thinking so you can decide what to believe. I found coaching concepts and techniques very helpful in solving my problems and changing my life for better.

We live in uncertain times, pandemic had an impact on most lives. But if we think about the adversities many generations went through we can realise it's part of the deal to be alive on this planet. If we look at life being 50-50, with positive and negative events, accept that it's our reality, we are here to have all spectrum of human experience. The power of being in a NOW, accepting what's going on because it is happening gives us a relief and a chance to explore possibilities to change our future for the better. Resistance brings us suffering. Fighting with the reality is fighting with yourself. You will always loose.

Pandemic is happening, we can't change this circumstance quickly at the moment but we are able to decide what to think about it, it's our choice. We can't control the circumstance but we have a choice what to think about it and allow ourselves to feel the way we want and act from the place of peace, acceptance and love so we can make right choices what to do next. We are restricted in movement at present but we are free in our thinking.

We were taught that other people or circumstance makes our feelings, other people responsible for our emotions and never taught us how to process them. But the truth is that we create our emotions by thinking our thoughts with our beliefs. And it's powerful. It means we can solve our problems internally not externally. Example is what we can choose to think about current situation in the world: it's a disaster and all is bad, I can't see the future OR I can choose to accept what's happening and decide

to look at the possibilities for me to find the options on working or studying online, getting connections with people using the internet for the moment when we are limited in meeting people physically. Just seeing the picture from the angle of possibilities rather than as a victim of the situation.

Avoidance is a temporary relief from trauma or pain with professional guidance. But suffering isn't needed for growth. We can become stronger by getting power how we tell our story, from the place of victimhood or survival. We can't change the facts but we can decide what to make it mean for us and create our new world from the ashes.

Unhealthy emotional life is a lack of the awareness what is happening in your brain and feelings; you think that negative emotions need to be fixed by seeking an escape in external pleasures like overeating, over drinking, over working, over watching TV, social media etc; victim mentality is when we blame others or ourselves leaves us powerless; hiding from the truth and emotions.

Emotions are harmless until we give them some meaning. We can apply healthy emotional skills to experience the world through emotions, the bigger it is the more interesting our life is going to be. The best way to deal with an uncomfortable, unpleasant emotion is to get comfortable, relax, deep breathing, focus on full exhaling like getting this emotion out of your body physically.

Before reacting to the feeling, stop, pause.

- 1- identify the emotion, name it
- 2- allow it, sit with it, remember that emotions are harmless, they are just vibrations in our body
- 3- we feel by how we think, identify your thought that is connected to your feeling
- 4- find a new thought that you want to think in order to achieve your goal.



Natasha Butterwick -
Life Coach
@NBlifecoach

Feeling - Allow it - Thought - new Thought, new sentence you want to believe, feel how this new feeling coming from new thinking resonates in your body. If you allow to feel an emotion instead of reacting, avoiding, rejecting it, you will own it and that's powerful. You can practice this new belief by writing from your future self, what would she/he feel, think and do, just ask for an advice from your future self, brainstorm new sentences.

Many people don't want to set the goals for not to fail, but to go to the next level you have to manage your mind how to feel the failure, how to face the world, deciding to move forward when fear comes, it's an unpleasant feeling but we have power to overcome it, knowing that our power comes from within, support yourself with other useful emotions like courageous, committed, driven, determined, purposeful, willing and disciplined instead of dread, anxiety, worry, fear, frustration are stopping us from achieving the goals and we can decide not indulge them but change them for useful emotions that will move us forward.

There are two types of failure: failing forward when life throws stuff at us, taking risks, being in discomfort zone, learning and growing or failing ahead of time by sabotaging ourselves, staying in a comfort zone.

I encourage you to start daily routine with empowering questions:

- How can I make today better than yesterday?
- How can I do my daily job and enjoy the day?
- How can I make choices that are helpful to me and others around me?
- What do I love about myself?
- What can I create today?
- How can I be useful to people?
- What are my great qualities?
- How can I live my best life?

If you find this work interesting and useful I can share with you step-by-step guide and coaching skills. You can go to www.natashabutterwick.com or just send me an email natasha@natashabutterwick.com

ALONE WITH THEIR THOUGHTS

Stuart George, of Mayfair-based Arden Fine Wines



Stuart George, of Mayfair-based Arden Fine Wines, looks at Vermeer's use of wine in six of his canvases and then considers what wines he might have depicted.

There are so few contemporary documents on Vermeer's life that Philip Steadman, a Professor at University College London and author of "Vermeer's Camera: Uncovering the Truth Behind the Masterpieces", calls him "the Sphinx of Delft."

Vermeer's father, Reynier Jansson, was a tavern keeper who also traded paintings. In 1655, Vermeer took over the tavern, so probably he had at least a working knowledge of the wine that is shown in six of his paintings: "The Procuress" (signed and dated on the lower right as "J.V. MEER 1656"); "Sleeping Maid" (unsigned, c.1657); "Officer and Laughing Girl" (unsigned, c.1658–1660); "Girl Interrupted in Her Music" (unsigned, c.1658–1661); "The Girl with a Wineglass" (signed by the wall by

the window "I V MEER", c.1659–1660); and "The Glass of Wine" (unsigned, c.1661). The earliest of Vermeer's "wine" paintings is The Procuress. It is typical of the Dutch "bordeeltje" genre, a brothel scene that usually showed drunken soldiers and busty prostitutes. Certainly, its characters look as though they are enjoying themselves. Prior to this, Vermeer had painted only Biblical themes. The smirking young musician on the left holds what is probably a glass of beer. The young lady holds a glass of white wine.

The glass itself is a "römer," a capacious glass with a knobbly stem made from green "waldglas" (forest glass) to stop it from slipping through drunken or otherwise distracted fingers.

The Vermeer expert Jonathan Janson claims that the artist employed a pair of compasses to capture the jug's contours so accurately. The scratches of the compass are apparently still visible.

Sleeping Maid

"Sleeping Maid" depicts one of Vermeer's women "alone with only her thoughts," as Tracy Chevalier, or rather her protagonist Griet, puts it in the novel "Girl With a Pearl Earring." Most of Vermeer's paintings show one or two figures in a room lit from the viewer's left, engaged in domestic or recreational tasks. The art historian Ernst Gombrich called Vermeer's paintings "still lifes with human beings."

Like Vermeer himself, the young lady painted here is utterly inscrutable. Is she napping after a hard day's work or sleeping off the effects of overindulging in wine, as the half-empty (or half-full) glass implies? There is a key in the door, suggesting that in her drunkenness she has forgotten to lock it. She might not be a maid at all. There is a black patch on the girl's left temple called a "mouche," which was worn to prevent toothaches and headaches but became fashionable for their effect of making skin appear whiter. Her white collar is open, which would have been considered indecent at the time. She wears a striking red dress, not at all typical of a maid's attire.

The still life objects on the table are also ambiguous. There are actually two glasses, one a half-full (or half-empty) "römer" and the other overturned by the wine jug. Possibly, somebody else has just left.

Live, laugh, love

"Officer and Laughing Girl" prefigures "The Glass of Wine." Their compositions are very similar, both paintings showing a man and a woman in an interior setting with wine to hand.

"Officer and Laughing Girl" is a cheerful and optimistic scene, a complete contrast to the sombre "Sleeping Maid." Here, the girl is bathed in light, her cheeks are flushed (from the wine, perhaps) and she is obviously enjoying the company of the soldier who has made her laugh. They are absorbed in each other, sharing a happy moment with a glass of wine. But as always with Vermeer, there are ambiguities.

Like the central figure in "The Procuress," the female figure here wears a yellow dress and smiles; the man wears a red coat and a large felt hat, like the soldier in the earlier painting. Her hands are open, but the soldier's are bent curiously; we do not see much of his face. She holds a glass of wine, like the central figure of "The Procuress." Is this perhaps another "bordeeltje?"

In "The Glass of Wine," we see the man preparing to

refill the glass of the girl during a silent pause in their dealings with each other. The body language is very different than that of "Officer and Laughing Girl." The girl's left arm is tightly folded against her lap, and we cannot see the man's hands, though his cuff encircles the wine jug at the centre of the composition. A songbook lies on the table, preceding "Girl Interrupted in Her Music."

Interrupted in their drinks

"The Girl with a Wineglass" anticipates "Girl Interrupted in Her Music." The female figure in both looks out at the viewer, the first gleefully, but the second demurely. The white jug of wine in "The Girl with a Wineglass," typical of the tin-glazed containers then produced in Faenza in Italy, also appears in "Sleeping Maid" and "The Glass of Wine."

The stained glass window through which the light pours into the room is the same in "The Girl with a Wineglass" and "Girl Interrupted in Her Music." In Vermeer's work, light is always shown coming in from a window on the left of the composition. This is because he (and other artists) painted with the light coming from the left so that the shadow cast by their hand did not taint the area on which they were working.

What are they drinking?

With the exception of the glass of red wine in "Girl Interrupted in Her Music," wine in Vermeer's paintings is always white. In the seventeenth century, the Dutch taste was for sweet white wine. Indeed, so strong was Dutch buying power in France that red grapes were grubbed up and replaced by white in areas such as Sauternes, Bergerac and Anjou.

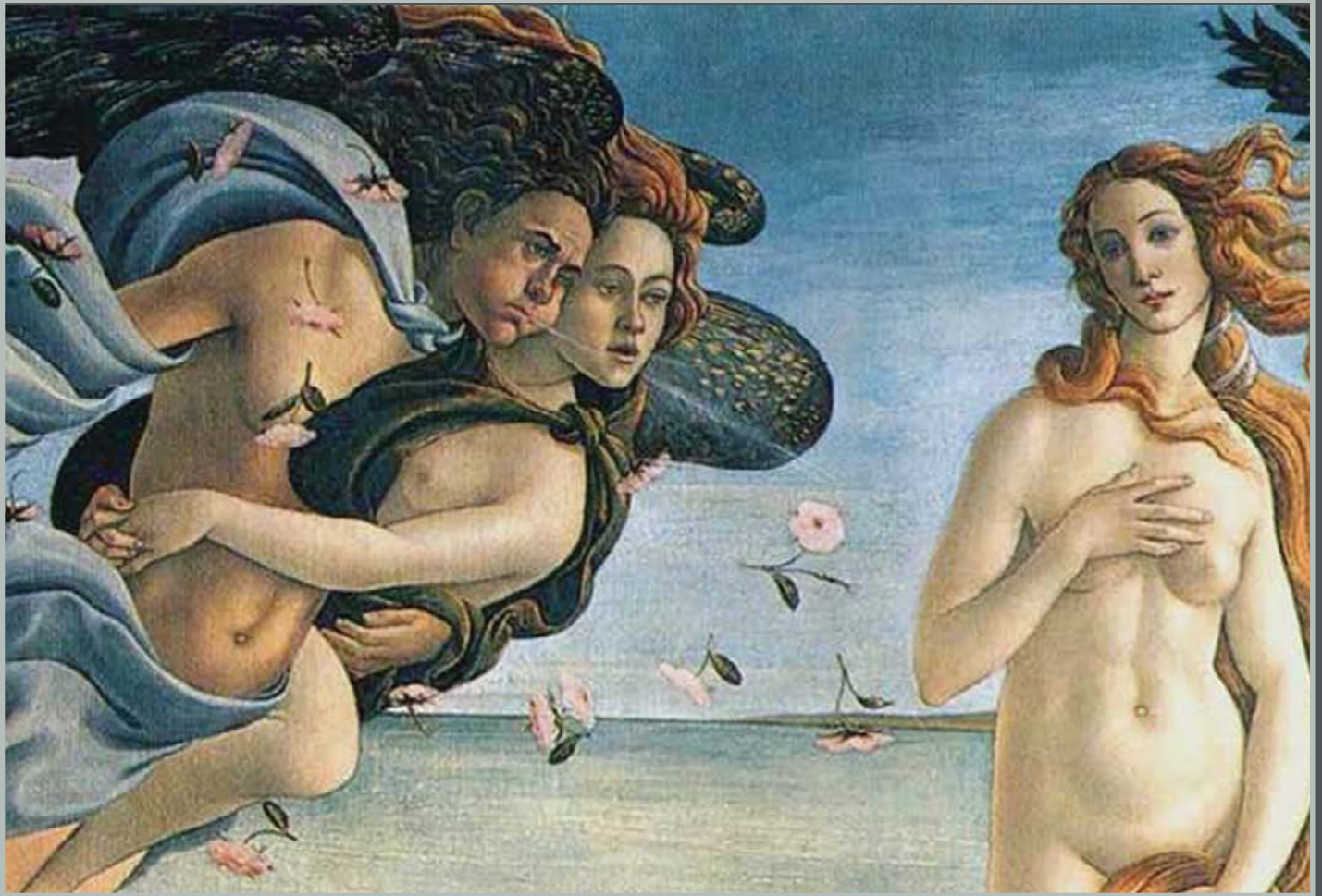
Just as they liked their white wines as sweet as honey, the Dutch liked their red wines as dark as midnight. They were not interested in Claret, as the English were. But Cahors, the "black wine," was ideal for Dutch palates.

Spanish wine was also drunk in Holland. For more than a century, Holland was an outpost of the Spanish Empire. But at the conclusion of the Eighty Years War in 1648, Spain was forced to accept Dutch independence. Even during the war, Spanish wine was sent to Holland.

Greek wine was shipped with tulips from Turkey, and Cretan Malmsey was bought from the Portuguese, who had already discovered that strong wine benefited from sea travel. The Dutch pioneered the use of sulphur to stabilise (sweet) wines in transit.

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