ART & MUSEUM

Autumn Issue 2026



Fernando Botero
"In Praise of an Amplified World"

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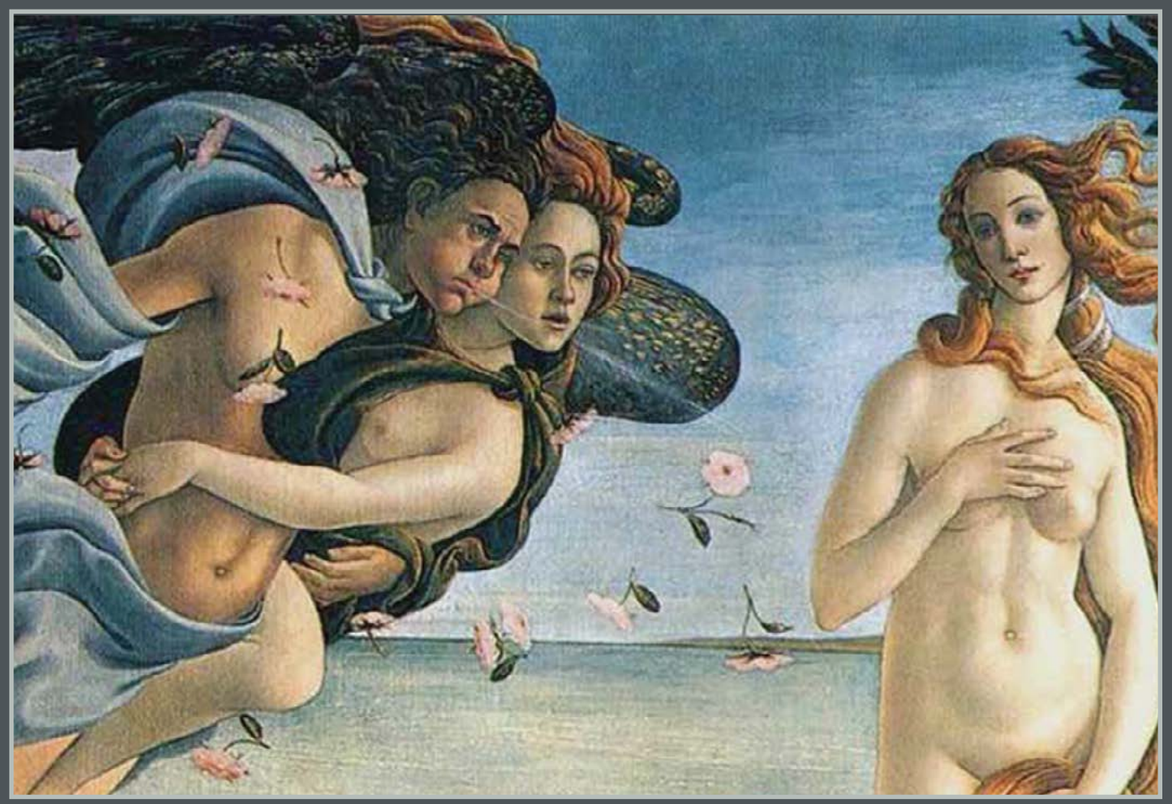

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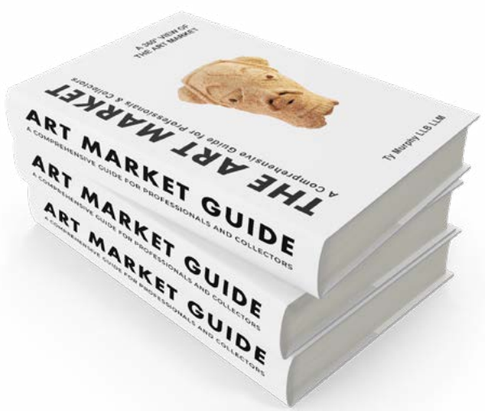

The Art Market:
A Concise Guide for Professionals &
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WELCOME

ART & MUSEUM MAGAZINE

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

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Femme dans un fauteuil (1918)



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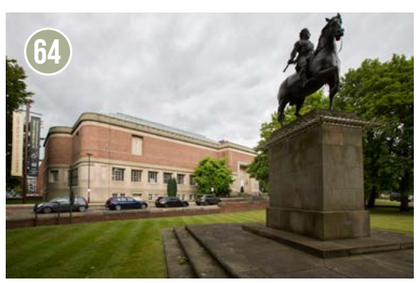

Fernando Botero
In Praise of an Amplified World

12 October - 22 November, 2026

By Ty Murphy, LLM



Fernando Botero, Portrait of Picasso, 1998, oil on canvas
187 x 128 cm | 73.6 x 50.4 in



Fernando Botero, Mujer, 1980, oil on canvas laid on masonite
39 x 34 x 1.1 cm



Fernando Botero, Musicos, 2017, Oil on canvas
119 x 96 x 3.5 cm, 46.9 x 37.8 x 1.4 in

Few artists of the twentieth and early twenty-first centuries created a visual language as immediately recognisable as Fernando Botero. A Botero painting can often be identified from across a room before its subject has even fully registered: monumental bodies, rounded horses, compact musicians, swollen fruit and domestic objects that seem to occupy more space than the canvas should logically permit. Yet to describe Botero simply as the painter of large or exaggerated figures is to miss the sophistication of an artistic investigation that occupied him for more than six decades. His work was never merely about size. It was about presence, proportion, density and the strange transformation that takes place when the familiar world is amplified.

This autumn, Opera Gallery London presents Fernando Botero: In Praise of an Amplified World, bringing together an important selection of paintings, drawings and sculptures created from the mid-1960s through to the final year of the artist's life. With scenography conceived by Cécile Degos, the exhibition marks the first solo presentation of Botero's work in London since 2015 and provides an opportunity to reconsider an artist whose enormous popular recognition has sometimes obscured the intellectual seriousness of his practice.

At the centre of the exhibition is the idea that volume, rather than humour or caricature, is the true subject of Botero's work. The distinction is important. His figures may provoke amusement, affection or surprise, but the enlargement of bodies and objects was not pursued simply for comic effect. Botero was interested in what happens when ordinary things are given greater physical authority. A pear, a guitar, a horse, a priest, a soldier or a reclining woman could all be transformed through proportion until they seemed to possess an almost architectural presence.

This approach eventually became known as Boterismo, a term now used almost casually to describe his distinctive style. Yet the word can oversimplify the achievement. Botero did not merely inflate figures. He manipulated the relationship between one part of a composition and another, allowing relatively small heads, hands, instruments or architectural details to make the surrounding forms appear larger and more imposing. His paintings therefore operate according to a carefully constructed internal logic. They belong to our world, but they obey slightly different rules.

Botero's visual language was international in its artistic sources, although emotionally and culturally it remained deeply connected to Colombia. He was born in Medellín in 1932 and grew up surrounded by the religious imagery, colonial churches, popular traditions and social structures of Antioquia. His father died when Botero was still a child, and an uncle later enrolled him in bullfighting school. He showed considerably more interest in drawing bulls and matadors than in confronting them in the ring, and by his teenage years he was already working as an illustrator.

Bullfighting would remain an important theme throughout his career, but so too would musicians,

families, military figures, priests, society women, fruit sellers, domestic interiors and the ceremonies of everyday Latin American life. These subjects formed a visual vocabulary to which he returned repeatedly, even after establishing an increasingly international life and career.

Botero's artistic ambitions, however, extended far beyond Colombia. After receiving recognition at the national level, he travelled to Europe and studied in Madrid at the Real Academia de Bellas Artes de San Fernando. More importantly, he spent considerable time in the Prado, where he copied and studied paintings by Velázquez, Goya, Titian and other European masters. Further travels took him to Paris and Florence, where the Renaissance became a crucial influence, particularly the work of artists such as Piero della Francesca and Paolo Uccello.

These encounters with the Old Masters are essential to understanding Botero. His art was never detached from history. He maintained a lifelong dialogue with European painting and repeatedly revisited compositions, conventions and subjects drawn from earlier artists. Velázquez, Goya, Ingres, Manet and Picasso could all become reference points, but Botero never treated the past as something sacred or untouchable. Instead, he absorbed art history and rebuilt it through his own visual system.

The result was a language in which quotation became transformation. A familiar composition could be reimagined through Botero's system of mass and proportion until it became unmistakably his own. He was not simply paying homage to the past. He was using the history of painting as raw material for continual invention.

One of the defining moments in the development of this language occurred in the 1950s and has since become part of the mythology surrounding Botero's career. While working on a still life, he painted the sound hole of a mandolin unusually small. The effect was unexpected. By reducing one element, the entire body of the instrument suddenly appeared immense. Botero recognised that a relatively simple adjustment of proportion could radically alter the physical presence of an object.

That discovery became foundational. From then on, proportion was no longer simply a matter of anatomical or perspectival accuracy; it became a creative instrument. A small head could make a body seem monumental, while a reduced guitar might enlarge the apparent mass of the musician holding it. Furniture, fruit, animals and architecture could all be treated according to the same system.

This is why the word "amplified" in the title of the Opera Gallery exhibition feels especially appropriate. Botero was not simply enlarging the world. He was intensifying it. His figures and objects appear denser, heavier and more self-contained, but they rarely descend into visual chaos. Their monumentality is balanced by an extraordinary calmness.

Despite spending substantial periods of his life in Europe and the United States, Colombia remained central to Botero's imagination. It appears again and again through remembered streets, modest interiors, provincial architecture, clergy, soldiers, musicians and family gatherings. Yet these are not documentary pictures in any straightforward sense. They are recollections reconstructed through the artist's own visual language.

Colombia in Botero is therefore partly real and partly invented. It is a country of memory, ritual and visual archetype. People gather around tables, couples dance, musicians perform, priests preside and families pose with an almost ceremonial gravity. The images may contain humour, but there is also something curiously still about them, as though time itself has slowed.

Music is particularly important in this respect. Botero repeatedly painted orchestras, small bands, guitarists and other performers, often compressing several figures into tightly organised compositions. The musicians may be engaged in lively activity, yet they rarely appear frenetic. Their bodies seem rooted to the space they occupy, while their instruments become part of the larger geometry of the picture.

That tension between movement and stillness runs through much of Botero's work and helps explain why it feels particularly resonant today. Contemporary visual culture is dominated by speed. Images appear continuously on screens and are replaced almost as quickly as they are seen. Botero offers the opposite experience. His works require us to slow down.

A figure sitting in a chair, a bowl of fruit, a horse, a violinist or a reclining nude becomes something to contemplate rather than consume. Familiarity is suspended. Ordinary objects recover a density that everyday life usually strips away.

The still lifes are especially revealing. Fruit in Botero is never merely decorative. Watermelons, pears, oranges and bottles can take on the solidity of architecture. Their forms are simple, but their presence is emphatic. They occupy the table with the same seriousness that a monumental human figure occupies a room.

The drawings included in the exhibition are equally important because they demonstrate how deeply Botero's ideas depended on line and proportion. His visual world did not begin with the lush surfaces of oil paint. It began with structure. Drawing allowed him to establish the relationships between forms before colour entered the composition, and this makes the works on paper particularly valuable in understanding the discipline behind the apparently effortless curves.

Botero's investigation of volume eventually moved beyond the picture plane. After settling in Paris in the early 1970s, he began working more seriously in sculpture, and bronze soon became a major part of his practice. He later worked extensively in Pietrasanta in Tuscany, a place with a long tradition of marble carving and bronze casting.

Sculpture allowed Botero to make literal what had previously been implied in painting. The bodies that appeared monumental on canvas could now occupy actual physical space. Reclining women, cats, horses, torsos and hands became objects that viewers could walk around rather than merely look at.

His bronzes subsequently appeared in prominent public spaces across the world, contributing enormously to his international visibility. In sculpture, the distinctive Botero language becomes almost unavoidable. A horse appears massive and compressed. A cat becomes monumental. A female figure reclines with the solidity of a landscape. Volume is no longer simply pictorial; it is physically present.

This also makes clear why it is misleading to reduce Botero's art to depictions of obesity. A Botero horse is no more "overweight" than a Botero pear or guitar. Human beings, animals, plants and objects are all subject to the same transformation. They belong to an artistic system in which fullness is not a medical or social condition but a formal principle.

Botero's enormous popularity has occasionally worked against more serious consideration of his work. The images are accessible, instantly recognisable and often amusing, which can encourage a superficial reading. Yet beneath the humour lies an artist capable of confronting grief, violence and political brutality.

The death of his young son Pedro in a car accident in 1974 had a profound effect on him and led to works dealing directly with loss and mourning. Later, Botero turned his attention to political violence in Colombia, creating images that addressed the country's long history of conflict and instability.



Fernando Botero, Mujer, 1980, oil on canvas laid on masonite
39 x 34 x 1.1 cm



Fernando Botero, Nudo, Donna in abito rosso, 2013, oil on canvas, 95 x 75 cm | 37.4 x 29.5 in

Perhaps most strikingly, he produced the Abu Ghraib series after reports emerged of the torture and mistreatment of prisoners by American personnel in Iraq. In these works, the familiar Botero language acquires an entirely different emotional charge. Bodies remain expanded, but there is nothing comic about them. Their physical vulnerability becomes more disturbing precisely because the viewer recognises the same visual system normally associated with domestic scenes, musicians and celebrations.

These works demonstrate that Botero's style was capable of considerably more than charm. It could accommodate violence, tragedy, political criticism and grief without abandoning its essential formal structure. The consistency of the style made the changes in subject matter more, rather than less, powerful.

The female nude was another recurring subject throughout Botero's career. His women are expansive, composed and often entirely self-contained. They reject conventional ideas of idealised anatomy, but Botero was not necessarily making a contemporary argument about body politics. His concern remained fundamentally visual. The body provided one of the richest possible subjects through which to explore volume, line, surface and proportion.

There is nevertheless something strikingly assured about the way these figures inhabit space. They do not apologise for their scale. They sit, stand or recline with complete composure, and that physical confidence undoubtedly contributes to the enduring appeal of the works.

The same applies to Botero's animals. Horses possess an extraordinary combination of mass and delicacy. Cats can become enormous yet strangely serene. In every case, the artist pushes proportion far enough to transform reality without breaking completely from it.
What is remarkable is the consistency with which Botero maintained this language throughout his career. The art world around him changed repeatedly. Abstract Expressionism, Pop Art, Minimalism, Conceptual Art and numerous later movements transformed the artistic landscape, yet Botero remained committed to figuration and to the investigation of volume.

That persistence could easily have become repetition. Instead, the exhibition at Opera Gallery demonstrates how much variation exists within the apparent consistency. Painting, drawing and sculpture offer different possibilities; historical references coexist with scenes from Colombian life; humour sits alongside grief; domesticity is placed beside political violence.

Fernando Botero died in Monaco in September 2023 at the age of ninety-one, leaving behind one of the most distinctive bodies of work in modern art. His paintings and sculptures are represented in major collections around the world, while his monumental bronzes have become familiar landmarks in numerous cities.

Yet recognition can sometimes create its own blindness. We think we know Botero because his style is so easy to identify. In Praise of an Amplified World offers an opportunity to look again and to see beyond the immediate visual signature.

What emerges is an artist who spent almost his entire career investigating a deceptively simple question: what happens when reality is not merely represented, but intensified?

His answer was built from scale, memory, colour, line and proportion. A mandolin became monumental because its sound hole was reduced. A watermelon acquired the authority of architecture. A horse became a mass of contained energy. A human body became almost a landscape.

From these transformations Botero constructed something extraordinarily rare: a universe governed by rules entirely of his own making, but one that remains sufficiently familiar for almost anyone to enter.

At a moment when so much visual culture is designed to disappear almost as quickly as it arrives, there is something quietly defiant about Botero's insistence on weight, volume and permanence. His people and objects refuse to be hurried. They occupy their space with complete conviction and, in doing so, demand that the viewer give them time.

More than three years after his death, that amplified world continues to feel unmistakably alive.

Fernando Botero: In Praise of an Amplified World
Opera Gallery London
12 October – 12 November 2026

OPERA GALLERY



Fernando Botero, Maternity, 2005, Bronze, 57 x 30 x 24 cm | 22.4 x 11.8 x 9.4 in (Photo Credit:

Pocket-sized Power: A Feminist History of Portrait Miniature

Two major exhibitions for 2026

The intricate world of portrait miniatures is re-examined in Pocket-sized Power: A Feminist History of Portrait Miniatures, a new online exhibition, devised in partnership with Victoria and Albert Museum, London (V&A), that places women at the centre of artistic production, patronage and representation.

Bringing together works from the V&A, the Barber Institute of Fine Arts, and private collections, the exhibition spans more than 400 years of the portrait miniature. It challenges the longstanding perception of miniatures as less-important artworks, revealing instead their powerful role in networks of gender, class, empire and artistic labour.

Small, yet highly significant, portrait miniatures functioned as jewellery, keepsakes, diplomatic gifts and symbols of status. Intimate and portable, they conveyed identity, memory and influence across social and political networks. Pocket-sized Power demonstrates how these objects became important sites of visibility, self-fashioning and agency for women.

The exhibition highlights remarkable figures such as Sarah Biffin (1784 – 1850), who, born without limbs, painted using her mouth, and rose from fairground performer to Royal Academy exhibitor and royal portraitist; Penelope Carwardine (1729 – 1804), who used miniature painting to support her family financially; and Anne Mee (1765 – 1851), one of the most successful Georgian miniaturists, who achieved professional and commercial success.

Alongside these stories, the exhibition examines the relationship between portrait miniatures and the British Empire. From around 1700, miniatures were generally painted on ivory, a material connected to imperial trade networks, including those of the British East India Company. Works by artists such as Diana Hill (1760 – 1844) and Charlotte Martner (1781 – 1839), meanwhile, reveal how miniatures circulated between Britain and its imperial territories, notably India and the West Indies, carrying both intimate and political meanings.

The role of women as patrons and sitters is also central. Portraits of figures including Lady Barber and Queen Victoria demonstrate how women used miniatures to shape their identities or assert authority. By bringing together these diverse histories and voices, Pocket-sized Power reframes miniature portraiture as a dynamic and influential art form.

Pocket-sized Power has been curated by Masters' students in Art History and Curating at the University of Birmingham and is the Barber Institute's primary in-house curatorial project for 2026, while the Grade-1 listed building is closed for a transformation project.

Robert Wenley, the Barber Institute's Deputy Director (Collections and Research), said: "I'd like to commend the students for seizing the opportunity to produce a novel, but timely, take on this sophisticated and refined artform, and for working so well together to research, plan and deliver the exhibition. I hope it will encourage broader engagement nationally and internationally with this material, as well as providing new angles of interest with those already familiar with the genre."

Jennifer Powell, Director of the Barber, added: "At the Barber Institute of Fine Arts, we are committed to presenting exhibitions that combine fascinating research with fresh, engaging narratives. Pocket-sized Power exemplifies this approach.

We are honoured to collaborate with the Victoria and Albert Museum for the third time on this curatorial project with our MA students."



Diana Hill, Portrait of an Unknown Girl, about 1785 – 90 © Victoria and Albert Museum, London



Charles Hayter, Portrait Miniature of the wife of a purser in the East India Company's service, with two of her children, 1800 © Victoria and Albert Museum, London



alone in the landscape acrylic on canvas 100x160cm

Colonial and Post Colonial Art

By Bridget Sterling

My understanding of colonial art has been gradual. I feel a bit like I came in the back door once the party had started with my enquiry. I realise now it began with an interest in post-colonial art, contemporary artists such as Yinka Shonibare, Chris Ofili, Kara Walker and Isaac Julien to name a few. As a daughter of colonialism myself (a WWII British army captain and a daughter of South Africa with deep family roots and heritage), I've often been confused about my identity. Am I British or South African; how do I reconcile my heritage and history from two wildly different countries, histories and cultures?

I looked up a definition of colonial art and Study Smarter defines it as "It refers to art created in territories under the control of a foreign colonial power, typically characterised by blending European styles of perspective and realism with local indigenous influences." It's a bit dry, but I get the point. I then looked up post-colonial art and The Tate describes it as a "style of art (which) analyses and responds to the cultural legacies of colonialism and the human consequences of controlling a country in order to exploit the native people and their land." The Tate doesn't pull their punches.

Colonialism has a dark history, it's undeniable. David Olusoga explains in his BBC series Empire how England became very wealthy and built her magnificent navy on the back of it. Prior to that, England was quite poor; she has few natural resources and wouldn't have qualified to be part of a G7 as she is now. It's hard not to feel angry when looking at such behaviour nowadays especially when the perpetrator is so well respected and wealthy. How do we reconcile such dark deeds with more modern, current day thinking.

In interview with Africa News, Shonibare says:
Historic colonial statues should not be destroyed but reimagined... People are talking about the idea of knocking statues down because of the colonial history of those figures. I felt the best approach is not to knock them down in the same way as you wouldn't go into a library and burn the books you didn't like. It's better to preserve history and for people to understand what Queen Victoria did, what Churchill did. My approach is to improve them, to actually make them more beautiful.

Artist Marissa Weatherhead spent a large chunk of her formative years in Ceylon, now Sri Lanka, where her father was a planter on the tea estates in the 1960s. You can easily see Ceylon's cultural influences in her paintings of flowers, birds and still life studies; the stylisation, the outlining, the patterning and rhythm. Marissa is reluctant to talk about her colonial roots and influences because of its connection to slavery and appropriation. She says:

Nowadays we don't talk about that because it harks back to colonialism and imperialism... it's not something I tend to talk about.

She's not alone. I remember being reluctant to admit I was South African when visiting London during the 1980s. Everyone I met seemed to think all white South Africans were racist. My South African heritage is a vital part of me, and Ceylon is a vital part of Marissa. To really understand her work, you need that piece of the puzzle.

How do we move past the pain. Shonibare uses vibrant African textiles to distract us. It lets light into the discussion. Francis Bacon did similar; he'd often say in interview that his intention was always to make beautiful paintings from difficult subjects. Perhaps that's what art sometimes helps us to do: to digest and process the ugly. Like mushrooms on a forest floor.

Shonibare Quote References:
https://www.youtube.com/watch?v=CoEgkQokxEU

www.axlearts.com



Mediterranean Song mixed media on canvas 100x120cm



The Art Market

Ty Murphy LLM Latest Book

www.domos.uk/books

The art world's genteel reputation is still recovering from a jolt. A well-known West London dealer, once a familiar face on the BBC's Bargain Hunt, was jailed for two and a half years under Section 21A of the UK's Terrorism Act 2000. His offence was not theft or forgery, but silence. He failed to file Suspicious Activity Reports (SARs) on art transactions carried out for Nazem Ahmad, a sanctioned individual alleged to have financed Hezbollah. The Metropolitan Police investigation found that the dealer had falsified invoices, concealed the real buyer's identity and deliberately ignored his legal obligations. Works worth almost £1 million, including pieces attributed to Picasso and Warhol, were eventually seized.

The case, the first conviction of its kind under anti-terrorism finance laws in the UK art market, has sent shockwaves through the global collecting community. For decades, art's value has been rivalled only by its opacity: deals often happen off-market, provenance is patchy, and those involved enjoy considerable anonymity. That opacity, however, is disappearing fast.

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

Murphy devised the PAM Test, an investigative framework that breaks every art transaction down into three core elements: the People, the Art and the Money. His proprietary due-diligence model is built to catch what others overlook, from shell-company buyers and hidden beneficial owners to artworks with criminal provenance and intermediaries channelling illicit commissions.

In the current legal climate, PAM is more than an advisory tool; it is a legal shield. Since 2019, UK art market participants handling transactions above €10,000 have been fully bound by AML (Anti-Money Laundering), KYC (Know Your Customer), CTF (Counter-Terrorist Financing) and international sanctions regimes. And these rules have real teeth.

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

The change is reshaping how the market behaves. Private dealers and mid-tier galleries are increasingly unwilling to proceed unless clients supply full identity verification and proof of the source of funds. Buyers themselves are becoming more cautious as well. Some now decline blue-chip works that lack solid provenance or forensic examination, worried about future legal exposure or seizure.

Murphy charts this evolution in his book The Art Market: A Concise Guide for Professionals and Collectors, and in its companion volumes Training Household Staff to Care for Fine Art and Antiques and The Art Market: Art Law, Tax and Finance. He also tackles the compliance demands of owning art today, from smart contracts in NFTs to UBO (ultimate beneficial ownership) disclosure in fractional art funds.

Other chapters examine compliance issues that seldom make headlines but matter just as much. Free ports and tax havens, long prized by collectors for discretion and duty-free storage, are now under heavy regulatory scrutiny. Customs officers and financial intelligence units are coordinating cross-border audits, and institutions are being required to account for every asset held in these facilities. "Free ports are no longer compliance-free zones," Murphy explains.

Then there are the elite's mobile galleries: superyachts and private jets. Artworks displayed on board are subject to layers of complex legal requirements, including customs declarations, international art transport rules and, increasingly, foreign asset disclosure obligations. "We're advising clients to treat mobility as a risk, not just a luxury," Murphy says.

Even emerging frontiers such as blockchain and AI-generated art carry regulatory strings. Murphy stresses that smart contracts attached to NFTs must be checked for enforceability, ownership tracking and intellectual property rights. "The days of token anonymity are over," he warns. "Blockchain transactions are traceable. If you're transacting with a wallet tied to a sanctioned individual, you're legally exposed."

The surge in regulation has cooled parts of the market. Some art funds have fallen dormant. Smaller advisors are distancing themselves from high-risk clients. Secondary sales are slow for works of uncertain provenance, however tempting the price. Yet Murphy still sees genuine opportunity within the constraints.

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

Drawing on his background in law and counter-fraud investigation, Murphy is also influencing how the public understands these changes. He is developing a television series, The Art Guy, with producer Michael Hirshhorn. The programme follows Murphy as he navigates high-stakes art deals and the market's darker corners in real life, moving from elite museums to forensic laboratories and private vaults. "It's not just about beautiful objects," Murphy says. "It's about power, money, and legality."

The imprisoned dealer's case has shown that the art world can no longer justify a casual attitude toward compliance. As Murphy puts it, "The days of plausible deniability have ended." For collectors, advisors and institutions alike, understanding the legal landscape is now as essential as understanding the art itself.

W: www.domos.uk E: info@domnos.uk



The Art Market:
A Concise Guide for Professionals & Collectors



Training Household Staff to Care for
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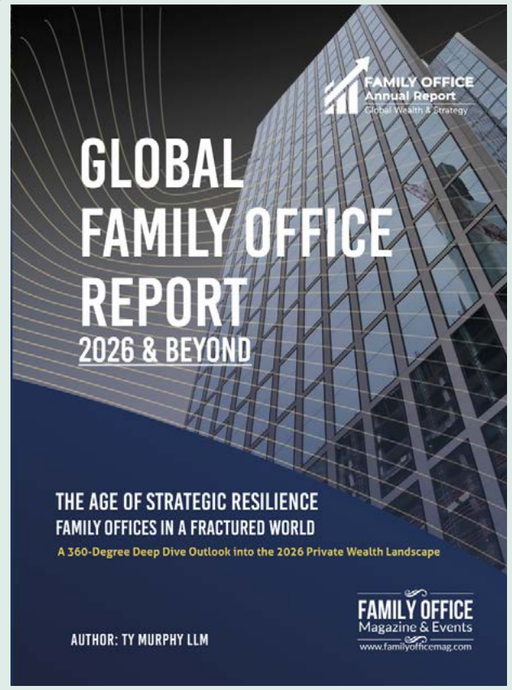

The Family Office Outlook 2026 & Beyond, authored by Ty Murphy LLM, arrives at a critical juncture for the private wealth sector. In a market saturated with generic surveys and often contradictory data points, Murphy's report fills a significant void by providing institutional-grade depth and a practitioner's perspective.

While most industry whitepapers offer brief, high-level summaries, this 300-page definitive work leverages Murphy's decades of experience as a published author and the publisher of Family Office Magazine.

Murphy moves beyond the "noise" of conflicting market signals to offer a cohesive strategic roadmap. He addresses the granular complexities of cross-border governance, the integration of agentic AI, and the psychological nuances of the "Great Wealth Transfer." By synthesizing his vast industry knowledge into a comprehensive volume, Murphy provides a "single source of truth" for principals and C-suite executives. In an era where information is abundant but clarity is scarce, this report stands as an indispensable manual for navigating the next frontier of global wealth stewardship, ensuring families remain resilient in an increasingly fractured world.

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Heathrow

PABLO PICASSO
Femme dans un fauteuil (1918)

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

It has been recently reported in the media that the Guggenheim Museum has initiated legal action in New York, seeking $3.5 million in compensation for a Picasso that was stolen over 60 years ago and has recently come to light. The painting had been lent by the Guggenheim to the University of Pittsburgh in 1961. Femme dans un fauteuil (1918), is a small watercolor from Picasso's Synthetic Cubist era. The artwork was reported missing on February 6, 1961, from the Student Union building at the University of Pittsburgh campus. A graduate student and dormitory assistant found that the 35 x 27 cm piece had vanished. The Guggenheim had lent the artwork for an exhibition in the fall semester and was scheduled to have it returned to the museum later that month.

Its location was unknown until 2023, when a researcher at Christie's found the piece while looking into a potential private sale. The Guggenheim was notified of the find in July of that year, over 60 years after the theft took place. The museum has filed a lawsuit in the New York State Supreme Court, naming Lawrence Jay Handler and Wendy Cohen Handler, residents of Massachusetts, as defendants. The court documents indicate that the couple acquired the painting from Beadleston Fine Art, a gallery in Manhattan, in 1999. The painting's provenance connects it directly to Solomon R. Guggenheim, the industrialist and collector whose foundation laid the groundwork for the museum. He obtained it in 1936 from Gallery Zwemmer in London. After the Guggenheim confirmed that the missing artwork had been found, it reached out to the Handlers in August 2023 and formally requested its return. As stated in the court filings, that request was declined.

Picasso created Femme dans un fauteuil while on his honeymoon with his wife, the Russian ballerina Olga Khokhlova, near Biarritz. The watercolor is from a time when Picasso was transitioning between Cubism and a more representational style. Many of the works he executed at this time were portraits of her, featuring a compact composition that retains the fractured geometry associated with his earlier Cubist work.

Early in 1918, Picasso had been residing with Olga at No. 22, rue Victor-Hugo, Montrouge. It is there that he completed the oil Portrait d'Olga dans un fauteuil, based on a photograph. He portrayed her using shades of gray, skin tones, and greens, blended with the beige of the bare ground and red accents, with a fan resting in her lap, dressed in a patterned silk gown, and her arm gracefully draped over the back of a chair adorned with floral embroidery.

In late March, when the Germans made their last great attempt at a breakthrough to reach the French capital, more than two hundred bombs had been dropped from aircraft on Paris in order to break the city's morale. By March 23, German artillery shelled Paris and 256 people were killed. The Paris bombs were named "Thick Bertha's Dike" (nickname for the widow Krupp). One of the gigantic shells fired by the Germans landed atop one of Paris's oldest churches, Saint-Gervais in the Marais, killing or injuring more than 150 worshippers, including foreign dignitaries.

By early July, as the war had made Montrouge a much less desirable place to live, Olga wanted to move elsewhere. Eugenia Errázuriz, a wealthy Chilean promoter of modernism, had purchased a cottage in Biarritz, a French resort town near the Spanish border. She called the house La Mimoseraie because of the abundance of mimosas in its large garden (cf. Trinita Kennedy, Frist Art Museum, 2018). She offered Olga and Picasso to stay at the place. On July 2, he would write to his friend, the poet Guillaume Apollinaire: "I have arranged it with my packer so he takes the crates tomorrow morning to the station. I will be there at 9:30 am. Will you also go as you had promised?" Soon after, Errázuriz cabled to let him know the crate of pictures he had sent to La Mimoseraie had arrived.

The couple was planning to marry, and on March 4, Picasso had already signed a fidelity agreement with her. By June 10 he wrote to Apollinaire about the planned wedding. The poet in turn contacted Lucien Descaves: "Our friend [Picasso] is probably going to have need of [your brother, Eugène's] services for his marriage, he requires notarized papers for his fiancée, who has nothing but a passport, and the Bolsheviks won't let her obtain any documents from Russia". He wrote again to his friend on July 8: "I would like to know if you are coming or not. If you could not, for some reason, tell me, so I can try to find another godfather between now and tomorrow." This is followed by another letter to him: "Friday at 10:45 in the city hall of the 7th district to be my godfather."

The wedding took place on July 12, first as the legally required civil ceremony (at the city hall on rue de Grenelle) and then at a three-hour service (starting at 10:45 am) at the Russian Orthodox Church Saint-Alexandre Nevski on rue Daru in Paris. Max Jacob and Apollinaire acted as his witnesses; and Jean Cocteau and Valerian Svetlov, as hers.

We know from a letter dated July 29 that Cocteau wrote to his mother that the couple was leaving immediately for Biarritz. He had made plans to accompany the couple to Biarritz, where his mother was already in residence; but in the end decided to go to Le Piquëy instead. It was July 30, when Picasso and Olga arrived in the small coastal city by the Sud-Express train. They would spend an extended honeymoon at La Mimoseraie. In addition to giving them the entire second floor of the stucco home, Eugenia set up a studio for Picasso there, and the newlyweds would stay for two months.

By the late 1910s, Picasso's artistic style had undergone a dramatic and fascinating transition known as "Le Rappel à l'ordre" (The Return to Order). As World War I ended, Picasso simultaneously balanced two starkly different aesthetics: the final stages of Synthetic Cubism and the birth of his Neoclassical period. Instead of abandoning one for the other, he famously alternated between highly fragmented geometric abstractions and smooth, monumentally solid classical figures. That is, he worked in two completely opposing styles at the exact same time, seamlessly toggling between realistic, monumentally solid figures and flat, geometric abstraction.

Inspired by a 1917 trip to Italy and his life with Olga Khokhlova in 1918, Picasso began drawing heavily from Greco-Roman antiquities, looking to Jean-Auguste-Dominique Ingres and late works by Pierre-Auguste Renoir as his inspiration. He rendered subjects with heavy, sculptural forms, clear outlines, and serene, elegant symmetry. His cubist works, however, continued to rely on large, flat shapes that fit together like a puzzle. He also favored sophisticated, understated



The Pitt News

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55 38

VOL. 53—No. 37 THE UNIVERSITY OF PITTSBURGH WEDNESDAY, FEBRUARY 8, 1961

Reaves' Rally For Greek Fete Schedule Slated

The schedule for the Greek Week Rally which will be held on Monday at 8:30 p.m. in the SU has been announced by Ray Reaves, chairman of the event.

The Greek Week festivities will begin with the entrance of The Spirit of Greek Week (Chuck Reinhold) wearing a toga, crowned with a laurel wreath, and carrying a torch in his hand. He will act as master of ceremonies throughout the rally.

Dr. Allan C. Rankin, guest speaker for the evening, will speak on the topic "The Greek's Responsibility to the University." Following this will be the talent exhibition given by the candidates for the Queen's and Jester Contests respectively.

The Huntsmen will provide the Greeks with entertainment by singing a few chosen songs. After their performance, the Queen will be crowned.

The Greek Week Dance, which will be held Sat., Feb. 18, will have as its theme the Mardi Gras.

This event will be semi-formal; boys are expected to wear suits and ties; girls, cocktail dresses. The dance will be open to Greeks and their dates. Identification cards must be presented at the

Object of Search

"FIGURE"
Stolen Picasso original.

F. B. I. Investigating S U Painting Theft

See editorial on page 4

The F.B.I. is presently investigating the theft of an original Picasso painting which was taken from the SU Lounge last weekend. The painting is valued at $100,000, according to recent New York radio broadcasts by Lowell Thomas. Others have estimated its value to be lower.

A recent law passed in Congress enables the F.B.I. to investigate any case involving $5000 or more to see if an interstate law has been violated.

Since the painting was stolen in Pennsylvania, the F.B.I. will have original jurisdiction only if the painting is secured in another state.

Offers Reward

Robert Reeves, Pittsburgh agent, explained that if the painting is recovered in Pennsylvania, the F.B.I. will not be involved.

A $100 reward is being offered by the University for information leading to the recovery of the painting.

The description of the painting is: No. 341 Pablo Picasso, FIGURE-1918 Oil on Canvas, 13⅛ x 10⅝.

Information should be directed to the attention of William H. Cooper, director of the Student Union, MA 1-3500, Ext. 7191.

Requests Help

The painting, which was loaned

Students, has requested that the thousands of persons who have seen and appreciated the exhibits held in the SU provide any assistance they possibly can which might lead to the recovery of the painting.

Theatre Group To Perform 'Hedda Gabler'

The University Theatre Players are now smoothing the final wrinkles from their performance of "Hedda Gabler" which will open a three day run next Thursday at 8:30 p.m. in Stephen Foster Memorial.

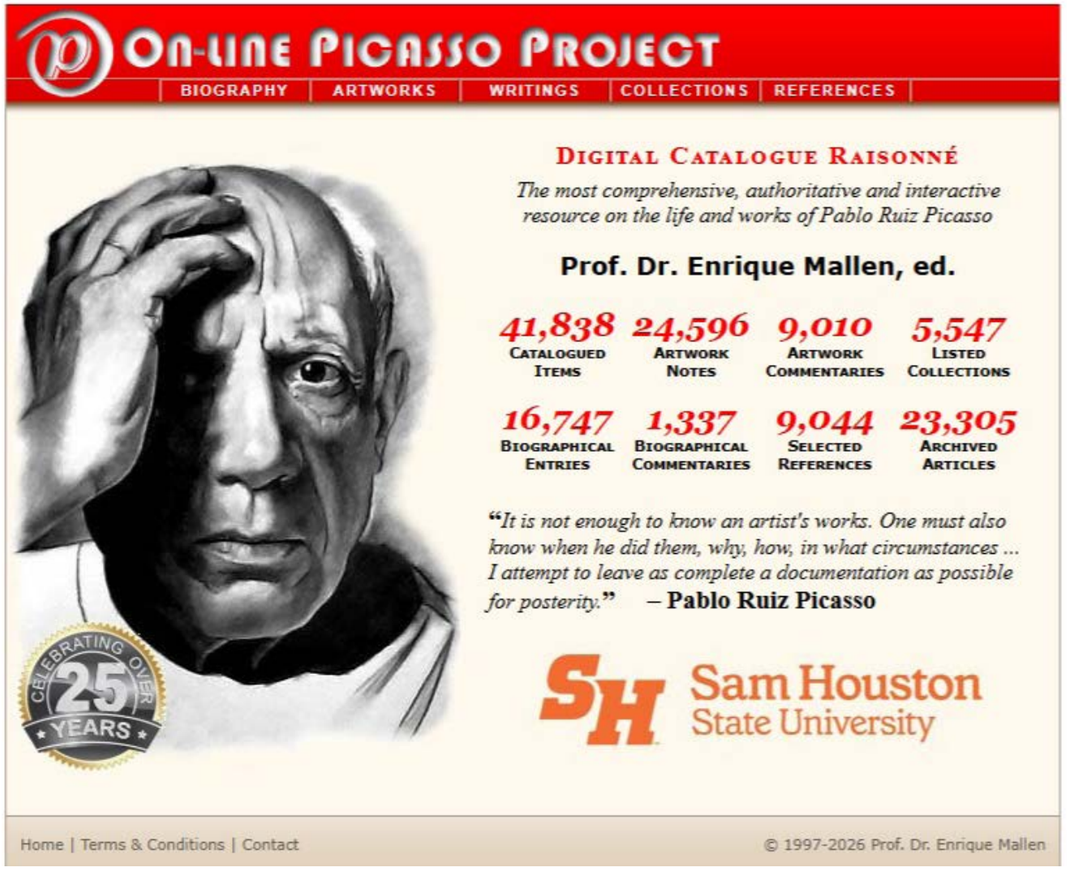
The cast will present a scene from the play before the Women's Association this afternoon.

color schemes featuring ochres, browns, grays, and muted blues. He incorporated faux wood grain, dotted patterns, and decorative textures to imply everyday objects. In these transitional pieces, Picasso often fused simplified anatomy with an unsettling, static atmosphere, laying the earliest groundwork for his future surrealist experimentation.

His cubist and classical styles each garnered their own supporters, and this division was intensified when the two Rosenberg brothers staged exhibitions in 1919. Léonce Rosenberg showcased only cubist pieces by Picasso in a group exhibition at his Galerie de Lefort Moderne in June. Meanwhile, Paul Rosenberg, whose gallery was conveniently located down the street from Léonce's on the prestigious rue la Boétie, hosted a major solo exhibition in October, featuring Picasso's drawings and watercolors that highlighted his classical style. A group of critics who were searching for a new post-war esthetic believed that cubism was outdated and out of step with the times. Picasso's classical works were viewed by many prominent painters who continued to work in cubist techniques as a blatant betrayal of the avant-garde.

In a small number of portraits of seated women, presumably Olga, such as Femme dans un fauteuil (1918), Picasso continued to implement a variation of his late synthetic Cubism, rendering the figure in flattened and overlapping planes, continuing in the spirit of his 1915 masterpiece, Arlequin. The results often display a delightful sense of humor and whimsy. This stems from the fact that the artist was essentially treating the figure as a still-life, in which he supplanted the supple and organic form of the human body with incongruously angular or constructively mechanical elements, often influenced by his experience with the ballet.

He would also make several fresco murals representing dancing females to decorate Errázuriz place, and would write jokingly to Apollinaire on August 3 that he had transformed the villa into the "château of a Russian. Each tower bears the name of one of the women he loved." In September he gave Errázuriz a portrait of her along with twenty-four other drawings as a goodbye present; and by early October, he and Olga returned to No. 22, rue Victor-Hugo, Montrouge where they immediately set about looking for a suitable apartment in central Paris.











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The Great Wealth Transfer: Who Will Look After the Art?



Gander & White fleet outside Althorp House

When the Great Wealth Transfer is discussed, attention usually falls on the headline numbers: businesses, property, investments and the estimated $124 trillion expected to pass between generations by 2048.

But another, considerably more complicated inheritance is waiting in the wings – art.

Behind the doors of private residences, family offices and specialist storage facilities are collections assembled over decades. Some contain museum-quality works; others are deeply personal groupings shaped by a collector's tastes, relationships and passions. For their owners, these collections may represent a lifetime of connoisseurship. For the next generation, they raise a more practical question: what are we actually going to do with all of this?

That question is becoming increasingly urgent.
Recent analysis has suggested that close to $1 trillion of art and collectibles could change hands over the next decade. Yet the market — and particularly the museum sector — may not have the capacity or appetite to absorb everything that is coming.

The challenge is not simply one of supply. Tastes change. Artists celebrated by one generation may not resonate with the next. Museums are increasingly selective about donations, while younger collectors often approach collecting differently. For family offices, this makes art succession planning more complex than naming a collection in a will.

The collection nobody planned for
Many collections are not prepared for the moment ownership changes. Works may be spread across residences and countries. Inventories may be incomplete, valuations out of date, condition reports missing and provenance dispersed across family members, advisers and archives.

Then there is the human dimension.
A collection can carry memories and family history that cannot be captured on a balance sheet. One beneficiary may want to keep a painting; another may prefer to sell it; a third may believe it belongs in a museum. What appears to be a straightforward asset division can quickly become charged. The answer is not necessarily to decide the fate of every artwork in advance. Rather, families need the information, governance and specialist support to give the next generation meaningful choices. That starts with understanding what they actually own.

A comprehensive inventory, supported by photography, provenance, valuation, and condition information, provides the foundation. So does a clear understanding of where each work is located, how it is stored and what would be involved in moving it.

When logistics becomes part of wealth planning
This is where specialist fine art logistics increasingly enters the wider conversation about wealth stewardship. Gander & White has spent more than 90 years handling artworks and collectibles for private collectors, museums, galleries and auction houses. Its services include specialist packing, crating, transportation, secure storage, installation and collection management across the UK, Europe and the US.

Its relevance goes beyond the physical movement of artworks. An inherited collection might need to be divided between beneficiaries, relocated, stored, prepared for sale or donated. Each option carries implications for handling, security, insurance, condition, documentation and timing.

"Whether a collection is being inherited, divided, sold, or donated, our focus is on delivering calm, organised execution that protects both the artworks and the wishes of those entrusted with them," says Shue Her-Sturm, Business Development Manager at Gander & White Los Angeles. "This commitment to excellence has earned Gander & White a Royal Warrant and the trust of collectors and institutions worldwide."

Gander & White increasingly works alongside family offices, estate lawyers, trustees, art advisers, and appraisers, helping to address these practical considerations before artworks need to move. In this context, logistics becomes part of the planning process rather than simply the final stage of it.

That shift is significant. Fine art logistics is becoming less transactional and more strategic: helping families deal with the physical realities of ownership as homes, beneficiaries and intentions change.

For advisers, the practical lesson is clear: art should be treated as part of the wider estate-planning conversation, not as an afterthought. The earlier families clarify location, condition, ownership, insurance and intentions, the easier it becomes to preserve both value and harmony when control eventually passes.

Planning for what comes next
The Great Wealth Transfer gives family offices an opportunity to address an issue easily postponed until it becomes urgent. The aim is not to decide the fate of every artwork decades in advance, but to ensure that, when the time comes, the family has accurate information, realistic options and the right specialists around the table.

Some works may remain in the family; others may find new homes through the market or philanthropy. Some may simply need to be stored safely while the next generation decides what matters. What matters is that decisions are made deliberately, rather than under the pressure of inheritance.

The Great Wealth Transfer is ultimately about more than the movement of financial assets. For families who have spent generations building collections, it is also about the stewardship of objects that express their history, identity and values.

The question for family offices is therefore not simply who inherits the art? It is, who will help them look after it?



A Gander & White shipment, having arrived in Luxembourg for interior designer Sharon Zoldan



Lowry Canal Bridge Southampton City Art Gallery

Southampton City Art Gallery

Art Then! British Painting, Sculpture and Drawing, 1910–1960
26 September 2026 – 21 February 2027

This autumn, Southampton City Art Gallery will stage an extensive exhibition of over 100 works showcasing how British artists responded to the Modern Art revolution that swept across Europe and beyond.

It has been over a century since Roger Fry caused an art sensation in Britain with his 1910 exhibition Manet and the Post-Impressionists. 23 years later Herbert Read's seminal book Art Now reviewed how the mostly France-based avant garde artists had impacted the British art scene.

Art Then! British Painting, Sculpture and Drawing, 1910-1960 continues this modern art story with a selection of paintings, sculpture and drawings, from over 100 artists, such as Paul Nash (1889-1946), Barbara Hepworth (1903-1975), David Bomberg (1890-1957), Henry Moore (1898-1986) and Lucian Freud (1922-2011), demonstrating how that pivotal moment in art history led to some of the most exciting, daring and influential work ever to be produced on these shores.

This celebration of half a century of Modern British Art draws on one of the UK's leading collections of the period - the Ingram Collection – as well as Southampton City Art Gallery's own internationally-renowned collection, including rarely displayed works. The exhibition is curated by Dr David Boyd Haycock, the author of A Crisis of Brilliance: Five Young British Artists and the Great War.

From modern art's most well-known practitioners and the leading British artists of the day, to fascinating lesser-known names that are now being recognised for their impactful contributions, the exhibition will serve as both an introduction to this exciting period as well as an opportunity to uncover forgotten and unknown gems.

Opening in 1910 with Duncan Grant's (1885-1978) Parrot Tulips, new modernist techniques and results can be seen in landscapes such as Rye Harbor (1938) by Eric Ravilious (1903-2942) with his use of a 'starved brush' in which little paint is used to evoke a strong sense of engulfing light, or Graham Sutherland's (1903-1980) abstract use of colour in his capturing of the Welsh hills with Red Landscape (1942).

Post-impressionism style is on display with Cedric Morris's (1889-1982) bold and colourful The Jay (1924) as well as Robert Duckworth Graham's (1908-1980) poster-like rendering of fashionable women in On the Beach (1934).

Portraits include "Queen of Bohemia" Nina Hamnett's (1890-1956) intimate painting of fellow artist Howard Brodzky (1915), while Stanley Spencer's (1891-1957) Patricia Preese (1933) showcases how his unique take on modernism led to graphic and emotionally charged figurative work. And an array of sculpture will also be on display, from Elizabeth Frink's (1930-1993) menacing composition Bird (1958) to Leon Underwood's (1890-1975) The Birth of Eve (1929) and its use of indigenous and African influences. The sheer creativity and variety that exploded with modernism will be fully represented in the exhibition, from Impressionism, Expressionism and Fauvism to Social Realism, Surrealism, and post war figurative painting, and much more.

Dr. David Boyd Haycock, exhibition curator, said: "I am delighted to be working with two exceptional collections of Modern British Art, in fantastic gallery space's purpose built to show Modern Art at its best."

Jo Baring, Director of the Ingram Collection, said: "Southampton City Art Gallery has one of the most astonishing collections of 20th century British art in the UK and I am so excited to be working with the team there alongside David Boyd-Haycock to present this exhibition."

Councillor Alex Winning, Leader of Southampton City Council, said: "The Ingram Collection's collaboration with Southampton City Art Gallery is a welcome endorsement of the value and impact of the Gallery and its internationally renowned collections. We are delighted to be hosting this exhibition as one of our major line ups in our reopening year. The Gallery and its amazing collections will play an increasingly important role in attracting national and international visitors to Southampton. We look forward to seeing these two fantastic collections displayed together under the expert guidance of David Boyd-Haycock."
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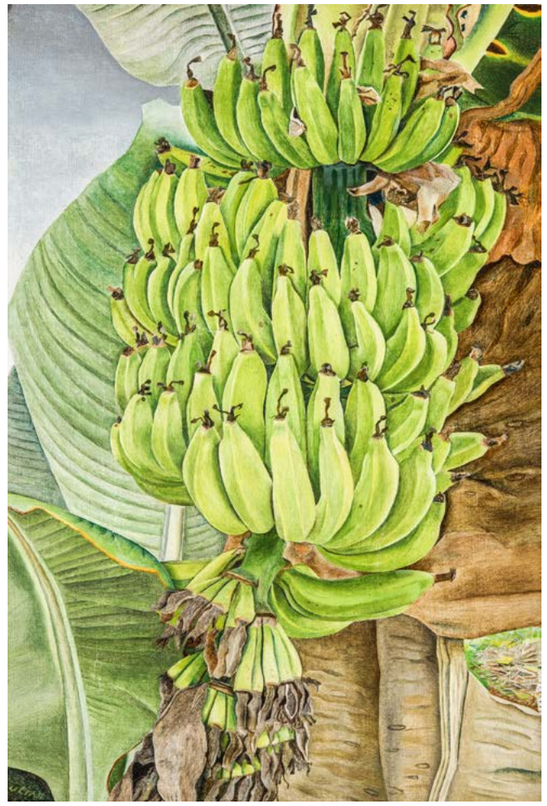

Freud Bananas Southampton City Art Gallery © The Lucian Freud Archive. All rights reserved 2026 Bridgeman Images



Workshop of Flaminio Fontana, Wine Cooler, 1574 © Wallace Collection



Workshop of Flaminio Fontana, Wine Cooler, 1574 © Wallace Collection

Cosimo I de' Medici Art and Dynasty

18 November 2026 – 21 March 2027

For many people, mere mention of the name 'Medici' automatically evokes associations with wealth, intrigue, and power – and rightly so. From the end of the 14th century, the Medici rose from provincial bankers to de facto rulers of Florence and surrounding Tuscany, with popes, grand dukes and even royalty among the scions of this remarkable family.

In its latest, focused display - Cosimo I de' Medici: Art and Dynasty - the Wallace Collection puts the spotlight on one family member who contributed significantly to their rise to fame.

Through a group of five magnificent objects, including paintings, arms and armour and maiolica (earthenware), the exhibition explores how Cosimo I de' Medici (1519–1574), Duke of Florence, first Grand Duke of Tuscany and one of the 16th century's most powerful Italian princes, fashioned himself to legitimise his rule, express the magnificence of his court, and further establish the power of the Medici dynasty.

At the heart of the display is a monumental wine cooler made in the prolific Urbino workshop of Flaminio Fontana in 1574, just before Cosimo's death. It is one of few maiolica objects that can be firmly associated with Cosimo by the inclusion of his personal emblem, a turtle with a sail – a witty interpretation of his celebrated motto festina lente, or 'make haste slowly' – and infused with references to classical antiquity.

Supporting the bowl of the cooler are two monstrous-looking satyrs who appear to be struggling to support its weight. The cooler's sheer size (over 70cms long) and pictorial richness reflect a court that fused artistic patronage with great spectacle.

Two pieces drawn from the museum's world-famous arms and armour collection are other major highlights of the display. One of these is a short sword (or falchion) from around 1550. Engraved with Cosimo's heraldry and with a lion's head pommel, referring to the ancient hero Hercules, the falchion was both a functional weapon and fashionable piece of parade armour. Its symbolism placed Cosimo in direct comparison with the gods of the classical world.

In 1539, Cosimo significantly reinforced his financial and political position by marrying the daughter of the viceroy of Naples, Eleonora di Toledo (1522–1562). Visitors will come face to face with Cosimo's politically astute wife in the form of an arresting portrait of her. It is thought that the painting was made just after her death (1562), in the studio of her favourite artist, Agnolo Bronzino (1503-1572).



Studio of Agnolo Bronzino, Eleonora of Toledo, wife of Cosimo I de' Medici, c. 1562–1572 © Wallace Collection

As the objects in the exhibition show, Cosimo proved to be a cunning politician who was adept at manipulating public opinion, as well as a master of appearances. Building on the ideal of the 'Medici dynasty', he actively drew close connections with his ancestors in order to give a sense of continuity, dynastic power and legitimacy.

When seen together, the works in Cosimo I de' Medici: Art and Dynasty offer a fascinating glimpse of Renaissance splendour and the ways images and objects were harnessed to secure dynastic ambition.
Curatorial Assistant and curator of the display, Dr Julia van Zandvoort, says: "These splendorous objects related to Cosimo's court show how design and image can be choreographed to project dynastic authority. This display helps visitors 'read' historical objects as instruments of power, not just things of beauty."

Dr Xavier Bray, Director of the Wallace Collection, says: "Cosimo's Florence demonstrates how art projected authority across a dynasty. Together, they open the museum to new conversations and invite visitors to look again at creativity as a force that shapes public life."



Workshop of Flaminio Fontana, Wine Cooler, 1574 © Wallace Collection


Today,
I will pilot my boat out into the blue ocean,
practice swan dives off the bow
and say hello to a blue angel fish.
Then return to stroll off the dock
into my home that overlooks it all.
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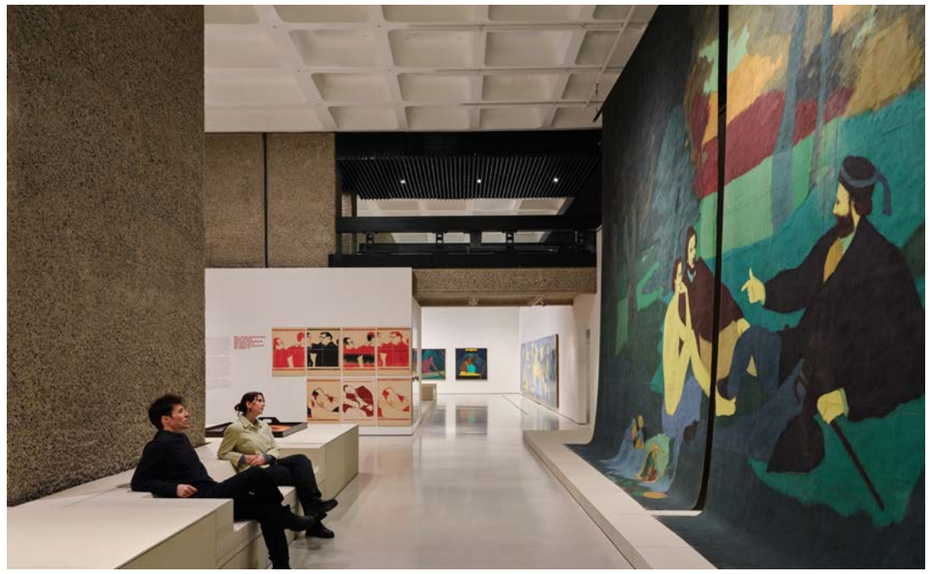


Beatriz_González at the Barbican (3) - image by Henry Woide

Designing with Art

Theo Games Petrohilos, Founding Director, Unknown Works

Every project we undertake as a studio tells a story. When designing a museum, gallery or exhibition that showcases art, we understand that the main story is always the art itself, but we believe that the environment and the fabric of that showcase can do more than be silent in their support. The frameworks for art and culture can never actually silent.

For the Barbican Centre in London this year, we designed a retrospective for the Colombian artist Beatriz González, who sadly passed away in January aged 93. We called our approach 'Papertecture' and built the whole exhibition out of paper. Here's why that's important:

The medium is the message
Designers aren't in competition with, but are agents in, the cogent telling of cultural stories. We have a responsibility to ensure that we act with integrity and ambition.

In a gallery context, a photo of an emaciated innocent in a gilded gold frame, for example, would jar, representing a clumsy disassociation of subject and delivery. A thin white frame speaks in a different colder tone, but still makes a statement. However explicit or subtle, the choice of frame is always active. It, and by extension the gallery around it, act as symbols.

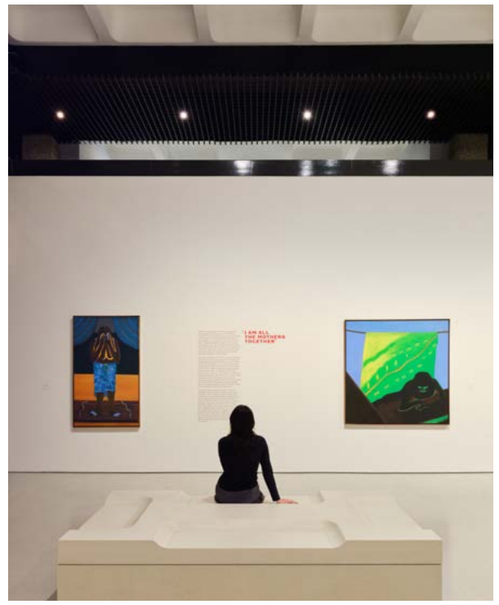
Audiences are now conscious that the spatial context - the architecture or the institution that owns and displays the artworks – is an active storyteller. The days of the gallery or museum as an unquestioned white box are gone. Sponsors and patron names above doors stir attention. Clumsiness and inauthenticity are rooted out, whilst the issue of building exhibitions for a sustainable future has never been more relevant.

Papertecture - the project within the project
The acclaimed artist Beatriz González accumulated a vast working reference archive that served as the direct societal and visual stimulus for much of her work. Ranging from tattered reproductions of paintings from Western art history to newspaper clippings reporting on violent conflict and loss, González reworked and transformed these sources into a distinctive bold graphic style.

When researching the show, we were immediately captivated by her active use of paper and this became a key part of our design approach: a spatial and material narrative based on 'papertecture'. We undertook extensive experimentation, exploring the possibilities of fabricating and constructing an exhibition using paper and paper-based materials across surfaces, walls, screens and furniture, pushing the boundaries of what paper can achieve. With the trust of our supportive client, we worked tirelessly to overcome the usual and specific obstacles (including strict fire compliance) to create a project that was able to say more than the average show.

Persist
Persisting with embedding this material was important, not only in honour of González's fearless creative practice and her intimate relationship with the material, but because paper is sustainable, biobased and recyclable. The use of paper is subtle yet cogent. We've enjoyed watching visitors run their hands over the fibrous textures and carved blocks.

We designed the show in units that facilitated material circularity. Now demounted, the show's monumental paper drapes are being reused for a future show, whilst two of the monolithic layered paper panel benches we designed reside at a children's charity, local to our architectural studio in East London.



Beatriz_González at the Barbican (1) - image by Henry Woide

A further bench, alongside all of the show's paper panels, are being repurposed for integration into a project we're currently delivering: building the first Atlantic Temperate Rainforest Research Station in Bodmin entirely from locally sourced timber. Every aspect of the building is a showcase for sustainable forestry methodology, whilst the roof will be a living lab for the study of complex biomes.

Think harder
This boundary-pushing approach to materiality is important. The Barbican – a major cultural institution – is in the symbology business, as are all art galleries and similar institutions the world over. Our project within it and the 'project within the project' represents a small but symbolic celebration of a shift in thinking, both in terms of sustainability and also in creating an authentic relationship between art and its contextual surrounds.

Another example of such thinking is The Architecture Window, an installation at the Royal Academy of Arts in London that transformed itself every 3 months over a period of several years to showcase a raft of disparate media and different creative voices. This was visibly designed for change and as an ever-changing flexible display framework.



Beatriz_González at the Barbican (4) - image by Henry Woide

This highly contemporary approach to exhibition design also extends into the world of science. The Energy Revolution Gallery - a permanent gallery we designed at the Science Museum in London - tells the story of energy sustainability and was built predominantly using repurposed metal shelving systems and recyclable or recyclable material, with surplus material transformed to make a sound wall at our sonic salon - Salt.

Integrate

No longer is it relevant to add narrative solely in the captions beside a work or a leaflet. No longer is it relevant to dump creative works into ill-considered architectural spaces.

No longer is it relevant to sprinkle sustainability on an institution. Whether a gallery, or a whole strategic masterplan, the imaginative fulfilment of social and ecological responsibility needs to be integrated at every level.

BIO

Theo is a Founding Director of architecture practice Unknown Works. From theatres, performance spaces and galleries to commercial, workspace, infrastructure and spaces for science, the studio works internationally on projects varied in scale and typology, with a focus on creating sustainable, culture-led environments.

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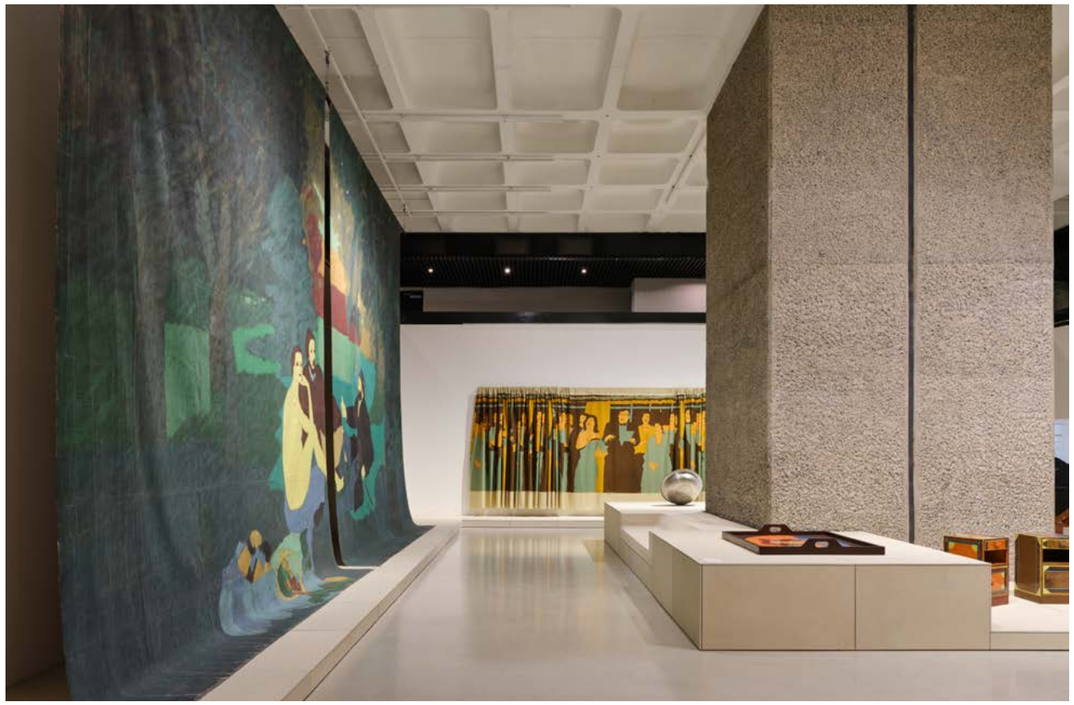
Beatriz_González at the Barbican (4) - image by Henry Woide



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Spectrum Miami and Red Dot Miami Return for Miami Art Week 2026

Mana Wynwood Convention Center | 2–6 December 2026



Miami Art Week will once again bring together collectors, galleries, artists and art-world professionals from across the globe, and among its most established fixtures are Spectrum Miami and Red Dot Miami. Both fairs return to the Mana Wynwood Convention Center from 2 to 6 December 2026, continuing the "Two Fairs Under One Roof" format that has become a major attraction within the wider Miami art calendar.

Presented by Redwood Art Group, the two events will occupy more than 150,000 square feet of indoor exhibition space in the heart of the Wynwood Arts District. Together they are expected to attract more than 40,000 visitors and showcase work by more than 1,000 artists through over 280 exhibitors, creating one of the largest concentrated presentations of contemporary art taking place during Miami Art Week.

For 2026, the fairs are also introducing Jackson Health Foundation as their official nonprofit partner. The Foundation is the private fundraising arm of Jackson Health System, one of South Florida's most extensive healthcare providers, and the partnership will focus particularly on support for children and families.

A central feature of the collaboration will be "Jackson Health Day" on Thursday, 3 December. Patients, parents, medical providers and staff connected with Holtz Children's Hospital will be invited to tour the fairs and participate in dedicated programming. The partnership will also include a fundraising initiative under which $10 from qualifying ticket sales made to approximately 75,000 invited households will be donated to Holtz Children's Hospital, with attendees also able to make additional donations when purchasing tickets.

For Redwood Art Group president Eric Smith, the partnership adds a philanthropic dimension to the fairs at a moment when Miami Art Week continues to expand beyond the conventional relationship between art, collecting and commerce.

While Spectrum Miami and Red Dot Miami share the same venue, the two fairs retain distinct identities. Spectrum Miami, now entering its 16th year, is positioned as a curated contemporary fair with a strong emphasis on independent artists, studios and younger galleries. Its format combines exhibition booths with special programming, site-specific installations and a broad mix of emerging and established practitioners.

Spectrum has developed a reputation for presenting work that is urban, contemporary and accessible to both experienced collectors and newer buyers. More than 200 exhibiting galleries and artists are expected to participate in 2026, representing Florida, the wider United States and international markets.

Within Spectrum Miami, the sister platform [SOLO] continues to provide an important route for independent artists seeking visibility without necessarily being represented by a major gallery. The section is designed to bring established and emerging artists directly into contact with collectors, gallery owners, publishers and art professionals, while giving visitors the opportunity to encounter work outside the conventional gallery system.

Programming at Spectrum will again include Art Labs, featuring curated projects by galleries, institutions and artist collectives, alongside the Spotlight Program, which focuses attention on selected exhibitors through site-specific presentations. The Discoveries Collection will also return, highlighting works selected by the Spectrum Miami curatorial team and priced at $3,000 or below, offering an entry point for visitors interested in collecting contemporary art at a more accessible level.

Adjacent to Spectrum, Red Dot Miami returns for its 21st year as a gallery-only contemporary art fair. Red Dot places greater emphasis on established galleries and the primary and secondary markets, presenting more than 75 galleries representing in excess of 500 contemporary artists from around the world.

Its programming follows a similarly curated approach. Spotlight Galleries will focus on selected galleries chosen by the Redwood Art Group selection committee, while Art Labs will showcase projects by galleries, institutions and collectives. Red Dot will also feature its own Discoveries Collection, this time comprising works priced at $5,000 or less.

The structure of the two fairs gives visitors a useful contrast. Spectrum offers greater exposure to independent artists and younger galleries, while Red Dot provides a more traditional gallery-led environment. Together, they create a wide-ranging survey of contemporary practice that moves between emerging talent, established artists and works circulating in the secondary market.

A number of returning exhibitors have already been



confirmed. Spectrum Miami will welcome back names including Jason Perez Art, Alfano Sculpture, Elidea Art, Mathilda Martin Art, Ferrand Fine Art, MCP2 Art Studio, Re D'Italia Art and Easton Art Galleries. Red Dot Miami's returning exhibitors include K-Art Projects USA, Artavita/World Wide Art, Gebhardt Gallery, Perseus Gallery, End to End Gallery, The Gallery Steiner, SAB Gallery and Famespace.

The fairs open with an Opening Night Preview on Wednesday, 2 December, from 6:00 to 9:00 p.m., combining early access to the exhibitions with music and hospitality. Opening Night tickets are priced at $85 and include admission throughout the fair dates, while advance one-day General Admission tickets are priced at $50 under the current ticket structure.

Beyond their scale, Spectrum Miami and Red Dot Miami have become significant because they reflect the breadth of Miami Art Week itself. The week is no longer defined by a single fair or a narrow group of blue-chip galleries. Instead, it has developed into a layered ecosystem in which established dealers, independent artists, new collectors and international visitors occupy the city simultaneously.

Wynwood is particularly suited to that environment. With its concentration of galleries, restaurants, bars and creative businesses, the district has long been associated with Miami's contemporary cultural identity, and the return of both fairs to Mana Wynwood reinforces that connection.
For visitors, the attraction is as much about discovery as acquisition. With hundreds of exhibitors, dedicated curatorial programmes, lower-priced discovery sections and a combination of independent and gallery-led presentations, Spectrum Miami and Red Dot Miami provide a broad cross-section of the contemporary market.

As Miami Art Week continues to grow in scale and international importance, the return of these two long-running fairs demonstrates the continuing appetite for an art experience that combines collecting, discovery, entertainment and, this year, a substantial charitable component.

Spectrum Miami and Red Dot Miami
Mana Wynwood Convention Center, Miami
2–6 December 2026







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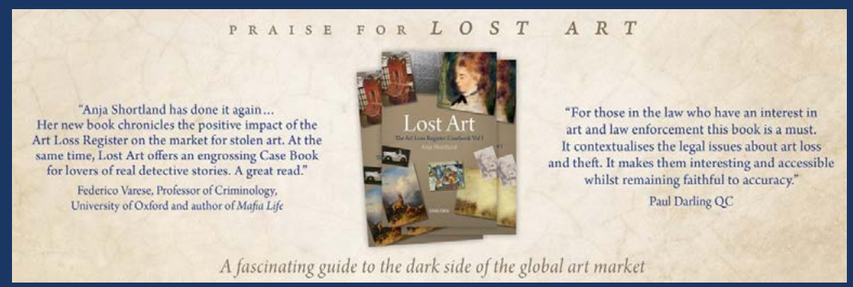

Sir John Soane's Museum

announces major Gavin Turk exhibition for 2027





[Left: Gavin Turk, Looking Glass, 2015, Courtesy of Live Stock Market Ltd & Gavin Turk.
Right: Gavin Turk in the studio, Photo by Laurence Rundell, Courtesy of The Artist & Ben Brown Fine Arts London]

Set to be a standout exhibition in London in 2027, Gavin Turk's intervention at Sir John Soane's Museum brings one of Britain's leading contemporary artists into dialogue with one of London's most extraordinary museums, uncovering new stories of collecting, value and memory.

Renowned for transforming overlooked and discarded objects into meticulously crafted works of art, Turk, once described as 'art's king of trash', uses hand-painted bronzes, paintings and trompe l'oeil sculptures to challenge how we assign value. His playful interventions, featuring found objects and recreations of everyday waste, inspire us to reconsider our own perspectives towards consumption.

The exhibition finds a natural home at Sir John Soane's Museum, where Turk enters into conversation with both the building and its often-overlooked Building Archive. Spanning 1837 to the present, the Archive preserves traces of everyday Museum life - from a George III halfpenny found in dust in the Strong Closet in 2025, a quill perhaps dropped into a drawer by one of Soane's students, and a set of buttons passed down from one Head Porter to another - providing evidence of the people who have lived, worked in and cared for the Museum.

Responding directly to the building's history, Turk will create new works, including teazels and a crow, which will be dotted around the Museum, camouflaged among the permanent collection. In The Foyle Space, a major sculptural installation titled Looking Glass takes the form of a dichroic glass cube. This is filled with detritus from Turk's studio, a vision of waste, reframed as a relic, echoing the debris-filled time capsule left by Sir John Soane in his private bathtub which contained false teeth, receipts and broken glass.

Upstairs in the Exhibition Galleries, a selection of objects from the Building Archive will be on display, co-curated by Turk and Deputy Director and Inspectress of Sir John Soane's Museum, Helen Dorey, who has cared for the Museum for the past forty years. Together, the new and archival objects will transform the Museum into a living conversation between history and the present, inviting visitors to consider collecting as an act of storytelling and preservation.

The exhibition will run from 14 July 2027 – 16 January 2028.

Gavin Turk says: "The building archive has introduced me to important piles of dust, which brings me to contemplate the metaphysical nature of dust. Dust is a metaphor for time itself. I see this as an opportunity to reveal and reframe the museum's hidden narratives, through the act of care and curation."

About Gavin Turk
Gavin Turk (b. 1967, Guildford, Surrey) is a conceptual artist whose work interrogates ideas of authenticity, authorship and the 'myth' of the artist. Drawing on Surrealist methodologies, his practice is self-reflexive and often knowingly parodic, questioning the art world's value systems and the construction of the artist's persona. Turk came to prominence with his postgraduate degree show at the Royal College of Art where he presented Cave (1991): an empty, whitewashed room bearing a blue heritage plaque inscribed with his own name. The installation announced a sceptical, postmodern view of artistic status and reputation, establishing the use of his name as a recurring device within his practice. It brought Turk immediate notoriety following the attention of Charles Saatchi and led to his association with the generation of Young British Artists (YBAs). Since then, Turk has developed a wide-ranging body of work that examines the cultural and economic frameworks surrounding art and its makers. He frequently reconfigures the visual languages of artists who precede him, using art history as material through which questions of originality, influence and inheritance are explored. Working across sculpture, painting, photography, and print, Turk has pioneered approaches now familiar within British contemporary art, including painted bronze, waxwork, art-historical appropriation, and the use of discarded materials.

Turk studied at the Chelsea School of Art (1986 -1989) and the Royal College of Art (1989-1991), both in London. Turk's work is held in numerous public collections worldwide, including the Tate, London; Museum of Modern Art (MoMA), New York, NY; Museum für Moderne Kunst (MMK), Frankfurt; Saatchi Gallery, London; San Francisco Museum of Modern Art (SFMoMA), CA; Musée Magritte, Brussels; British Council, London; and the Victoria and Albert Museum (V&A), London. More here www.gavinturk.com

About Sir John Soane's Museum
Sir John Soane's house and collection at No. 13 Lincoln's Inn Fields has been a national museum since the early nineteenth century. Designed by renowned architect Sir John Soane and filled with his world-class collection of paintings, sculptures, artefacts and models, the Museum retains the same fabric and design as at the time of Soane's death in 1837.

Today, the Museum encourages access to Soane's legacy in its broadest sense: architecture and design, creative originality, a commitment to learning and enquiry, and the connections between past and present that the Museum and its collections reveal. The Museum is open Wednesdays to Sundays, 10am to 5pm. Entry is free.

There is no need to pre-book – you can walk in on the day. Sir John Soane's Museum, 13 Lincoln's Inn Fields, London, WC2A 3BP.

More at
www.soane.org | #SoaneMuseum | @soanemuseum

Royal Society of Marine Artists' Annual Exhibition



Agrawal_Harsh_The Path to Portland Bill



St John Rosse_Nicholas_Powwow on the Beach

Marine art occupies a distinctive place in British cultural life. For an island nation shaped economically, historically and emotionally by the sea, depictions of coastlines, ships, harbours, changing skies and tidal waters have long carried a resonance that goes far beyond their immediate subject matter. This September, that tradition returns to centre stage at the Royal Society of Marine Artists' Annual Exhibition at Mall Galleries in London, where established names and emerging artists will come together in one of the country's most important showcases of contemporary marine art.

Yet behind the strength of the exhibition lies an intriguing challenge. Demand for marine art is growing, submissions are rising and sales are increasing, but the Society itself is confronting a significant question of succession. The average age of RSMA members is now 69, with 90 per cent aged 50 or over, 58 per cent over 65 and no members currently under the age of 35. At the same time, submissions to the Annual Exhibition have risen by 48 per cent since 2022, while sales have increased by 44 per cent over the same period.

The figures reveal an unusual contrast. Marine art is far from disappearing, but the organisation most closely associated with championing it must ensure that younger artists see the genre as relevant, contemporary and worthy of serious pursuit.

Part of the difficulty may be perception. Marine art can still conjure images of traditional seascapes, historic sailing ships and nostalgic coastal scenes. While those subjects remain part of the genre, the RSMA Annual Exhibition demonstrates a far broader field, encompassing contemporary interpretations of water, light, atmosphere, marine wildlife, working harbours, competitive sailing, deep-water shipping and even mixed-media responses to the sea.

Mall Galleries Creative Director Addi Aegisdottir believes this gap between perception and reality is significant. She argues that younger artists may not always appreciate the technical and expressive possibilities offered by marine art, particularly when the subject is approached directly from life rather than mediated through photography or digital imagery.

That distinction is increasingly important. The sea is one of the most demanding subjects an artist can attempt because it is in a constant state of transformation. Light changes from minute to minute, reflections shift, clouds move, tides turn and waves refuse to repeat themselves in exactly the same way. Capturing such movement requires patience, close observation and a willingness to work repeatedly from the natural world.

In an era in which photography and artificial intelligence can generate images almost instantaneously, the slow discipline of painting from life has taken on a renewed significance. Marine art demands decisions that cannot simply be automated: how to describe the shape of a breaking wave, how to judge the weight of a cloud, how reflected light behaves on moving water and how a changing atmosphere can be translated into paint.

RSMA President Nicholas St John Rosse describes this direct engagement with nature as central to the genre. The discipline required to observe water and changing light, he argues, develops judgement, patience and persistence. These are not only technical skills but qualities that have historically underpinned serious artistic practice.

This concern with maintaining standards is also reflected in the Society's membership. Becoming an RSMA member is not an instant process. Artists are expected to develop their work, submit it, exhibit and demonstrate commitment over time. That gradual progression helps preserve the Society's emphasis on quality, but it also makes the encouragement of younger artists particularly important.

One initiative designed to address that challenge is the New Generation Award, presented each year to an artist under 35 whose work brings a fresh approach to marine art. This year's recipient is London-based artist Harsh Agrawal, who changed careers following the Covid period after previously working full-time with Disney and Pixar. His winning painting, The Path to Portland Bill, offers evidence that the next generation is capable of approaching marine subjects with both technical ambition and a contemporary sensibility.

Agrawal himself recognises the demographic imbalance within the genre, noting that many established marine painters are of retirement age. Yet he also sees considerable opportunity for younger artists willing to explore the subject seriously. His encouragement is straightforward: visit the exhibition, look at the quality of the work and reconsider what marine art actually means.

The appeal of the sea is certainly not limited by age or geography. Artists submitting to the RSMA come from across Britain, including London and major cities as well as established coastal centres such as Penzance, Newlyn, Falmouth, Brighton, Ramsgate, Torquay, Ilfracombe, Morecambe and North Berwick. More than one in four artists on the Society's non-member submission list this year lives in an identifiable coastal location.

Changing working patterns may also be having an effect. Remote working, the movement of people away from major cities and the continuing attraction of coastal living have potentially brought more artists into regular contact with the sea. The result is a growing community capable of observing coastal subjects not simply as occasional visitors, but as part of everyday life.

RSMA member Jenny Aitken has seen that appetite directly, particularly through the response to her work in galleries and on social media. Her paintings exploring the play of light across the sea have attracted especially strong interest, suggesting that contemporary audiences remain deeply responsive to atmosphere, reflection and the emotional pull of water.

That enduring appeal is perhaps unsurprising. Marine paintings frequently carry associations with memory, escape, movement and place. They can recall childhood holidays, journeys, storms, open horizons or simply the meditative experience of standing beside water. The sea remains endlessly familiar while never looking quite the same twice.

The Royal Society of Marine Artists has spent decades preserving and developing that tradition. Its roots reach back through Britain's long history of maritime painting, while the modern Society grew from a group of artists brought together in the 1930s by a shared interest in the sea and maritime subjects. Its first exhibition opened in 1946, and in 1966 Queen Elizabeth II granted it the right to use the title "Royal".

The 2026 Annual Exhibition therefore represents both continuity and change. It celebrates the skill and experience of an established membership while also posing a clear question about who will carry the tradition forward. With demand increasing, sales rising and a younger generation beginning to discover the possibilities of painting the sea directly from life, the opportunity is considerable.

For the RSMA, the challenge is not simply to preserve marine art, but to ensure that it continues to evolve. The sea has never stood still, and neither can the art inspired by it.

Royal Society of Marine Artists Annual Exhibition 2026
Mall Galleries, London
16–26 September 2026
Open 10am–5pm

https://www.mallgalleries.org.uk/

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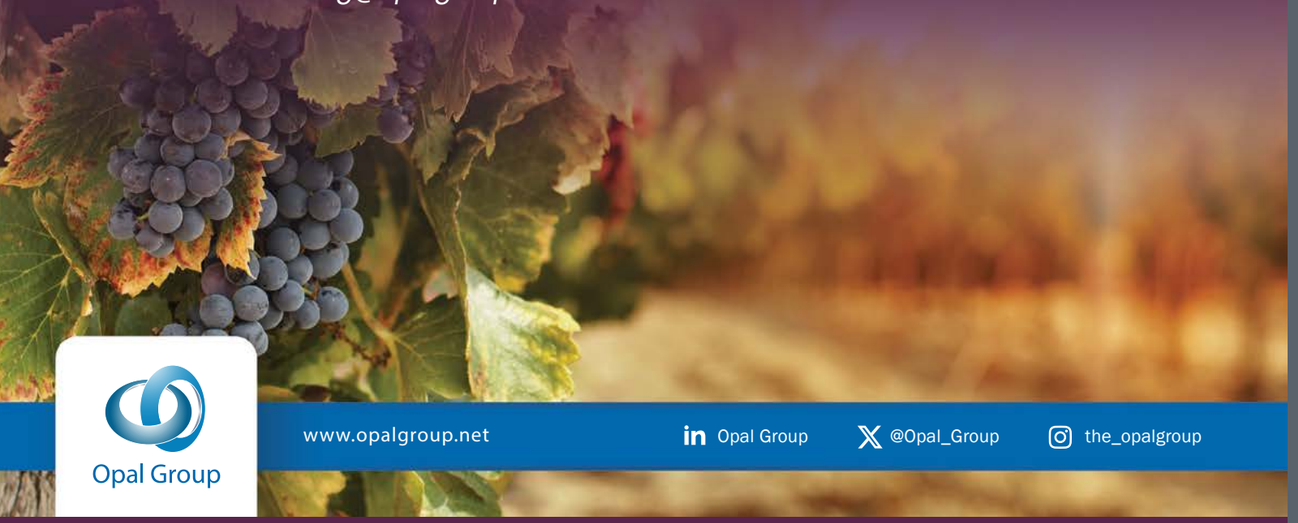

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Raphaël Denis: Fates of Works

Provenance, Memory and the Political Life of Art

Bienvenu Steinberg & C, New York | 3 September – 3 October 2026

The history of art is often told through artists, movements and masterpieces, but behind that familiar narrative lies another history shaped by ownership, displacement, loss and restitution. It is this less visible story that sits at the centre of Fates of Works, Raphaël Denis's first exhibition in the United States, presented by Bienvenu Steinberg & C in New York.

Bringing together works and series made between 2018 and the present, the exhibition introduces American audiences to an artist whose practice combines archival research, sculpture, installation and conceptual precision. For more than a decade, Denis has examined the looting of Jewish property during the Second World War, using the movement of artworks through collectors, dealers, museums and institutions as a way to explore memory, responsibility and the political life of art.

One of the exhibition's central figures is Paul Rosenberg, among the most important Parisian art dealers of the interwar period. Rosenberg handled works by artists including Matisse, Picasso, Braque, Léger, Van Gogh, Gauguin, Renoir, Degas, Cézanne and Bonnard. Fleeing Nazism, he eventually moved to New York, while hundreds of works from his personal collection and gallery inventory were looted by the German occupiers.

After the war, Rosenberg succeeded in recovering many of these works, some of which later entered major American museum collections. Denis uses this history not simply as documentary material, but as the basis for a wider investigation into provenance and what happens to artworks when political violence disrupts ownership.

His five-volume artist's book, Fonds Paul Rosenberg, les années parisiennes, brings together more than 4,000 works that were in Rosenberg's possession during his years as a Parisian gallery owner between 1919 and 1939. Presented on a console table in the exhibition, the work functions as archive, artwork and memorial. A copy is now held in the collection of the Museum of Modern Art in New York.

Behind the volumes, wallpaper reproducing hundreds of works from the Rosenberg collection creates an immersive field of images, while opposite hang fourteen works from Denis's series La Loi normale des erreurs.



Paintings by Picasso, Degas and Matisse are presented facing backwards, redirecting attention away from the familiar image and towards the hidden history of the object.

It is a simple but powerful gesture. The back of a painting may contain labels, stamps, inventory marks and traces of ownership, all of which can reveal a biography very different from the image on the front. By reversing the works, Denis asks viewers to consider art not as something fixed, but as an object that moves through history, institutions and systems of power.

The second part of the exhibition turns towards censorship, destruction and restitution. A scale model reconstructs Denis's 2024 exhibition at the Sprengel Museum in Hanover, where his research focused on the provenance of a painting in the museum's collection. Denis identified the work as looted and non-restituted. Tentatively attributed to Modigliani, the painting is now in the process of being returned to the descendants of the Jewish owner from whom it was taken more than eighty years ago in France.

This episode is particularly significant because it shows that Denis's work can move beyond symbolic reflection and have practical consequences. Provenance research here becomes an active process, capable of affecting ownership and addressing unresolved historical injustice.

Elsewhere, Denis broadens the exhibition's scope from artworks to books and intellectual freedom. Fahrenheit, Shelf, a scorched wooden bookshelf formed in the shape of books, pays tribute to Alfred Kantorowicz, founder of the German Freedom Library in Paris, established to preserve works condemned and destroyed by the Nazi regime.

The related Index Librorum Prohibitorum evokes another history of censorship, referring to the Vatican's prohibition of thousands of religious, literary, philosophical and scientific works over more than four centuries. Seen alongside the Rosenberg material, these works suggest that attacks on culture, knowledge and ownership are often part of wider systems of control.

The exhibition concludes with La Loi normale des erreurs: KRÄ 229, a sculpture depicting Marie Antoinette. Sober and tragic in tone, it extends the exhibition beyond the specific history of Nazi persecution to consider the vulnerability of individuals and cultural objects during periods of conflict.

Born in 1979, Raphaël Denis lives and works between Brussels and Paris. Since the 2010s, his practice has focused increasingly on museums, collecting, the art market and the histories that surround cultural objects. His work is held in collections including the Centre Pompidou, the Musée d'Art et d'Histoire du Judaïsme, Kunsthaus Zürich and Museum Folkwang.

What makes Fates of Works particularly compelling is its insistence that provenance is never merely administrative. Every label, ownership transfer and inventory entry can carry the trace of a larger historical event.

Denis asks viewers to look beyond the surface of artworks and consider the lives they have lived after leaving the studio. In doing so, Fates of Works transforms provenance from a specialist discipline into a broader meditation on memory, justice and the enduring consequences of history.

Raphaël Denis: Fates of Works
Bienvenu Steinberg & C, New York
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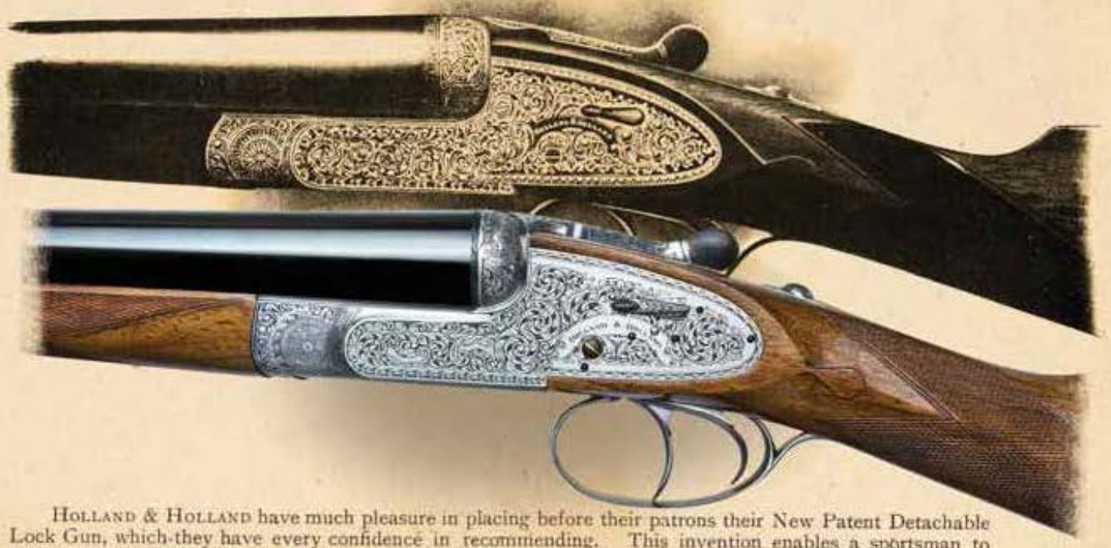

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For illustration of SPECIAL TREBLE GRIP, see page 16.

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

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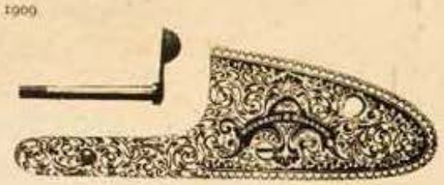

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Golden Glory:
The Egg Tempera Revival

30 April 2027 – 3 October 2027



Corfe Castle in the Beauteous Isle of Purbeck - Isabel Florrie Saul (1895–1982)

You can't make an omelette without breaking a few eggs - and we wouldn't have Botticelli's The Birth of Venus (1485) or Michelangelo's The Manchester Madonna (c.1497) without doing so either.

However, when oil painting superseded the process of mixing egg yolk, water and pigment as the primary painting medium around 1500, the technique of egg tempera was almost forgotten, until a revival at the end of the 19th century.

In 2027, the Russell-Cotes Art Gallery and Museum will take an in-depth look at those who turned to the past and continued to work with the material that the likes of Michelangelo (1475-1654) and Duccio (died 1391) used to create their masterpieces.

Golden Glory: The Egg Tempera Revival will bring together in Bournemouth over 70 works by 40 artists, defined by their use of the medium, to celebrate the long-lasting luminosity and vibrant virtuosity of egg tempera. It will also showcase a raft of new research into the technique and the artists who explored it and their works.

From the Pre-Raphaelites (founded 1848) to Modernists, including portraits, landscapes, devotional pictures, surrealist imagery and abstract concepts, the exhibition will include both private and public loans, and draw on the gallery's own collection. It will also feature several works from the collection of Royal Holloway, University of London, to where it will tour.

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

The exhibition is also supported by the Paul Mellon Centre for Studies in British Art and The Finnis Scott Foundation.

Golden Glory will also show how this Medieval technique remains relevant today through the contemporary artists still using the medium - continuing a revival that began over 100 years ago.



Pamela - Arthur Royce Bradbury (1892–1977)



Miss Chaseley on the Undercliff - Maxwell Ashby Armfield (1881–1972)



The South Downs near Eastbourne, East Sussex - Edward Reginald Frampton (1872–1923)

Russell Cotes Art Gallery and Museum is a fitting place to hold such an exhibition, as its former Curator Norman Silvester (1894-1969) dedicated himself to championing the production of egg tempera works during his career, even during wartime restrictions where there was a scarcity of eggs.

It was Silvester that coined the term 'Temperists' and likened the effect of the colours to the absorption of "golden sunshine." During the 1930s and 1940's he convened three pivotal survey exhibitions to promote the contemporary work of the next generation of 'Temperists'. This eclectic network of artists united by their shared passion for egg tempera is the core focus of the 2027 exhibition, which will also reveal new discoveries from the archives.

The exhibition will start by highlighting Christiana Herringham (1852-1929), the artist, copyist, and Suffragist banner maker, who dedicated a large amount of her career to the restoration and preservation of the technique. She produced an influential translation of Cennino Cennini's 14th century treatise on egg tempera and could regularly be seen copying works in the National Gallery, London where John Ruskin praised her ability. Copies of Botticelli and Cosmè Tura, as well as her own compositions, will be on display.

The most well-known artist using egg tempera during her time was Joseph Southall (1861-1944) - a key proponent of the Arts and Crafts movement and member of the Birmingham Group who took up the mantle of Romanticism in the late 19th century. His luminescent biblical scene, Well of Samaria (1935), brilliantly gilded by his wife Bessie, will appear alongside The Agate (1901) – the self portrait of himself and his wife so wonderfully emblematic of their harmonious creative partnership.

These works, and his evocative scene, The Return, which he personally contributed to Silvester's 1942 exhibition, will demonstrate the artist's pioneering abilities even in his later career, while providing a masterclass in the extraordinary, jewel-like effects achievable by the Temperists.

Southall's student - the celebrated artist and illustrator Maxwell Armfield (1881-1972) - will also have several standout works included, such as the colourful and detailed scene In Central Park (1916) from his travels in America and the enigmatic I Saw Three Ships (1930) and Miss Chaseley on the Undercliff (1927) showing the artist's housekeeper during a stay in Boscombe.

Work from a range of key practitioners, some well-established and others revelatory, will also feature, including fellow members of the Birmingham Group, Arthur Gaskin (1862-1928) and Charles March Gere (1869-1957). There will also be a sun-infused view of the South Downs by Edward Reginald Frampton (1872-1923), still lives by Eliot Hodgkin (1905-1987), and the Old Master-influenced John Downton (1906-1991).

Charting how Pre-Raphaelitism evolved into Modernism, the exhibition starts by looking at established favourites like Walter Crane (1845-1915), an earlier adopter of the medium associated with the Arts & Crafts movement, then turns to how the Early Temperists took Pre-Raphaelite tenets one stage further by fully embracing the materials and painstaking techniques of the Renaissance – earning the respect of their Victorian predecessors, G. F. Watts (1817-1904) and William Holman Hunt (1827-1910) in the process.

The pioneering role of women artists and egg tempera will be foregrounded with a broad selection of work highlighting both celebrated and nearly forgotten artists.

These include the symbolically rich Margaret Gere (1878-1965), Austrian Marianne Stokes (1855-1927) with her striking iconography, the high-society settings of Mary Sargant Florence (1857-1954), as well as further compelling work by the less known, but still exceptional, Helen Cochrane (1868-1946), Constance Stallard (1870-1959) and Isabel Saul (1895-1982).

Radical works will demonstrate how egg tempera engaged with modern movements such as Surrealism and Abstraction. Appropriately given the Gallery's coastal location, several vivid, quirky works by Edward Wadsworth (1889-1949), Augustus Lunn (1905-1986) and the Anglo-Australian Eileen Mayo (1906-1994), including nautical-enthused Surrealistic landscapes, will also be on display. Louisa Hodgson's (1905-1980) La Belle Dame Sans Merci (c.1935), with its Modernist take on a literary theme, will proclaim her status as a neglected pioneer of the Tempera movement, while John Tunnard's (1900-1971) 'Abstract' landscape (1942) will demonstrate the movement's forays into that field.

The rich connection to Bournemouth will be explored, through various works such as Arthur Bradbury's (1892-1977) portrait of his daughter Pamela (1945) which was painted at his home at Poole Harbour, as well as looking at the influence of Russell Cotes Art Gallery and Norman Silvester's efforts to make Bournemouth a place of patronage for those wanting to work in the medium, open to local, national or expatriate artists and even members of the peerage.

These are just a handful of the works that will be included in this unique look at centuries of lustrous artwork from the perspective of the very material that is used to create them.

Golden Glory: The Egg Tempera Revival will be packed full of known and undiscovered artists and will shed new luminous light on this ancient practice, taking visitors on a journey from Medieval painting to the present day.

Sarah Newman, Director of the Russell Cotes Art Gallery and Museum, said: "This exhibition is a landmark event in showcasing the important role of regional museums in our cultural landscape and spotlighting this extraordinary and challenging medium which was used for such a wide range of subject matters – from the devotional to the surrealist, but above all created works of searing intensity and beauty."

Sophia Weston, Deputy Chair of the Garfield Weston Foundation, said: "The Weston Loan Programme with Art Fund, currently celebrating its tenth year, is delighted to support this ambitious exhibition in Bournemouth, which brings outstanding art to local audiences whilst exploring this fascinating medium."

A new catalogue will also be published to accompany the exhibition.



At the Well of Samaria - Joseph Edward Southall (1861–1944)

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Design Week Lagos

Art & Museum Magazine feature

By Lee Sharrock

All Roads Lead to Lagos: From Milan and Paris to a New African Design Future

From Milan to Paris and ultimately back to Lagos, All Roads Lead to Lagos is tracing a new route through the international design landscape. Conceived by Design Week Lagos as a pan-African platform connecting creativity, industry, innovation and culture, the 2026 global programme has brought a new generation of Nigerian and African designers to two of the world's most influential design capitals before culminating at the National Theatre in Lagos in October.

The journey began at Salone del Mobile Milano in April, where Design Week Lagos presented the work of emerging designers including Richard A. Aina, Olaoluwa AJ Durotoye, Nicole Adaora Enwonwu, Myles Igwebuike, Athanasius Johnson, Odema Acacia Saleh and Joan Eric Udorie. The programme continued at Paris Design Week from 10–19 September, where seven designers presented new work at Paris Design Week Factory, before returning to Lagos for Design Week Lagos from 18–25 October 2026.

Rather than functioning simply as a travelling exhibition, All Roads Lead to Lagos has been conceived as an international platform for talent discovery, dialogue and market access. Its ambition is to create meaningful connections between African designers and galleries, manufacturers, collectors, brands, institutions and audiences, while demonstrating the breadth and sophistication of contemporary African design.

At its centre is a proposition that is increasingly relevant to the global design conversation: African design should not be understood as a peripheral category within an established international canon, but as a source of material knowledge, cultural narratives, innovation and new approaches to production.

From Milan to Paris

The Milan presentation introduced international audiences to a generation of designers working across furniture, lighting, sculpture and collectible design, with practices rooted in African cultural histories while engaging with contemporary materials and manufacturing.

Among the designers represented was Athanasius Johnson, whose work explores the relationship between material, form and cultural identity. Adaora Enwonwu, meanwhile, brings a distinctive contemporary perspective to Nigerian visual culture and craft traditions. Myles Igwebuike, Joan Eric Udorie, Richard Aina, Oluwakayinsade Ademuson and Emma Emodi similarly demonstrate the diversity of approaches emerging from Nigeria's design scene.

In Paris, the exhibition developed the story further. Highlights included the Bantu Stool by Joan Eric-Udorie, Ara by Emma Emodi, ISÉPÒ LOW TABLE by Richard Aina and ỌCHE by Myles Igwebuike. Collectively, the works reveal a design culture negotiating heritage and modernity without treating either as fixed categories.

The Paris presentation also marked an important development in the programme: Design Week Lagos revealed its inaugural designer–manufacturer collaboration with Ombré, an Italian lighting manufacturer. The collaboration points towards one of the central ambitions of the wider initiative, moving beyond the presentation of ideas towards production, commercial opportunity and international distribution.

For emerging designers, that transition can be transformative. Exhibition platforms create visibility, but relationships with manufacturers and industry partners can create the infrastructure required for an idea to become a viable product.

As Titi Ogufere, Founder of Africa Design Network and Design Week Lagos, explains: "Our global tours are about creating pathways for African designers beyond exhibition. We want to place their work in front of galleries, manufacturers, brands, collectors and institutions, creating opportunities for collaboration, production, representation and access to new markets."

Making a New Africa

The international tour will culminate with Design Week Lagos 2026, which takes place at the National Theatre from 18–25 October under the theme "Making A New Africa: From Material to Market."

Founded by Titi Ogufere, Design Week Lagos has developed into a major platform for African design, bringing together exhibitions, talks, competitions, studio visits, trade activity and city-wide cultural programming.

Ogufere has positioned design not simply as a form of cultural expression, but as a potential driver of innovation, industrial development and economic opportunity. The 2026 programme therefore examines what happens when creative ideas move from concept towards scalable production.

This focus is particularly significant within the context of Africa's expanding creative industries. Across the continent, designers are exploring local materials, traditional knowledge, new technologies and contemporary manufacturing while questioning established assumptions about where design is produced and for whom.

The Lagos programme will explore this journey from material to market, examining how African creativity can become the foundation for products, systems and commercially viable solutions.

A Citywide Design Ecosystem

The October festival will extend beyond a conventional exhibition, activating galleries, showrooms, studios, museums and cultural institutions across Lagos.

Its programme will include the Made by Design Show, Nigeria's premier interiors and furniture trade exhibition, bringing together brands and manufacturers across architecture, interiors and technology. Alongside it, the Design & Innovation Exhibition will provide a platform for experimental ideas, emerging talent and future-focused design from Nigeria and across Africa.

The exhibition is being shaped by an international group of curators: Julio Rafael, curator of the Lusophone Africa Pavilion; Ousmane Mbaye, curator of the Francophone Africa Pavilion; Nana Biamah-Ofosu, curator of the Anglophone African Pavilion; and Norman Teague, lead curator of the Design + Innovation and African Diaspora Pavilion.

Knowledge exchange will also be central to the festival through DWL Talks, bringing designers, cultural practitioners, manufacturers, institutions and industry figures into conversation around the future of African design.

The result is an ecosystem rather than a single event: exhibitions create visibility; talks generate dialogue; competitions encourage new thinking; trade platforms connect designers with industry; and international presentations create pathways into new markets.

Lagos as Destination

The title All Roads Lead to Lagos carries both geographical and cultural significance. Milan and Paris may be established centres of the international design calendar, but the programme ultimately redirects attention towards Lagos as a destination in its own right.

Lagos is a city defined by extraordinary creative energy, entrepreneurial culture and a rapidly evolving design community. Design Week Lagos reflects that environment



Titi Ogufere_copyrightTYBello

while creating an international framework through which local and continental talent can connect with global audiences.

The movement from Milan to Paris and then Lagos therefore reverses the traditional direction of cultural exchange. Rather than simply exporting African design to established Western institutions, the programme creates a circular network in which international relationships lead back to Lagos.

This is central to Design Week Lagos's wider vision. The international tour is not about placing African designers outside their context; it is about allowing their work to travel while keeping Lagos at the centre of the conversation.

From Visibility to Opportunity

At the heart of All Roads Lead to Lagos is the question of what happens after an emerging designer has been discovered.

Visibility is an important first step, but sustainable design ecosystems require manufacturing, investment, distribution, institutional support, collectors and audiences. By connecting designers with these networks, Design Week Lagos is attempting to build the infrastructure around talent as well as showcasing the talent itself.

As Ogufere puts it, Design Week Lagos is ultimately about taking "exceptional African design from visibility to opportunity, and from making to market."

The 2026 global tour offers a practical demonstration of that philosophy. From the international platform of Salone del Mobile Milano, through Paris Design Week and its manufacturer collaborations, to the culmination of the programme in Lagos, the journey has created a dialogue between designers, industry and audiences across continents.

When All Roads Lead to Lagos arrives at the National Theatre in October, the international journey will come full circle. But the destination is not an ending. It is the point from which a broader African design ecosystem can continue to develop.

From Milan, through Paris and back to Lagos, All Roads Lead to Lagos is more than a global exhibition tour. It is an evolving network connecting African creativity with the international design community – and connecting the international design community back to Africa.

In doing so, Design Week Lagos is making a compelling case for Lagos not simply as a place where African design is exhibited, but as a place where its future is being imagined, produced and brought to market.

https://designweeklagos.com



Athanasius Johnson Paris DesignWeek 2026 Installation Photo©Design Week Lagos

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JAMA

The Architecture of Chaos:

How Cuban-Born Artist JAMA Bridges Math, Metaphysics, and Social Action



The embryo, white acrylic gesso in black satin , Approximate size 55x110 inch 2006

JAMA (José Andrés Mato Alonso) is a Cuban-born contemporary artist whose work exists at the dynamic intersection of visual art, philosophy, geometry, physics, and social consciousness. Emerging from a blend of Caribbean roots and global contemporary culture, his practice explores systems of transformation—specifically the continual tension between chaos and order, fragmentation and reconstruction, materiality and infinity.

Educated initially in the sciences before turning toward geography, philosophy, and aesthetics, JAMA developed an interdisciplinary artistic language informed as much by Neo-Expressionism and urban culture as by Aristotelian logic, spatial dynamics, natural systems, and metaphysical inquiry. His compositions investigate how forms disintegrate, expand, collide, and reorganize, reflecting principles that parallel both physical phenomena and psychological realities.

Central to JAMA's conceptual framework is what he terms "geometric implosion and explosion"—an exploration of how matter, identity, emotion, and structure continuously dissolve and reassemble into new configurations. Within this philosophy, geometry transcends mere composition to become visible evidence of transformation itself. Numbers, forms, movement, and energy function not as decorative motifs, but as manifestations of infinite possibility and interconnected systems.

Visually, JAMA merges expressive abstraction, symbolic fragmentation, street art idioms, mathematical rhythm, and gestural intensity into multilayered compositions that oscillate between instinct and structure. While critics and galleries often link his visual vocabulary to Post-Neo-Expressionism, Jean-Michel Basquiat's urban energy, and modern pop influences, his oeuvre remains deeply rooted in a Caribbean sensibility shaped by migration, improvisation, resilience, and cultural hybridity.

Since leaving Cuba in 2002, JAMA has built an international presence, exhibiting in major art capitals including Havana, Miami, New York, London, Paris, Tel Aviv, and Cannes. Within gallery and museum contexts, his work has appeared alongside master artists such as Salvador Dalí, Georges Braque, Andy Warhol, and Keith Haring.

Beyond the canvas, JAMA is committed to expanding creative access through a nonprofit initiative that supplies art materials and support to schools and community centers in underserved and rural regions. This mission stems from his conviction that while creativity is a universal human capacity, access to artistic tools remains unequally distributed. For JAMA, art is far more than an aesthetic object; it is a transformative social force capable of generating dignity, critical thought, and meaningful human connection.

Through both his artistic output and philanthropic work, JAMA exemplifies a modern model of the artist as creator, thinker, and cultural builder—seamlessly weaving intellectual inquiry, expressive experimentation, and social commitment into a singular multidisciplinary practice.



woman in the kitchen, charcoal and blue acrylic on canvas
size 25 x 28 inch , 2006



flight, white acrylic gesso in red acrylic panel
size 55 x55 inch 2006

BARBER TRANSFORMATION PROJECT IS UNDERWAY



A once-in-a-generation transformation of the Barber Institute of Fine Arts, University of Birmingham is underway following a successful £14.8million fundraising campaign.

As part of an ambitious project to make the building more accessible and welcoming and enhance the presentation of art and music for all, a wide-ranging scheme of improvements is now in progress.

A ramp and accessible ground-floor entrance are currently being installed at the side of the Grade-1 listed building on the University's Edgbaston campus, while the terrace is also being enlarged. New air-handling equipment and support beams have recently been hoisted by crane to roof level for installation of a new plant room underneath the glass pyramid, while extensive work is taking place throughout the building to allow a fresh-air ventilation system to be retrofitted into the Art Deco concert hall.

The works also include a new accessible toilet, an enhanced reception and shop area, and a replacement boiler system.

Professor Jennifer Powell, Director of the Barber, said: "Our vision is to be one of the best civic university museums in the world, and to make its world-class collections and beautiful Grade-1 listed building accessible to everyone, bringing art, music and people together."

At the heart of the transformation project is the conversion of ground-floor office spaces into a prestigious new learning wing. This will accommodate up to 50 people for seated workshops in the new Clore Studio – allowing the Barber to host school-classes and groups of all ages, as well as public workshops and activities.

This large space will complement a smaller drop-in space for visitors of all ages to explore and be inspired creatively by the collection. Behind the scenes, offices and other spaces are being reordered and refurbished, which will also enhance and support the research and teaching in the University's Department of Art History, Curating and Visual Studies, based at the Barber.

Since the launch of the public fundraising campaign in January 2025, £14.8million has been secured to enable the scheme to go ahead, thanks to generous donations from private individuals and substantial grants from trusts and foundations; these include the Edward Cadbury Charitable Trust, The Headley Trust, Clore Duffield Foundation, The Michael Marsh Charitable Trust and the DCMS/Wolfson Museums and Galleries Improvement Fund, and others who have pledged their support. Significant funding has also come from the Barber's parent organisations, The Henry Barber Trust and University of Birmingham.

The appeal still aims to raise a further £400,000 to support the full programme of improvement works in the main galleries, which hold the Barber's world-class art collection – including replacing the air-handling and lighting systems, providing fresh wall-coverings and cases to enable objects to be safely displayed. Meanwhile, audiences have been able to enjoy highlights of the Barber's outstanding collection and exhibitions in displays at other galleries around the country: during 2025 at the Watts Gallery in Surrey and Charleston in Firle, Sussex; and this year at the Courtauld Gallery in London (until 31 August) and Compton Verney, Warwickshire (until 1 November). The ever-popular Barber concert series continues to run in the University's Elgar Concert Hall.

Professor Jennifer Powell added: "We are extremely grateful to all those bodies that have awarded us grants – as well as to our loyal supporters who have donated to the project, which will ensure that the Barber is a truly 21st-century gallery and concert hall. We are looking forward to opening our doors again and welcoming audiences back to our building and collection, our programme of exhibitions, concerts and related events. Whilst closed, more than 750,000 people have seen our collections through loans and touring programmes, and we thank our partners who have made this possible."

The Barber will reopen in the latter half of 2027 – dates will be announced once the project has progressed further.



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The Heart of a Child and the Heft of an Intellectual



"The Routes of the Grand Illusion (Shooting Star Triptik)

The Multidimensional Multimedia Art of Frederick Abrams

To understand the full story of Frederick Abrams, the exceptional multimedia artist and Los Angeles native, we must go back to his youth, when he watched his world-renowned restaurant-designer father craft highly technical drawings.

"With the eyes of a child, they were as meaningful to me as Greek language. However, as an adult I became fascinated by their aesthetic aspects, although without a hint of comprehension of their instructive, functional details," Abrams recalls.

Years later, this early fascination resulted in a lifelong exploration of their various forms, "ranging from zoology to cartography, through form and aesthetic, conceptual, historical and existential perspectives."

He has the gifts of a Mozart-like prodigy, with visual capabilities ranging from the refined, left-brain exactness needed by architects, designers and machinists to the open-ended, right-brain phantasmagoria more associated with Disney animators and theme-park Imagineers.

Abrams's career spans more than five decades of continuous artistic experimentation across stained glass, digital technology, photography, video art, music and multimedia installations. Rather than developing within a single medium, Abrams has consistently moved between disciplines, allowing one field to inform another. His work is characterized by an unusual ability to recognize connections between seemingly unrelated systems — light and architecture, maps and the human brain, underground transportation networks and biological structures, music and visual art, history and contemporary events.

Exhibit One: "Les Routes de la Grand Odalisque (The Large Brain)." During his first visit to Paris in 1979, Abrams picked up a handheld Paris Metro map that reminded him of something other than a metro system: a schematic diagram of a brain, with the points where the metro lines crossed as synaptic junctions and the color-coded routes as "trains of thought."

Inspired by this imagery and by the remarkable stained-glass rose windows of Notre-Dame, Chartres and Strasbourg cathedrals, he returned home to Los Angeles and devoted the next 18 months to conceiving and creating this massive, free-standing stained-glass artwork (10 ft × 11 ft). It became the thematic basis of a multi-decade, ever-evolving multimedia project: The Underground Cathedral.

"Abrams was amongst the first, if not the first, artist to recognize the artistic potential of what has more recently been termed 'map-mashing' and recognized to be a critical mapping practice," wrote Samuel Merrill, a London-based interdisciplinary researcher specializing in cultural and social media conceived in the underground.

The comments extended into academe:

"...a most interesting cartographic product that goes full circle, from cartographer and artist to public and then back to artist," wrote Carlos B. Hagen, director of the UCLA Map Library, in 1982.

Exhibit Two: "The Routes of the Grand Illusion (Shooting Star Triptik)." The triptych presents a complex visual interpretation of Los Angeles. At its core is a map of the city's major routes and freeway system; a multicolored vinyl phonograph record containing iconic sounds of the city symbolizes its downtown; and 23 subway maps from cities around the world reflect its broad multiculturalism. These maps sit alongside diagrams of Los Angeles' former railway transit system, as well as diagrams of cars and engines.

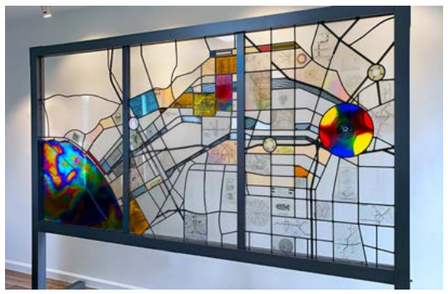
"...The system sprawls in all directions — metaphor for our



Paris Metro – Photography



Les Routes de la grande Odalisque (Large Brain)



Routes of the Large Illusion (Shooting Star Triptick)



Routes of Piccadilly

current frame of mind? The current state of affairs? ... The premise that all systems in the world are interrelated and interdependent," wrote Marga Bijvoet for Artweek in 1986.

Abrams takes viewers on a magical tour from the ancient and modern past to the current state of global affairs via the subways of the world. He uses the underground as a metaphor for the soul of humanity, setting the stage for human connection and cultural blending. Viewers are captivated by the combination of a child's heart and an intellectual's heft.

Over 25 years of extensive travel throughout Europe, Abrams found himself immersed in one historic moment after another. He spent a year in Paris in the run-up to the 200th anniversary of the French Revolution. He later lived in Barcelona around the time of the 1992 Olympic Games, and then in Poland during a profound political transition, witnessing the collapse of communist rule and the emergence of capitalism and a culturally open society.

Equipped with cameras and sound recorders, he has devoted years to hunting the fleeting images and strange sounds of the fauna of these subterranean places. Through the maze of "The Underground Cathedral", he has wandered among perceptions, historical data and personal associations, weaving together a hybrid depiction of living things and inanimate objects moving between periods, utopias and memories.

"His continuing journey today involves physical discoveries in the cities and networks he has ventured to and artistic explorations of the pioneering mediums and methods that he has employed to capture his observations. Like all journeys, and especially those conducted by subterranean urban rail, his has involved departures and arrivals, interchanges and connections, routes, rhythms and returns," writes Merrill.

Looking ahead, Abrams adds, "AI is presenting a whole new frontier of possibilities, and I am excited about that."



Routes of Revere (Shooting Star Triptick)



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Visitors scanning the Cards

Beyond Collecting:

Rethinking Patronage in the Digital Art World

The relationship between private wealth and the arts has traditionally been expressed through collecting, philanthropy, institutional support and sponsorship. Family offices, in particular, have played an important role in sustaining cultural organisations, building collections and supporting artists and cultural initiatives. But the art world is changing. So too is the way artists build sustainable careers, establish professional visibility and connect with the people who want to support their work. For family offices and private collectors, this raises an interesting question: what might patronage look like beyond acquiring an artwork or making a donation to an institution?

One emerging answer is more direct, distributed and digitally enabled support for artistic practices themselves. The traditional art ecosystem remains highly dependent on networks, intermediaries and gatekeepers. These structures can provide expertise and quality control, but they can also make professional discovery difficult for artists and curators who do not already have access to established networks. FOLLOW.ART was created from first-hand experience of these challenges through Art Fairs Service, a company working with art fairs worldwide. Its premise is that artists and curators need greater professional agency and more direct ways to present themselves, connect with others and build sustainable careers. This is relevant to the family office community because the future of cultural patronage may not simply be about identifying what to collect next. It may increasingly involve understanding how the people producing culture can be supported throughout the development of their practices.

Digital infrastructure can play a role here. FOLLOW.ART's Card, for example, gives artists and curators a professional digital identity that can be saved to a phone wallet and used to present professional information, publications, education, media and key links in one place. The upgraded version adds portfolio capabilities, project showcases, e-commerce and a "Support My Practice" function through which audiences can make financial contributions to an artist's practice. The significance is not simply technological. It is about changing the point at which support can enter an artist's career. A collector may encounter an established artist through a gallery, fair or auction. A patron may support an institution that subsequently commissions or exhibits artists. But there is also value in being able to discover practitioners earlier, understand their work and contribute directly to the development of their professional practice.

For family offices with an interest in culture, this creates an additional dimension to cultural engagement: supporting the infrastructure around creativity, rather than only its finished outputs. This does not mean replacing galleries, museums, foundations or established philanthropic models. Rather, it suggests a more plural ecosystem in which different forms of support can coexist. The distinction is important. Digital tools should not attempt to replicate the authority or expertise of the traditional art market. Their potential lies elsewhere: reducing friction around discovery, professional presentation and connection. FOLLOW.ART describes this as creating a network in which artists and curators can discover one another through shared values and professional interests, rather than relying primarily on algorithmic visibility or content performance. For family offices, this broader perspective may also encourage a reconsideration of what constitutes a meaningful cultural legacy.

Supporting an artist does not necessarily begin with purchasing their work. It can begin with enabling them to remain visible, connected and professionally equipped to develop their practice. It can mean creating opportunities for collaboration, providing access to networks, commissioning new work or supporting the infrastructure that allows creative professionals to operate independently.

This is particularly relevant as younger generations within family offices become more digitally native and increasingly interested in cultural participation that combines financial, social and cultural impact. The art world will undoubtedly retain its galleries, museums, fairs, collections and institutions. These are fundamental to its structure. But alongside them, a new layer of digital infrastructure is emerging—one focused less on gatekeeping and more on connection.

For family offices, that creates an opportunity to think about patronage not only as the preservation of culture, but also as participation in its future. The next generation of cultural patronage may therefore be less about standing outside the creative process and deciding what deserves support, and more about creating the conditions in which artists and curators can build sustainable practices, find their communities and continue contributing to the cultural landscape. In that sense, the future of collecting may not be about collecting less. It may be about supporting more.

By: FOLLOW.ART

About FOLLOW.ART: FOLLOW.ART is a digital platform that helps creative professionals present their work, build connections, and receive direct support. Its FOLLOW.ART Card brings portfolios, professional information, contacts, links and support options together in one shareable space. With more than 4,000 members worldwide, FOLLOW.ART is building a growing global community for artists and creative professionals.

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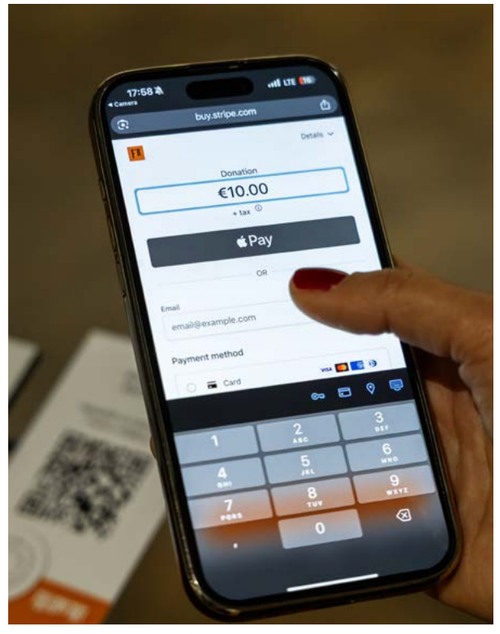

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Nature in Rhythm: Where Energy Becomes Visible

Stephanie MacKenzie's newest collection, Living Frequency, arose from an escape from the busy cityscape to the countryside where, surrounded by nature, the works blossomed inside a temporary atelier. The surrounding environment became a pivotal element of the creative process.

Rather than observing nature from a distance, MacKenzie chose to paint where the sounds of the wind, the fliting birds, the changing light, the unpredictable atmosphere, and the cadence of nature inspired her.

These forces combined to activate a visceral and grounded process in which rhythm, gesture, and colour became intertwined. As always, music provided the catalyst that fused the creative elements together.

The result is a body of work defined by pulsing abstraction, saturated colour, layered texture, and flowing movement leaving the viewer with a profound sense of oneness.

Creating Within the Environment

MacKenzie's temporary atelier was an extension of the landscape, creating a seamless dialogue between her, the natural environment, and the act of painting. Bright sounds, natural light, and fresh air created an atmosphere of heightened awareness and presence.

"I wanted to live within the environment and create from inside that experience," MacKenzie explains, "The energy I work with was already inside me. Being immersed in nature gave it the freedom and space to move."

The process began with a song, selected for the physical and emotional response it evoked. Music established tempo and rhythm, influencing gesture, pressure, movement and intensity.

With the starting notes of the melody, conscious thought receded and instinct took over. What was heard and felt was translated through the body onto the canvas. The resulting marks are not just illustrations of sound or nature, but physical responses to an experience unfolding in time.

The Language of Blue

Blue is the foundation of Living Frequency, the roots that dug deep into MacKenzie's creative psyche. Beyond its visual presence, blue conjures images and feelings of the sky, water, depth, infinity, contemplation, intuition, transcendence, and the unseen.

Electric blue ink is introduced through spontaneous gestures and energetic splashes, sparking the momentum of creation. Direction and intensity emerge before the rest of the light begins to ripple across the surface.

Blue is both a point of departure and an atmospheric force, establishing a space where colour moves freely.

A Spectrum of Energy

The rainbow palette is central to MacKenzie's new collection. This spectrum is a manifestation of energy and frequency in their many forms. Individual colours possess their own character and vibration. Their interaction creates a larger field of motion, transformation, and connection.

Colours dance, weave, collide, and expand across the surface, producing a visual pattern that reflects the continuous movement of energy. Light travels through the composition, creating moments of acceleration, pause, and release.

"The rainbow represents the full spectrum of energy and frequency," MacKenzie says. "I am interested in how colour can carry vibration and how those vibrations can exist together."

Living Frequency deciphers this relationship between colour and energy. Music, body, colour, and environment unite in the act of painting, giving the works an immediacy that extends beyond visual composition.

Where Movement Becomes Texture

Heavy body acrylic introduces pronounced layers of texture across the surface. Its physical weight contrasts



Nature in Rhythm - Living Frequency Series





Nature in Rhythm - Detail Revealing The Texture And Movement Of Blue Ink

with the fluidity of ink and colour, creating a dialogue between movement and permanence, fluidity and structure.

Each layer of MacKenzie's creation combines pressure, release, accumulation, and gesture to bring out a subtle sculpture climbing off the canvas. These paintings preserve evidence of their making, allowing the process to remain visible in the work. Texture has become more than a material quality.

Energy, Frequency, Vibration

The core of Living Frequency is the proof that energy can be experienced visually and viscerally.

MacKenzie's paintings showcase the experience of being surrounded by nature as a rhythmic abstraction built from sensation, where the motion is shaped by the relationship between sound, movement, colour, and the natural environment.

Blue implies depth, the spectrum expresses frequency, texture conveys physical existence, colour translates vibration, and gestures interpret sound.

Living Frequency

The collection, Living Frequency, is the embodiment of MacKenzie's understanding of frequency as something experienced through the body, the environment, and the world around us.

Creating within a natural park placed the artistic process directly inside an environment alive with movement and rhythm. Nature was the essential element, music was the catalyst, and the body was the instrument through which the experience was translated onto canvas.

Living Frequency continues MacKenzie's exploration of energy, frequency, and vibration while extending the practice into a deeper relationship with music, nature and rhythmic abstraction. What began as an immersion in the living rhythms of the natural world became a visual language of colour, movement and texture, carrying that experience from the landscape into the work.

MacKenzie's paintings offer more than a snapshot of existence. They hold the limitless energy of creation itself. In this fusion of nature and abstraction, the invisible becomes palpable, allowing each work to remain open, alive, and in motion in the viewer's perception. It is as though MacKenzie's bright blue eyes are looking back at us, telling the viewer to see their own story in her art. Can you see your story?

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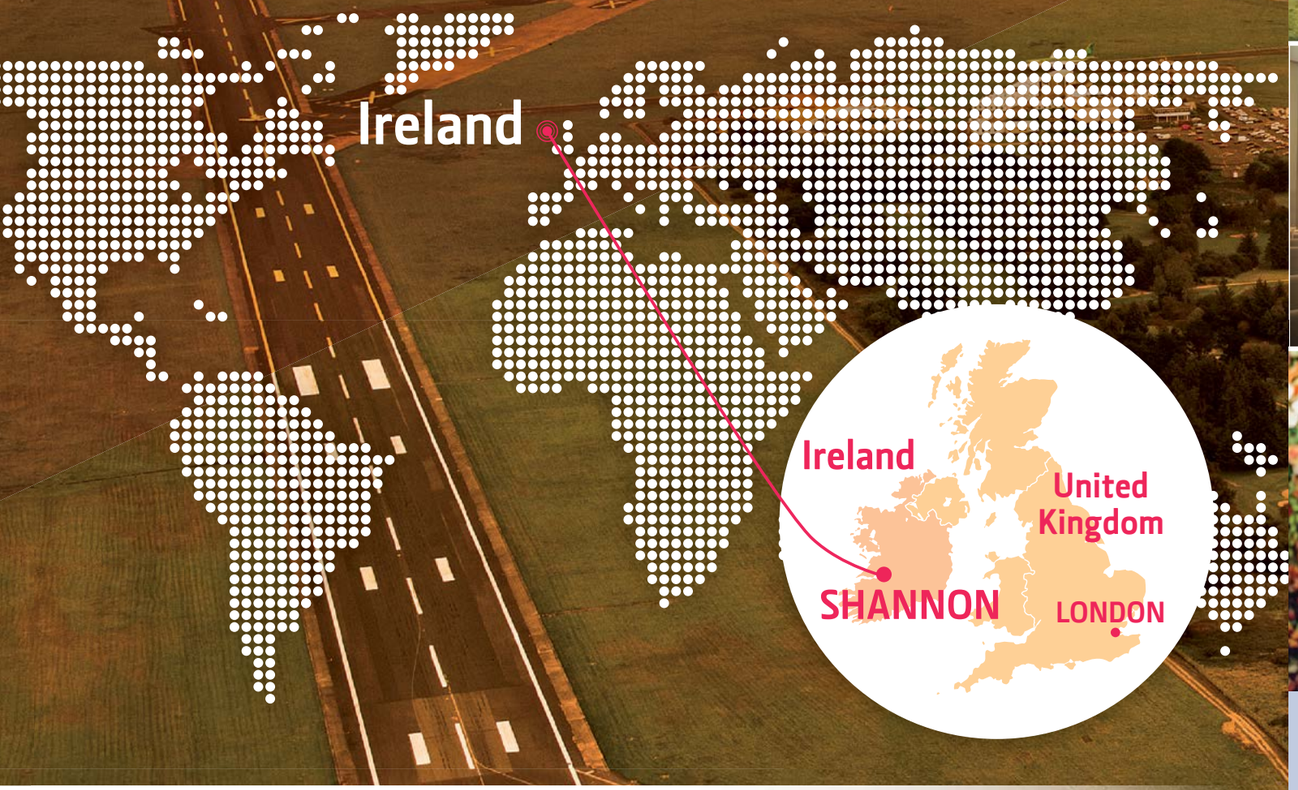

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British Art's New Collecting Moment



GILMAN Snargate Rectory

British art is back in play. Not as a nostalgic category, and not only through the usual roll call of modern masters, but as a field being actively re-read by museums, galleries, and collectors. Artists once treated as peripheral are moving closer to the centre; and works that sat quietly in estates and regional collections are being looked at with new seriousness.

For new collectors, that makes the market unusually interesting. There are established names with room for reassessment, strong works still within reach, and enough unevenness between reputation and value to reward those prepared to look properly. British Art Fair, held each September at London's Saatchi Gallery, offers a useful snapshot of where dealers and collectors see momentum in the field.

"British Art Fair has always been about more than the familiar names", says Gay Hutson, Fair Director. "It is a place to make discoveries: to see where artists sit within the wider story of British art, and to understand why certain works still feel urgent today".

This year, the fair brought together headline names including David Hockney, Barbara Hepworth, Henry Moore and William Turnbull, alongside artists with quieter but increasingly persuasive profiles, among them Harold Gilman, Joan Warburton, Trevor Bell, David Inshaw, John Banting, Muriel Jackson, David Whitaker and Evelyn Williams. Its value, from a collecting perspective, lay less in any single statement of direction than in the range of material on view. Focused displays around individual artists gave visitors a chance to consider careers in some depth, while the broader mix of exhibitors pointed to the continuing elasticity of the British art market.

- Harold Gilman remains a useful starting point. Christopher Kingzett Fine Art included Snargate Rectory, painted around 1910–11 and associated with the Camden Town Group. Gilman's career was short, but his work catches a decisive moment in British painting, when the lessons of Manet, van Gogh, and Post-Impressionism were beginning to unsettle the domestic interior and the English landscape.
- Joan Warburton offers a different route in. Her Cedric's Vase, shown by Sally Hunter, belongs to the world of Benton End, the Suffolk community founded by Cedric Morris and Arthur Lett-Haines. The Garden Museum's 2026 exhibition Benton End: A Paradise of Pollen and Paint has helped bring that circle back into view.
- Trevor Bell shows how much remains to be found beyond the dominant St Ives names. Fine Art Consultancy offered Hulls, St Ives, a 1956 drawing priced at £750. It is a reminder that works on paper can provide direct access to an artist's thinking without the full weight of a major painting price.

What links these examples is not obscurity, but a shift in attention. The best discoveries are often hiding in plain sight: artists who slipped from fashion, were overshadowed by louder contemporaries, or made their strongest work in media still too easily treated as secondary. Harry Moore-Gwyn's advice to collectors is blunt: "don't be too driven by names".

That does not mean abandoning rigour. Condition, provenance, exhibition history, technique and quality remain essential; so does the slower, less quantifiable question of whether the work keeps asking to be looked at. Collecting British art, then, is not a matter of ignoring the market, but of keeping it in proportion. Prices, auction records and institutional interest can all provide useful signals, but they are only part of the picture. The better approach is more patient: look, read, compare, ask questions, and follow the threads around an artist — their teachers, dealers, patrons, peers, and influences.

That is the particular appeal of British art right now. The major figures are secure, but the conversation is not closed. Recent exhibitions and fairs continue to widen the field of attention, while the market still leaves space for collectors to move beyond obvious names and find works with visual force, historical bite and personal pull.

The enduring appeal of British art lies in that mixture of familiarity and surprise. It offers a history that feels close at hand, yet still unfinished: full of reputations to revisit, regional stories to recover, and works whose strength is only partly accounted for by the market. For collectors, that makes the field less a closed canon than an invitation to keep looking.

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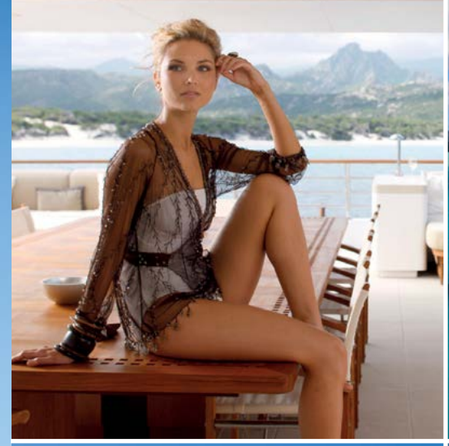

















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Munnings Art Museum

Celebrates its 65th Anniversary with a new exhibition of rarely seen paintings and pays tribute to its formidable founder, Violet, Lady Munnings

The Munnings Art Museum will celebrate its 65th anniversary with an exhibition of paintings that have rarely, if ever, been seen in public before.

The Munnings Art Museum will celebrate the 65th anniversary of Castle House being open to the public with a very special exhibition of pictures by Sir Alfred Munnings PRA (1878-1959).

The works in Pictures from Private Collections have been especially loaned from private collections and will be shown alongside new displays charting the history of the Museum; from Lady Munnings' (1885-1971) original 'shrine' to her late husband, through to the founding of the Castle House Trust and subsequent professionalisation of the Museum into the position it occupies today, as the world centre of knowledge and research into Munnings' life and artistic legacy.

A complementary exhibition – The Influence of John Constable - will show the influence of John Constable (1776-1837) on Munnings, with exquisite sky studies and what is believed to be a Constable sketchbook, gifted by Violet to Munnings in the 1950's. The significance of this, was that she passionately believed that Sir Alfred was the reincarnation of Constable.

Both are now open, until 25 October 2026.

However, the Museum's Director Jenny Hand hopes that the new exhibitions will not recreate the chaotic scenes witnessed on 4th June 1961, when Violet first threw open the doors of Castle House, the home she had shared with Munnings since 1919.

Pandemonium ensued. A reported crowd of 600 people had arrived, with the House and surrounding roads overwhelmed with curious visitors eager to see the place where so many of the nation's most popular and iconic paintings had been created, whilst also wanting to enjoy insights into the Munnings' private life.

Violet did her best to cope in the circumstances but eventually had to call police from nearby Colchester for assistance with directing the increasing traffic, while such was the crush inside Castle House, that she had to physically fend people away from her. Indeed, a newspaper article about the dramatic opening told its readers that a 'Triumphant Lady Munnings emerged from the fray' with Violet reported to have said: "I had the shock of my life when I saw all those people queuing. I still haven't got over it."

The article went on to say: 'She had intended to be the guide and give the commentary: "Guide?" she snorted. "I got lost in the crowd. Commentary? I couldn't make myself heard." She then added: "Several times I was trapped …I got pushed against the wall and had to defend myself with a chair."

More recently, Hand and her highly knowledgeable team have also begun to compile the definitive Munnings catalogue. She says: "We have been working for the last eight years on an index of paintings in public and private collections across the world which we want to publish in the next few years as we approach the 150th anniversary of Munnings' birth." Remarkably, despite the artist's position as President of the Royal Academy between 1944-1949, huge fame and lasting popularity across the globe, a catalogue raisonné – a complete and authoritative listing of all his works - has never been completed and published.

In celebration of Lady Munnings - wife, model and founder of the Museum - on Saturday 30 May, there will be a side saddle demonstration and recreation of Violet's truly iconic pose for one of Munnings' most famous and instantly recognisable paintings, My Wife, My Horse and Myself (c.1935).



1 MAM My Wife, My Horse and Myself, c1935, by Sir Alfred Munnings, copyright the estate of Sir Alfred Munnings

As much as she was an accomplished rider, with a passion that she shared with her husband for horses, Violet was also renowned for her love of dogs. Her favourite pooch, a Pekinese called Black Knight, became something of a celebrity in his own right, due to her devotion to him. He accompanied her to exhibition openings, horse shows and race meetings. Hidden in a velvet evening bag, Black Knight was surreptitiously taken to formal dinners and grand receptions.

When the press eventually discovered him and a photo of him at Chequers (the Prime Minister's country residence) subsequently made the papers, the public became fascinated by Violet's characterful dog. So much so, that a cuddly toy replica of Black Knight was produced, one of which Lady Munnings was wont to carry under arm after he died. However, this was on the odd occasion when she was not carrying around the real dog, whom she had stuffed after his death.

In tribute to Black Knight and Violet's remarkable bond with him, any visitor arriving at Castle House on 5 and 6 June carrying a cuddly toy dog will be given entry for the equivalent of the 1961 admission price of 'half a crown', or just £4 in today's money.

Inside the Munnings' beautiful house in picturesque Dedham, visitors will not only be able to see the exhibition of some of Sir Alfred's finest works loaned from private collections but another 150 paintings from the museum's own collection, the only permanent retrospective of his work anywhere in the world. These range from charming boyhood sketches to his finest equestrian portraits and genre defining scenes of horseracing.

Commenting on the new exhibition, Jenny Hand says: "They are an amazing collection, which covers all aspects of Munnings' career and subject matter, through to his approaches to painting. From early pictures of village models, side saddle riders, landscapes from Norfolk and Exmoor, hunting, a lovely painted sketch of one of his horses with Castle House in the background, plus an early watercolour, which we believe may have been an early model or girlfriend of his during the formative stages of his career while working in Norwich."

She adds: "The exhibition focusses on the Grey Horse, a large picture that Munnings started in Cornwall in 1913, using Ned Osborne, a farm hand as his model, but was finished at Castle House in 1924 and then exhibited at the Royal Academy. We also have two other paintings featuring the Grey Horse and Ned, which will be hung nearby. Both have come from other collectors in other parts of the country and so this is likely to be the very first time they have all been exhibited together."

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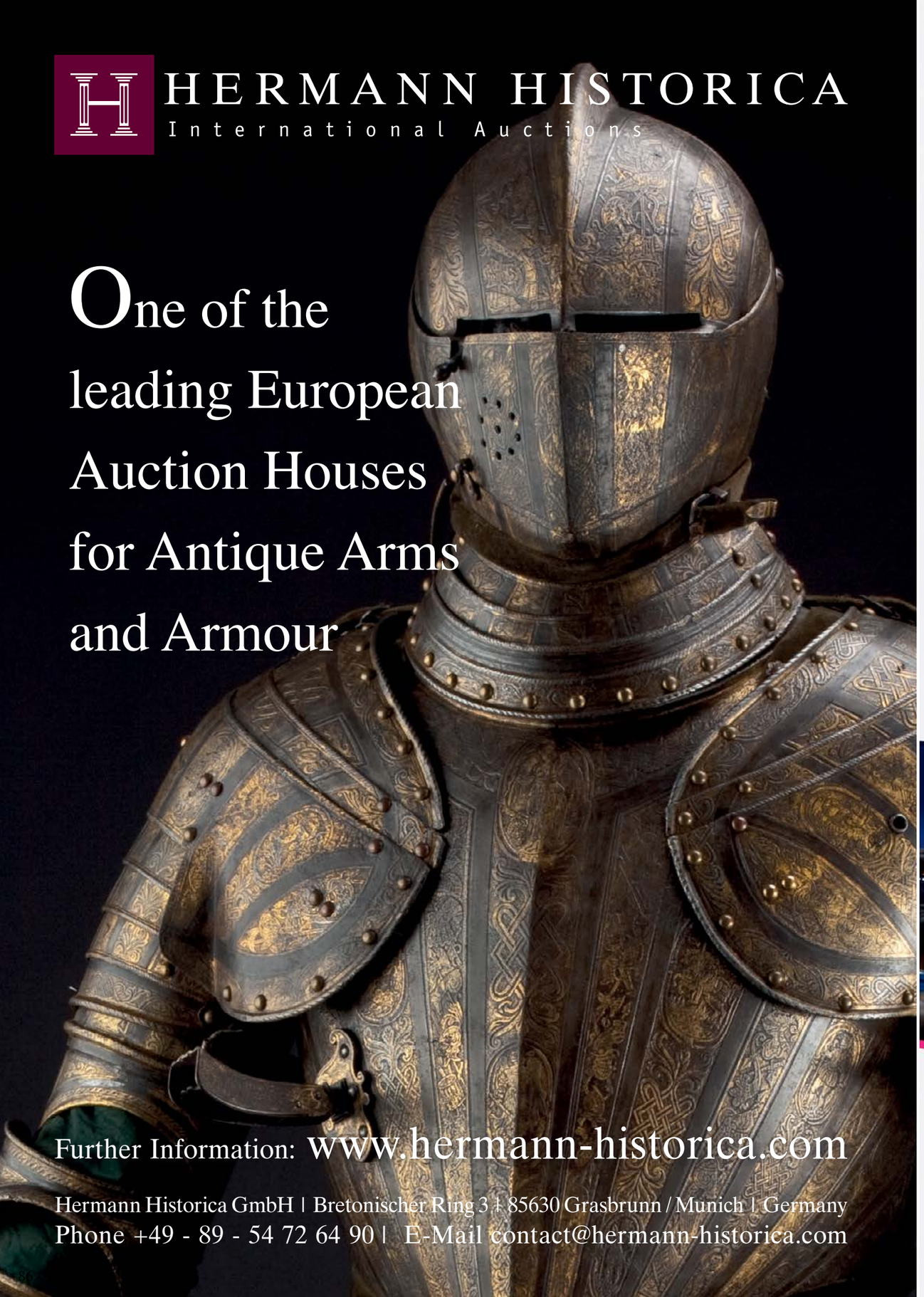

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A JOURNEY THROUGH EXCELLENCE
MY VISIT TO THE ROLLS-ROYCE FACTORY

By Sean Larrington-White, Automobile Correspondent for Family Office Magazine

Following our exploration of Rolls-Royce's remarkable Phantom Cherry Blossom on the previous page, I find myself compelled to share the profound experience of walking through the hallowed halls of Goodwood. There's a particular alchemy here that no statistics sheet can capture - the quiet hum of perfection being crafted by human hands, the scent of fine leather mingling with the crisp English air, the almost reverential atmosphere that permeates every workshop.

As I stepped into the Atelier, the bespoke commissioning area, I was immediately struck by how Rolls-Royce has redefined the very concept of automotive luxury.

Where other manufacturers boast about their production numbers, here they speak in hushed tones about the 18 hours required to hand-polish a single paint finish, or the 170 individual wood pieces that might go into immortalizing a client's beloved pet. The young commissioning specialist guiding my tour - one of the new generation of Rolls-Royce ambassadors perfectly embodying their increasingly youthful clientele - explained with palpable pride how no two cars leaving Goodwood are ever truly identical.

" I realized I hadn't just visited a factory. I'd witnessed a living philosophy"

In the woodshop, I watched master craftsmen working with near-surgical precision. One artisan was creating a dashboard veneer so flawless it resembled liquid metal frozen mid-pour. "We work with nature's imperfections," he explained, carefully aligning grain patterns like a master curator hanging priceless art.

Nearby, another specialist was inlaying a client's family crest using techniques that would make Renaissance cabinetmakers nod in approval. The materials themselves tell stories - rare burr woods that have been curing for decades, sustainably sourced veneers with histories as rich as the clients who will eventually admire them.

The painting bays offered perhaps the most visceral demonstration of this commitment to excellence. Watching the coachline painters work their magic, I understood why Rolls-Royce maintains just seven specialists worldwide qualified to perform this freehand artistry.

Their steady hands trace those iconic lines with a confidence born of countless hours mastering what might be the most expensive brushstroke in motoring. The paint facility itself resembles a scientific laboratory more than an automotive workshop, with climate-controlled booths ensuring each of the 23 possible lacquer layers cures in perfect conditions.

Perhaps most revealing was my conversation with one of the leather masters, a 20-year veteran who







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