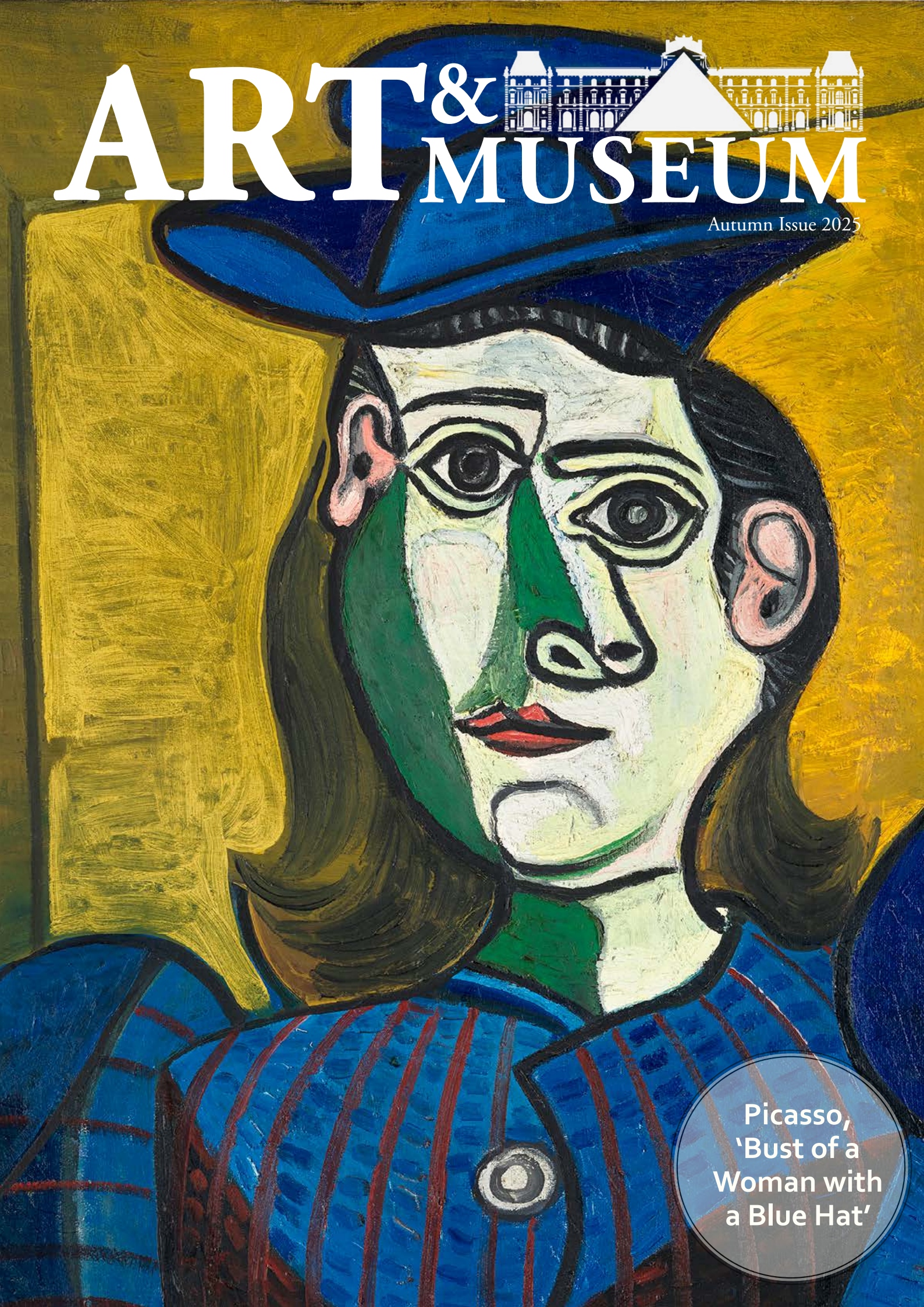
ART & MUSEUM

Autumn Issue 2025



Picasso, 'Bust of a Woman with a Blue Hat'

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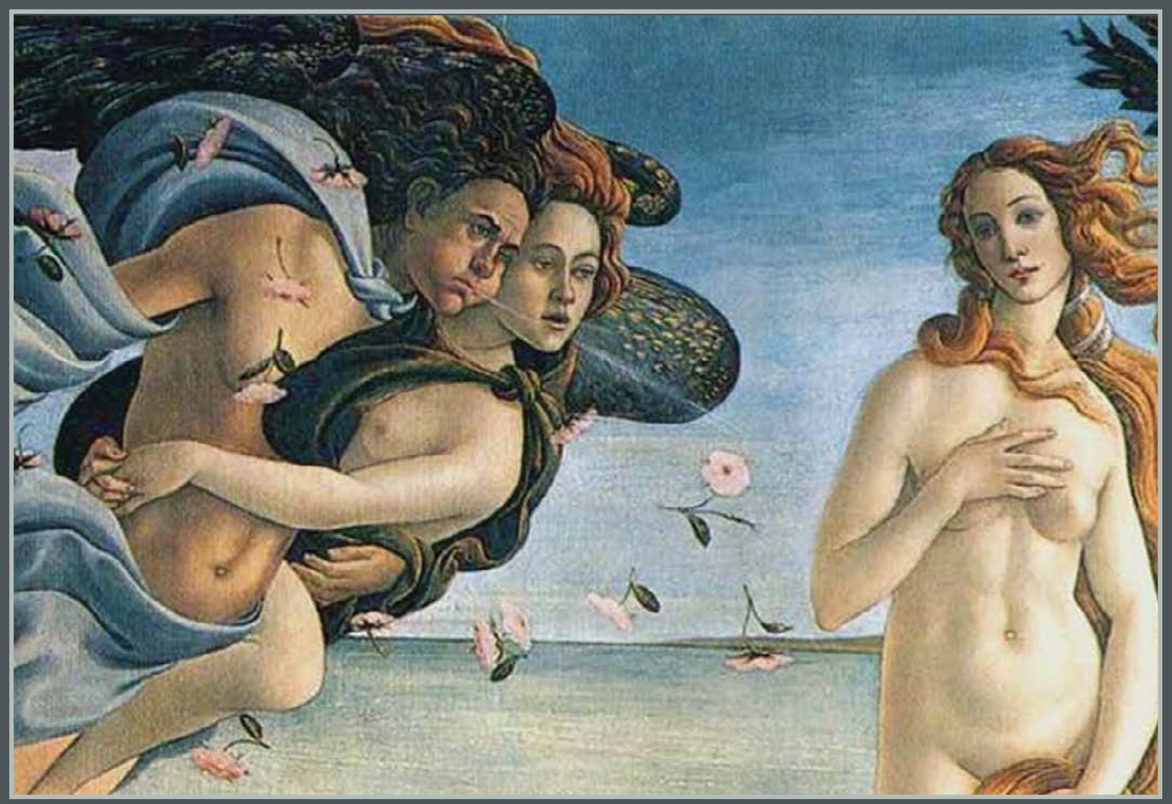

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CONTENTS

WELCOME

ART & MUSEUM MAGAZINE

Welcome to Art & Museum Magazine. This publication is a supplement for Family Office Magazine, the only publication in the world dedicated to the Family Office space. We have a readership of over 46,000 comprising of some of the wealthiest people in the world and their advisors. Many have a keen interest in the arts, some are connoisseurs and other are investors.

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

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

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

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

www.familyofficemag.com

Picasso: From the Studio

11 October 2025 - 22 February 2026

By Ty Murphy, LLM

Pablo Picasso (1881-1973) Woman Reading, 1935
Musée National Picasso-Paris
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GAILEARAÍ NÁISIÚNTA na hÉIREANN
NATIONAL GALLERY of IRELAND

Pablo Picasso (1881-1973) Portrait of Marie-Thérèse, 1937
Musée National Picasso-Paris
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Pablo Picasso (1881-1973) Head of a Woman, 1953
Musée National Picasso-Paris
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© GrandPalaisRmn(Musee National Picasso-Paris)Adrien Didierjean

Pablo Picasso (1881–1973) was more than a revolutionary artist; he was a relentless force who reshaped the trajectory of modern art. His work spans painting, sculpture, ceramics, printmaking, and beyond, yet one thread unites it all—the intimate relationship between the artist and his studios. These were not merely functional workspaces, but arenas of experimentation, reflection, and personal drama.

A new major exhibition, Picasso: From the Studio, presented by the National Gallery of Ireland in collaboration with the Musée Picasso national–Paris, takes this intimate lens as its guiding principle. Proudly supported by Exhibition Partner KPMG Ireland, the show brings together over 60 extraordinary works—paintings, sculptures, ceramics, and works on paper—alongside rare photographs and audio-visuals that reconstruct the very spaces where Picasso lived and created.

Spanning more than half a century, the exhibition moves from the bohemian enclaves of Montmartre to sun-drenched villas in the south of France, revealing how location, architecture, and atmosphere shaped Picasso's output. For the viewer, it is both a chronological journey and an emotional one, placing masterpieces and lesser-known works into their original lived environments.

When Picasso arrived in Paris for the 1900 Exposition Universelle, he immersed himself in Montmartre's thriving avant-garde culture. Here, in his sparse studios, he developed the revolutionary visual language of Cubism with Georges Braque. Analytic Cubism fractured and reassembled form, rejecting Renaissance perspective. But it was in Avignon during the First World War that Picasso's studio once again became the crucible of invention.

Surrounded by bottles, pipes, and scraps of newspaper, he shifted toward Synthetic Cubism, using collage and mixed media to build new realities from the humble materials around him. A Bottle and Newspaper (1913), incorporating clippings from Le Journal, and Violin and Bottle on a Table (1915), with wood and twine affixed to the surface, demonstrate how radically Picasso expanded the boundaries of art.

His still lifes of the 1920s, including Still Life with a Mandolin (1924), fuse the rhythms of the Côte d'Azur into lyrical compositions. The sea air, sunlight, and coastal vistas of Juan-les-Pins saturate these works, infusing objects with a sensual vitality. Paysage de Juan-les-Pins (1920), an early landscape from this retreat, will also feature in the exhibition, a reminder of how place was always entwined with form.

If Montmartre gave Picasso Cubism, the Château de Boisgeloup gave him sculpture. Purchased in 1930 at the height of his passion for Marie-Thérèse Walter,

Boisgeloup offered both sanctuary and liberation. By converting a stable into a studio, Picasso found the monumental space he needed to model clay and plaster on a heroic scale.

The bronzes Head of a Woman in Profile (Marie-Thérèse) (1931) and Tête de femme (1931–32) fuse the sensuous curves of his lover with his long-standing fascination for African art. These sculptures were not isolated experiments; they bled into his painting, as seen in Nature morte: buste, coupe et palette (1932), which incorporates a sculpted head within the still life tradition.

This duality—of painting feeding sculpture and sculpture feeding painting—defines much of Picasso's work in the 1930s. The tension of his personal life, the strain between Marie-Thérèse and later Dora Maar, is etched across canvases such as Portrait de Marie-Thérèse (1937) and Bust of Woman with Blue Hat (1944). They are not just portraits of women but of shifting emotional landscapes.

Picasso's artistic restlessness led him to Vallauris in the late 1940s, a quiet Provençal town where he embraced ceramics with astonishing zeal. Working with Suzanne and Georges Ramié at the Madoura pottery, Picasso approached clay as he had paint—an infinitely flexible medium for reinvention.

The exhibition highlights ten works from this period, ranging from mythological plates to zoomorphic pitchers. Head of a Woman (1953), with bold black engobe lines on white earthenware, distills his sculptural instinct into a single, commanding form. Simultaneously, his paintings of Vallauris itself—such as Fumées à Vallauris (1951)—capture the industrial smoke clouds over the town, juxtaposed against tender family scenes like Claude dessinant, Françoise et Paloma (1951).

This was not an artist dabbling in provincial craft; it was Picasso extending modernism into yet another material realm, binding local culture with universal invention.

Picasso's later decades were defined by his studios on the French Riviera. At L'Atelier de La Californie, overlooking Cannes, he filled vast rooms with canvases, sculptures, and objects. L'Atelier de La Californie (1956) immortalises this environment, echoing Matisse's studio depictions while asserting Picasso's own vision of the studio as a living organism.

His last home, Notre Dame de Vie at Mougins, was both fortress and sanctuary. Here, in comparative solitude, he worked with obsessive drive, revisiting motifs of guitars, doves, and figures. Musician (1972), one of the final works of his life, will be shown in Dublin. It unites decades of imagery—eyes, instruments, and fractured bodies—into a poignant summation of a career spent reinventing visual language itself.

What makes Picasso: From the Studio remarkable is not only the calibre of works on display but the curatorial emphasis on space. Each painting, sculpture, and ceramic is contextualised within the four walls—or sometimes the open skies—where it was born. It reminds us that Picasso was never separate from his surroundings; the studio was an extension of his body, a mirror of his psyche, and a crucible of 20th-century art.
Dr. Caroline Campbell, Director of the National Gallery of Ireland, captures this sentiment:
"Picasso's influence is immeasurable. By focusing on the places in which he chose to create, Picasso: From the Studio offers a unique opportunity to connect with his artistic journey in ways we have not seen before."

The collaboration between the National Gallery of Ireland and Musée Picasso national–Paris has brought together works of astonishing breadth, but also a curatorial vision that places intimacy and environment at its heart.

Picasso's genius lay not only in his ability to master multiple media but in his capacity to constantly reinvent himself in response to his immediate surroundings. Whether in the rustic studios of Normandy, the smoke-stained kilns of Vallauris, or the sunlit rooms of La Californie, each environment fuelled a new chapter in modern art.

Picasso: From the Studio is more than a retrospective—it is an invitation to walk through the doors of the artist's private worlds and glimpse the relentless creativity that defined him. Visitors will leave not only with a renewed appreciation of Picasso's works, but with a sense of the profound relationship between artist and space.

The exhibition runs at the National Gallery of Ireland with the generous support of KPMG Ireland and in collaboration with the Musée Picasso national–Paris.
Find out more at

www.nationalgallery.ie.

All artworks by Pablo Picasso are presented with the permission and courtesy of the Succession Picasso (Picasso Administration), which oversees the rights and legacy of the artist's oeuvre.

Pablo Picasso (1881-1973) Bust of a Woman with a Blue Hat, 1944
Musée National Picasso-Paris
© Succession Picasso / DACS, London 2025
© GrandPalaisRmn (Musee National Picasso-Paris) / Mathieu Rabeau

British Art Fair 2025:
A Celebration of Modern and Contemporary

By Lee Sharrock

About Lilac, 2007, print on paper, ed. of 75, 32.4 x 64.7cm
Image © Lee Sharrock

Guerin Projects Founder Marie Claudine Llamas
Image © Lee Sharrock

Every autumn, the Saatchi Gallery opens its doors to one of the most anticipated events in the art world calendar: the British Art Fair. Since its founding in 1988, the fair has become the flagship destination for Modern and Contemporary British art, attracting collectors, curators, and art enthusiasts from across the globe. With over 12,000 visitors each year, it is both a celebration of Britain's artistic heritage and a showcase of its most daring contemporary voices.

For its 2025 edition, running from 25–28 September, the fair once again affirms its position as a cornerstone of cultural life in London. From 20th-century Masters to cutting-edge digital innovators, the programme offers a rich spectrum of works–some instantly recognisable, others waiting to be rediscovered.

Modern and Contemporary Icons
Spanning the ground and first floors of the Saatchi Gallery, visitors will encounter works from more than 80 leading specialist dealers, each presenting carefully curated selections. The roster of names reads like a roll call of Britain's greatest artists: Frank Auerbach, David Hockney, Bridget Riley, Henry Moore, Barbara Hepworth, L.S. Lowry, Tracey Emin, Damien Hirst, Paula Rego, and Banksy among them.

Many pieces on display are rare to the market, with several chosen specifically for this year's fair. Collectors and connoisseurs alike can expect to see important works that may not resurface for years, underscoring the fair's reputation as a treasure trove for both established and emerging collections.

Feature Exhibition: Unsung
One of this year's most compelling exhibitions is Unsung, curated by art market journalist and British Art Fair Advisory Committee member Colin Gleadell. This thoughtful exhibition shines a light on more than 30 Modern British artists whose contributions have long been overshadowed by their more famous contemporaries.
Artists such as Antony Eyton, William Johnstone, Henry Cliffe, and Ray Atkins are given centre stage, allowing their works to be reconsidered in a fresh context. Each artist was nominated by specialist dealers participating in the fair, with Gleadell shaping the final line-up. Unsung not only offers visitors the thrill of discovery but also underscores the fair's role in expanding the canon of British art.

SOLO Contemporary
Now in its fourth year, SOLO Contemporary continues to champion the vibrancy of Britain's current art scene. Curated by artist and gallerist Zavier Ellis, this dedicated platform invites ten forward-thinking galleries to spotlight one contemporary artist each.

This year's highlights include Ru Knox's abstract canvases inspired by the movement of dance at Guerin Projects, Barry Yusufu's atmospheric portraits presented by 99 Loop Gallery and curated by Virginia Damtsa, and Melissa Kime's folkloric, autumn-hued works on display at Charlie Smith London. Together, these presentations offer a vivid snapshot of the diversity and depth of contemporary practice, from gestural abstraction to figurative experimentation.

Digitalism: Art in the Virtual Age
Following its successful debut in 2024, Digitalism returns with an expanded programme. Curated by interdisciplinary artist and academic Rebecca Tolley-Georgiou, this section celebrates the rapidly evolving world of digital art.

With 27 stands featuring more than 60 artists based in the UK, Digitalism spans a dazzling array of mediums–from AI-generated imagery and digital painting to AR, VR, moving-image art, and robotic sculpture. In a moment when the boundaries between the physical and virtual continue to blur, this platform feels especially relevant, offering visitors a chance to engage with the frontiers of creativity. Highlights include Marco Conti Sikic (MCSK), KWEL, Cem Hasimi and Studio Siddhartha Kunti.

Charity Partner: Hospital Rooms
British Art fair's commitment to the wider community is reflected in its partnership with Hospital Rooms, a charity dedicated to transforming mental health hospitals through art. For the 2025 edition, Hospital Rooms unveils a new site-specific installation on the Saatchi Gallery's second floor. Visitors are invited to recline on artist-designed furnishings, creating a contemplative space to learn more about the charity's projects.

In addition, funds will be raised through Time Flies, a limited-edition series of three prints depicting colourful birds by celebrated Indian-born British artist Sutapa Biswas. The collaboration underscores how art can serve not only as a source of beauty but also as a catalyst for healing and change.

Galleries and Special Presentations
Beyond its curated sections, British Art Fair 2025 brims with distinctive highlights:

- The Scottish Gallery presents Modern Masters XIX, a celebration of post-war Scottish art featuring works by Joan Eardley, James Cumming and a stunning Sax Shaw tapestry. With mediums ranging from textiles to furniture and expressive painting, this display captures the dynamism of Scotland's modernist moment.
- The House of Sisters Grimm offers a striking collection of South African landscape paintings alongside ethereal glass works crafted beneath the ocean.
- Liss Llewellyn stages a characterful presentation of John Armstrong, Evelyn Dunbar, Tirzah Garwood, and Rachel Reckitt, set against vibrant orange-print wallpaper designed by Eric Ravilious.

Together, these showcases illustrate the fair's eclectic scope, from British modernism to international collaborations and rediscovered gems.

Partners and Supporters
This year's Collectors' Preview Partner is Plowden & Smith, a firm renowned since 1966 for its expertise in conservation, restoration, and mount-making. Their involvement underscores the fair's alignment with the highest standards of art care.
Meanwhile, Riverstone Living, the Associate Partner, highlights the synergy between art, culture, and lifestyle, reflecting its commitment to building vibrant later-living communities in London.

A Must-See Event
The British Art Fair 2025 promises an extraordinary blend of discovery, reflection, and innovation. Whether revisiting beloved masters, uncovering overlooked talents, or engaging with the digital pioneers of tomorrow, visitors will find much to inspire and delight.

Above all, the fair serves as a reminder of the richness and resilience of British art—a story still unfolding, and one that continues to surprise.
British Art Fair 2025 runs from 25–28 September at the Saatchi Gallery, Duke of York HQ, King's Road, London SW3 4RY.

For further details and exhibitor listings, visit

www.britishartfair.co.uk/exhibitors.

Quentin Blake

Our Friends in the Country

This autumn, Dorset's The Sherborne opens its doors to one of Britain's most beloved illustrators with a new exhibition that feels both familiar and refreshingly unexpected. Quentin Blake: Our Friends in the Country runs from 27 September 2025 to 4 January 2026, showcasing twelve new works created in 2023 by Sir Quentin Blake (b.1932), CH CBE RDI, in his unmistakable style of fluid ink lines and playful watercolour washes.

The exhibition takes visitors deep into rural life, capturing the humour, tenderness, and eccentricity that reside in the British countryside. From a woman befriending a curious duck, to a large woman juxtaposed against a tiny chick, to a solitary figure standing ankle-deep in water to greet a seagull, each scene hums with Blake's trademark ability to fuse whimsy with truth. These vignettes are not idealised postcard visions but rather lived-in moments that hint at the quirky, enduring bonds between humans and animals.

For Blake, who has illustrated over 500 books and served as the UK's inaugural Children's Laureate, the countryside is not just a backdrop but a world of characters in its own right. The figures here are drawn with minimal, fearless lines, yet they brim with movement, curiosity, and companionship. As Liz Gilmore, CEO of The Sherborne, notes: "These countryside friends feel like neighbours you've known forever drawn with a few fearless lines and a splash of colour. We're thrilled to share works that speak so warmly to companionship, place and everyday joy."

The Sherborne itself is a fitting stage for Blake's latest offering. The Grade I listed building, reimagined as an arts and heritage hub in 2024, is steeped in cultural DNA: past visitors have included Charles Darwin and Charles Dickens, both of whom would likely have delighted in Blake's keen observations of human and animal behaviour. The exhibition marks the first time these particular works have been displayed together outside London, reinforcing The Sherborne's ambition to serve as a major cultural destination in the south-west.

Beyond its role as a gallery, The Sherborne has rapidly become a centre for community and creativity, hosting exhibitions, workshops, residencies, and talks. In this sense, Our Friends in the Country embodies the venue's mission: to connect heritage, creativity, and community through art that speaks to shared experience. Blake's rural scenes may appear deceptively simple, but beneath their childlike immediacy lies a gentle social commentary—the resilience of companionship, the quiet dignity of everyday life, and the laughter to be found in unlikely encounters.

For generations, Blake has shaped the way Britain imagines characters—his partnership with Roald Dahl alone produced some of the most iconic images in children's literature. Yet this exhibition reminds us that Blake is also a chronicler of adults, animals, and the small pleasures that define the countryside. His ability to distil emotion into the tilt of a head or the sweep of a brushstroke makes him not only an illustrator but also a master observer of the human condition.

As visitors wander through Our Friends in the Country, they will find themselves in good company: ducks, seagulls, butterflies, and farmers who feel as though they have stepped from the pages of a Blake sketchbook straight into Dorset. These works are less about the countryside as landscape and more about the countryside as community—an affectionate nod to the friendships, both likely and unlikely, that shape rural life.

For Blake, now in his nineties, the energy and vitality of these drawings is remarkable. They carry the same joie de vivre that has defined his career for decades, yet they are grounded in the immediacy of lived experience. In this way, Our Friends in the Country is both a continuation and a culmination—a body of work that feels timeless, yet deeply of the present moment.

Quentin Blake: Our Friends in the Country
The Sherborne, Dorset
27 September 2025 – 4 January 2026
Free admission, open daily 10am – 5pm

For more information: www.thesherborne.org

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PABLO PICASSO

Pablo Picasso's Buste de femme (1953) and Françoise Gilot

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.

An oil painting by Pablo Picasso titled Buste de femme was recently auctioned at Sotheby's Modern & Contemporary Evening Auction. It was estimated at 4,000,000–6,000,000 British Pounds.

Created on 7 July 1953, the oil is a remarkably stern portrayal of the artist Françoise Gilot, who was both Picasso's partner and muse from 1943 to 1953. When this work was created, the couple was residing at Villa La Galloise in Vallauris in southern France with their two children, Claude and Paloma. Picasso had met Françoise in 1943, while he was still involved with the Surrealist photographer Dora Maar.

The sitter in the 1954 painting adopts a pose which actually recalls a similar portrait of Dora titled Tête de femme, dating from 18 October 1943 (2). The sorrowful depth radiating from it reflects their tumultuous relationship during this period. When he did the picture of Dora, he had already been dating Françoise for six months.

The young, slim, dark-haired Françoise had attracted the artist's attention while he was dining at Le Catalan, a restaurant Picasso often visited because of its closeness to his studio on the rue des Grands Augustins. Instantly enchanted by Françoise, Picasso asked her to come to his studio. In the weeks that followed, they met regularly, and by the spring of 1944 they had established a solid relationship. Simultaneously, Picasso and Dora's bond fell apart.

In his portrait of her, she is shown frontally, with her mouth closed and resolute. Her wide gaze is sorrowful and forlorn, silently yet powerfully conveying her deepest emotions to the artist. Her gaze could be interpreted as resignation and acceptance, or alternatively as a profound rage that energizes her unwavering stare. Picasso was no longer imposing agonizing distortions or exaggerations on her likeness as he had done during the German Occupation, but a certain amount of tension is still present.

In the fall of 1940, Picasso had chosen to stay in the occupied French capital, turning down numerous offers to help him escape the country. Considered a "degenerate" artist by Hitler, he was reportedly banned from displaying his work in Paris and lived under watch, frequently visited in his studio by Nazi officers. Experiencing the horrific acts of war, residing in a city controlled by enemies, and mourning friends and acquaintances lost to the tyrannical Nazi regime, Picasso was profoundly impacted by the severe hardships and emotional struggles of the conflict. His work from this period showcases this influence.

A bleak, mournful, frequently ominous atmosphere saturates much of his creations. Figures and still lifes are enveloped in darkness, frequently twisted and warped, creating a striking image of a dread-filled, terrifying realm. Looking back on this time, Picasso remarked:
"I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done".

Unlike those twisted and disfigured representations, Tête de femme shows his partner with a refreshed, nearly gentle sensuality. Her elongated, oval visage is illustrated with a striking completeness, crafted from gently flowing, vividly applied brushstrokes and opposing areas of light and shade, all accented by generous cascades of rich, dark hair. "In spite of all the deformations that [Picasso] would later cause her features to undergo," Brigitte Léal has written, "this face of an Oriental idol, with its marked iconic character, impenetrable, hard, and unsmiling, and whose haughty beauty is enhanced by makeup and sophisticated finery, would remain the standard pattern of her iconography until the end" .

By 1946, Picasso and Dora had fully separated, signaling the conclusion of one of the most fruitful and imaginative partnerships in the artist's life. "You've never loved anyone throughout your life," Dora dramatically stated to Picasso during one of their last encounters, "You don't understand how to love".

Françoise rapidly became the artist's muse and subsequently his partner, her youthful energy sparking a fresh path in Picasso's oeuvre. In the following ten years, he created a remarkable collection of work, reflecting the happiness and satisfaction he found with her and their two children.

Beautifully crafted in an exquisite color scheme, the portrait of Françoise highlights Picasso's masterful application of brushwork, line, and shape. The artist frequently opted to omit color in his works, concentrating instead on the expressive potentials provided by the clarity of brushwork, free from the diversions of color. Reflecting on his earlier Cubist creations, the limited color scheme and the defined geometric edges in this piece demonstrate Picasso's continued focus on shaping form in pictorial space and creating flattened surfaces within the artwork.

The application of black, grey, and red shades with differing saturation produces a strong interaction of light and shadow, infusing the composition with depth. By removing the viewer's sense of location and crafting a depth illusion, Picasso focuses attention exclusively on the details of the sitter and the intentionally artistic quality of the composition. By fragmenting the picture plane, he cultivates the linear style typically linked to his representations of her.

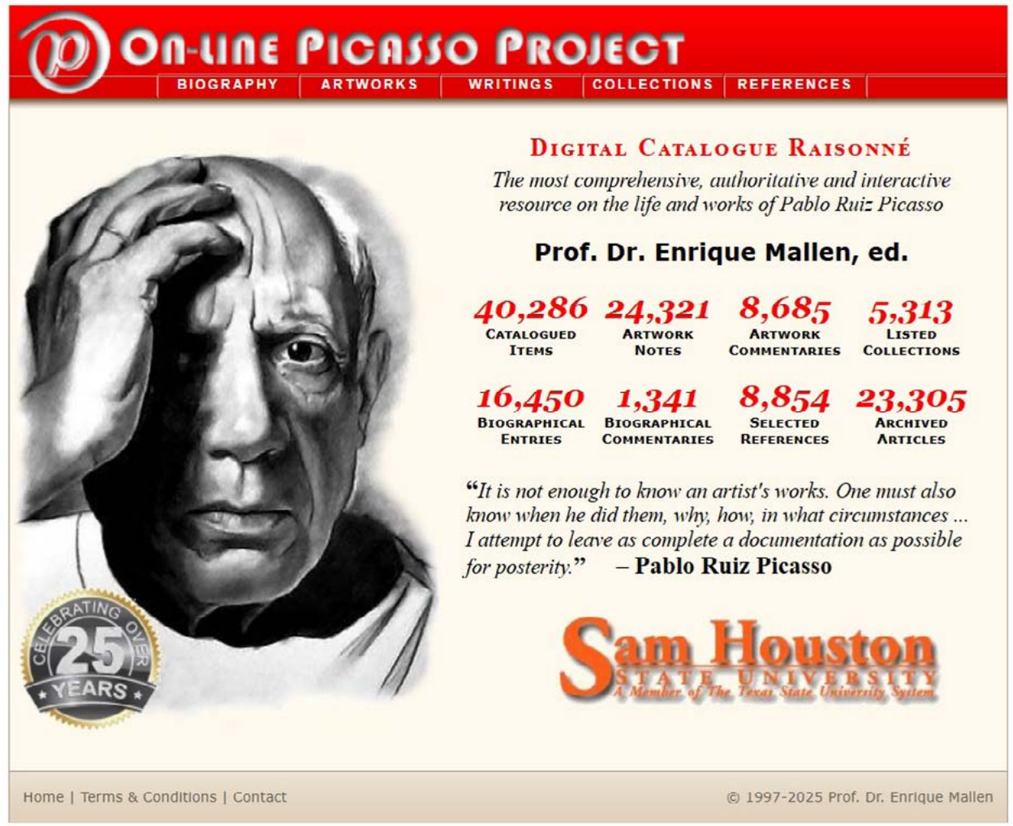
In this instance, its intentionally subdued color palette and clearly angular shapes illustrate, however, a clear departure from the "femme-fleur" imagery linked to the early Françoise period. As Michael C. Fitzgerald remarked:

"During these last years, Picasso's portraits present a characterization of Françoise radically different from the one that had introduced her in his art ... Françoise — still only twenty-eight years old — now took on features that Picasso had previously used to depict her predecessor, Dora".

Avoiding conventional ideas of perspective, Buste de femme resonates with both Picasso's Cubist pieces and the anguished images of Dora. The theme of a woman with a jagged, warped face became a repetitive subject that he explored in various oil paintings in the years that followed.

In these pieces, Picasso generated tension in both the subject and composition, influenced by the dual nature of the figure and the contrast between gentle arabesques and jagged lines, highlighted by opposing and merging color tonalities. Picasso returns to this visual theme in Buste de femme to investigate his personal doubts about his bond with Françoise.

The split-face imagery in this portrayal can be viewed in light of a looming breakdown in their relationship. Citing again Fitzgerald:



"By 1950 Picasso and Françoise were drifting apart ... After Paloma's birth, Françoise became increasingly preoccupied with two activities in which Picasso took a small role: raising their children and developing her own art. She refused Picasso's urging for a third child. Instead, she returned to painting after a hiatus of several years. Picasso's portraits of her reflect this change, a growing separation that would lead her to end the relationship in September 1953".

The ominous mood is reflected in the restricted range of blacks, greys, and whites of Buste de femme. Carmen Giménez has noted how Picasso's employment of a monochrome palette "responded to a state of alarm, stemming from sexual or emotional anxiety, a creative preoccupation, or a reaction to objective events".

The 1953 painting clearly depicts the emotional upheaval that Picasso experienced as his relationship with Françoise was coming to a close.

Buste de femme had been in the possession of the owner's family for more than 40 years. It originally belonged to Riccardo Jucker, an Italian businessman from Milan who developed an important collection of contemporary art featuring major pieces by Picasso.

It is not surprising that he should have been attracted to a painting with clear connections to Cubism. He was the owner of other important Proto-Cubist and Cubist works such as the oil Femme nue debout (1907), now in the Civiche Raccolte d'Arte, Milan; Paysage: La Rue-des-Bois (1908) in the Museo d'Arte Contemporanea, Milan; and Bouteille de Bass, guitare, as de trèfle (1912–1914) in the Museo del Novecento, Milan, among others.

A touching contemplation of the artist's mental state during this critical period of his life, Buste de femme is a striking portrayal of one of the artist's most significant muses. Merely a couple of years after its completion, Françoise left him to start a new life in Paris alongside their two children.

With its striking representation of form and a tastefully limited color scheme, the portrait represents the peak of Picasso and Françoise's personal and artistic partnership.

1 Buste de femme. Vallauris. 7-July/1953. Oil on canvas. 64,2 x 54 cm. Sotheby's. #20, L25002, 03/04/25. OPP.53:416. 2. Tête de femme (Dora Maar). Paris. 18-October/1943. Oil on canvas. 64,5 x 53,2 cm. Christie's. #31B, 12145, 11/16/16. OPP.43:307. 2. Nash, Steven A. 1998. Picasso and the War Years: 1937-1945. New York: Thames & Hudson, p. 13. 3. Léal, Brigitte. 1996. "'For Charming Dora': Portraits of Dora Maar", in William Rubin, ed., Picasso and Portraiture: Representation and Transformation. New York: The Museum of Modern Art, New York, 1996, p. 387. 4. Gilot, Françoise and Carlton Lake, 1964, Life with Picasso. New York: McGraw-Hill. p. 106. 5. Fitzgerald, Michael. 1996. "A Triangle of Ambitions: Art, Politics, and Family During the Postwar Years with Françoise Gilot," in William Rubin, ed., Picasso and Portraiture: Representation and Transformation. New York: The Museum of Modern Art, New York, 1996, p. 433. 6. Ibid. 7. Giménez, Carmen, 2012. Picasso: Black and White. New York: Delmonico Books, p. 29.

La France de Bernard Buffet

A Nation Through the Eyes of a Visionary

By Ty Murphy, LLM

Bernard Buffet, La Bretagne 7, 1982, Oil on canvas, 73 x 100 Cm | 28.7 x 39.4 In

This autumn, Opera Gallery London unveils La France de Bernard Buffet, a landmark exhibition celebrating one of the most distinctive and controversial voices in post-war art.

Running from 3 October to 2 November 2025, and perfectly timed to coincide with Frieze Week, the show marks the largest solo presentation of Bernard Buffet's work in London in more than half a century. Over twenty rarely seen paintings, created between 1951 and 1998, chart Buffet's complex, lifelong relationship with his native France—its landscapes, its people, and its soul.

In the 1950s, Bernard Buffet became a household name. His expressive figuration, stark emotionalism, and instantly recognizable angular line made him the darling of collectors and critics alike. His imagery captured the fragile optimism of a nation rebuilding after war. Yet by the decade's end, his celebrity—coupled with a defiant disregard for artistic trends—made him a target of critical disdain. La France de Bernard Buffet invites us to re-evaluate this misunderstood modernist, tracing his evolution from enfant terrible to national chronicler.

Co-curated by Nicholas Foulkes, the acclaimed author of Bernard Buffet: The Invention of the Modern Mega-Artist, the exhibition is divided into three evocative chapters: Landscapes, Cityscapes, and Seascapes. "Few people can see beyond Bernard Buffet's signature," says Foulkes. "This exhibition gives the public a chance to rediscover his extraordinary range and technical brilliance—his deeply personal France."

Buffet's paintings speak with the precision of an etching and the passion of a confession. His post-war France is rendered not as postcard perfection but as an introspective mirror of survival and endurance. "I do not try to reproduce the world," he once said, "but to recreate it in a manner that is more true to my own." This existential candor runs through the works on display—from the melancholy stillness of Ile de Port-Cros (1953), painted in muted tones of blue and grey, to the tense geometry of Place des Vosges (1960), a vision of Paris both celebrated and scrutinized.

Though born in Paris in 1928, Buffet often sought refuge by the sea, where solitude and nature offered escape from fame's glare. The exhibition's later works, such as La Baume, Les iris, la maison, les genêts (1997), reveal a mature artist confronting mortality from the serenity of his Provençal estate. These canvases, painted at Domaine de la Baume near Tourtour, possess a haunting tranquility—a final dialogue between artist and homeland.

For Giulia Lecchini, Deputy Director of Opera Gallery London, this exhibition offers an emotional rediscovery. "We invite audiences to see Buffet through the lens of France—a country that was both his muse and mirror. His art reflects shifting notions of national identity, beauty, and belonging."

Buffet's career was as dramatic as the century that shaped him. Admitted to the École Nationale Supérieure des Beaux-Arts at just fifteen, he was awarded the Prix de la Critique by twenty. His early acclaim and relentless productivity earned him the admiration of Picasso and the disdain of the avant-garde. Yet his influence endures. His works now hang in major institutions including the Centre Pompidou, Tate London, and the National Museum of Western Art, Tokyo—and even an entire museum in Japan is devoted to his oeuvre.

There is an unmistakable emotional gravity in Buffet's imagery. Whether depicting the stoic skyline of Paris or the desolate serenity of the French coast, his canvases evoke a nation balancing nostalgia with renewal. His sharp, linear style captures both the architecture of place and the architecture of feeling. Each painting becomes a confession—a visual record of a man perpetually seeking harmony between love of country and personal isolation.
Opera Gallery's La France de Bernard Buffet is more than a retrospective; it is an act of restoration. It reframes Buffet not as the scandalous figure of mid-century fame, but as a master chronicler of modern France—an artist whose realism was too raw, too honest, and too human for the age that first embraced him.

As visitors move between the landscapes, seascapes, and cityscapes, they encounter not only the evolution of an artist, but the enduring question that defined his life: how can one love a country so deeply, and yet see it so clearly?
La France de Bernard Buffet runs from 3 October to 2 November 2025 at Opera Gallery, 65-66 New Bond Street, London. www.operagallery.com

Bernard Buffet, Place des Vosges, 1960, Oil on canvas, 81 x 130 Cm | 31.9 x 51.2 In

Blue Chip Art Investing

DOMOS Art Advisors

In times of economic or banking crisis, investors are often looking for safe havens to protect their assets. Blue chip fine art has emerged as a popular option for those seeking a stable and potentially lucrative investment opportunity.

Blue chip fine art refers to works by artists with established reputations, whose works are widely recognized and valued within the art world. Examples of blue chip artists include Pablo Picasso, Vincent van Gogh, and Claude Monet. These artists have a track record of consistently high sales at major auction houses and are often found in the collections of museums and wealthy collectors.

One of the reasons why blue chip fine art is considered a great investment during economic or banking crises is its ability to hold its value over time. Unlike stocks or real estate, which can be subject to volatile market fluctuations, blue chip art tends to appreciate in value over the long-term. This is due in part to its scarcity - there are only a finite number of works by any given artist, and as time goes on, those works become increasingly rare and valuable. Another factor contributing to the appeal of blue chip fine art is its cultural significance. These works of art are often seen as symbols of human creativity and achievement, and as such, they hold a special place in the hearts and minds of many people. In times of crisis, when other forms of investment may seem uncertain or unstable, the cultural significance of blue chip art can provide a sense of comfort and security to investors.

In addition to its intrinsic value, blue chip fine art is also a highly liquid asset. Unlike real estate or other tangible assets, which can be difficult to sell quickly in times of economic turmoil, art can be sold relatively easily through auction houses or private sales. This makes it a particularly attractive option for investors who may need to access their funds quickly in the event of an emergency.

Of course, like any investment, there are risks associated with investing in blue chip fine art. One of the biggest risks is the potential for fraud or misrepresentation. The art world is notoriously opaque, and it can be difficult for investors to determine the authenticity and provenance of a given work of art. As such, it is important for investors to work with reputable dealers and auction houses, and to conduct thorough due diligence before making any purchase.

When considering investing in blue chip art during an economic crisis, it is important to take into account the potential risks that come with such an investment. One such risk is the potential for changes in taste and cultural values, which can significantly impact the value of the artwork over time.

Blue chip art typically refers to works by artists who have achieved a high level of recognition and success in the art world, and whose works are highly sought after by collectors and investors. Examples of blue-chip artists include Pablo Picasso, Vincent van Gogh, and Andy Warhol, among others.

While investing in blue chip art can be a sound financial decision during stable economic conditions, during an economic crisis, it is important to carefully consider the potential risks involved. One such risk is the potential for changes in taste and cultural values, which can impact the perceived value of the artwork.

For example, during an economic downturn, collectors and investors may be more cautious with their spending, focusing on more conservative investments that they feel are less risky. This can result in a decrease in demand for certain types of artwork, which can cause the value of these works to decline.

Additionally, changes in taste and cultural values can significantly impact the value of blue chip art. For example, if a particular style of art falls out of favor with collectors and investors, this can result in a decrease in demand for works by artists associated with that style, and a subsequent decline in the value of those works.

Similarly, changes in cultural values can impact the perceived value of certain types of artwork. For example, if a particular artist or style of art becomes associated with negative cultural or political movements, this can result in a decline in demand for their works.

To mitigate these risks, it is important to carefully research the artist and artwork in question, as well as the broader art market trends, before making an investment. This may involve consulting with art experts, tracking auction prices and sales data, and closely following art world news and trends.

Overall, while investing in blue chip art can be a sound financial decision, it is important to carefully consider the potential risks involved, particularly during times of economic uncertainty. By staying informed and vigilant, investors can help to mitigate these risks and make informed decisions about their art investments.
.www.domos.uk

Elizabeth 1st after Marcus Gheerearts the Younger- Photo Bonhams

William Cecil, Lord Burghley after Marcus Gheerearts the Younger - Photo Bonhams

Henry Bone

The Dazzling Art of Permanence: How Henry Bone Transformed Enamel Painting

By any measure, Henry Bone's life was extraordinary. Leaving his Cornish home at just sixteen to work as a china painter in Bristol, his destiny seemed set in porcelain. Yet Bone's career would veer in a different direction—one that would take him to the Royal Academy, into the service of three monarchs, and onto the walls of Britain's greatest collections. He remains the only enameller ever appointed to membership of the Royal Academy, a singular distinction in the history of art.

From Porcelain to Portraiture

Bone's career began in 1771 at the Bristol Porcelain Manufactory, where he mastered the delicate discipline of painting porcelain with enamel colours. When the factory ran into financial difficulties, he moved to London in 1778 with little money but immense talent and self-belief. Within five months he had married Elizabeth, with whom he would have twelve children.

Within two years of his arrival, Bone was exhibiting enamel miniatures at the Royal Academy. At the same time, he returned regularly to Cornwall, producing ivory portraits of local dignitaries. These early works were unremarkable artistically, but rare today, and they sustained him financially while he honed his skill in painting with enamels on copper. Because enamelling required a kiln, and was not portable, Bone devised a system of making preparatory drawings of his sitters that he later transferred onto copper. Many of these drawings now reside in the National Portrait Gallery.

Increasingly, Bone's drawings were based on existing artworks—from contemporary portraits to Old Masters—revealing his remarkable ability to emulate the style of almost any painter.

Master of Fire and Glass

Enamel painting in the eighteenth and early nineteenth century was no genteel pursuit. It was dirty, difficult, and often dangerous. Paintings required multiple firings, and any one of them could ruin the work entirely. Bone's determination to master the medium led him to design his own kiln, enabling him to reduce failures and create larger enamels than had been seen before.

Colours in enamel often changed during firing, a difficulty Bone first encountered as a china painter. Each pigment, mixed with ground glass, had its own firing temperature. Bone overcame this by developing a palette of base colours that, with the addition of fluxes such as borax, salt, and flint glass, could be fired at a uniform temperature.

From these he could mix a dazzling range of hues with consistency and brilliance. Typical enamel portraits were tiny—five or six centimetres high. By 1800, Bone was producing works over thirty centimetres, attracting wealthy collectors and aristocrats eager to own his skillful and luminous portraits.

Royal Patronage

In 1801, Bone was elected an Associate of the Royal Academy and appointed Enameller to George, Prince of Wales, the future George IV. The prince became one of his most important patrons, commissioning at least thirty enamel portraits. Miniatures were immensely fashionable at the time. Small ones could be carried like tokens—today's equivalent of a smartphone photograph—while larger ones allowed clients to order copies for their various country houses.

Bone's output ranged from portraits of royalty and aristocracy to historical and mythological subjects. Fine examples of the latter include "The Death of Dido" after Reynolds, and "Mars and Venus", after Rubens.

Ten years later, in 1811, Bone became a full Royal Academician. That same year he produced one of his most ambitious works: a forty-six-centimetre enamel after Titian's Bacchus and Ariadne. The painting sold for 2,200 guineas—an astonishing sum, especially as the original Titian was insured for only £1,500.

Legacy Works

Many of Bone's most admired creations were his historical portraits, often based on iconic works. He rarely offered them for sale, perhaps regarding them as a legacy. Among the finest are his enamel after the "Rainbow Portrait" of Elizabeth I attributed to Marcus Gheeraerts the Younger; his portrait of William Cecil, Lord Burghley.

Bone died in 1834 at the age of seventy-nine. His works endure, and in many cases have outlived the original paintings they reproduce. Enamel, with its permanence, has preserved his art with a brilliance that oil and canvas cannot always match.

Eternal Fire

To dismiss Henry Bone as a copyist is to misunderstand him. His art was not mere replication—it was the creation of cultural memory in a medium of fire and glass. His genius lies not in what he borrowed, but in what he made eternal. Nearly two centuries after his death, his enamels still dazzle, their colours as vivid as the day they emerged from his kiln.

Nicholas Panes, a retired chartered accountant, has recently published an illustrated biography: Henry Bone R.A. (1755–1834) – The Kings' Enameller. More at

www.HenryBone.com.

George IV after Lawrence Photo Victoria and Albert Museum

David Hockney

Jane Bown: Play Shadow

1 November 2025 - 15 February 2026

Jane Bown: Play Shadow offers an intimate portrait of one of Britain's most revered photographers, Jane Bown (1925–2014), whose quietly powerful black-and-white portraits have become iconic within the canon of 20th century photography.
The new exhibition, at Newlands House Gallery, Petworth (from 1 November 2025 to 15 February 2026) expands beyond the familiar public image of Bown's work as a photographer with The Observer newspaper, to reveal the deeply personal vision and consistent philosophy that guided her work: a belief in simplicity, natural light, and the decisive presence of a good face.

Play Shadow presents a selection of photographs, some rarely publicly displayed, across several thematic groupings, that explore Jane Bown's approach to composition, light, and emotional presence. It includes archival material and personal reflections, offering insight into a photographer who saw technological restraint not as a limitation, but as a creative discipline.

Bown's mastery lay in her ability to work quickly, intuitively, and with minimal equipment, most famously, her Olympus OM-1 and just two lenses; either an 85mm for close-up portraits or a 55mm lens when she wanted context for the sitter. Her reliance on natural light, often soft and north-facing, created striking chiaroscuro effects that gave her portraits psychological depth and subtle drama. From her first commission, a profile shot of the philosopher Bertrand Russell (1872-1970) to perhaps her most definitive portrait, that of the playwright Samuel Beckett (1906-1989) glaring like a caged eagle, Bown became a legendary figure, hailed for her dazzlingly beautiful images.

Play Shadow gestures both to the technical precision with which Bown used (mostly natural) light and to the emotional resonance and mystery she was able to draw out of her subjects, often within moments of meeting them.

The famous Beckett image was just the third of five frames. Donald Trelford (1937-2023), Editor of The Observer (1975 – 1993), referred to Jane as a "white witch" for her uncanny ability to repeatedly capture psychologically insightful portraits, while her contemporary, Lord Snowdon (1930-2017) famously described her as "a kind of English [Henri] Cartier-Bresson."

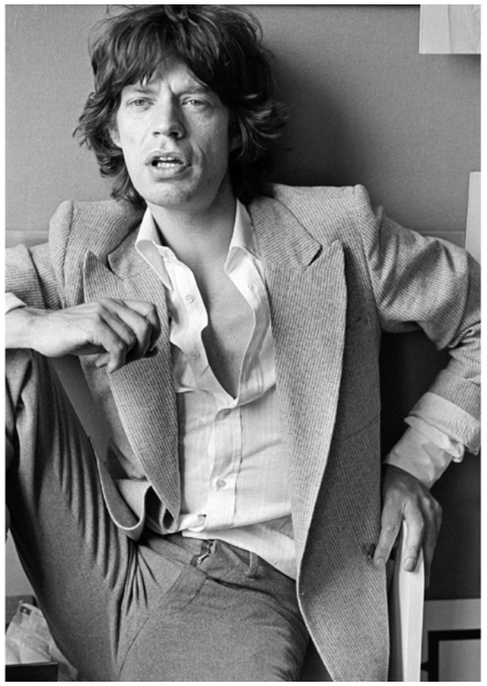
Although she became widely recognised for photographing cultural icons - ranging from Jean Cocteau (1889-1963) to Queen Elizabeth II (1926-2022), the Beatles to Sinead O'Connor (1966-2023) - Bown was uninterested in celebrity. In 2003, commissioned to shoot the pop star Jarvis Cocker (b.1963), Jane rang a colleague to ask who he was. In this regard, her lack of preconceptions and ignorance of celebrity imbued her work with an extraordinary humanity. Her photographs stripped away artifice, offering instead an honest, often vulnerable glimpse into the human behind the persona. Her 1968 photograph of Anthony Blunt (1907-1983), taken 11 years before the public revelation of his dual life as a Soviet spy, was eerily prescient, with light and shadow working not just as aesthetic choices but as metaphors for truth and concealment.

Bown also photographed some of the most influential artists of the 20th century, including Henry Moore (1898-1986), Paula Rego (1935-2022), David Hockney (b.1937), and Francis Bacon (1909-1992). The exhibition features not only Bown's portraits of such figures, but also selected works by the artists themselves, creating a dynamic conversation between sitter and maker, photograph and artwork.

Jane Bown: Play Shadow also celebrates Jane's lasting connection to the region and to future generations of image-makers. An alumna of the Guildford School of Art – which offered the UK's only full-time photography course at the time, directed by Ifor Thomas- now part of the University for the Creative Arts (UCA), the exhibition includes Show Me to You, part of Fast Forward: Womxn in Photography, which celebrates the continuing legacy of Jane Bown, a UCA's distinguished graduates. Known for her intimate and honest portraits, Bown's influence resonates in the work of UCA alumni and staff: Anna Fox, Sunil Gupta, Karen Knorr, Eileen Perrier, Charan Singh, Corinne Whitehouse and Priyanka Pattni whose portraits carry forward her humanistic vision while reimagining it for contemporary identities, representation, and social change. Moreover, current UCA photography students are invited to respond to her work with selected contemporary pieces and interventions, reflecting Bown's lasting influence.

"In an age dominated by fast-evolving technology and visual noise, Jane Bown: Play Shadow invites viewers to slow down and rediscover the power of simplicity: the quiet alchemy between face and light, shadow, and storytelling," says the show's curator and Director of Newlands House Gallery, Dr Loucia Manopoulou.

Glynde Bourne



Mick Jagger

Art International Zurich 2026: A Global Stage with Swiss Roots

From 8–10 May 2026, Zurich will once again take its place at the heart of the global art world as the 28th edition of Art International Zurich unfolds inside the historic foundry hall of Puls 5. More than just a fair, this annual gathering has become a meeting point of cultures, media, and ideas, with contemporary art as the common language.

For three days, the Giessereihalle will host around 50 exhibitors from across the globe, presenting works that span painting, sculpture, photography, digital art, and immersive installations. The atmosphere promises to be one of dialogue and discovery—between artists and audiences, between emerging talents and established names, and between the local and the international.

A Platform for Diversity
Since its founding in 1999, Art International Zurich has cultivated a reputation as a fair that values accessibility as much as excellence. Unlike the blue-chip fairs that spotlight speculative, high-priced works, Zurich's event has consistently focused on authenticity, direct engagement, and cultural openness. The 2026 edition will continue that mission, bringing together projects that explore themes of sustainability, urban life, identity, and intercultural exchange.

"It's not just about transactions," notes one of the organizers. "It's about creating a space where artists and collectors can meet, talk, and share perspectives. That human connection remains at the core."

Zurich: A Natural Crossroads
The city itself provides fertile ground for such exchanges. As both a financial hub and an art capital, Zurich attracts a sophisticated, wealthy, and culturally curious audience. This makes it an ideal bridge between international galleries and collectors, while also providing a springboard for Swiss artists and independent projects to gain global visibility.

What makes Art International Zurich unique is this balance—global reach paired with local roots. The fair is as much a showcase for international exhibitors seeking a Swiss audience as it is an incubator for smaller galleries and independent initiatives from across Switzerland.

An Inclusive Experience
Art International Zurich is deliberately structured as a "primary market fair," offering not just established names but also a platform for young and independent artists to launch careers. Visitors encounter art at every level, from affordable pieces that appeal to new collectors to thought-provoking works destined for institutional attention.

The fair has always prided itself on accessibility. Visitors will find an atmosphere that is approachable rather than intimidating, with a vernissage on 8 May setting the stage for an engaging weekend. Tickets remain reasonably priced, ensuring that collectors, art lovers, students, and families can all participate in the experience.

Looking Ahead
By emphasizing dialogue, authenticity, and cultural diversity, Art International Zurich 2026 positions itself as a fair with both staying power and relevance in today's rapidly shifting art market. It strengthens Switzerland's role as a cultural bridge while giving international art a home in Zurich's industrial-chic venue.

As the art world continues to grapple with questions of sustainability, globalization, and identity, Zurich offers a platform that feels both rooted and forward-looking. For collectors and enthusiasts alike, May 2026 will be a chance not just to acquire art, but to rediscover what makes it essential.

Cripping the Lens:

Art, Gender, and Disability in Focus

acompa amiento y cari

A new global exhibition is challenging how we see gender, disability, and power. Cripping the Lens: Gender, Disability, and the Politics of Visibility is the latest project from This is Gender (TIG), created in partnership with international feminist human rights organisation CREA and Canada's largest disability arts organisation, the National Access Art Centre (NaAC).

Founded in 2019, TIG has grown into the world's largest photography and visual arts competition dedicated to exploring gender justice. In just five years, it has drawn more than 5,000 submissions from over 140 locations worldwide, building a powerful archive of visual stories that cut across cultures, geographies, and lived experience. Its latest edition invites artists not simply to showcase their work, but to join a global movement for authentic, inclusive representation.

From more than 800 submissions, a panel of disabled artists and visual culture experts selected 50 works that now make up Cripping the Lens. Spanning continents and identities, the exhibition foregrounds the overlooked intersection of gender and disability, probing how social structures decide not only what we see, but who is seen at all. "Disability is not gender neutral. Gender is not disability blind," says Imogen Bakelmun, founder and curator of TIG. "These identities collide, overlap, and reshape one another in ways our culture rarely acknowledges. This exhibition spotlights untold stories of how gender and disability are lived and experienced across the world."

The curatorial structure of the exhibition moves fluidly through themes that mirror lived realities rather than rigid categories. It opens with an examination of systems of power and structures of exclusion, tracing how institutions such as healthcare, education, and employment have historically sidelined disabled people, while daring to imagine more inclusive futures. From there, the works consider how disabled individuals claim space and shape place, navigating both public and private domains while insisting that access is not a privilege but a fundamental condition of justice.

The exhibition also reflects on relations of care as acts of resistance, reframing care as a practice of agency, intimacy, and survival rather than dependence. Another strand draws attention to the body and mind as archives of lived knowledge, memory, and resistance to medicalised narratives, insisting that lived experience itself is a repository of culture.

Finally, the exhibition celebrates the radical presents and world-building practices that disabled artists and activists forge, offering visions of liberatory futures through creativity and collective imagination.

Among the most striking contributions is Hardeep Singh's Fragmented Faces (India), a digital print awarded in the "Body-Mind" category. Judges praised it as "unapologetically defiant," weaving together Deaf and gender-fluid identity into a visual language that pushes against conventional boundaries.

"This exhibition helps break barriers and provides more exposure to artists like myself who see the world through a Deaf lens," Singh explained. "It's a refusal to be silenced, simplified, or seen only through someone else's lens." The exhibition's breadth is underscored by its international scope. In the Philippines, Gina C. Meneses captures a health worker delivering essential care in the remote Banaue mountains in her work When the Mountain Won't Move, Healthcare Must, reminding us of the quiet power of healthcare that moves when patients cannot.

From the UK, Jaime Prada presents The Past in Your Hands, a striking image of a blind woman exploring an ancient sculpture through touch, exposing how cultural access is still too often withheld. In Mexico, Jenny Bautista Media reframes love and caregiving between disabled partners in Acompañamiento y Cariño, portraying intimacy as an act of strength and mutual resistance.

Meanwhile, Sadman Sakib from Bangladesh offers Hope Never Dies, where three amputee

The house is black

footballers lie together in a river, arms linked and raised, capturing joy, solidarity, and rest within a reimagined vision of sport.At a time when hard-won rights are being rolled back across the globe—from hollowed-out social protections in the UK to delayed anti-discrimination laws in Asia and Latin America—Cripping the Lens resonates far beyond the gallery wall. "Art has the power to disarm, disrupt, and reveal what policy so often fails to see," Bakelmun explains. "In a world that misrepresents or erases disabled and gendered lives, it becomes a tool for resistance and a space to imagine new ways of being. These works remind us that care is power, visibility is survival, and joy can be revolutionary." Cripping the Lens is now live as a permanent online exhibition, inviting a global audience to look—and to look again.

Explore the exhibition:

https://thisisgender.global5050.org/stories/2025-cripping-the-lens/

The air is not forus

Above: Chorus of Light

Right: Every day live

Fillmein Sandwich

Swords of Lucknow

26 November 2025 – 22 March 2026

Sword with scabbard, late 18th or early 19th century
© The Wallace Collection. Inv. OA1407

Scabbard (detail), early 19th century
© The Wallace Collection, Inv. OA1405

This autumn, London's Wallace Collection unveils a spectacular new display celebrating the artistry and cultural legacy of 18th- and 19th-century Lucknow. At its heart are five Indian swords, nearly a metre in length and adorned with exquisite enamel and goldwork — objects that blur the line between weaponry and art. These rare pieces offer an intimate glimpse into the opulence of Awadh, a northern Indian province whose courtly capital of Lucknow became a flourishing hub of power, creativity, and cross-cultural exchange.

During the mid-18th century, political turbulence in Delhi sent poets, painters, and artisans seeking new patrons in Lucknow and neighbouring Faizabad. This influx transformed Lucknow into a cosmopolitan courtly capital, where Iranian Shia Nawabs presided over a diverse population of Sunni Muslims and Hindus, blending Persian, Mughal, and local traditions into a distinctive cultural identity. The Nawabs' material culture reflected their world: luxurious, ritualised, and symbolically rich. Swords such as those in the Wallace Collection were not merely functional weapons but potent emblems of prestige, loyalty, and masculine identity. They also served as diplomatic gifts, chosen to reflect rank and favour within the court.

One of the most striking aspects of the display is the recurring fish motif, a hallmark of Awadhi courtly identity. Derived from the exalted rank insignia mahi-ye maratib ("Fish of Dignity"), the symbol appeared on ensigns, textiles, and weapons, signalling status and royal connection. The swords on view reveal how this iconography evolved into a distinct visual language unique to Lucknow.

As Awadh transitioned from Mughal province to an independent kingdom, its apparent autonomy was short-lived. In 1856 the British East India Company annexed the region, and Lucknow itself was devastated during the suppression of the 1857 Uprising. The swords on display bear witness to this turbulent era, embodying both artistic brilliance and political upheaval.

The Wallace Collection's five swords were acquired in the latter half of the 19th century by Sir Richard Wallace and the 4th Marquess of Hertford, drawn from auctions and private dealers. Much of the European market for South Asian arms and armour at the time was supplied by returning military officers who had acquired objects through purchases, gifts, or the spoils of war. Today, the museum is reinterpreting these collections in light of new scholarship. The Swords of Lucknow display forms part of a wider project to reassess and catalogue the Wallace Collection's Asian, African, and Ottoman arms and armour — research that will culminate in a new publication in February 2026.

"By the mid-19th century, artisans made up an estimated two-thirds of Lucknow's population," says Nicole Ioffredi, curator of Swords of Lucknow. "The city was — and still is — a renowned centre for enamelwork, and these swords offer a rare chance to explore this regional speciality. While the names of most makers are no longer known, our display brings their skill to the fore, highlighting the level of coordination and creativity required to create such magnificent and complex objects."

Dr Xavier Bray, Director of the Wallace Collection, adds: "This display brings together remarkable craftsmanship and an extraordinary chapter of Indian history. These swords are objects of extreme beauty, but they also tell a powerful story of cultural exchange, royal identity, and artistic ambition. We're proud to give visitors the chance to encounter them up close."

www.wallacecollection.org

Sword (detail), early 19th century
© The Wallace Collection, Inv. OA1412

Sword (detail), late 18th or early 19th century
© The Wallace Collection, Inv. OA1407

Celebrity painting challenge captures stunning views at Blenheim Palace

Finished artwork on display at Blenheim Palace

Visitors to Britain's Greatest Palace were treated to an unforgettable artistic experience as comedian and podcaster Jenny Eclair and interior designer and classically trained fine artist Laurence Llewelyn-Bowen took part in a live painting challenge.

Set against the backdrop of panoramic views across the UNESCO World Heritage Site, the two celebrities spent the day on Blenheim Palace's newly opened Rooftop View platform, capturing the iconic scenery in their own unique artistic styles.

Jenny was joined by her husband Geof, and Laurence painted alongside his wife Jackie, making it a creative and memorable day for all. Throughout the event, visitors were able to observe the painting process in real time.

Jenny Eclair said: "My partner Geof and I had such a great time up on the roof of Blenheim Palace - what a place, what a privilege, what a view! Sadly my skills fell far short of doing the place justice, but we had a hoot with Laurence Llewellyn-Bowen and his glorious wife Jackie, with the bonus of a delicious lunch in The Orangery after. We'd like to thank Blenheim for inviting us and wish the extensive roof restorations all the luck in the world. Blenheim is a precious place and everything that can be done to preserve it needs as much support as possible."

Laurence Llewelyn-Bowen said: "Getting a Gargoyles eye view from the rooftops of Blenheim is a privilege enjoyed by so few; just me, Jenny Eclair, our spouses and a handful of historical Dukes. What a fabulous fillip to the creative juices. Jackie and I loved our time up top and now feel so highly honoured our own artistic endeavours are hanging amongst Blenheim's sumptuous Ducal Wallpaper."

The completed paintings will be displayed in the Saloon at Blenheim Palace for a limited time, allowing visitors to admire the works inspired by this exclusive event.
The live painting challenge also helped shine a spotlight on the Palace's ongoing £12 million roof restoration project, essential to preserving the historic building for generations to come.

Opened earlier this year, the unique Rooftop View is a limited experience as a result of the restoration project. It operates daily from 10.30am to 4.30pm and is included as part of the Palace, Park & Gardens Pass at no additional cost. This experience is entirely free-flow, allowing visitors to explore at their own pace, with a recommended dwell time of around 30 minutes to allow for the climb, view, and descent.

The Rooftop View experience offers visitors a once in a lifetime opportunity to explore the Palace from above and enjoy unbeatable views of the Oxfordshire countryside, as part of Blenheim Palace's wider celebration of its 75th year open to the public.

For information on Blenheim Palace's Rooftop View experience, visit www.blenheimpalace.com/whats-on/events/rooftop-view/, and to find out more about this historic roof restoration project, visit

www.blenheimpalace.com/restoration

Laurence Llewelyn-Bowen painting the rooftop view

The Watch Register

Interview with Katya Hills
Managing Director, The Watch Register

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

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

Katya Hills (KH) The Watch Register is a specialist division within the Art Loss Register that provides recovery services for lost and stolen watches to victims and the Police, and due diligence searches to collectors and traders. There was a demand within the trade for an established and international database to check if pre-owned watches had a clean history. We set up The Watch Register in 2014 in order to grow the ALR's existing watch database, and increase utilisation by the trade and buyers. Watch crime has been a growing problem over last 10-15 years in line with growth of the global pre-owned watch market, which is set to be worth $32 billion by 2025. Crimes are becoming increasingly violent, the use of watches for money laundering is commonplace, and thefts by means of fraud have spiked especially over the pandemic as transactions occurred mainly online. We therefore work closely with the police to assist them with investigations into theft and proceeds of crime, as well as with insurers to detect insurance fraud.

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

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

Furthermore, watches hold their value even in the pre-owned market, and some models can sell for 2-4 times the price they would brand new. As a result, thieves target the most popular brands and models, with a view to reselling them for the highest possible price. Rolex watches are the most desirable brand for thieves and have become a form of currency in the criminal world – they constitute one third of our whole database, and two thirds of the stolen watches we find are Rolex.

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

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

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

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

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

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

In another case last year, we located two Rolex Submariners from the same theft in the Netherlands in 2019, when they were offered to two different dealers on Hatton Garden just a few months apart.
In some cases the location of one watch can lead to recovery of many others, as happened with a Rolex watch we found in London in 2020, which was stolen in a half a million euro armed robbery in Athens the previous year. The identity of seller led the Greek police to recover the remaining 34 watches from the same theft.

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

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

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

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

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

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

www.artloss.com

How Studio TWAS
Is Turning a Beloved Christmas Tale into Collectible Art

By Keir Walton

Founder & Chief Executive Officer, Heritage Werks | Co-founder, TWAS
Keir Walton is the Founder and CEO of Heritage Werks, the world's leading heritage management firm, and the Co-founder of TWAS, a luxury creative house transforming cultural traditions into enduring works of art.

Every December, families across the globe cozy up for a familiar tradition—the reading of the book 'Twas the Night Before Christmas. It's a poem that was first printed over two hundred years ago and today remains just as relevant. The poem's powerful words including, "The stockings were hung by the chimney with care, In hopes that St. Nicholas soon would be there," still echo through festive homes.
This holiday season, a bold new creative studio is reimagining the beloved classic, not simply as a story to be read, but as a curated work of fine art. And one that's intended to be passed on to future generations.
TWAS, a San Diego-based luxury studio, has set out to reimagine the holidays with museum-quality artistry and rare craftsmanship. Its first release is a strictly limited Gallery Edition of the book, 'Twas the Night Before Christmas. Only 200 copies of the First Print exist worldwide, each signed and numbered by the artist. And each is hand-bound, embellished with a custom formulation of brilliantly radiant gold and silver foils, and hand painted 18-karat gold for the page's shimmering edges. Every detail, from the illustrations to the custom packaging, is a work of art.

But behind the beauty lies a larger story about where luxury and nostalgia meet—and how a new generation of collectors are approaching holiday traditions.

A New Kind of Luxury Unveiled
Studio TWAS creates limited-edition works of art, born from collaborations with master artisans, tapping into traditions that span cultures and centuries. The studio operates like a couture fashion label: limited runs, and meticulous attention to detail.

What sets Studio TWAS apart is their commitment to sourcing the best materials. Everything used is extremely high end, including the techniques. For example, in looking at the Gallery Edition – First Print of 'Twas the Night Before Christmas, each book is bound by hand to ensure perfection in the way it lays. The 18K gold on the edges of each page is hand applied.

The Gallery Edition – First Print is hand-illustrated by celebrated artist Evgeniya Golik with support from award-winning book illustrator, Olga Tenyakova. This collaboration brings a sense of wonder and originality to the classic text --creating a world that feels timeless and fresh— pivoting from traditional Victorian styles to something more magical and contemporary.

At the Intersection of Art and Nostalgia
In an age of digital everything, collectors are increasingly seeking tactile experiences and objects that anchor family traditions.

For collectors, the Gallery Edition – First Print of the book offers more than sentimental value. It sits comfortably alongside fine art portfolios, rare books, and design pieces. With each copy signed and numbered by the artist, and with materials sourced and made to museum standards, it bridges the gap between decorative art and literary collectible.

A Business Model Built on Rarity
Scarcity is central to the TWAS philosophy. The inaugural Gallery Edition – First Print is limited to 200 signed and numbered copies. Each book is accompanied by a certificate of authenticity and housed in a custom presentation box that emulates Santa's red velvet suit. Future releases range from hand-crafted ornaments to couture tree skirts priced in the tens of thousands and will follow the same model of extremely limited editions.

Behind this extraordinary project is a father-daughter duo whose vision turned nostalgia into something tangible. The father, a renowned figure who founded the world's largest heritage agency, partnered with his daughter — an award-winning creative director — to breathe new life into the poem that defined Christmas Eve. Their collaboration not only shaped the creative direction of the Gallery Edition – First Print of the book, but also informed the business model: one rooted in rarity, storytelling, and emotional resonance.

This approach aligns with the way families increasingly view luxury acquisitions-- as long-term cultural investments. These creations are designed to appreciate in both financial and emotional value.

Why This Matters
For the readership of Art & Museum Magazine, TWAS represents objects of legacy. The market for "investment nostalgia"—art and design pieces that capture emotional heritage—is growing as collectors look for tangible ways to preserve and pass on meaning.

By positioning itself at the intersection of fine art and heritage, TWAS offers a case study in how creative entrepreneurs are expanding the definition of luxury assets. The Gallery Edition – First Print of 'Twas the Night Before Christmas is not simply a book, it is a cultural investment.

As families plan for the future, the question is no longer only what financial wealth they will leave behind for their loved ones, but what cultural and emotional legacy will accompany it. TWAS provides one elegant, artful answer.

To purchase this work of art, we invite you to visit our website

Twas.art

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The Royal Hammerless Ejector (Patent). Detachable Lock Gun

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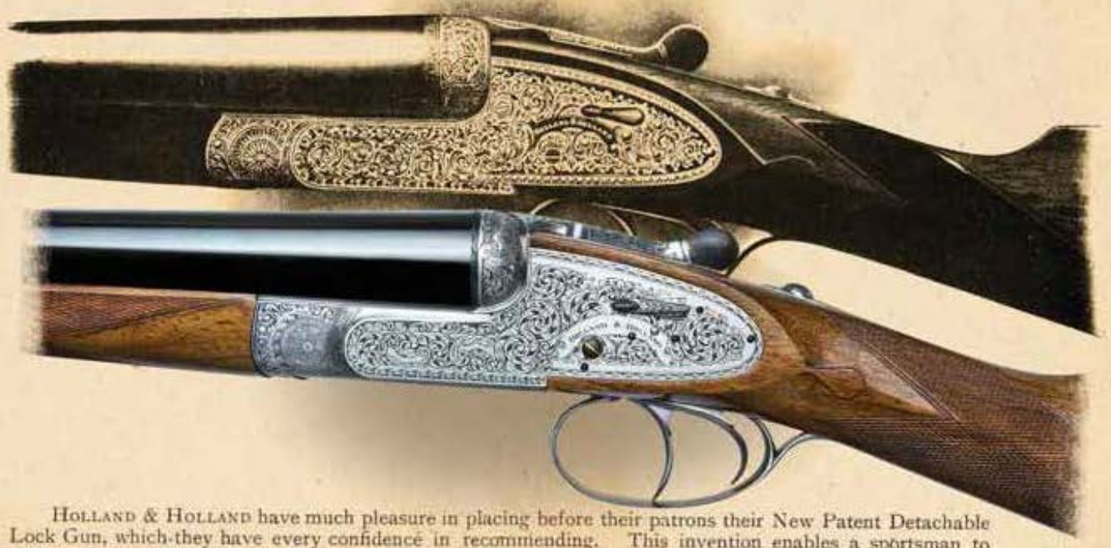


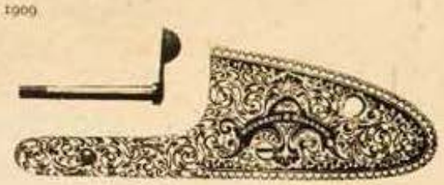
HOLLAND & HOLLAND have much pleasure in placing before their patrons their New Patent Detachable Lock Gun, which they have every confidence in recommending. This invention enables a sportsman to take the locks off for cleaning or examination purposes, without the aid of a turnscrew or other implement,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

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

For illustration of SPECIAL TREBLE GRIP, see page 16.

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

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



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

STILL MAKING THE WORLD'S FINEST SPORTING GUNS AND RIFLES

HOLLAND & HOLLAND LONDON

Don Gummer Sculptures

By Mara Sfara

Ghost Rider Maquette, 2015. Aluminum, stainless steel, bronze, and concrete, 63 x 90 x 60 in

To stand before a Don Gummer sculpture is to enter a conversation with space itself. His works do not merely occupy a room; they recalibrate it. Smooth and deliberate, they command attention without noise, and in their consistency lies a subtle but undeniable power.

What makes Gummer great is not only the elegance of his surfaces but the complexity beneath them. He understands how energy moves through form — how a vertex can carry tension, how intention can be felt in a line, how space is never empty but charged. His sculptures are alive with energy, yet never chaotic. They balance vitality with restraint. Each work feels inevitable, as if it could exist no other way.

This is why his sculptures transcend beauty alone. They carry benefits that extend beyond the gallery. For people living with ADHD or ADD, the effect can be profound. In the steadiness of his lines, the mind finds focus; in the evenness of his structures, restlessness gives way to calm. His work becomes more than art — it becomes architecture for attention, scaffolding for thought.

And yet, the truth is that everyone needs what Gummer provides. In a culture of fractured focus, his art functions like a corrective. The smoothness teaches us to simplify. The evenness shows us how to pace ourselves. The consistency models stability without dullness. His sculptures embody the very balance we spend our lives searching for, and in doing so, they offer a kind of instruction.

This is the rare achievement: art that is both formally masterful and quietly medicinal. It enriches not only the eye but the inner life. Gummer proves that greatness in sculpture lies not just in innovation or scale, but in the way the work reshapes the people who encounter it.

To live with a Gummer sculpture is to live with a reminder — that order can be beautiful, that stability can be liberating, and that energy, when channeled with intention, becomes something enduring. His sculptures are not simply great works of art. They are guides, showing us how to steady ourselves in a restless world.

Escape, 1995. Cast bronze, 90 x 72 x 84 in.

Towers, 2006. Stainless steel, 136 x 60 x 30 in.

VULCAIN SKINDIVER NAUTIQUE GMT

VULCAIN
MANUFACTURE DEPUIS 1858

As summer arrives and the world opens up to travel, adventure, and exploration, Vulcain presents the perfect companion for modern-day globetrotters: the Skindiver Nautique GMT. Fusing the timeless elegance of vintage design with contemporary functionality, this new release expands on the legacy of one of the most historically respected names in Swiss watchmaking.

With a heritage dating back to 1858, Vulcain has long been associated with innovation, precision, and timeless craftsmanship. Founded in the Neuchâtel mountains by the Ditisheim brothers, the brand took its name from Vulcan, the Roman god of fire and forge—an apt symbol for a watchmaker dedicated to forging lasting legacies. From its earliest days, Vulcain distinguished itself with horological excellence, earning accolades at international exhibitions and earning a reputation as a true watchmaker's watchmaker.

But it was in 1947 that Vulcain would cement its place in horological history with the creation of the Cricket calibre—the world's first truly functional alarm wristwatch. The innovation was revolutionary. While others had attempted to incorporate alarms into wristwatches, it was Vulcain who solved the challenge of making the alarm both audible and reliable. The Cricket was not just a novelty—it was a tool, offering practicality in a way no watch had before. This innovation caught the attention of world leaders. U.S. President Harry S. Truman was the first to wear a Vulcain Cricket, and in the decades that followed, it became a tradition for presidents and heads of state to own one. Dwight D. Eisenhower, Lyndon B. Johnson, and Richard Nixon all reportedly wore Vulcain watches, earning the brand its enduring nickname: "The Watch of Presidents." Few brands in the history of watchmaking can claim such a legacy—where craftsmanship intersects with the corridors of global power.

Today, under the leadership of Guillaume Laidet, Vulcain has reemerged with new energy, breathing life into its archives and reviving the very timepieces that once captured the world's attention. One of the key models in this revival is the Skindiver Nautique, a design that draws heavily from the golden age of diving watches in the 1960s.

The new Skindiver Nautique GMT builds on this retro heritage with a sophisticated update tailored to the needs of today's elite travelers. Rendered in brushed 316L stainless steel with a solid caseback and fitted to a stainless steel bracelet with a push-button deployant clasp, the watch blends durability with refinement.

A micro-adjustment feature ensures comfort whether worn over a wetsuit or beneath a cuff. Measuring a refined 38 mm in diameter and just 12.2 mm thick, the Skindiver Nautique GMT is remarkably compact for an automatic GMT timepiece. This is a clear nod to the vintage dimensions of the 1960s while maintaining modern expectations of performance and legibility.

Skindiver Nautique GMT Index Beige

Skindiver Nautique GMT front white Index strap

The watch features a matte black dial, accented by white or beige Super-LumiNova® hands and markers, offering excellent visibility in low-light conditions. The bidirectional black ceramic bezel, inlaid with white numerals, adds function and flair. A box-type double-domed sapphire crystal ensures clarity under all lighting conditions and water depths. At the heart of the timepiece is the Soprod C125 GMT movement, known for its reliability and travel-ready functionality. It allows for independent adjustment of the 24-hour GMT hand—ideal for tracking a second time zone without disturbing the main time display. Whether you're managing business across continents or keeping track of loved ones during summer holidays, this added function enhances both usability and peace of mind.

Water-resistant to 200 meters and built to withstand serious underwater use, this is a dive watch in every sense. But more than that, it's a timekeeping instrument engineered for life above and below the surface—whether that means crossing oceans or navigating boardrooms. The Skindiver Nautique GMT joins a lineage of watches that have stood the test of time—not just in craftsmanship, but in cultural significance. For Vulcain, the past is not a limitation—it's a foundation. A reminder that the same brand trusted on the wrists of presidents, diplomats, and visionaries is still pushing boundaries today.

And it's not just the history that makes Vulcain special. It's the quiet philosophy behind each release: watches made not only to tell time, but to mark it—important moments, family milestones, global journeys. The name ARIMIA, for instance—featured on select editions—is inspired by personal legacy, much like the brand itself. Every detail is purposeful, every design choice deliberate.

In today's fragmented luxury market, where marketing often overshadows substance, Vulcain remains a rare presence: a brand driven not by noise, but by narrative—by heritage, functionality, and soul.

So whether you're preparing for summer travels, building your collection, or seeking a timepiece with genuine lineage, the Skindiver Nautique GMT is more than an accessory—it's an heirloom in the making.

https://vulcain.ch

Sophie-Yen Bretez

The Unsaid Remains Remembered

JD Malat Gallery Dubai 1 Oct– 2 Nov 2025

Sophie-Yen Bretez, 2025, Oil on linen, 80 3/4 x 106 1/4 in, 205 x 270 cm

At JD Malat Gallery Dubai this autumn, the French-Vietnamese artist Sophie-Yen Bretez unveils The Unsaid Remains Remembered — a hauntingly lyrical exhibition exploring memory, passage, and the liminal spaces between what is seen and what is felt.

Bretez, whose practice fuses poetic figuration with narrative identity, continues her meditation on the tension between vulnerability and power. In this new body of work, she introduces what she describes as a "dramaturgy of passage" — moments in which one space becomes another, when time overlaps, and when memory lingers in the act of moving forward.

Her large-scale oil paintings transform familiar domestic objects — windows, clocks, tables, and beds — into thresholds of emotional and psychological depth. Each becomes an entry point between the tangible and the invisible, where the ordinary world is quietly transfigured into something sacred. "Within a single image," Bretez writes, "one can be at once in day and night, in life and death, in memory and forgetting."

This new series marks a striking evolution in her practice. Known for her portraits of "inverted voyeurism" — figures that confront and return the viewer's gaze — Bretez has now expanded her visual language to reach beyond the body. Reflections, fruit, mountains, and shifting skies replace the human form, yet retain its emotional charge. In her hands, a cup or a knife carries as much intimacy and tension as a living figure.

Her paintings balance clarity and ambiguity, inviting slow contemplation. Beneath their stillness lies a pulse — the suggestion of breath, a presence both remembered and unresolved. Each work is a meditation on absence as a form of presence, offering viewers not one definitive interpretation but a spectrum of feeling.
Writing a poem alongside each painting, Bretez extends her art beyond the visual, weaving together word, memory, and texture to create a dialogue between the individual and the universal. The poetic titles — such as "The sky slipped between two cards I said nothing I stayed at the table and noon had already gone" and "I left my name to the current what returned was matter time-shaped salt-bright" — serve as quiet echoes of the works themselves, simultaneously anchoring and unmooring their meaning.

Born in Vietnam in 1994 and based in Paris, Sophie-Yen Bretez belongs to a new generation of painters redefining figurative abstraction through introspection and literary sensibility. Her paintings, with their delicate balance of strength and fragility, reflect not only the persistence of memory but the continual act of rediscovery — what remains when words fall away.

As Jean-David Malat, the gallery's founder and curator, notes, The Unsaid Remains Remembered invites visitors to inhabit a world where silence speaks, and the unseen is rendered luminous.

The exhibition runs from 1 October to 2 November 2025 at JD Malat Gallery Dubai, Act 2 Tower, Sheikh Mohammed Bin Rashid Boulevard, Downtown Dubai. Admission is free, and the gallery is open daily from 10:00 a.m. to 10:00 p.m.

Sophie-Yen Bretezm, 2025, Oil on linen, 59 x 43 1/4 in, 150 x 110 cm

Sophie-Yen Bretez, 2025, Oil on linen, 39 3/8 x 29 1/2 in, 100 x 75 cm

Review: Frieze Sculpture 2025

In the Shadows

By Lee Sharrock

Assemble, Fibredog, 2025, presented by Plinth. Frieze Sculpture 2025. Photo by Linda Nylind. Courtesy of Frieze.

In its thirteenth year, Frieze Sculpture 2025 returns to London's Regent's Park with renewed ambition and poetic focus. Curated for the third consecutive edition by London-based curator and writer Fatoş Üstek, the free public exhibition transforms the park's historic English Gardens into a living gallery until 2 November. This year's theme, "In the Shadows," invites visitors to reflect on what lies unseen - those forces, stories, and memories that shape the visible world.

Üstek's curatorial framing is elegant and timely. "Shadows are not mere voids," she notes. "They are zones of potential, where stories unfold quietly yet powerfully, often out of sight." Her words set the tone for an exhibition that considers darkness not as absence but as fertile ground for change. With fourteen international artists presenting works that range from the monumental to the meditative, the exhibition becomes a journey through hidden histories, ecological uncertainty, and the quiet persistence of human and non-human life.

Shadows and Substance

The selection this year feels particularly cohesive - an ensemble of sculptures that converse across materials, geographies, and cultural inheritances. From Andy Holden's bronze birdcalls, which evoke the vanishing presence of songbirds in urban Britain, to Reena Saini Kallat's colossal sound sculptures that merge national identity with natural rhythm, the exhibition continually blurs the boundary between sound, silence, and form. Holden's works chime faintly in the breeze, their calls echoing both loss and resilience, while Kallat's interwoven cords and sinewy structures suggest networks of migration and memory.

Nearby, Jaune Quick-to-See Smith, a celebrated Native American artist, presents a striking tribute to Indigenous endurance and erased histories. Her sculptural intervention, rooted in collective memory, reclaims visibility for narratives long cast in the shadows of Western art history. The work's quiet gravity anchors the exhibition - an act of remembrance as much as resistance.

Erwin Wurm offers a characteristically wry yet haunting counterpoint. His sculptural garments - figures without bodies -stand like spectral witnesses, their absence more palpable than presence. Wurm's practice, long preoccupied with absurdity and the everyday, here takes on a more existential tone. In the soft dappled light of Regent's Park, the empty coats and trousers cast their own shifting silhouettes, blurring humour and melancholy.

Earth, Clay, and Regeneration

Turkish artist Burcak Bingöl grounds the exhibition in the materiality of place. Her installation uses clay sourced directly from Regent's Park, shaped and fired into delicate ceramic forms that seem both ancient and newly born. The work's alchemical transformation of local soil into fragile sculpture embodies the show's underlying tension between concealment and revelation. Bingöl's use of the park's own earth lends her piece a sense of rootedness, reminding viewers that shadows fall not only across culture and history but also across the landscape itself.

Brazilian artist Henrique Oliveira extends this ecological meditation. His twisting wooden structures, reminiscent of roots bursting through concrete, seem to reclaim the manicured order of the park. In Oliveira's hands, decay becomes generative: what appears to rot or rupture is, in fact, the start of something new. The dialogue between Bingöl's earthbound ceramics and Oliveira's sprawling timber feels organic—a cycle of regeneration that echoes Üstek's curatorial vision of darkness as threshold rather than conclusion.

Lucía Pizzani's contribution also inhabits this liminal space. Known for her interdisciplinary practice bridging performance, sculpture, and feminist ecology, Pizzani presents a work that oscillates between sculpture and ritual object. Her involvement in the live performance "The Tale of Eye, the Seed and the Snake" - a collaboration with curator Lucia Pietroiusti and musician Luzmira Zerpa on 16 October - extends her sculpture into movement, sound, and storytelling. The performance promises to embody the exhibition's thematic pulse: transformation in the unseen spaces between human, animal, and mythic worlds.

Performance, Procession, and Participation

Beyond the static installations, Frieze Sculpture 2025 thrives through its live and participatory programme. This year's series includes a costumed procession by Assemble, workshops and drawing performances by Simon Hitchens, and curator-led walks with Üstek herself. These activations underscore Frieze Sculpture's unique identity – not just as an outdoor exhibition, but as a living laboratory of contemporary public art. The park becomes both stage and classroom, where audiences engage directly with the process of art-making.

Üstek's approach – open, interdisciplinary, and deeply aware of the politics of visibility – marks her as one of the most thoughtful curators working in public art today.

Elmgreen & Dragset, Life Rings, Fig. 3, 2023, presented by Pace Gallery. Frieze Sculpture 2025. Photo by Linda Nylind. Courtesy of Frieze.

Her previous editions of Frieze Sculpture (2023 and 2024) explored resilience and transformation in post-pandemic contexts; In the Shadows feels like their natural evolution, shifting from recovery to introspection. Here, the focus is on what lingers: the traces, echoes, and afterimages that resist erasure.

London in the Light of Sculpture

Frieze Sculpture remains one of London's most generous cultural offerings – free, accessible, and conceptually rich. Its integration within the broader Frieze Week ecosystem, alongside Frieze London and Frieze Masters (15–19 October), ensures global attention, but its real triumph lies in its intimacy. Walking among the trees, encountering works that whisper rather than shout, visitors are reminded that art need not always declare itself loudly to leave an imprint.

The exhibition also plays a key role in London Sculpture Week (20–28 September), a citywide initiative linking Frieze Sculpture with The Fourth Plinth, East Bank, Sculpture in the City, and The Line. Now in its fourth year, the collaboration affirms London's stature as a global capital for public art, uniting diverse institutions under a shared commitment to accessibility and experimentation.

In the Shadow of Light

Ultimately, Frieze Sculpture 2025 succeeds because it trusts its audience. It does not dictate meaning or spectacle; instead, it invites slow looking, reflection, and discovery. In Regent's Park, shadows stretch and shift throughout the day, transforming each sculpture in subtle ways. Üstek's theme, therefore, operates both metaphorically and literally – an exploration of how art, like shadow, changes with the light.

As one wanders between Holden's birds, Wurm's empty clothes, Bingöl's earthen ceramics, and Quick-to-See Smith's ancestral echoes, a collective mood emerges: quiet, contemplative, and strangely hopeful. Darkness here is not a void but a space of becoming. By day's end, as sunlight fades through the trees, the exhibition's message settles gently in the mind and encourages us to contemplate that what dwells in the shadows may indeed contain the seeds of change.

Frieze Sculpture 2025 runs in Regent's Park, London, until 2 November 2025.

https://www.frieze.com/event/frieze-sculpture-2025-tale-eye-seed-and-snake-performance-lucia-pizzani-lucia-pietroiusti-and

Grace Schwindt, When I Remember Through You, 2025, presented by Galerie Peter Kilchmann. Frieze Sculpture 2025. Photo by Linda Nylind. Courtesy of Frieze.

Carole Feuerman
The Voice of the Body

Feuerman, The Voice of the Body , Palazzo Bonaparte, Rome July 4 - 21 September 2025, photo courtesy of Arthemisia

Pioneer of pop superrealism, Carole Feuerman returns to Europe with a landmark exhibition that redefines the fragment, the torso, and the body's voice in contemporary art.

The halls of Palazzo Bonaparte in Rome open this summer onto a world suspended between reality and dream, where bodies breathe through silence and memory. The Body's Voice, the first major European anthology dedicated to Carole A. Feuerman, presents more than one hundred works that trace the arc of her extraordinary career, from the late 1960s to today. Curated by Demetrio Paparoni and produced by Arthemisia in collaboration with the Feuerman Sculpture Foundation, the exhibition is not a mere survey but a journey into the language of an artist who has redefined what sculpture can say.

Feuerman is among the most visionary sculptors of her generation. She is not a hyperrealist but a pioneer of pop superrealism, a movement she helped define in the 1970s and 1980s. Her work, often praised for immaculate surface and nuance—the shimmer of water on skin, the measured fold of a bathing cap—moves beyond illusion. What Feuerman achieves is revelation: the body as a site of memory, desire, struggle, and transcendence.

Her sensual fragmented torsos remain among her most radical contributions. Created in an era when women were emancipating themselves from a male-dominated world, these fragments marked a decisive rupture with tradition. They offered sensuality without objectification, intimacy without submission. Their boldness was not universally welcomed: Feuerman's first exhibition was abruptly closed for being "too sensual," a telling moment in a culture still learning to accept female autonomy and expression. She did not retreat; she pushed forward, and in doing so helped mark a turning point in art history.

In Rome, this investigation finds a new and powerful register in her Tattooed Torsos, a body of work never before seen. Luminous figures inscribed with intricate designs extend the vocabulary of her early fragments into contemporary discourse.

Tattoos—once protective or ritual—here become inscriptions of memory, resilience, and self-invention. The skin becomes a readable surface, a living text where survival and identity are written in signs. With these works, Feuerman deepens her dialogue with the present, affirming that the body speaks as much through marks as through form.

One of the exhibition's most charged works is En 2-0278 (1981), a wall piece in which three hands clutch a black inner tube. Inspired by Cuban refugees risking the sea to reach Key West, it concentrates the drama of survival in a single, silent gesture. Tension gathers in the grip; the breath seems to hold. Feuerman uses realism not as an end but as testimony, a way of witnessing human experience with clarity and compassion.

Placed in the palace's courtyard, the monumental Justice (2022) greets visitors before they enter. A female figure balances in serene yoga posture atop a mirrored sphere, her arms extended like scales. The allegory is immediate and contemporary: the reflective globe catches each viewer's image, implicating us within the work. Justice here is embodied rather than abstract, asking for equilibrium between self and society, gravity and grace.

Her installation Individual Mythologies (2025) — the Mirror Room created with designer Marcello Panza — extends that dialogue between intimacy and monumentality. Casts, fragments, and molds from across her career—torsos, hands, heads—multiply in mirrored aluminum, assembling a chamber where personal memory becomes collective myth. At a crucial juncture, a sensual female figure seems to emerge from the wall only to meet her echo in another form reflecting back: a body encountering its double. The moment generates a charged interval between presence and apparition, as if desire lived in the distance where reflection turns back into touch.

A new book titled I Am Mine is in preparation and will be published in fall 2025 by Moebius. Written by Gloria Moure, Leanne Sacramone, Tone Lyngstad Nyaas, Barbara Buhler Lynes, Kelly Devine, Victoria Noel-Johnson, and Helga Marsala, the volume revisits Feuerman's formative years and reflects on both her development and the broader art scene of the 1970s, when pop superrealism was emerging as a defining current.

Beyond her studio practice, Feuerman's impact is amplified through the Feuerman Sculpture Foundation (founded in 2011), which supports underrepresented artists and builds platforms for new voices. The foundation's recent exhibition Zodiac: The Mysterious Powers of the Creative at the Medici Museum of Art in Ohio presented forty artists nurtured through its initiatives. Feuerman has also made lasting contributions to the museum grounds with the donation of two monumental sculptures, Poseidon and Justice, valued at $1.2 million—works that anchor a growing sculpture park and affirm her belief in art as a shared, public good.

As Paparoni writes in the exhibition catalog, "For Feuerman, the body has a voice. It is also a body that feels, that experiences the world through the immediacy of the senses, managing to grasp aspects of reality that escape rational analysis." The sentence could serve as the exhibition's epigraph. In The Body's Voice the body is not a subject to be described but a presence to be recognized—vulnerable, resilient, eloquent.

In Rome, a city of fragments and ruins, Feuerman's sculptures find their natural home. They echo antique marbles while asserting contemporary urgency, reminding us that the human form has always mirrored its time. This is not only a retrospective; it is a testament. Once censored for being "too sensual," Carole Feuerman now stands as a visionary of pop superrealism—a pioneer who gave form to emancipation, restored dignity to the fragment, and expanded the possibilities of sculpture for the present.

www.caroleFeuerman.com

The Voice of the body (Justice) courtesy of Arthemisia.jpg

Escape to Moominvalley

Tove Jansson's World of Refuge and Reflection

Kuvituspiirros kirjaan Vaarallinen juhannus, Tove Jansson, 1954
©Moomin Characters™

On 10 October 2025, the Architecture & Design Museum in Helsinki opens the doors to its new main exhibition, Escape to Moominvalley, an immersive journey into the landscapes of imagination created by Tove Jansson. The timing is poignant: the world is marking the 80th anniversary of the Moomins, the gentle, round characters that have long since transcended children's literature to become cultural icons in Finland and beyond.

For Jansson (1914–2001), the Moomins were never mere fantasy. They were born in the midst of turbulence. She began writing the first Moomin story, The Moomins and the Great Flood, during the Second World War, when bombs fell on Helsinki and a young artist sought escape through invention. That tale of a family scattered by catastrophe and reunited in a valley of safety carried Jansson's longing for refuge. Moominvalley was imagined as a haven, but also a mirror of a world under strain.

The new exhibition draws a line from Jansson's lived spaces to the worlds she created. It begins in the places she knew best—her Helsinki Atelier home and the remote island of Klovharun, where she spent summers with her partner, artist Tuulikki Pietilä. Archival photographs, personal objects, and studio sketches allow visitors to step into her creative life. These intimate settings reveal how real landscapes seeded the fictional geographies of Moominvalley.

At its centre, the exhibition reimagines the valley itself, exploring how its environments are shaped by the characters who inhabit them. The bath house of the Moomin family, for instance, becomes a shared space—claimed in winter by Too-Ticky and the invisible shrews—an architectural gesture toward questions of belonging and ownership. Here, notions of shared and contested space resonate not only within the stories but also in our own era, when ideas of home, displacement, and community remain fraught.

"Escape to Moominvalley" is less a nostalgic return than a re-reading of Jansson's vision for our own unsettled times. Just as she found solace in drawing a valley where a family could shelter from storms, the exhibition offers visitors both a retreat and a challenge: what does it mean to create safe spaces in an age of uncertainty? The curators draw attention to the dualities woven through the Moomin stories—home and homelessness, solitude and community, safety and insecurity—inviting reflection on how these themes echo today. Alongside Jansson's legacy, contemporary designers and architects present works that respond to these same concerns, exploring survival, shelter, resilience, and togetherness in ways that honour her spirit.

The public will be offered a preview of the exhibition during Finland's leading design event, Habitare, in September. On 13 September, a panel discussion will bring together James Zambra, Creative Director at Moomin Characters Ltd and grandson of Jansson's brother Lars, with Jutta Tynkkynen, the exhibition's curator. Together they will explore how the Moomins continue to inspire new readings of architecture, design, and cultural imagination.

Ultimately, Escape to Moominvalley reminds us that Jansson's creations are not simply whimsical tales for children but profound reflections on survival, refuge, and belonging. In turbulent times, her imaginary valley still offers both shelter and a mirror, allowing us to dream of worlds where safety and community are not luxuries but essentials.

04 Tove Jansson Helsingin ateljeessaan ennen remonttia, 1949 Kuva_ Per Olov Jansson

Svenska Teaternin lavasteluonnos,Tove Jansson, 1950
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Svenska Teaternin lavasteluonnos, Tove Jansson, 1950
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John Piper, Entrance to Fonthill, 1940. Wakefield Council Permanent Art Collection (The Hepworth Wakefield). Presented by HM Government and the War Artists Advisory Committee, 1940

Into Abstraction
Modern British Art and the Landscape

Firstsite and The Hepworth Wakefield present Into Abstraction: Modern British Art and the Landscape, an ambitious exhibition exploring the evolution of abstract art during one of the most transformative periods in British history.

Spanning the 1920s to the 1970s, the exhibition traces five decades of experimentation — from the first bold explorations of colour and form to the influences of Surrealism, the impact of war, and the emergence of industrial Britain. Together, these shifting contexts shaped the trajectory of abstraction as artists responded to the rapidly changing world around them.

Bringing works by some of the 20th century's most influential figures to Essex, Into Abstraction features masterpieces by Barbara Hepworth (1903–1975), Henry Moore (1898–1986), Duncan Grant (1885–1978), and L.S. Lowry (1887–1976), among others. Seen together, these works reveal how artists redefined the landscape — not merely as a subject to be depicted, but as a means to express human experience, emotion, and identity.

Drawn from The Hepworth Wakefield's renowned collection, the exhibition reflects Hepworth's enduring belief that "The language of colour and form is universal and not one for a special class... it is a thought which gives the same life, the same expansion, the same universal freedom to everyone."

For Hepworth and her peers, abstraction was never an escape from reality. Rather, it became a means of exploring the fundamental relationships between people, place, and nature. Through colour, shape, and line, these artists conveyed both personal perspectives and collective anxieties — finding, within abstraction, a way to comprehend an uncertain world.

Divided into five thematic sections, Into Abstraction considers the landscape through lenses of regionalism, class, sexuality, psychological tension, and industry. Bringing together seventy-five works — including fifty-five pieces from the national tour and twenty shown exclusively at Firstsite — the exhibition reveals how artists used abstraction to offer solace, insight, and resilience during times of social and political upheaval.

Among the many highlights are works by Roger Fry (1866–1934), Emmy Bridgewater (1906–1999), Elizabeth Frink (1930–1993), Patrick Heron (1920–1999), and Prunella Clough (1919–1999), alongside Hepworth, Moore, Grant, and Lowry — collectively representing the dynamic breadth of British modernism.

"Into Abstraction offers a powerful way to view 20th-century British history through art," says Sally Shaw MBE, Director of Firstsite. "Artists such as Barbara Hepworth, Elizabeth Frink, and L.S. Lowry used imagination to respond to the world around them, revealing hidden stories and perspectives. We are delighted to present such a wide range of brilliant and influential artists, and grateful to The Hepworth Wakefield for helping us bring these important works to Essex."

She continues, "This exhibition underlines the vital role art plays in our lives. In times of upheaval, it helps us express complex emotions, make sense of a chaotic world, and connect ideas with feelings. Today, as we face our own unsettled times, Into Abstraction reminds us why art matters — offering meaning, connection, and, above all, hope."

Into Abstraction: Modern British Art and the Landscape is organised by The Hepworth Wakefield in collaboration with Firstsite, and admission is free.

Visitors are invited to attend an exclusive preview at Firstsite's Autumn Exhibition Opening Celebration on Friday, 17 October 2025, from 6:30 p.m. to 10 p.m.

Elisabeth Frink, Bird Man V, 1959. Wakefield Council Permanent Art Collection (The Hepworth Wakefield)

Adrian Heath, Grey and Black, 1958. Wakefield Council Permanent Art Collection (The Hepworth Wakefield). Bequeathed by Charles Lindsay Sutherland, 2001

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Varvara Roza

In Service of Art: Varvara Roza

In an art world increasingly driven by speculation, algorithms, and rapid market cycles, there are still individuals committed to preserving something far deeper: the soul of art itself. Among them is Varvara Roza, a gallerist and advisor whose practice is rooted in care, conviction, and purpose. For Roza, working with artists is not transactional — it is a calling. Her vision prioritises meaning over market, and integrity over volatility.

A Philosophy of Respect

"My approach to working with artists is rooted in profound respect for the intrinsic value of art — a value that far surpasses monetary worth," Roza explains. "Art elevates the human spirit. It's a conduit for transcendence, for something spiritual that defies commodification."

This philosophy guides her choices of representation and advocacy. She collaborates only with artists whose practices engage deeply with the human condition, relationships formed not through trends but through shared conviction in the transformative power of art. "Too many opportunists treat artists like products," she says. "I stand in opposition to that model. My commitment is personal and long-term."

A Turning Point: Winston Branch

A defining moment came in 2017 during Roza's first exhibition on London's Portobello Road. There, she met Winston Branch, the acclaimed British artist with works in Tate Britain, the V&A, and the British Museum.

"I didn't know the full extent of his legacy at the time," she recalls. "But the moment I saw his work, it was like hearing a language I'd always known but never heard spoken aloud."

Branch asked her to represent him, sparking a partnership that has become both professional and personal. "My role with Winston is multifaceted: advisor, representative, friend, advocate. Supporting him at this stage of his life is not just a career highlight — it's a commitment. He deserves recognition as one of the major figures of our time."

A New Generation: Antony Daley

Roza also champions Antony Daley, whose abstract canvases erupt with vibrant energy and intellectual depth. Where Branch's works evoke spiritual stillness, Daley's pulse with color and intensity, bridging Old Master techniques with a contemporary voice.

"There's a gravitas to his mark-making, an emotional intensity that is rare," she says. "His paintings are meditations, filled with memory, intuition, and thought."

For Roza, relationships like these are built on trust. "I don't pursue transactional partnerships. I work with artists whose voices I believe in — and I listen, deeply."

Stewardship and Service

Asked to name a highlight of her career, Roza resists. "Every exhibition is approached with equal care," she says. Still, she acknowledges that meeting Branch transformed her trajectory. "That night showed me what it means to live and work through art."

She frames her work as cultural stewardship: whether placing transformative pieces in major collections or ensuring legacy artists find new resonance. "These aren't just successes," she insists. "They are acts of advocacy and service."

Looking Ahead: 2025 Programme

The year ahead is ambitious. Roza's gallery will present exhibitions by light-based sculptor Nathaniel Rackowe, Czech painter Hynek Martinec, multimedia artist Tom de Freston, and Angelbert Metoyer, recently named Texas State Artist for 2025.

Alongside these, she launches Spotlight, a new initiative devoted to overlooked or transitional artists. Its inaugural show will feature Britt Boutros Ghali, the 88-year-old Egyptian-Norwegian painter celebrated for her action painting and color field work. "Britt is at the height of her powers," Roza notes. "Her art invites freedom and imagination — this show celebrates her pioneering legacy."

On the Market

Despite such momentum, Roza remains cautious about the state of the art market. "There's too much speculation, too much emphasis on art as an asset class. That volatility leaves artists vulnerable." What's missing, she argues, is trust. "Whether with collectors, institutions, or auction houses, values of transparency and integrity are non-negotiable."

Her advisory work with museums, collectors, and foundations reflects this commitment. "Authenticity isn't optional," she says. "It's essential."

Adapting Without Compromising

Roza acknowledges structural changes reshaping the gallery model but refuses to chase trends for their own sake. "The gallery is no longer just a space — it's a connector, a strategist, a storyteller. But staying relevant isn't about novelty or technology. It's about constancy of vision."

In times of volatility, she believes, authenticity and integrity are the rarest commodities. "Staying true to your core is the most valuable thing you can offer."

For Varvara Roza, art is not simply a profession. It is, in every sense, a lifelong service.

Anthony Daley

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Bowman Sculpture To Unveil Renovated Mayfair Gallery Ahead of Frieze Week

In a climate where many commercial galleries are shuttering their doors, one Mayfair stalwart is rewriting the narrative. Bowman Sculpture, led by the dynamic young gallery director Mica Bowman, has reopened its newly renovated space in the heart of London's art district — a bold reinvestment that challenges the pessimism of the times and reaffirms belief in the physical gallery experience.

The relaunch, unveiled just ahead of Frieze Masters 2025, introduces a reimagined gallery space that feels at once contemporary, intimate, and deeply personal. With a £200,000 transformation, Bowman Sculpture signals not contraction but confidence — an ethos that art must continue to be seen, felt, and experienced in person.

The reopening coincides with the debut of Metamorfosi, a solo exhibition by acclaimed Italian sculptor Massimiliano Pelletti, whose rise has been nothing short of meteoric. Known for marrying classical ideals with modern materials, Pelletti's sculptures bridge past and present, permanence and transformation.

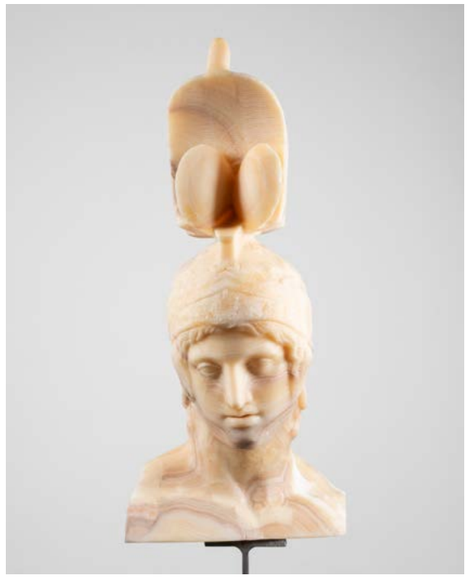
Following his celebrated exhibition Versus at the Museo Nazionale Romano–Palazzo Massimo in Rome, Metamorfosi marks his return to Bowman Sculpture after a sellout show in 2023.

"Pelletti captures the essence of what we're about," says Mica Bowman. "His work embodies metamorphosis — the same process we've undergone as a gallery. It's about evolution, not replacement; continuity, not rupture."

Where others have closed — including Simon Lee, Fold, TJ Boulting, and even the Zabludowicz Collection — Bowman Sculpture has chosen renewal. The gallery's physical transformation mirrors its philosophical one: a commitment to accessibility, inclusivity, and engagement across generations.

Unlike many spaces that rely on external architects, Mica Bowman personally directed the redesign, working hands-on with builders and designers to craft a space that aligns with her artistic vision. Administrative offices were moved to the lower level, allowing the main floor to expand into a unified, uninterrupted exhibition area. Polished concrete, natural stone, and a warm, minimalist palette now frame the sculptures with quiet reverence. Every material choice was made to amplify presence — to let form, light, and texture breathe.

"I've known this space my entire life," Bowman reflects. "This redesign was personal — conceived and built by our own team. We wanted to create a gallery that reflects our values: open, welcoming, and centred on sculpture itself."



Pelletti, Massimiliano - African Ares-1

Pelletti, Massimiliano - Italian Viscere-8

Beyond its architectural renewal, Bowman Sculpture is rethinking what a gallery can be. In contrast to the often-formal settings of St James's and Mayfair, this is a space alive with energy and conversation. Regular events — from artist talks to live performances — blur the boundaries between art, audience, and experience. Bowman's leadership has infused the gallery with youthful vibrancy, drawing collectors, artists, and newcomers alike into a shared celebration of sculpture.

Visitors are greeted by an informed team whose focus is not on exclusivity but on dialogue. The gallery's open-door approach invites curiosity. Whether one is acquiring a major work or simply exploring, the atmosphere is refreshingly inclusive — a reminder that art's true purpose is connection.

In an era increasingly dominated by digital viewing rooms, Bowman Sculpture's renovation is an act of resistance. It asserts that sculpture must be experienced — its scale, surface, and weight understood through direct presence. The new space offers calm and continuity, a physical haven in a virtual world.

Bowman's philosophy is clear: to collect sculpture is to participate in a tradition of touch and transformation. From Degas to Emily Young, the human hand remains at the centre of the story.
Following the reopening, Bowman Sculpture will present Echoes in Form: Sculpture Across Time at Frieze Masters 2025, a sweeping survey of more than 150 years of sculpture. The presentation unites rare rediscoveries by Edgar Degas with contemporary works by Emily Young, offering collectors a unique dialogue across centuries.

"Frieze Masters is the perfect platform for us to show how sculpture connects across time," says Bowman. "From Degas to Young, these works demonstrate not only the rarity and quality we're known for but also the enduring power of sculpture to capture movement, memory, and identity."

EXHIBITION DETAILS
Massimiliano Pelletti: Metamorfosi
9 October – 7 November 2025
Frieze Masters 2025
15–19 October 2025, The Regent's Park, London
Images courtesy of Bowman Sculpture, London.

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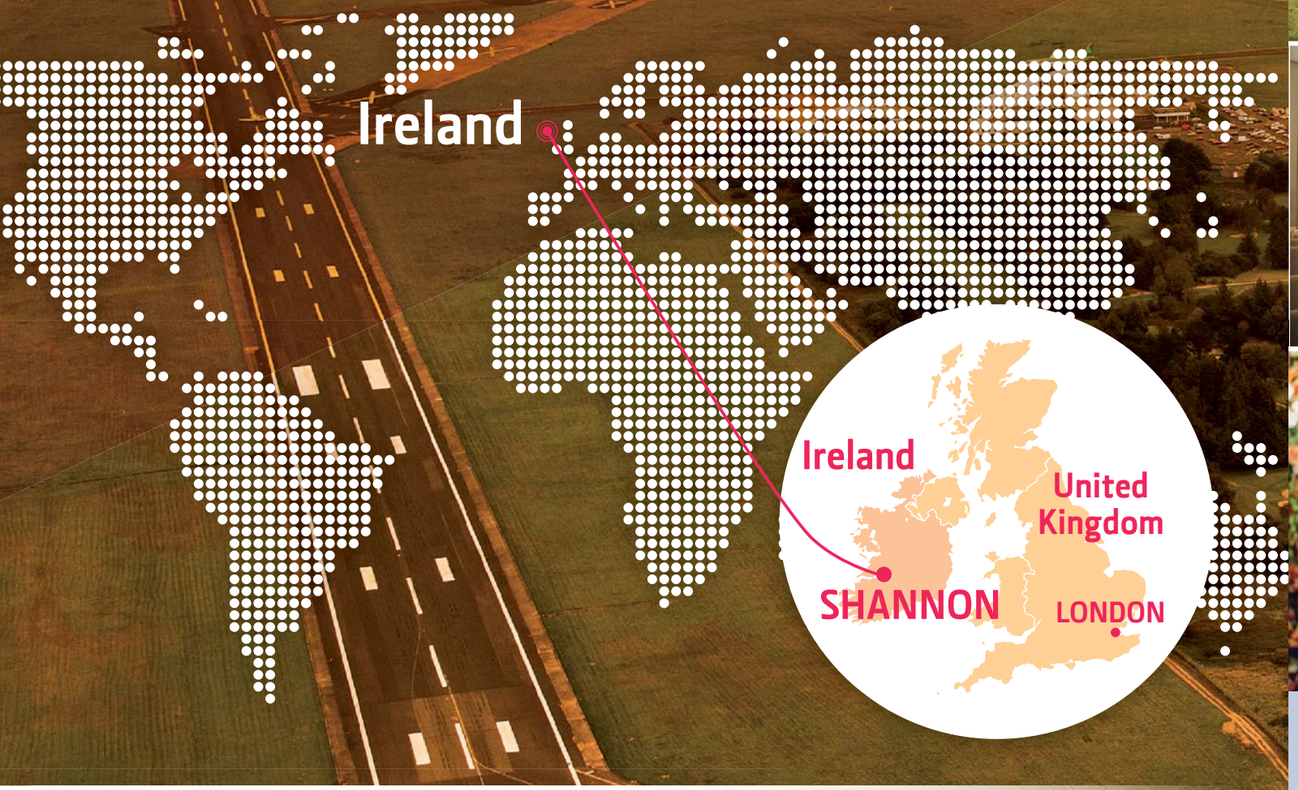

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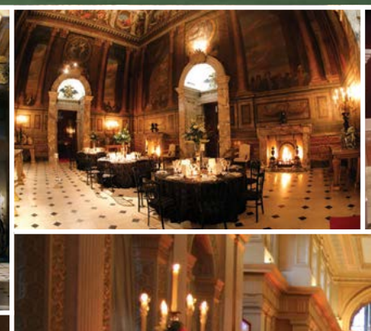

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Terra Recognita
The World as Seen by Foote

Nathaniel Foote Terra Recognita, 36 x 60 oil on canvas

This latest body of work forms part of an ongoing series representing Foote's pursuit of beauty in overlooked places. Along the waterways of New England, the artist finds hypnotic rhythms in both the natural landscape and its man-made echoes - the interplay of tide, weather, and time alongside the enduring grace of docks, bridges, and facades. Today, Foote's focus has evolved toward subjects shaped purely by the elemental forces of wind, water, gravity, tides, and time.

"While painting along the water's edge," he reflects, "you become sensitive to how and when the tide moves in and out — unless you don't care about getting wet or stranded. As that awareness sharpens itself against the tide charts, there's also the realization that we exist on a blue sphere tethered to a rock. It spins around us in perpetual motion, never making a mistake. It's inspiring and humbling to know we live here strictly at the pleasure of a giant stone clock, four and a half billion years old. The pull is so strong that it lifts the Earth's crust a few feet each time it swings around. That's not something you stay tuned into while riding a horse, skiing, sailing, or commuting to work. The moon's position matters to seaside painters. Sailors follow the stars."

Foote describes this period of his life as a happy stage of creative freedom, one unburdened by the need to align his vision with public expectation. His instincts now lead the way. "I paint the surroundings — whether in nature or in the city — wherever life is happening, whatever the thing is that is pulling on my visual curiosity. It's a long conversation with what is making an impact," he says. "I took the writer's approach: write the book you would want to read. I paint the pieces I would want to see but haven't found yet, the ones that I'd want on my own walls. If your eye is interested, there's someone out there who loves it too."

For Foote, the beach and estuary remain a constant feast for the senses — vast in scale yet endlessly rich in intimate detail. His paintings unfold like "stories within stories," where every ripple, reflection, and fragment of debris tells its own tale. "Every day the water's edge is different," he muses. "Each day something new appears — and something else vanishes forever."

The Return of Realism

Foote has been sensing for a few years how certain anxieties around artificial intelligence parallel those that likely arose with the mass distribution of the camera, the notion that representational painting could never rival the precision and speed of a machine. "As I understand it, the fear of being replaced by a machine partly contributed to a creative drive to expand modernism's visual language and even the definition of art itself." Yet, over time, he and others came to see the fallacy in that fear. "Restoring realism to the conversation," he explains, "bridges a gap between abstraction and representation. Artists can combine the principles of both. As for the camera, it's a cyclops: one eye, no depth perception, only the illusion of depth, and that's a fun distinction, too."

He smiles as he describes the limitations of the lens. "We humans — birds of prey, for that matter — can perceive depth at 240 miles per hour. A cyclops cannot. It's a topic I'm still learning about but there probably aren't enough CPUs in the universe to replicate what the human mind can do. We're apex predators with binocular vision, capable of perceiving space and distance in four dimensions, some will say five. Even a stereo optic viewer offers only a double illusion - two layers of two-dimensional images pretending to be three. A camera presents the world through a two-dimensional lens; its depth exists only in your mind. Painting, one of humanity's oldest mediums, remains so relevant partly because of how we visualize. I think art lovers feel that instinctively when they experience a work rendered by the naked eye."

Foote likens the act of painting to a form of hypnosis—a shared trance between artist and viewer. "All artists, musicians, and storytellers are hypnotists to a degree," he says. "And it's not only the audience who are transported; the creators are, too."

Terra Recognita

When asked about the hypnotic quality of his new work, Terra Recognita, Foote attributes it partly to his understanding of Josef Albers' color theory - knowledge he first absorbed under Irwin Rubin, one of Albers' protégés, during his studies at Cooper Union. "Hypnosis is contagious," he says. "I'm merely amplifying my own, and if it becomes an extension of your vision, then we are meeting minds."

The title Terra Recognita carries its own resonance. Foote picked up the phrase from military historian Michael Vlahos, who later told him that the expression plays on terra incognita, or "unknown land." Vlahos explained, "There is a common understanding of unknown territory, which we actively seek out. Yet we often ignore the territory we already know —failing to see the familiar truth itself. Terra recognita signifies the rediscovery of what we know so well, yet have let slip away, out of sight."

Foote's paintings, in their meditative quiet, echo that rediscovery. Each brushstroke feels like an act of remembering — not of invention, but of recognition.

By Aster Holland, a writer, poet, and mathematician.

When not in London, she spends most of her time in Leicestershire's Hidden Cotswolds.

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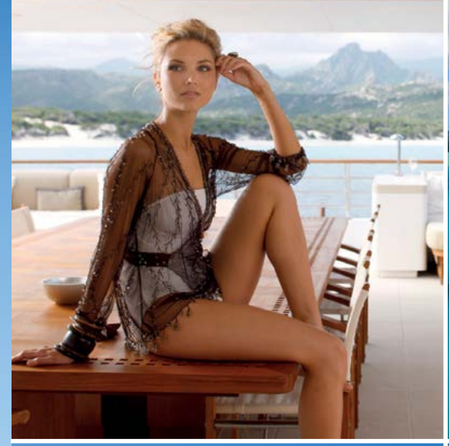

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The Islamic Arts Biennale, Jeddah

By Renee Pfister

The 2nd Islamic Arts Biennale in Jeddah concluded at the end of May 2025. The Biennale takes place at the Western Hajj Terminal of King Abdulaziz International Airport, a landmark structure completed in 1981. Designed by Skidmore, Owings & Merrill (SOM), a firm renowned for iconic projects worldwide. The tent-like structure won the prestigious Aga Khan Award for Architecture and continues to serve as the primary entry and processing hub for hundreds of thousands of Muslim pilgrims traveling to Makkah for Hajj and Umrah. Since 2023, this site has also been home to the Islamic Arts Biennale.

The site comprises five large gallery complexes showcasing historic artefacts and contemporary art, two pavilions dedicated to displaying precious objects from the Holy Mosques in Makkah and Madinah, and a vast outdoor area to present complex site-specific art installations including the winning design of the 2025 AlMusalla Prize, an international architecture competition for a Musalla, a space for prayer and contemplation.

Organised by the Diriyah Biennale Foundation, two themes have so far been explored. In 2023, Awwal Bait, the First House of Allah was curated by Sumayya Vally, Dr. Omniya Abdel Barr, Dr. Saad Al-Rashid, and Dr. Julian Raby. The title refers to the Ka'bah in Makkah, which serves both as a direction and a destination, marking the focus of prayers and pilgrimage.

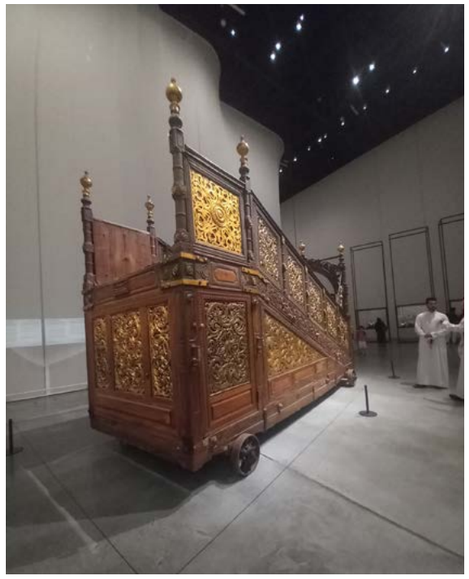
In 2025, the theme All That Is In Between was shaped by artistic directors Dr. Julian Raby, Dr. Amin Jaffer, Dr. Abdul Rahman Azzam, and the contemporary artist Muhannad Shono. This heading draws from a recurring verse in the Holy Qur'an: "And God created the Heavens and the Earth and all that is in between."

Both themes highlight the profound spirituality of Islam, a religion and culture still often misunderstood in the West. The Biennale seeks to foster groundbreaking discourse on Islamic art, while celebrating the remarkable artistic and scientific contributions of the Muslim world.

Being involved in such a remarkable project has been both a privilege and an inspiring experience. First and foremost, it was an honour to return once again and collaborate with outstanding international teams. During the inaugural Islamic Arts Biennale in 2023, I led a team of registrars, ensuring full compliance with international museum standards and protocols. In 2025, my role evolved as I was entrusted with leading a team of conservators, responsible for safeguarding exceptional loans and newly commissioned artworks.

From conception, planning, to delivery, the organisation of the biennale must run like clockwork. Naturally, a project of such scale also requires flexibility, as processes and schedules do not always unfold as planned. It involves working well in advance to bring all the different strands of a Biennale to a fruitful outcome.

Numerous specialised teams are required to plan and coordinate the details of such a large-scale project, as well as to address any issues that arise. These include the Artistic Directors Team, Curatorial Team, Scenography and Production Team, Conservation Team, Registration Team and the Art Handling and Logistics Team among others. Daily site visits, progress meetings, regular updates, and both online and in-person communication with artists, institutional and private collectors, and external contractors are essential to the delivery process, ensuring that key milestones and deadlines are met. Each professional group is led by highly experienced individuals and operates under the auspices of the Diriyah Biennale Foundation team, led by CEO Aya Albakree.



Ka'bah Staircase, The General Authority, for the Care of the Two Holy Mosques, 2025.

Saeed Gebaan, NAFAS 2025

Curatorial concepts, availability, condition, and cost determine the selection of historic artefacts, whereas proposed art commissions often require material testing and extensive discussions to address their production, display, installation, conservation care, and health and safety requirements. Cultural rituals and etiquette play an important role when handling certain Islamic artefacts and must be strictly observed. In particular, the Qur'an and the Kiswah, the cloth covering the Kaaba require especially respectful handling due to their religious significance. Muslims often observe specific practices, such as ritual purification, washing hands before touching the Qur'an or the Kiswah. Damaged Qur'ans or Qur'anic folios must be disposed of in prescribed ways, typically by burning, burying, or immersion in water.

The outstanding and spectacular artefacts were borrowed from preeminent collections, including The Al Thani Collection and the Furusiyya Art Foundation as well as the Muslim Board of Uzbekistan and the Bodleian Libraries, among others. These loans were curated into captivating displays of historical, scientific, religious, and artistic narratives, occasionally juxtaposed with contemporary art to create unique readings of how faith is lived, expressed, and observed through feeling, reflection, and creative presentation

Throughout the duration of the biennale, a dedicated team monitored the condition of these tangible objects of cultural significance, the environmental conditions, equipment, lighting, and alarm systems in the exhibition spaces, while also overseeing the ongoing collection care and, when necessary, carrying out approved emergency treatments. The entire operation adhered to global guidelines for museum practice. It was an honour to be involved in such a remarkable outstanding project, I would not have missed it for anything.

Courtesy and ©Diriyah Biennale Foundation, Ministry of Culture,The General Authority for the Care of the Two Holy Mosques, Saeed Gebaan and Renée Pfister Art & Gallery Consultancy, 2025

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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