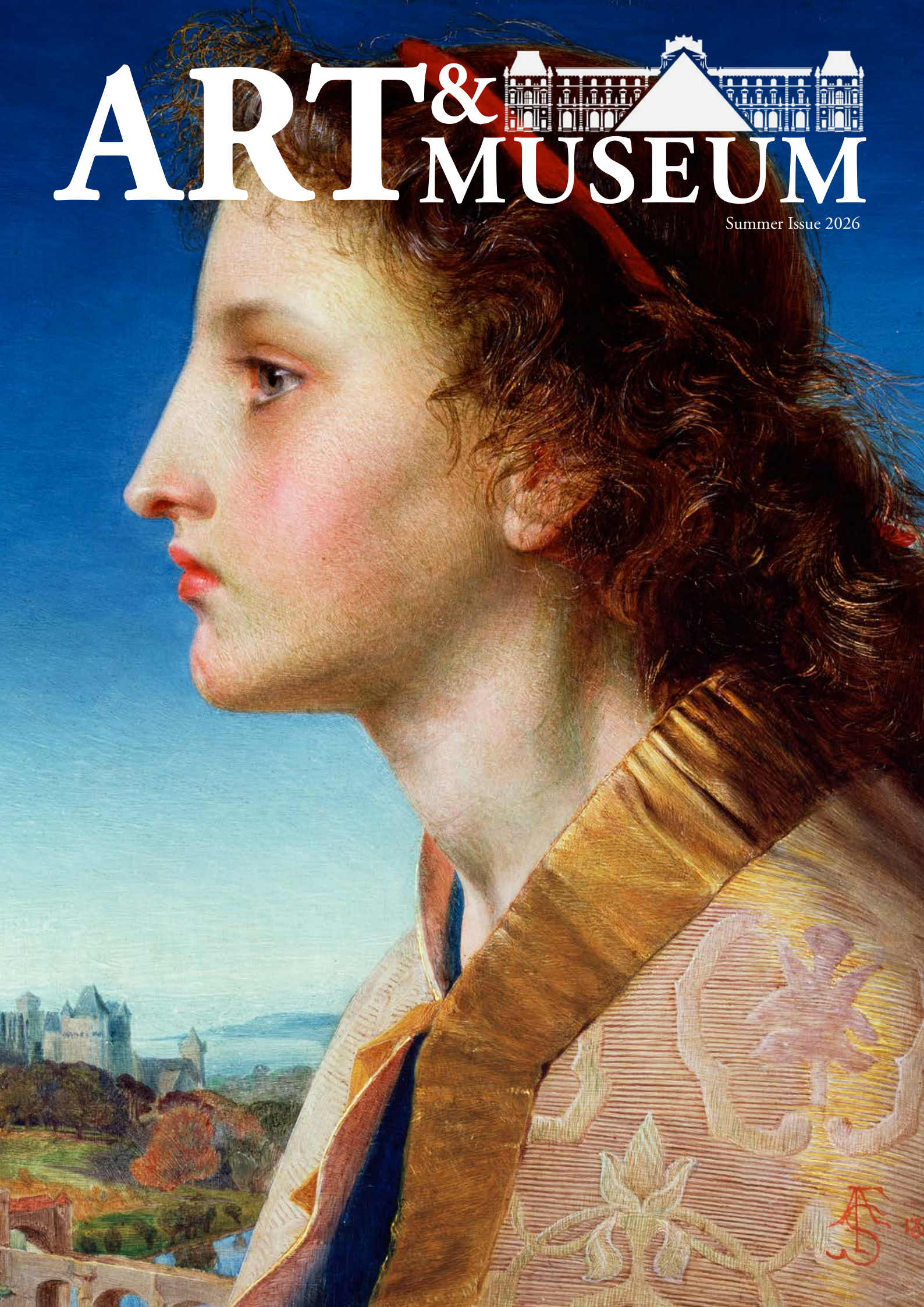


ART & MUSEUM

Summer Issue 2026



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ART & MUSEUM MAGAZINE

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

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

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

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WELCOME

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

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

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

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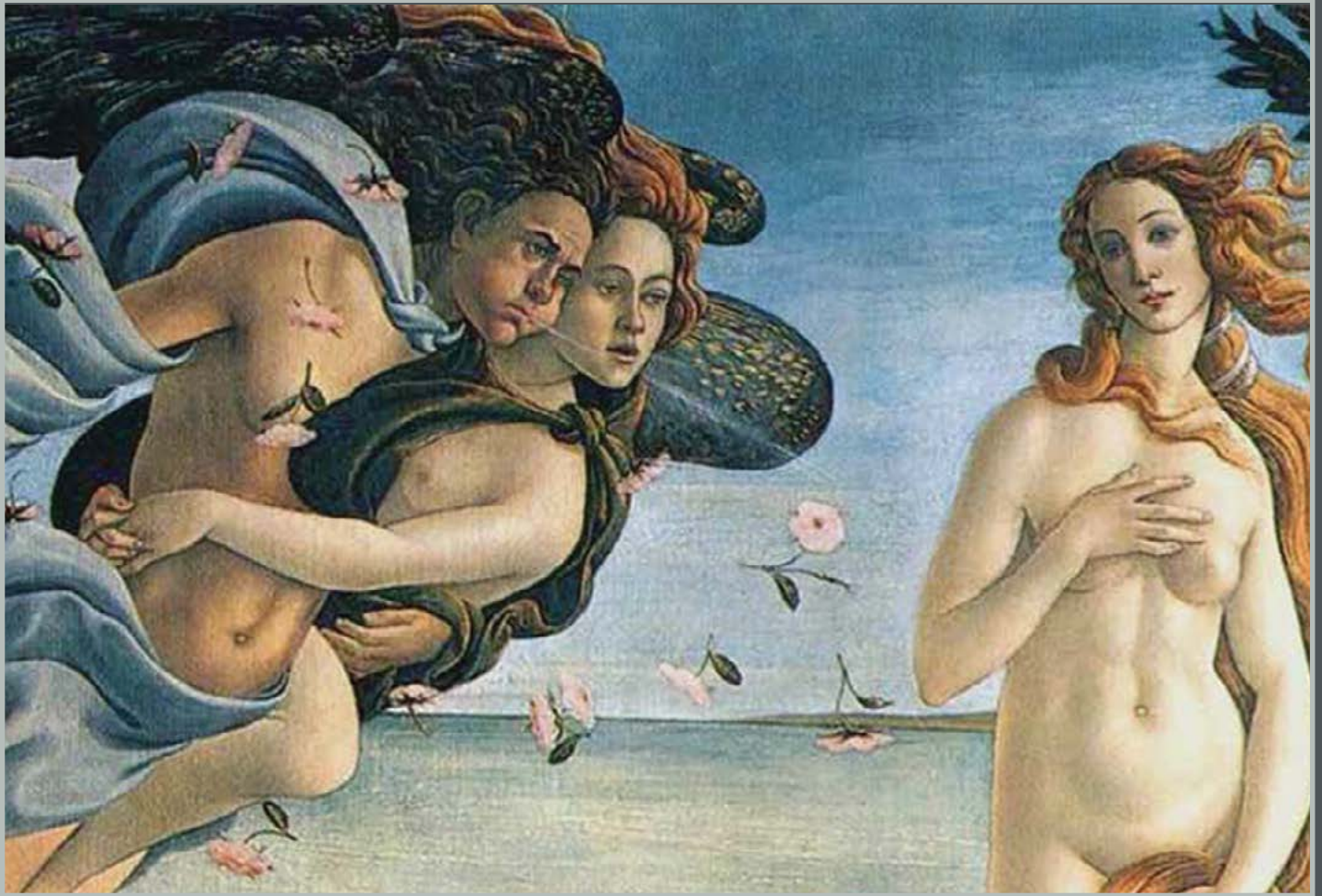
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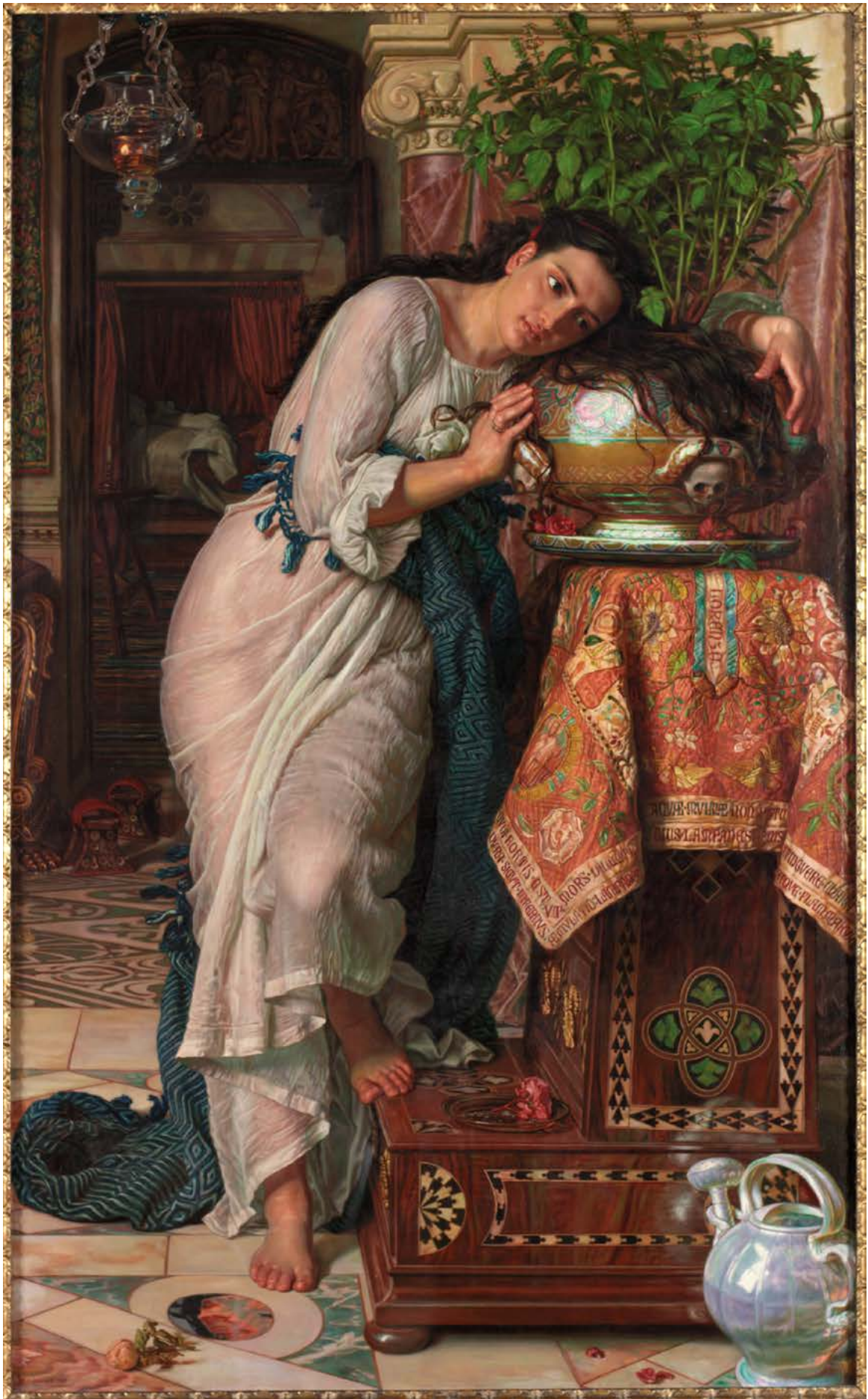
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Isabella and the Pot of Basil, William Holman Hunt, 1867 © Laing Art Gallery

Pre-Raphaelite

Art and Poetry

Innovative Newcastle exhibition explores the connections between Pre-Raphaelite art and poetry for the first time.

Though they are synonymous with taking inspiration from medieval and early Renaissance visual art, the Pre-Raphaelites were also hugely influenced by literature, ranging from Dante Alighieri (1265-1321) and Geoffrey Chaucer (c.1343-1400) to John Keats (1795-1821) and that giant of Victorian poetry, Alfred, Lord Tennyson (1809-1892).

Uniquely exploring these connections between Pre-Raphaelite art and poetry, this major exhibition at the Laing Art Gallery will feature over 100 masterpiece paintings, drawings and objects by luminaries of the movement (founded in 1848) by artists such as William Holman Hunt (1827-1910), John Everett Millais (1829-1896), Edward Burne-Jones (1833-1898), Arthur Hughes (1832-1915), and the influential poet-painter Dante Gabriel Rossetti (1828-1882) and poet and designer William Morris (1834-1896).

Important emphasis on contemporary female artists and poets including Elizabeth Siddall (1829-1862), Kate Bunce (1856-1927), and Julia Margaret Cameron (1815-1879) is a key aspect of this extraordinary show.

Among the star exhibits will be Laing's own Isabella and the Pot of Basil (1867) by Hunt and Burne-Jones's Laus Veneris (1873-8), which will be given fresh interpretations in relation to their poetic subject matter.

With key loans travelling to the North East from public and private collections across the UK, institutions including Tate, V&A, Birmingham Museum & Art Gallery, Guildhall Art Gallery, William Morris Gallery, Ashmolean Museum, Fitzwilliam Museum, The Higgins Bedford, the Society of Antiquaries of London, Tullie and The Bodleian, Pre-Raphaelites: Art and Poetry presents a rare opportunity to see a wide variety of significant works, not least The Woodman's Daughter (1851) by John Everett Millais from

the Guildhall Art Gallery, Beata Beatrix (1877) by Dante Gabriel Rossetti from Birmingham Museum & Art Gallery and The Forest tapestry (1887) made by Morris & Co. from the V&A.

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

Pre-Raphaelites: Art and Poetry will follow three distinct themes; Poems Past, Romantic Rhymes and Victorian Visions.

The show opens with a section exploring the importance of poetry within Pre-Raphaelitism. Here visitors will be able to see a copy of the Pre-Raphaelite Brotherhood's own illustrated publication, The Germ (also titled Art and Poetry), in which they published their own poetry and prose alongside close associates including the poet, Christina Rossetti (1830-1894). Also on display in this first room is a selection of paintings relating to the movement's beginnings, including Ford Madox Brown's The Seeds and Fruits of English Poetry (The Ashmolean, University of Oxford) and William Holman Hunt's Flight of Madeline and Porphyro during the Drunkenness attending the Revelry (Guildhall Art Gallery), a picture made in response to a poem by John Keats. Henry Wallis's Death of Chatterton (Birmingham Museum and Art Gallery), meanwhile, presents an iconic Victorian view of the tragic death of the poverty-stricken Romantic poet, while John Everett Millais's fresh and vibrant Woodman's Daughter (Guildhall Art Gallery) reveals how the Pre-Raphaelites engaged with the poetry of their own time.

The connection between visual art and poetry is developed in Poems Past. Here we explore how the Pre-Raphaelites engaged with early literature as subject matter for visual works, from the poetry of the classical

world to 16th century works by writers such as William Shakespeare (1564-1616). This section includes a grouping of artworks that each relate in some way to the medieval Italian writer Dante Alighieri (1265-1321), who strongly influenced his namesake Dante Gabriel Rossetti. Rossetti's watercolour *Paulo and Francesca* (1862, Higgins Bedford), commissioned by the Newcastle lead manufacturer and Pre-Raphaelite patron James Leathart (18220-1895), relates to Dante's *Inferno*. Further Rossetti works exploring Dante's writings include *Dantis Amor* (1860, Tate) and his renowned composition *Beata Beatrix* (1877, Birmingham Museum and Art Gallery), while a photograph by Julia Margaret Cameron entitled *Lady Elcho According to Dante* (1865, The Bodleian Libraries, University of Oxford) reveals a different interpretation of the idea of the Dantesque. Rossetti's *Aurelia (Fazio's Mistress)* (1863-73, Tate) reveals further connections between medieval Italian poetry and his contemporary painting practice.

Poems Past also draws attention to the strong influence Chaucer (1343-1400) had on Burne-Jones, Morris and the influential book illustrator and designer, Walter Crane (1845-1915), with a group of objects demonstrating how Chaucer's poetic dream-vision *The Legend of Good Women* (1387) inspired stained glass, ceramic tiles, a watercolour, a wallpaper design and – in the Kelmscott Chaucer – one of the most beautiful books ever made (loans from the William Morris Gallery, the V&A, Williamson Art Gallery and Museum and the Bodleian Libraries, University of Oxford). A key poem attributed to King James I of Scotland (1394-1437), *The Kingis Quair*, which inspired works by the Newcastle-based friend of the Pre-Raphaelites, William Bell Scott (1811-1890), is also represented by loans from the National Galleries of Scotland.

The second thematic section, *Romantic Rhymes* presents works inspired by 17th-century poetry before revealing the great importance of the 'Romantic' period (late 1700s to mid-1800s) on Pre-Raphaelitism. One of the figures in this display, is the great Scots poet, Robert Burns (1759-1796), who worked on the cusp of Romanticism. Another central figure is John Keats; Keats's poems proved a favourite subject for Pre-Raphaelite paintings at the movement's beginning and in later decades. William Holman Hunt's *Isabella and the Pot of Basil* (1867) will be brought together with both Hunt's preparatory studies for the picture (The Ashmolean, University of Oxford) and other versions of the 'Isabella' subject. The studies – delicate drawings on small sheets of paper – provide insight into how Hunt developed the picture, which he painted in Florence.

The exhibition concludes with *Victorian Visions*, which looks at how the Pre-Raphaelites engaged with the poetry of their own time. It is the largest section, reflecting the

importance of this literary form to the artists. Here we see how artists found inspiration in the poetry of Elizabeth Barrett Browning (1806-1861), Robert Browning (1812-1889) and the celebrated Pre-Raphaelite poet, Christina Rossetti (1830-1894), whose poem *Goblin Market* and book *Sing-Song: A Nursery Rhyme Book* both figure in the exhibition. Her brother, Dante Gabriel, also wrote poems that inspired new visual works by fellow artists; for example, Kate Bunce's picture *The Keepsake* (c.1895-1905, Birmingham Museum & Art Gallery) interprets one of his poems.

It was Tennyson, though, whose poetry inspired the most Pre-Raphaelite art. From Hunt, Millais and Rossetti's contributions to a now-famous illustrated edition of his poems (known as the Moxon Tennyson, 1857) to Elizabeth Siddall's exquisite pen and ink drawings and the dreamlike photographs of Julia Margaret Cameron, the exhibition discovers how Tennyson's verses chimed with Pre-Raphaelitism through loans from institutions including the Fitzwilliam Museum, National Galleries of Scotland, Tate, Tullie and the V&A.

We also find Burne-Jones's *Laus Veneris* – related to Algernon Charles Swinburne's (1837-1909) dramatic and lyrical poem of the same title – in this area of the exhibition. In the scene's richly painted interior we can see tapestries, an essential art form for both Burne-Jones and Morris during the later phase of Pre-Raphaelitism. Here, visitors can experience one of the most celebrated Morris & Co. tapestries, *The Forest*, from the V&A collection, in which a peacock, a hare, a lion and a fox are entwined with the greenery and flowers of a forest floor. The tapestry also includes a poem written by Morris, embroidered into its design; directly conjoining art with poetry. *Laus Veneris* will be shown alongside three preparatory studies for the final painting, a rare medieval manuscript that may have partly inspired it, and numerous other works that together build a literary interpretation of this complex Pre-Raphaelite masterpiece.

Dante Gabriel Rossetti, like Morris, also wrote poems to directly accompany his visual works of art, and examples in the show powerfully demonstrate how the combination of poem and painting can provide different responses to the same idea, to form a 'double work of art'. This is most beautifully realized by Rossetti's chalk drawing *Prosperine* (Private Collection), on which one of his own sonnets is inscribed.

Seeking to give a wider context and visually demonstrate the interconnections between fine and decorative art and the written word through innovative arrangements, the exhibition explains how this relationship endured

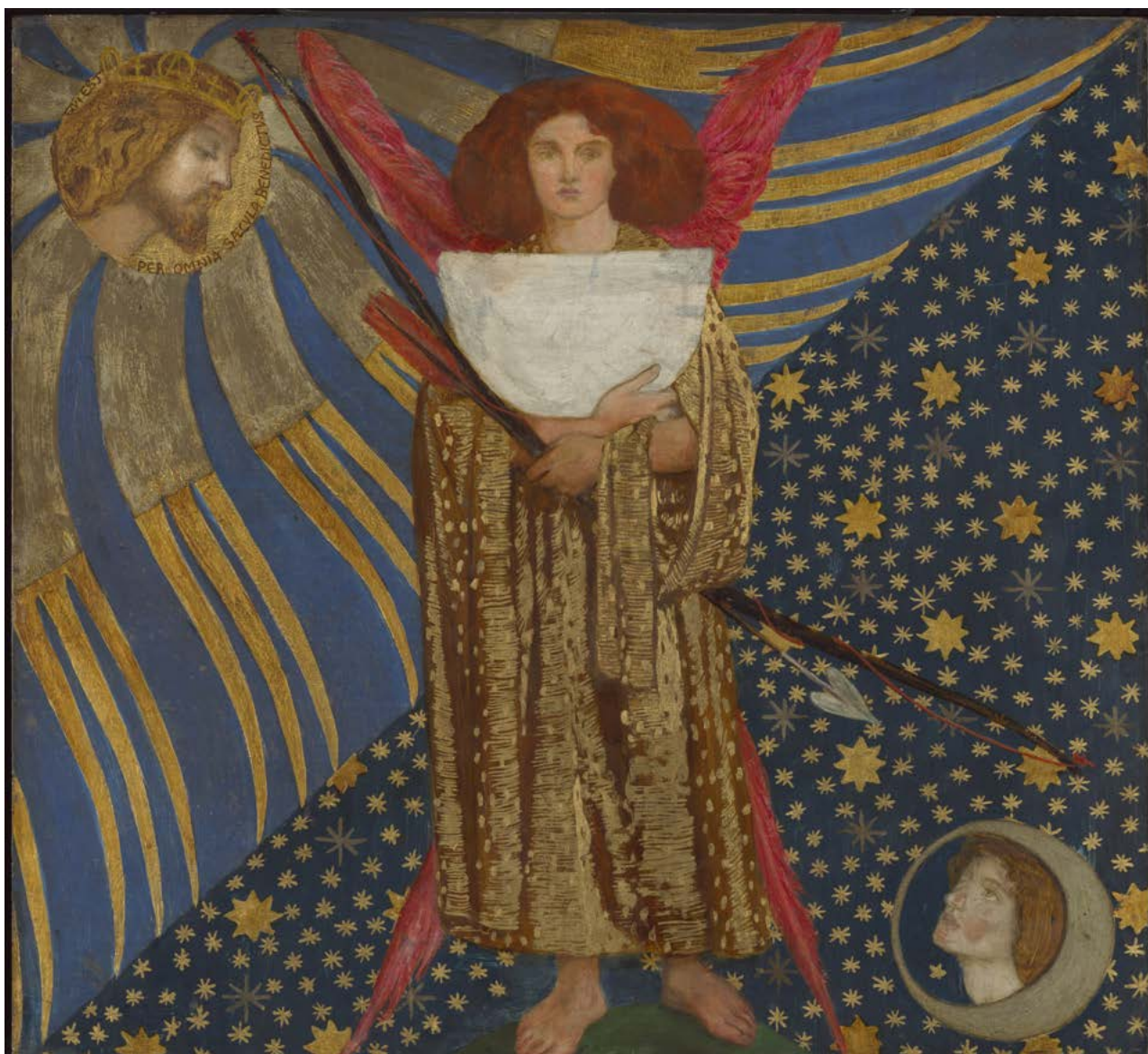
and evolved throughout the Victorian era. Indeed, fine and decorative art was interwoven throughout this period, with many artists working in a range of media using the same poetic sources to inspire their work. As a result, embroidery, metalwork, stained glass, tapestry, illuminated manuscripts and books in addition to paintings, drawings, prints and photographs are showcased in this rich show, with often overlooked designers such as Fanny Bunn (1871-1950) and Phoebe Anna Traquair (1852-1936) now given much-deserved, fresh attention.

Julie Milne, Chief Curator of Art Galleries says: "Art and poetry have always been closely entwined, inspiring the creation of two of the most important paintings in the Laing Art Gallery's collection. For the first time this unique exhibition brings together these works and other key Pre-Raphaelite paintings and decorative arts from

UK wide collections. Through set piece arrangements the exhibition will explore this enriching connection which we hope will prove to be both insightful and thought provoking."

Sophia Weston, Deputy Chair of the Garfield Weston Foundation, said: "The Weston Loan Programme with Art Fund, currently celebrating its tenth year, empowers regional organisations to bring outstanding art to local audiences. This exhibition in Newcastle, which brings a new perspective to the celebrated work of the Pre-Raphaelites, is a great example of the kind of ambitious project we want to support."

The exhibition will be accompanied by a catalogue published by the Laing Art Gallery, supported by the Paul Mellon Centre for Studies in British Art.



Dantis Amor by Dante Gabriel Rossetti (1860). Photo Tate



Mat Collishaw

Last Meal on Death Row, Texas 2 June – 6 September 2026

Acting as a deeply poignant and provocative counterblast to TV cookery shows, colour supplement recipes and Instagram plate pics, Mat Collishaw: Last Meal on Death Row, Texas is an unsettling exhibition that sees ordinary, somewhat banal choices become charged with dark moral and psychological questions. The exhibition is composed of thirteen hyper-realistic paintings and photographs depicting the final meals requested by named inmates awaiting their imminent executions in the United States of America.

The work powerfully creates a meeting point between documentary impulse and painterly tradition, transforming mundane comfort food into objects of profound contemplative weight.

The subjects are deceptively ordinary - fried chicken, hamburgers, pecan pie, sweet tea – but rendered with the lush attention to surface and light associated with Dutch Golden Age still life painting from the 17th century. Collishaw's deliberate art historical framing of the contemporary subject matter is central to the exhibition's emotional intensity.

Collishaw draws upon the vanitas tradition - in which abundant food and fine objects served as memento mori reminders of mortality - and creates a brutal contemporary echo. Where 17th century painters used

rotting fruit to suggest life's transience, Collishaw uses a dish of ripe fruit, including a peach, orange and apples, as ordered by Cornelius Gross hours before his death.

One of the exhibition's most famous pieces is the choice of Jonathan Nobles, who fasted and requested only a communion wafer and wine.

In all thirteen pictures, Collishaw refuses to sensationalise. Or contextualise. There are no victims, no perpetrators, no crime scene imagery. Only food, rendered with extraordinary detail and artistic tenderness. With each image, the viewer is simply left knowing what each meal represents; a final act of agency, perhaps the last moment of simple pleasure available to someone about to be put to death for committing murder. Each meal is imbued with the Old Testament principle of retribution.

The exhibition raises uncomfortable questions about capital punishment, the ritualised nature of execution, and what it means to grant a condemned man his choice of a final meal. Last Meal on Death Row, Texas is at once a meditation on mortality, a critique of the American penal system, and a deeply humanising act.

For more information about Mat Collishaw: Last Meal on Death Row, Texas plus opening hours and workshop information, please visit www.thesherborne.uk



Canterbury Cathedral Cloister (c) Canterbury Cathedral

Three women take centre stage at Canterbury Cathedral this summer

Makers, Rulers and Leaders: Celebrating the Women of Canterbury Cathedral

This summer, an entire programme of events, talks and activities will focus on the women that have shaped Canterbury Cathedral, both past and present.

At the beginning of 2026 Dame Sarah Mullally was appointed as the 106th Archbishop of Canterbury - the first woman ever to hold this position. This continues a tradition of influential women who have been connected to the Cathedral and the wider city, including Queen Bertha of Kent in the 6th century and Elizabeth I during Tudor England.

And now a summer holiday programme - for families and anyone interested in history, Christianity and influential women – is being held at Canterbury Cathedral to introduce and celebrate the significant female figures linked to its history.

Without Queen Bertha (c.539 – c.612) there might not even be a Canterbury Cathedral, which has now stood for almost 1500 years. A Frankish Princess and devout Christian, she made sure

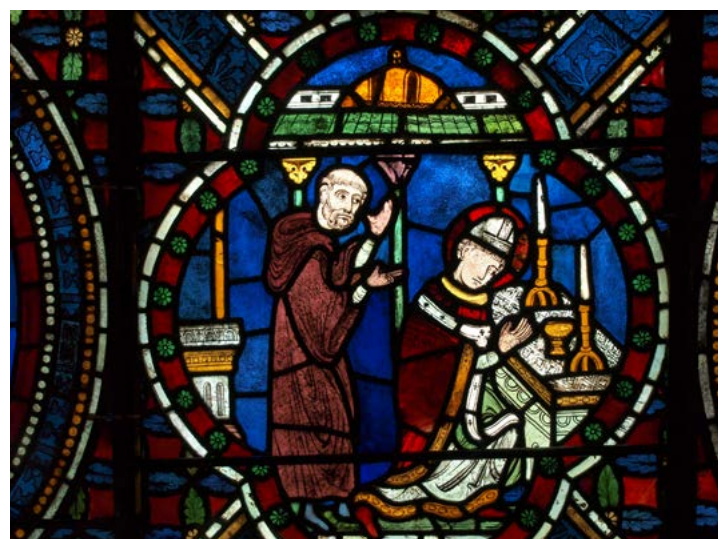
she would still be able to practice her religion when marrying the Pagan Æthelberht of Kent. From this position she was instrumental in converting her husband to the faith, and in doing so, allowing the Gregorian mission to thrive in Kent and beyond when Augustine led the re-introduction of Christianity to the Anglo-Saxons.

A guided walk tracing Queen Bertha's footsteps will set off once a month (Friday 5 June, Friday 3 July, Friday 7 August) through Canterbury, including St Martin's Church - formally her private chapel and today is the oldest working Church in the country - and finishing in the Cathedral itself. Treading this millenia-old path, the courage, dedication and intelligence of Queen Bertha will be brought into focus while revealing her pivotal role in the Christian mission that is still playing its part today.

During her 40th birthday and 15 years into her reign, Elizabeth I (1533-1603) spent a fortnight in Canterbury during a summer progress in 1573. Seen as the ruler that stabilised the English Reformation and paved the way for what we now recognise as Anglicanism, the Queen attended worship at the Cathedral and a banquet hosted by Archbishop Matthew Parker.

On Tuesday 7 July a special talk by Cressida Williams, Head of Archives and Library at Canterbury Cathedral, will delve deep into this fascinating fortnight. Illustrated with material from the Cathedral's historic collections, the talk captures the colour and pageantry of the Elizabethan age, the intrigue of the French ambassadors who were also present and part of a decades-long mission to convince the Queen to marry a Catholic suitor. It is followed by afternoon tea in the Refectory Restaurant, with an optional opportunity to attend Evensong afterwards, as the Queen did herself on her visit.

In March 2026 another historic sight was seen at the Cathedral when Archbishop Sarah Mullally was installed on the Feast of the Annunciation (25 March). The image that went around the world included the Archbishop in the of a Golden mitre (a ceremonial headdress), and during the summer there will be the chance to make your own mitre inspired by Sarah Mullally.



This is part of a wider-set of family-fun activities that will use creativity to introduce the wider story of women and the Cathedral to those who may not be aware. Crown-making like the medieval one Queen Bertha would've worn, and calligraphy workshops inspired by Queen Elizabeth I - who was famed for her penmanship and mastery of languages - will also be on offer.

A Women at the Cathedral Tour will also be held throughout the summer (Thursdays 11 & 25 June, 9 & 23 July, 6 & 20 August) shining a spotlight on the remarkable women who have shaped the Cathedral's story across the centuries. From influential Medieval figures and pioneering benefactors to trailblazing contemporary leaders, the tour reveals the often-overlooked contributions that have shaped the Cathedral's spiritual, cultural, and social legacy.

And throughout the whole summer a special trail will be created in the Cathedral taking visitors to the artwork,

tombs and memorials connected to women in the Cathedral's history. As well as musical events and other activities that are both fun and informative, this summer at Canterbury Cathedral promises to be a unique celebration of an historic chapter in the Church's story.

Kathryn Beldon, Receiver General (Chief Operating Officer) at Canterbury Cathedral says, "I find these women's stories truly inspirational —each one a powerful reminder of how faith, courage and determination can shape history. This summer, we are inviting visitors to experience history and leave feeling inspired by the lasting impact these remarkable women continue to have today."

For more details on all the summer events, and to check for further announcements, please visit

<https://www.canterbury-cathedral.org/summer>



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The Intelligence Of A Smile

I have spent more than two decades in the hotel industry, yet I still struggle to understand why so many people confuse luxury with coldness.

When I founded Room Mate in 2005, I came from the world of sport. As a professional equestrian, I had travelled extensively and repeatedly encountered the same choice: pay a fortune for an expensive but impersonal hotel, or choose somewhere more affordable that lacked character and soul. In neither case did it feel as though anyone was genuinely pleased to welcome you.

That struck me as a fundamental mistake, and I decided not to repeat it.

The idea behind the Room Mate name is simple: the best way to travel is to visit a friend. A friend knows their city. They recommend the restaurant where local people actually eat, remember how you take your coffee in the morning and never treat you as merely a room number.

That is what we have sought to create from the beginning. Each hotel bears the name of a person — Mario, Oscar, Giulia, Isabella — and each is designed as though it were that person's home. No two are alike. This is not merely a marketing strategy; it is a statement of principles.

The industry's problem today is different. We have moved beyond identical hotels with identical carpets and interchangeable rooms, only to replace them with something equally dispiriting: the dictatorship of beige.

Luxury, mid-range and budget hotels have converged around the same neutral tones, pale wooden furniture and characterless walls. It is a form of standardisation presented as modernity, but at its core it reflects the same old instinct: the refusal to take risks.

I prefer to take risks.

The readers of this magazine will understand that instinctively. Experienced travellers who already know the difference are not simply searching for greater opulence. They are looking for something



By Kike Sarasola, Founder and President of Room Mate Hotels

that cannot be reproduced at scale. They want to enter a hotel and feel that the place has a soul.

They want breakfast to continue until noon, not because of an operational quirk, but because their time belongs to them. They want late check-out to be the norm rather than an exception that must be negotiated. For this kind of traveller, such details are not incidental amenities. They are the argument.

This is what we call the triple AAA: the location that places you at the heart of the city, the atmosphere that reflects the spirit of the destination and the attitude that makes the hotel feel like your own while you are there.

Without all three, the model does not work. With all three, you create something the major hotel chains cannot simply buy.

Few properties illustrate this philosophy better than Room Mate Palazzo dei Fiori in Venice.

When I began considering the project, I knew exactly what I was looking for. I found a sixteenth-century palazzo commissioned by Nicolò da Ponte, the 87th Doge of the Venetian Republic, situated between Piazza San Marco and the Ponte dell'Accademia.

Teresa Sapey, one of the designers who best understands the relationship between colour, space and emotion, has brought the building back to life without compromising its identity. High ceilings, original architectural details and canal views sit alongside a vibrant palette, contemporary design pieces and an unmistakable personality.

It is not a hotel that attempts to recreate Venice. It is a palazzo that is Venice: a place from which guests can truly inhabit the city rather than merely visit it.

That distinction matters deeply to me. To inhabit rather than visit. To belong rather than pass through. Palazzo dei Fiori offers suites and fully equipped long-stay apartments for families, groups of friends and travellers who want to experience Venice on their own terms. It combines the service, atmosphere and discernment of a luxury property without the clinical distance that so often accompanies it.

In recent years, we have expanded according to the same philosophy. We now have nine hotels in Valencia through Staying Valencia, the Lime Tree Hotel in Belgravia, London, and Hotel Marmont in Geneva, close to Lake Geneva.

The next phase will take us into markets where we see the same opportunity we found in Venice: the Lombardy region of Italy, Paris as the natural objective in France and, why not, Ibiza in Spain.

At Room Mate, we are always searching for the same thing: an asset with history, an exceptional location and the potential to develop a singular identity. Above all, we want to grow without becoming neutral. That is the essential condition.

We do not make chain hotels.

We are a chain of unique hotels.

The distinction may sound semantic. It is not.

Kike Sarasola is Founder and President of Room Mate Hotels, which has 32 properties across 14 European cities under the Room Mate Hotels and Room Mate Collection brands.

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Rembrandt to Matiss

A Celebration of European works on paper

18 July - 6 December 2026

This summer, a special free exhibition showcasing some of the greatest European artists through their works on paper will be held at the National Gallery of Ireland.

57 works from the Gallery's world-leading collection will be on display including drawings, prints, watercolours, pastels, photographs and miniatures.

From the 15th-century to present day, the exhibition will explore the work of European artists across various schools and movements, from the Italian Renaissance to German Expressionism.

The exhibition highlights the contribution from all corners of the continent, featuring artists hailing from Italy, Spain, France, Germany, Netherlands, Belgium, Czechia, Poland, Finland, Britain, and Ireland.

It will also explore those Irish artists who have been drawn to mainland Europe for inspiration, and conversely how Ireland has inspired artists of other nationalities.

Visitors will get an intimate opportunity to see the dedication to craft that works on paper reveal, where artists explore and refine their own technique and compositions, drawing inspiration from those that have gone before, and creating fully formed works of art in their own right.

Several works from the Italian Renaissance will be on display, including by Raphael (1483-1520). Linked to his most famous fresco, *A Standing Philosopher and Hand Detail* (1509) shows Raphael working on the classical drapery and monumental poise that would appear in the Vatican's *The School of Athens* (1509-11) later that year. The figure, who does not appear in the final work, demonstrates the careful detail that the great artist employed.

A black chalk portrait drawing *Portrait of a Bearded Man*, perhaps Francesco Il Gonzaga (1466-1519), dating to the c.1490s, attributed to Andrea Mantegna (c.1431-1506) shows his ability to skillfully convey a sense of his sitter's powerful physical and psychological presence. Here the subject is someone very familiar to him, as he had painted the 4th Marquess of Mantua three decades earlier for one of his very first commissions at the Mantuan court. The Mannerism of Parmigianino (1504-1540) is seen in a preparatory drawing executed while decorating the

Parma church of San Giovanni Evangelista. The drawing shows the artist's own variation of a motif executed by Correggio (1489-1534) on the cupola decades earlier - that of a cherub embracing an eagle. Another example of the use of preparatory drawings is a red chalk drawing of the *Pietà* (1566) by Giovanni Battista Naldini for the altar of the Zaccaria family chapel in the Church of San Simone in Florence. This energetic drawing is one of several studies relating to that commission.

Famous for his portraits, Lorenzo di Credi's (1456-1536) *A Female Head* (1480s) is most likely a study for the Madonna, bearing a similar grace and beauty that he used in a subsequent painting. This silverpoint drawing requires incredibly precise and defined lines with little room for error, showing the artist's mastery of his materials.

And further works from Italian Renaissance artists include a Virgin representation by Milanese artist Gaudenzio Ferrari (1471-1546), a Florentine profile portrait of a young man by either Antonio del Pollaiuolo (1431/32-1498) or Piero del Pollaiuolo (c.1441-c.1496), the *Head of a Friar* by Fra Bartolommeo (1472-1517) and a mythological study by the French court favourite, Francesco Primaticcio (1504-1570).

Another master of the Renaissance period, this time from Germany, is included with *Saint Catherine of Alexandria* (1513). It depicts the Christian martyr holding the sword that would later be used to behead her. A comparable painted version of the saint can be found in the central panel of Hans von Kulmbach's 1513 *Tucher Altarpiece* in Saint Sebaldus Church, Nuremberg. While the monogram on this sheet points to Dürer, the authorship of this drawing remains inconclusive; Dürer and von Kulmbach - deft draughtsmen in pen and ink - were both active in Nuremberg at this time.

Counter-Reformation imagery is seen in two expressive drawings by early Baroque practitioner Ludovico Carracci (1555-1619) depicting the stigmata in *St Francis of Assisi* (1588-9) and the assumption in *The Apostles Carrying the Body of the Virgin to the Tomb* (1605-9).

Specialists in portraiture will be on display, demonstrating the vogues and fashions of their times. Two portraits by the Italian portraitist Rosalba Carriera (1675-1757) show how she used thick blue paper for its chromatic vibrancy when applying radiant pastels to depict either



Edgar Degas (1834-1917), Two Ballet Dancers in a Dressing Room, c.1880, Pastel on paper, 48.5 x 64 cm, National Gallery of Ireland Collection, Bequeathed, Edward Martyn, 1924, NGL.2740, Photo, National Gallery of Ireland

a female head in the allegorical work *Winter* (1742/3) or the mythological goddess *Diana* (1742/43). German miniature portraitist Christian Friedrich Zincke (1683-1767) employed a stipple technique of tiny red dots to create skin tones as seen in his portrait of *The Hon Thomas Foley* (1723).

And the archetypal Pre-Raphaelite muse, Jane Burden, appears in a work of ink, graphite and wash with white highlights on paper by Dante Gabriel Rossetti (1828-1882). A preliminary study for a mural on Arthurian legend that was never executed, here Burden is depicted as *Queen Guinevere*.

Landscapes across the continent and throughout the centuries are included, such as French Post-Impressionist and Gauguin associate Armand Seguin (1869-1904), who while based in Le Pouldu in Brittany created his *Trees above the estuary* (1892). And a graphite and watercolour work by Paul Cézanne (1839-1906) shows *La Montagne Sainte-Victoire* from *Les Lauves*, near Aix-en-Provence (1902-04), a place which became a focal point for some of his later masterpieces.

A rare drawing by the influential Jan Both (c.1615/18–

1652) shows his clear Italian influences can be seen in *Bridge in a Mountain Landscape with Waterfall* (1645). An exquisite etching by near contemporary Rembrandt (1606-1669) shows him combining imagination and realism in a scene of contrasting dwellings. We see a rich city (possibly Amsterdam) at left, a wealthy manor house at right, and a rural dwelling in the centre in his meticulous view *Landscape with Cottages and a Hay Barn* (1641).

A watercolour work by Joseph Mallord William Turner (1775-1851) shows *Bregenz, Lake Constance, Austria* (1840), a place full of ancient monasteries and churches that the artist visited on a journey from Rotterdam to Venice, and here he depicts using blue paper.

With a focus on Ireland there is the exalting of classical antiquity with *The Parthenon, Athens* (1891-1892) by Irish realist artist Nathaniel Hone the Younger (1831-1917), Roderic O'Connor's (1860-1940) post-impressionist rendering of *The Cliff* (1893), and a 2006 photograph of the ancient, dry-stone walls of the Aran Islands by fellow Irish artist Sean Scully (b.1945) evoking his iconic stripes.

Capturing those at work are also seen through the

centuries, from the Dutch painter Constantijn Verhout's (active 1658–1667) depiction of *An Old Woman Frying Pancakes* (1660s), to German artist Kathe Kollwitz's (1867–1965) *Working Woman with a Blue Shawl* (1903) - a colour lithograph that evokes sympathy for the plight of the working labour movement.

Leisure and cultural pursuits have also been a particular focus of works on paper throughout the centuries.

Famous for his depictions of ballet scenes, a pastel by Edgar Degas (1834–1917) will be on display with *Two Ballet Dancers in a Dressing Room* (1880) conveying the tumult behind the scenes of a ballet company, while Pablo Picasso's (1881–1973) own take a few decades later in *Two Seated Dancers of Les Ballets Russes, Monte Carlo* (1925) shows a more relaxed scene with two dancers reading a newspaper on a break. A further Degas pastel shows *Two Harlequins* (1884) resting.

Nicolaes Berchem the Elder (1620–1683) shows a different type of pursuit with *A Deer Hunt* (1657–58) - an energetic composition as horseback riders closes in on a stag jumping in terror. The work is an example of the brilliance of the 17th-century Dutch painter's draughtsmanship, which brings out movement and light through black chalk.

Visitors will be able to see how draughtsmanship and drawing changed during the beginning of the 20th-century when new and radical art movements were forming.

Although not having the colour of his fauvist works, Henri Matisse's lithograph on Chinese paper *Dancer Reflected in the Mirror* (1927) contains his expressive style as a dancer observes her reflection in a mirror. And the influence of fauvism on one of Ireland's first abstract artists, Mary Swanzy (1882–1978), can be seen in her colourful pencil sketch *Panoramic Landscape View over a Plain* (1920).

German Expressionism is represented through three of its major proponents. Ludwig Meidner (1884–1966) depicts his own poverty in a reed pen and ink illustration *Bettler* (1916), highlighting the radical new style and themes that would come to define the Weimar Republic. The moodiness of Max Beckmann (1884–1950) can be seen in the drypoint etching *Family Scene (The Beckmann Family)* (1918), featuring his estranged wife in a tense and heavy moment. And one of the founding members of the movement, Karl Schmidt-Rottluff (1884–1976), is represented by his woodcut on paper *At the Nets (Bei den Netzen)* (1914).

The exhibition will also include works by artists working today including printmaker Elke Thönnies (b.1960), and photographer Markéta Luskačová (b.1944).

Niamh MacNally, Curator of the exhibition, Rembrandt to Matisse – A Celebration of European Works on Paper, said: "This exhibition emphasizes the wealth of artistic talent in the collection, and points to the close cultural connections that exist across the countries of Europe. The range of diverse artistic ideas, tastes and traditions on show reveals something of the melting pot that is Europe, an aspect that will hopefully be cherished by generations to come."

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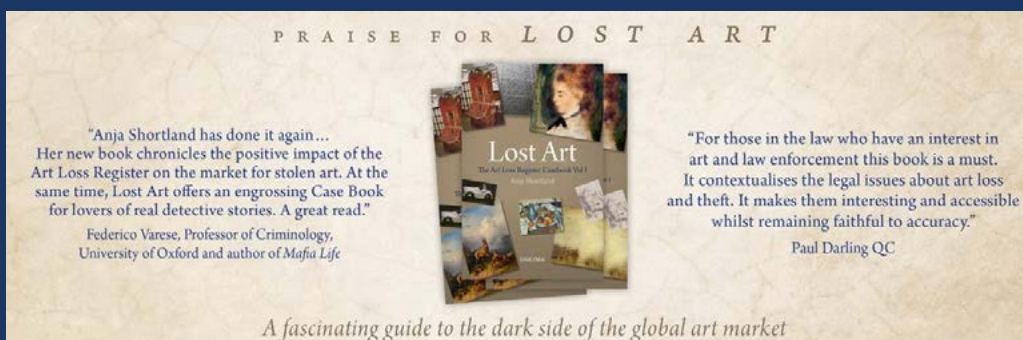


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A fascinating guide to the dark side of the global art market

The Art Market New Book

Ty Murphy LLM Releases The Art Market, a New Professional Guide to the Complexities of Fine Art, Law and Due Diligence

Ty Murphy LLM has released a significant new book, "The Art Market: A Concise Guide for Professionals and Collectors". The book is designed to help collectors, advisers, investors, and art world participants navigate one of the most fascinating yet opaque sectors in global commerce. From the front matter alone, the scale of the work is striking: the book runs to more than 790 pages including glossary and index, and its table of contents reveals a deeply structured treatment of the art market from first principles through to forensic science, digital disruption, and specialist professional practice.

At its core, The Art Market appears to be built as both a reference work and a practical operating manual. The foreword describes it not simply as another art title, but as "a comprehensive toolkit" for understanding the art market with precision and ease, whether the reader is a seasoned collector, a professional adviser, or a newer entrant trying to understand the mechanics of the field. That positioning is important, because the modern art market is no longer just about connoisseurship and taste. It is also about contracts, provenance, sanctions, logistics, taxation, compliance, authenticity, restoration, reputational risk, and increasingly, technology.

The structure of the book suggests that Murphy has approached the subject with unusual breadth. The opening chapters establish the foundations: how the art market works, who its participants are, which institutions shape it, and how art moves through commercial and cultural channels. These early sections cover participants, infrastructure, market dynamics, transactions, regulation, international reach, risks, sustainability, and emerging trends. In other words, the reader is first grounded in the architecture of the market itself before being asked to engage with more technical or specialist issues.

From there, the book broadens into the ecosystem of professionals who make the market function. Advisors, consultants, dealers, auction-house specialists, appraisers, conservators, forensic examiners, lawyers, tax advisers, provenance researchers, art journalists, digital curators, and technology developers all feature in the contents. That is a notable strength. Many books on the art market focus heavily on objects and prices, but Murphy's framework makes clear that the market is actually an interdependent network of expertise, judgement, trust, and documentation. This professional mapping alone should make the book useful to

readers who need to understand not just what they are buying, but who they should be speaking to and why.

A particularly strong area is the legal and risk architecture of the book. The contents show dedicated chapters on the art market legal framework, art law and contracts, law enforcement awareness, due diligence, KYC and AML, sanctions, tax havens, and free ports. That sequence indicates a serious understanding of where real problems arise in the art world. The preface reinforces this by stating that the book is meant to demystify the market through "clear, actionable insights" and to help readers address authenticity, ownership history, legal frameworks, seller risk, and precautionary measures in a more disciplined way. For professionals and serious collectors, this is where a book becomes genuinely valuable: not when it romanticises the market, but when it helps readers survive it intelligently.

The commercial and wealth dimensions are also extensive. Murphy includes chapters on acquisitions, collections, collection management, lending and philanthropy, valuation and appraisal, art-based lending, art funds, fractional ownership, and the art investor. This gives the book a broader reach than many conventional art guides. It does not treat art only as an object of beauty or scholarship; it treats it as an asset class, a legal subject, a managed holding, and in some cases a financing instrument. That reflects the reality of today's upper-tier art market, where private clients, family offices, fiduciaries, and specialist advisers increasingly require cross-disciplinary understanding.

One of the most distinctive parts of the structure lies in the later chapters. Murphy moves into fine art on superyachts and private jets, conservation and restoration, provenance research, fakes and forgeries, and then into scientific and forensic examination. The forensic section is especially ambitious, covering optical techniques, X-ray methods, mass spectrometry, non-destructive imaging, Raman spectroscopy, and case studies. This is not a superficial nod to authentication; it signals an attempt to bring scientific examination into the mainstream of art-market literacy. In a market repeatedly shaken by attribution disputes and high-value frauds, that is a serious contribution.

The digital section is equally expansive. Under "The Digital Revolution," the book includes artificial intelligence, blockchain, NFTs, the metaverse, online galleries, 3D printing, and wider immersive and digital technologies.

The foreword specifically highlights the book's ability to keep pace with developments such as blockchain and NFTs, while the table of contents shows that Murphy goes much further by examining how digital tools may affect authentication, sales, copyright, curation, and distribution. That matters because the art market is no longer divided neatly between old masters and new media; it is being reshaped by hybrid forms of ownership, evidence, access, and promotion.

The final impression is that *The Art Market* is not merely a book about art appreciation. It is a book about art infrastructure, art risk, art law, and art strategy. Its chapter list ranges from core market dynamics to blacklists and brokers, art-related public relations and marketing, art criticism, journalism, and even reclamation of architectural treasures. That range suggests a work written by someone determined to show the reader the market in the round rather than through a narrow curatorial lens.

For those already familiar with Ty Murphy's work, this release also sits alongside another notable first: *Training Household Staff to Care for Art and Antiques*, a title that addresses the equally important but often overlooked area of stewardship once works are already in situ. Taken together, the two books reflect a practical publishing direction: one focused on navigating the acquisition, legal, and market-facing side of art, and the other on the standards of care, handling, and preservation required after acquisition. That is a useful pairing for collectors, estates, and art professionals alike.



"*The Art Market: A Concise Guide for Professionals and Collectors*" and "*Training Household Staff to Care for Art and Antiques*" are available on Amazon and Barnes & Noble and can be purchased online or via the DOMOS Advisors website, where readers can also find a link to the full table of contents..

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Training Household Staff to Care for Fine Art and Antiques



Training Household Staff to Care for Art and Antiques is another important first from Ty Murphy LLM, addressing a subject too often overlooked in both the art market and private household management. While much attention is given to acquiring fine art and antiques, far less is written about the people entrusted with their day-to-day care once they enter a home, estate, or collection. This book fills that gap with practical focus and professional seriousness.

Aimed at household staff, estate managers, collectors, advisers, and agencies, the book examines how artworks, antiques, and architectural objects should be handled, cleaned, monitored, and protected in situ. It recognises that improper dusting, lifting, placement, or environmental exposure can cause irreversible damage, even where intentions are good. By training staff to understand fragility, materials, risks, and correct procedures, the book helps turn routine household care into informed stewardship.

What makes the work especially valuable is its real-world application. It brings together the needs of collectors and the realities of domestic service, offering a structured approach to preserving cultural and financial value within the home.

It also highlights the importance of communication between owners, household teams, conservators, and advisers, ensuring that care standards are understood and consistently applied. In doing so, Murphy has produced a much-needed guide for anyone responsible for safeguarding important objects in lived spaces, where preservation depends as much on knowledge and discipline as on admiration.

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The background of the entire poster is a vibrant, abstract cosmic scene. It features a large, glowing orange and yellow sphere in the center, surrounded by concentric circles and smaller, distant stars. In the upper left, there's a detailed image of an astronaut's helmet. In the lower left, a person is shown from the chest up, wearing a white VR headset and holding it with both hands. In the upper right, a large satellite dish is visible. The overall color palette is dominated by oranges, yellows, and purples, creating a futuristic and high-tech atmosphere.

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Clare Woods: Garden Without Seasons

29 July – 8 November 2026



This summer, the fluid and vibrant paintings of Clare Woods RA (b.1972) will be displayed throughout Pitzhanger Manor & Gallery.

Clare Woods: Garden Without Seasons will feature 29 new and recent works — all created over the last four years — comprising paintings, collages, and prints that are infused with both her trademark wet-look oil paint as well as layers of contemplative meaning.

At the centre of the exhibition are the flora, still life and natural world that Woods returned to during the pandemic, at a time when familiar objects took on a heightened resonance.

By responding to photographs of flowers and everyday items, Woods has created a new visual world of nature that lies between abstraction and figuration — both familiar and ambiguous — where forms are ever-moving through a semblance of oil paint swirls.

Crucially, they act against the rapid flow of imagery that modern photography has enabled, allowing the viewer to consider scenes through a slower and more detailed approach.

Informed by her early training as a sculptor, Woods focuses on the forms of her subjects and the spaces in-between. Now, she has engaged with the historic interiors, architecture, and gardens of Pitzhanger Manor to continue her exploration of not just the natural world itself, but the nature of time, absence, and death.

A number of works prioritise the act of viewing. Looking at the world through windows became the norm during the pandemic, and several works include views mitigated by glass, from boldly colourful red in *Cold Case* (2025) to greens and dirty yellows found in an abandoned building's crosshatch window design in *Show All* (2025) to the multicoloured concentric circles of *Trackwalker* (2025). The prism of colours that burst through suggests not just one solitary lens from which we view and understand the world, but multiple dimensions beyond the one we can see in her compositions.

Another key glass component is seen in *Under The Dome* (2024), a monumental painting capturing the rare and threatened flora which find sanctuary in Temperate House at Kew Gardens. Positioned among

luscious tropical plants, the view is from the ground up, peering at the Victorian staircase. Crucially, these plants are encased under a glass sky allowing them to thrive and exist; the glass structure representing the thin veneer between life and death — where the cold climate of the UK would otherwise wipe out these species.

This painting was composed from a photograph selected from the artist's vast studio archive assembled over decades, in a process that is key to Woods' practice. From one of these photographs, she produces a line drawing which is translated on to aluminum panels primed and coated in white gesso. Finally, Woods paints flat, working wet on wet, mixing the paint colours on the painting's surface in one extended long session until the painting is finished.

Another integral part of her process is to use all leftover colour from a day's painting, where the paint is applied on pieces of paper to eventually be used for creating collages, which involves a slower process of tracing, drawing and intricately cutting. The collages, set in coloured frames selected by the artist, are always created after the paintings and a selection of these works on paper will be on display at Pitzhanger alongside the paintings.

The resulting capture of luminescent beauty is also tinged with melancholy or foreboding. Woods' work is infused with memento mori, including the depictions of flowers sent by friends to her following a stay in hospital, such as *Nothing Permanent* (2025), the title indicating the colour and beauty of the flowers that will soon perish. Other still lifes, such as the screenprint *Good Humour* (2024), play with shadows to conjure a sense of the fleeting nature of time passing.

For Woods, the idea of absence also runs through Pitzhanger Manor, with the building constantly reminding visitors of the presence of Sir John Soane (1753–1837) through his unique architecture and light-filled spaces, although he has long departed. The transitory nature of both flower blooms and human life, and the melancholia that comes alongside these understandings, can be seen in works such as *Collage for The Farewells* (2026).

Architecture and its relationship to nature is also explored, such as in *Initial Wave* (2026), derived from a tightly cropped photograph of a chandelier where a darker green, blue and magenta colour palette mimics the jewels found in such decorations, but also likens the resulting scene to a tropical environment.

Two screenprints of chandeliers — *Puff Ball* (2025) and *Blow Away* (2025) — draw further connections between intricate ornamentation and the patterns found in nature, as both reference dandelions that have completed their life cycle.

These works draw on a long and rich art tradition, inspired by past greats. The vases that hold plants and flowers such as in *Laughing out Loud* (2024) and *The Inside Garden* (2025) are reminiscent of Giorgio Morandi's vessels, while the specific focus on flowers recalls Édouard Manet's deathbed paintings of peonies, or exuberant Dutch 17th-century works reminding their contemporary viewers of the transience of worldly pleasures and the passage of time.

Woods also takes inspiration from literary sources, such as George Orwell (1903–1950) and his *Tribune* column 'As I Please'. Written during and shortly after the Second World War, Orwell treated all subject matter with the same importance, from minor irritations like the price of eggs to serious political concerns, and crucially, seven rose bushes he planted in his own garden. In *Woolworth's Roses* (2023), Woods displays these roses in a vase in an indoors setting, with drooping petals. Like Orwell's garden, which was a counterpoint to the events transpiring across Europe, the flower arrangement in this painting illuminates what appears to be an otherwise gloomy interior.

Clare Woods: *Garden Without Seasons* promises to be a visually stunning walk through the rooms and galleries of Pitzhanger Manor with a contemplative and colourful guide. Visitors will be able to engage with a creative and fruitful moment in a celebrated contemporary artist's career, where light-hearted moments coexist with images that carry a deep emotional weight.

Clare Woods said: "The garden is an area that can offer a glimpse of what was there before, and this is why the Pitzhanger Manor and gardens have felt like a perfect place to be able to exhibit these works."

Rebecca Lyons, Director of Pitzhanger Manor & Gallery, said: "As an art historian, this show brings particular pleasure - the long traditions of still life painting resonating throughout Pitzhanger Manor & Gallery, brought to contemporary beauty and relevance in the work of one of today's leading painters. Seduced by the beauty of her work, the viewer will also understand and appreciate the appropriateness of paintings that remind us, still today, of how fragile and fleeting human life can be."

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Peter Blake: In the Studio

25 November 2026 – 4 April 2027



In November 2026, Pitzhanger Manor & Gallery will stage a major exhibition showcasing the life and work of one of the most celebrated and influential artists of 20th century Britain - Sir Peter Blake (b.1932).

In a career spanning seven decades, Blake has become the defining figure of British Pop Art with his paintings, collages, prints and album covers.

Now his West London studio – just a short distance from the gallery in nearby Hammersmith - will be recreated inside Pitzhanger, offering a rare and intimate insight into his working life, alongside an array of artworks that showcase the full breadth of his artistic output.

Peter Blake: In the Studio will feature paintings, sculpture, collages, and works on paper, revealing his deep fascination with both popular culture and British and American cultural life.

At the centre of the exhibition will be an immersive recreation of Blake's studio, allowing visitors to step into the world of the artist's imagination, and a physical space depicting not only his working environment over many years, but one which is also home to his extraordinary collection of curiosities, memorabilia and artifacts that have inspired him throughout.

Blake burst onto the art scene in the early 60s, exhibiting alongside David Hockney and appearing in Ken Russell's BBC programme *Pop goes the easel* which brought British pop art to a wider audience. Living and working in London during the "Swinging Sixties", Blake and his wife at the time, Jann Howarth (b.1942), created one of the most iconic images of the 20th century with the album art for 1967's *Sgt Pepper's Lonely Hearts Club Band*. Blake first lived in Chiswick from 1957, leaving for Somerset in 1969 where he spent the next 10 years. In 1979, he returned to Chiswick, where he has lived

ever since with his wife Chrissy Blake. The relationship to the local area will also be a focus of the exhibition. Ealing's rich cultural heritage is reflected in Blake's own interests in music and film, from The Ealing Club where the Rolling Stones and The Who played their earliest gigs, to the worldwide legacy of Ealing Studios. The artist's own role as a collector and "superfan" will also be explored.

There are more connections to the immediate surroundings with several works on display directly referencing the work of William Hogarth (1697-1764). Famously Soane and his wife Eliza were fans, and Hogarth's iconic series *A Rake's Progress* (1732-34) was purchased for, and originally hung, at Pitzhanger (today it can be seen in the Sir John Soane's Museum in central London). For the exhibition, Blake works inspired by Hogarth's *Marriage a La Mode* and *Gin Lane* will be on display in the Small Drawing Room of the Manor where the Soanes originally displayed *A Rake's Progress*.

From the early 1960s to very recent works, the exhibition will provide a thorough and intimate look at one of Britain's most enduring and popular artists - all exhibited alongside a recreation of the studio space where he has produced a great majority of his instantly recognisable images.

Rebecca Lyons, Director of Pitzhanger Manor & Gallery, said: It is an honour and a privilege for Pitzhanger Manor & Gallery to host the work of such a legend in British art. Full of art historical and pop references, the works are a celebration of art making and artistic inspiration, and the show itself a tribute to one of the most iconic artists in Britain today.

Peter Blake: In the Studio is curated by Jake Twyford and Louise Shorr.

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Blenheim Palace

Completes Major Garden Restoration Projects



Rose Statue A



Rose Statue B

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

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

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

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

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

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

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

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

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

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

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

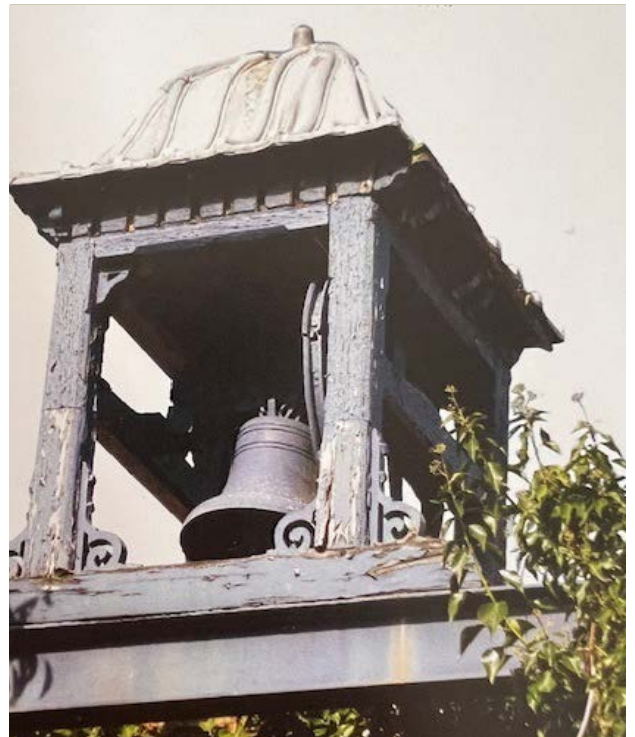
These projects are part of Blenheim Palace's ongoing commitment to preserving and celebrating its rich horticultural and architectural heritage.

For more information, visit www.blenheimpalace.com or contact Jon Perks at Cab Campaign via estate@cabcampaign.co.uk.

About Blenheim Palace

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

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



Bellcote before Restoration



Bellcote after Restoration

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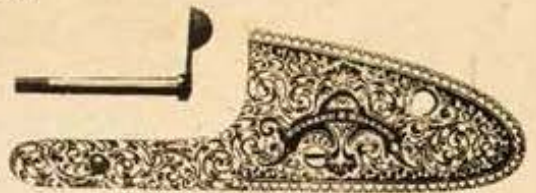
This new pattern gun is so constructed as to allow of the locks being brought "close up" to action, with the result that a very short, crisp pull of the trigger can be insured.

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





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

Book Review

Training Household Staff to care for Art and Antiques

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Link to Books by Ty Murphy LLM

www.domos.uk/books

About This Book

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

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

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

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



ISBN 979-8-89587-853-8



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

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

TRAINING HOUSEHOLD STAFF TO CARE FOR FINE ART AND ANTIQUES

TRAINING HOUSEHOLD STAFF
TO CARE FOR FINE ART AND ANTIQUES

THE ART MARKET
EXPERT SERIES



Ty Murphy LLB LLM

Training Household Staff to care for Art and Antiques

The Artist Prize Launches

A brand-new art prize for everyone and like no other in existence - with £30,000 and a solo exhibition at Firstsite as the prize



"The Artist Prize will create a pathway for artists to show in a major gallery, perhaps for the first time, and be part of a national conversation about what's happening in contemporary art right now." (Sally Shaw MBE, Director of Firstsite)

"There are tens of thousands of working artists across the UK whose work has never been seen by a curator. Not because it isn't good enough but because nobody gave them a door to knock on. The Artist Prize is built to change that..." (Guy Armitage, Founder of Zealous)

In response to an arts sector under pressure, Firstsite and Zealous have joined forces to launch The Artist Prize, a brand-new UK-wide open submission prize unlike any other in the country - one that celebrates and supports artists in any medium and at whatever stage of their career they are at. Built on open submission rather than nomination, absolutely anyone, from anywhere in the UK can enter.

The winner will receive £30,000 and a solo exhibition at Firstsite in January 2027.

Entrants will have their work seen by a panel of around 80 judges drawn from arts organisations across the UK who will select a longlist of 200 artists (August 2026).

A final selection panel including many well-known names will then select 20 shortlisted artists and the eventual winner in March 2027. The panel includes...

- Jeremy Deller — Artist (Turner Prize winner, 2004)
- Ryan Gander — Artist (conceptual; Lisson Gallery)
- Ekwon Eshun — Curator / Writer
- Louisa Buck — Contemporary Art Correspondent (The Art Newspaper)
- Sook-Kyung Lee — Director (The Whitworth)
- Mariam Zulficar — Director (Artangel)
- Sally Shaw — Director (Firstsite)
- Katrina Brown — Director (Common Guild)
- Joe Hill — Director (Yorkshire Sculpture Park)
- Julie Lomax — CEO (a-n, The Artists Information Company)
- Alayo Akinkugbe — Art historian / curator

(author "A Black History of Art")

- Pita Arreola — Digital Curator / Writer (arebyte / author "Digital Art: 1960s–Now")
- Tabish Khan — Art Critic (Londonist, FAD)

The prize widens access to major exhibition opportunities. It is open to anyone making work in the UK, regardless of background, training, or gallery representation. Just submitted work, judged on its merits.

Every stage of the submission and selection process has been intentionally crafted to remove barriers - no nomination, no formal training required.

Applications are now open via The Artist Prize website, with a deadline of 8 July 2026.

The Artist Prize is co-founded by Guy Armitage and Sally Shaw MBE. Guy Armitage is Founder of Zealous, the industry-standard submissions management platform supporting nearly 200,000 creators and hundreds of organisations worldwide. Sally Shaw MBE is Director of Firstsite, Colchester, which won the Art Fund Museum of the Year 2021.

Sally says: "The shortlist exhibition will bring together twenty artists working across very different approaches and ideas — a show that feels alive and immediate, reflecting the range of what artists across the UK are making today, and the ideas and issues that are shaping contemporary life. It's impossible to know exactly what the exhibition will look like at this stage, and that uncertainty is part of what makes it so exciting. For audiences, it's a chance to encounter a wide range of new artists from across the UK. And for one of those artists, it's a vital, potentially career changing £30k prize and a solo exhibition with us, a real opportunity to develop their practice further."

Guy says: "The Artist Prize opens a route to a national community of judges drawn from arts organisations across the UK - no gallery representation required, no training required, no background required. Just the work. Recognition isn't a reliable measure of talent. The next major artists of our generation are already out there, working, waiting for someone to look. The Artist Prize is how we look."



Exhibition

Alberto Giacometti Sculpting the void

Cantini Museum, Marseille

➤ From June 6 to September 28, 2025

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



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Heathrow

By Habib Diab, Art Wealth
Advisor, Non Finito

Patrimony Without A Plan: Rethinking Artist Estate Governance

The history of artist estates is, in large part, a history of avoidable failures — works sold below value, reputations left to drift, and collections dispersed through inattention. What follows is a case for a different approach: one that treats the artistic legacy as a single integrated system, and its stewardship as a discipline in its own right.

The Problem of the unsupported legacy

If the artist dies, the work does not. Yet the institutional structures required to sustain and valorize that work rarely exist when they are needed most. Heirs and executors inherit a patrimony of extraordinary complexity — financial asset, cultural resource, intellectual property portfolio — without the strategic framework to manage it coherently.

The conventional response to this challenge is to assemble a myriad of specialists: an attorney for legal matters, an accountant for tax planning, a gallerist for market positioning, or a conservator for physical care, among others. Each brings genuine expertise to their domain. However, the model's failure is structural: disciplinary specialization, in the absence of coordinating intelligence, produces suboptimal outcomes at the system level. A licensing policy optimized for short-term revenue may erode the prestige calculus that sustains long-term market value. A market strategy designed to maximize immediate visibility may outpace the scholarly infrastructure required to substantiate that visibility. A fiscal structure designed for efficiency may compromise the

discretionary control that gives the estate its curatorial authority.

These tensions are not hypothetical. The Rothko estate offers the starkest precedent: following his death in 1970, executors in conflict of interest with dealer Frank Lloyd sold nearly eight hundred works to the Marlborough Gallery far below market value. Rothko v. Marlborough Gallery became a founding reference in art estate law — not because the failure was exceptional, but because it was so structurally ordinary.

A Four-Pillar Framework

The integrated advisory model rests on four interdependent pillars, each addressed simultaneously and in relation to the others.

The first is legacy definition and governance. Before any operational decision is made, the estate must have a clear account of what it is trying to accomplish — financial returns, protection of artistic integrity, scholarly access, institutional relationships. These objectives rarely converge naturally. Choosing between them requires deliberate value choices that cannot be delegated to technical specialists, then governance structures that translate those choices into consistent behavior across every domain.

The second pillar is integrated collection management. Rigorous documentation — provenance records, exhibition histories, condition monitoring, digital asset management — is the foundation on which all valorization activities rest. A catalogue raisonné without strong underlying documentation is an intellectual construction without credibility. Integrating physical and digital holdings within coherent systems remains a challenge for most estates working across multiple media.

The third pillar is curatorial strategy and institutional presence. Artistic reputation is not a stable endowment; it is an ongoing construction. An estate that disengages from this process does not preserve neutrality — it

cedes ground to others whose interests may diverge from those of the legacy. Curatorial strategy means calibrating institutional exposure deliberately: which exhibitions, which scholarly projects, which relationships will shape the artist's long-term critical reception.

The fourth pillar is legal, fiscal, and financial protection. Authentication disputes, unauthorized reproduction, adverse tax treatment, inadequate insurance — the risk landscape is wide. The advisory framework coordinates risk management across all domains, ensuring legal and financial structures serve the estate's strategic objectives rather than contradicting them.

The Ethics of Long-Term Stewardship

An artist's estate is not simply a private financial asset. It is a contribution to public cultural life, held in trust for scholars, curators, and citizens whose engagement gives the work continued meaning — an obligation extending well beyond financial returns.

The most durable estates — Calder and O'Keeffe among American examples — show that investment in scholarship, institutional engagement, and curatorial integrity produces outcomes that are simultaneously cultural and financial. The Pollock estate offers the counterpoint: absent robust authentication infrastructure, the legacy was exposed to a sustained forgery crisis, most visibly the Freedman affair of the 2000s, in which works accepted as authentic were ultimately rejected at considerable cost. The determining variable was not the stature of the work — it was the coherence of the institutional framework surrounding it. Cultural sustainability and financial resilience are not competing objectives; they are mutually constitutive.

The stewardship of an artist's legacy is an act of cultural responsibility. It deserves the strategic intelligence, the institutional rigor, and the long-term commitment that this responsibility demands. Integrated advisory is not a luxury for significant estates; it is the minimum condition for the responsible exercise of stewardship.

Helen Chadwick

Life Pleasures at The Hepworth Wakefield

wins Association For Art History Curatorial Prize for Exhibitions



(image credit: Installation image of Helen Chadwick: Life Pleasures, 17 May – 26 October 2025, The Hepworth Wakefield. Photography: Michael Pollard.)

The Association for Art History has announced the winners of its 2026 Curatorial Prizes for exhibitions and for curatorial writing.

The AAH Curatorial Prizes are selected by a panel of esteemed industry leaders, which this year included Tristram Hunt (Director, V&A Museum), Caroline Campbell (Director, National Gallery of Ireland), Fatoş Üstek (Independent Curator and Writer) and Sarah Munro (Artistic Director & CEO, Baltic Centre for Contemporary Art).

Helen Chadwick: Life Pleasures at The Hepworth Wakefield is winner of the Curatorial Prize for Exhibitions, and the team also won the Curatorial Prize for Writing for the book of the same name which accompanied the exhibition.

The winning exhibition, curated by Laura Smith (Artistic Director, The Hepworth Wakefield) and Farah Dailami (Assistant Curator, The Hepworth Wakefield), was praised by the panel for the rigorous research and archival recovery work undertaken on Chadwick's work and life, and how this informed an effective narrative within the exhibition. The visual coherence of the exhibition, as well as the overall excellence of the project, were highly regarded by the panel.

The exhibition's accompanying publication, Helen Chadwick: Life Pleasures, edited by Laura Smith also won the Curatorial Prize for Writing. The catalogue was praised for its vigorous and new scholarly research presented in a very accessible way, with a variety of perspectives represented in the essays that, in sum, built up to a compelling picture of a compelling artist. The panel noted that the book broadened the subject and practice of art history in an important way.

The Exhibitions judging panel highly commended curators Zehra Jumabhoy, Lecturer in the History of Art, University of Bristol and Exhibitions Officer Katy Freer at the Glynn Vivian Art Gallery, Swansea, for the exhibition Tigers & Dragons: India and Wales in Britain. The panel cited the bold concept of the exhibition and the risks it took in addressing its subject matter, as well as the project's success in realising its scholarly ambitions. The exhibition was also praised for balancing academic seriousness with public accessibility, and for its thoughtful treatment of the complex relationships between Wales, England and South Asia.

In the Writing category, the panel highly commended As Hardly Found: Art and Tropical Architecture, edited by Albert Brenchat Aguilar, highlighting the quality of the writing and the presentation of the underlying research. The publication was praised for bringing overlooked histories of architecture, painting and sculpture out of the archive and to greater public attention.

The Association for Art History annual prizes

acknowledge the achievements and contributions of art curators in public museums and galleries in the UK. They recognise the essential work of curators in creating knowledge and sharing research with varied audiences, as well as in providing expertise about collections and the history of art more generally.

Winners are selected by two expert panels - this year made up of:

Exhibitions Panel

Caroline Campbell - Director, National Gallery of Ireland

Tristram Hunt - Director, V&A Museum

Sarah Munro - Artistic Director/CEO, Baltic Centre for Contemporary Art

Sook Kyung Lee - Director, Whitworth Art Gallery and Professor of Curatorial Practice, The University of Manchester

Curatorial Writing Panel

Gillian Malpas - CEO, Modern Art Press

Christine Riding - Director of Collections and Research, National Gallery

Fatoş Üstek - Independent Curator and Writer

Kamini Vellodi - Head of Painting, Royal College of Art

Winners and Highly Commended entrants will be formally acknowledged at a ceremony and industry panel discussion on 23 June 2026 in London (tickets via Association for Art History).

Gregory Perry, CEO of the Association for Art History commented:

"With our Curatorial Prizes we seek to recognise the stellar work taken on by UK curators and academics in creating projects of scholarly merit for the public. The range and quality of the projects submitted for the prize was truly impressive and we are pleased to honour the several projects that were chosen among them. We are very grateful to our esteemed panellists who thoughtfully assessed each project and acknowledged curatorial excellence in its selections. With them, we celebrate the achievements of the curators who led the projects and the value they bring to the lives of audiences and readers in the UK and beyond."

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When Paintings Become Diplomacy

Commemorative Stamps and Cultural Memory



Few contemporary artists encounter the experience of seeing independently created paintings transformed into official commemorative stamps—objects that circulate not merely as reproductions, but as institutionally sanctioned symbols of public meaning. Yet this occurred twice within the practice of artist Lida Sherafatmand, when paintings from her existing body of work were selected respectively by the Chamber of Commerce Liechtenstein and the Foundation for Peace and Development under the Ministry of Foreign Affairs of China for official commemorative issuance.

The significance of these selections lies partly in the fact that the works were not commissioned for governmental messaging. Rather, they were chosen retrospectively from an independently developed artistic practice. Such instances remain relatively uncommon within contemporary art, where works conceived outside institutional frameworks later become incorporated into the symbolic language of diplomacy and cultural exchange.

Historically, commemorative stamps have functioned as miniature ambassadors of national identity and public values. Their imagery is carefully selected because it travels across borders, enters archives, and contributes to the visual memory through which societies represent themselves. To be chosen for such a format therefore reflects more than aesthetic appreciation; it signals representational and cultural significance.

One of the issued stamps, produced by the Chamber of Commerce Liechtenstein, features Sherafatmand's painting *Four Pulls of Vitruvian Man – A Cultural Theory of International Relations* (2018). Inspired by Richard Ned Lebow's work *A Cultural Theory of International Relations* (Cambridge University Press, 2009), the painting translates four fundamental human motivations—fear, honour and self-esteem, rationality, and appetite—into a visual composition centred on a human figure embedded within a sunflower.

The sunflower was selected intentionally. Within flower symbolism and flower essence traditions, it is frequently associated with authenticity and the development of one's true nature. Through this imagery, the painting proposes a connection between individual integration and broader social or political harmony, transforming an academic theory of international relations into a visual reflection on the human foundations of peace.

The second commemorative stamp, issued by the Ministry of Foreign Affairs of China in connection with Malta–China diplomatic relations, features Sherafatmand's painting *Flowers Along the Silk Road* (2018). The work maps the historical Silk Road through flowers associated with the cultures and regions along its route. Layered together, these floral forms create the emergent image of a bird in motion, symbolising migration, exchange, and interconnectedness between civilizations.

Despite addressing different subjects, both paintings emerge from a consistent symbolic visual language developed throughout Sherafatmand's artistic practice, one that seeks to transform complex social and cultural ideas into visual forms capable of communicating across cultural boundaries.

The significance of these recognitions also lies in the nature of the artistic language itself. While contemporary socially engaged art is frequently associated with critique, disruption, and the representation of conflict, Sherafatmand's work has consistently pursued a different path. Through floral symbolism and restorative imagery, it addresses questions of diplomacy, identity, resilience, and cultural relations through a visual language of gentleness, restoration, and hope.

The commemorative issuances sit within a wider trajectory that extends beyond the individual artworks themselves. Over a twenty-nine-year artistic career, Sherafatmand's work has generated engagement across a range of cultural spheres, including museums, academic publications, university lectures, peace-building initiatives within civil society, diplomatic dialogues, educational projects, wellbeing contexts, and institutional archives.

More recently, these interconnected activities have been mapped within the framework of Florescencism, a long-term artistic exploration of flourishing and the human potential to flower through challenge. What began as a painting practice has gradually evolved into a broader cultural ecosystem linking artistic production with educational, cultural, diplomatic, wellbeing, and spiritual dimensions. Within this wider ecology, paintings function not only as aesthetic objects but also as symbolic carriers moving between different areas of cultural life. The weaving together of these different cultural spheres reflects a thread that runs throughout Sherafatmand's artistic life. Emerging from formative wartime experiences and early visionary encounters in childhood, the practice has evolved into a sustained inquiry into flourishing, connection, and the cultural foundations of future societies

Viewed from this perspective, the commemorative stamps represent more than isolated recognitions. They provide visible evidence of an artistic language that has repeatedly crossed disciplinary and institutional boundaries, finding relevance within contexts as varied as academia, diplomacy, peace-building, cultural heritage, and public engagement.

The selections also form part of a larger pattern of institutional recognition. Sherafatmand's paintings

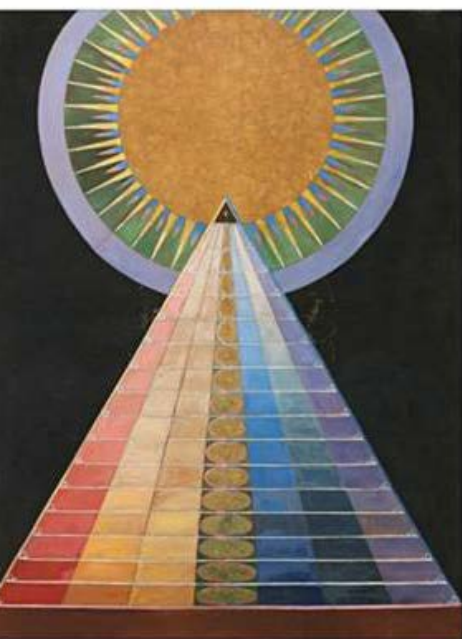
have appeared on multiple book covers published by Cambridge University Press, have been discussed within academic contexts, and have participated in conversations surrounding cultural dialogue, restoration, and alternative approaches to activist art. The commemorative stamps therefore emerge not as singular events, but as expressions of a longer process through which symbolic ideas developed in the studio have entered broader cultural circulation.

The trajectory is distinctive in that recognition emerged across a diverse range of domains—including academia, publishing, diplomacy, museums, peace-building initiatives, and cultural institutions—rather than through a single channel. This breadth of engagement has contributed to the gradual formation of a wider cultural ecosystem around the work, one in which paintings, ideas, educational activities, institutional dialogues, and cultural relationships have evolved in parallel.

At a time when the relationship between art and public meaning is increasingly debated, such examples suggest a continuing role for painting as a form of cultural infrastructure. Beyond private ownership or exhibition display, artworks may also participate in the symbolic frameworks through which institutions, communities, and societies articulate collective aspirations.

As the original paintings enter discussions concerning long-term stewardship, collection placement, and the international secondary market, they carry not only artistic provenance but also documented connections to diplomatic history, institutional recognition, and a wider cultural ecosystem developed over nearly three decades. Their journey—from independently conceived paintings to officially issued commemorative stamps—illustrates how works of art can move beyond the studio to become part of the cultural record through which societies express their values, relationships, and visions of the future.





Hilma af Klint, Altarpiece, Group X, No.1, 1915

Hilma af Klint, The Swan, The SUW Series, Group IX: Part I, No.17, 1915

Hilma af Klint, Sunrise, 1907

Credit line: By courtesy of the Hilma af Klint Foundation. Photo: The Moderna Museet, Stockholm, Sweden

Hilma af Klint: Artist and Visionary

15 October 2026 - 7 February 2027

This year, the National Gallery of Ireland will stage the first ever major exhibition in Ireland dedicated to the far-sighted work of Hilma af Klint (1862-1944), the Swedish artist and mystic who many consider a pioneer of abstract art.

Hilma af Klint: Artist and Visionary will include 79 works by the artist, from her ground-breaking abstract works as well as portraits, early landscapes, plant-studies, late watercolours and an apocalyptic map of Great Britain. The works come from the collection of the Hilma af Klint Foundation which has partnered with the National Gallery of Ireland for this exhibition. Interest in and awareness of Hilma af Klint continue to grow apace, and she is now recognised as one of the most elusive and revelatory figures in modern art with her work regularly exhibited worldwide. Visitors will get a sense of the time and place that she grew

up in; a turn-of-the-century explosion in spiritualism, a burgeoning Swedish arts scene, and a small but dedicated female friendship circle. This led to her creating a unique body of work, both alone and in collaboration, that would eventually include around 1,300 paintings and 124 notebooks of more than 26,000 typed and handwritten pages.

Influenced by her exposure to new spiritual movements from the late 19th century such as Theosophy - af Klint's artistic practices included automatic drawing and séances where she would try to communicate the messages she received.

Her life and career bridged the 19th and 20th centuries - a time of great change when developments in science and technology lead to re-evaluations of the place of human beings in the universe. This had repercussions

across all aspects of society, from social reforms such as women's suffrage to culture and the artistic ideas and images that were being produced.

The sheer range of influences and allusions in her work demonstrate the excitement and trepidation of the time; from scientific diagrams and mathematical investigations of geometric shapes to the study of nature, world religions and art-history.

The resulting ground-breaking work made use of both figurative motifs and abstract forms to create a unique visual language full of symbols, spirals and shapes, drawing on both animal and botanical forms. Now, her paintings are often heralded as some of the earliest examples of modern abstract art, having been created five years before Wassily Kandinsky began his own.

Perhaps due to the constrictions of the time, for example a prominent Stockholm museum at the time would not display work by female artists, af Klint did not receive the attention that male abstract artists did. But following a monographic LA exhibition in the 1980s, her fundamental role in the birth of abstract art is now being understood.

Several of her pivotal works will feature prominently in the exhibition and give visitors a view of the work as intended - experiencing the range, scale and development of subjects first-hand.

She began these works after a particular séance in which an "ascended master" told her to "proclaim a new philosophy of life". This resulted in the series *Primordial Chaos* (1906-1907) which, as well as featuring recognisable sights such as a stormy-sea landscape, also began af Klint's signature use of geometric patterns. The result is a wealth of ideas and symbols referencing evolution, atomic theory and religion. It was the beginning of what she would term *Paintings for the Temple* - the meaning not entirely known even to her, although she would also sketch possible plans for a temple outline. This work would consume the next decade of her life and result in almost 200 paintings and drawings, and now visitors to the National Gallery of Ireland will be able to see some of the key works from across this major series.

Continuing af Klint's interest in science and spiritualism is the *Evolution* series (1908) with nine oil works on display. Finishing a canvas every three days, the series begins with a more figurative approach where human

bodies are either in motion or in cruciform poses. White and black animals are juxtaposed, as well as blue and yellow shells, the opposing colours a demonstration of how integral the concept of duality was to her art. But as the series progresses, figures give way to more complex shapes and spirals that are more reminiscent of insects and plants.

Botany and the natural world were keen interests for the artist and had been ever since childhood in which she was encouraged to spend as much time in nature. Shells, plants, tendrils and seeds make their way into her abstractions, but she also captured various plants in precise illustrations.

An important series in af Klint's 'Paintings for the Temple' was the *Swan* series (1914-15), which she created after a four-year break that involved caring for her mother. Like others, the series changes from figurative to abstract as the swans give way to black and white circles (No 8), then ribbon like swirls on a red background (No 9), to a triangular prism displaying a colour spectrum (No 12) which then leads to subsequent paintings being full of colour.

The colour spectrum is a key part of one of af Klint's most iconic works - the *Altarpiece* series (1915) - the last of the *Paintings of the Temple* series. These works demonstrate how ahead of her time she was, and although drawing on contemporary influences how she managed to keep her sights set firmly on the future.

The exhibition will also reveal examples of af Klint's early work, including some that have never been publicly displayed before. Drawings made during her teenage years and twenties include studies of a lamp and a jug, and an interest in the shapes that would appear in her later work, such as a spiral staircase that stands alone.

Hilma af Klint: Artist and Visionary will be a unique journey into an idiosyncratic and singular mind that melded spiritual and artistic engagement and forged a new way of artmaking and thinking for the future.

This exhibition is presented by Key Capital at 25. Funded as part of the Culture Programme for Ireland's Presidency of the Council of the European Union 2026. The Gallery would like to thank the Department of Culture, Communications and Sport for their ongoing support.

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Celebrating 300 years of Thomas Gainsborough

14 May – 31 October 2027



In 2027 the National Centre for the artist Thomas Gainsborough (1727-1788) - Gainsborough's House in Sudbury, Suffolk - will mark his tercentenary with a landmark exhibition at his birthplace, Gainsborough at Home. The exhibition will celebrate Gainsborough's extraordinary artistic achievements with an emphasis on Suffolk—the landscapes and portraits he made in his home county and the profound influence Suffolk exerted on his art throughout his life. It will, however, encompass the full arc of his career and artistic development.

Staged in award-winning new galleries, the exhibition will bring together over 90 paintings, prints and drawings by one of Britain's most influential artists.

It will be complemented by further displays of his artwork, personal artefacts in the adjoining house where he was born and contemporary responses by artists Claire Partington and Daniel & Clara.

Highlights of the exhibition will be the iconic paintings, Mr and Mrs Andrews (c. 1750) and Cornard Wood (1748), kindly lent by the National Gallery, London. Both capture the woods and fields surrounding Sudbury just visible from the top floor of the museum. It will be the first time they have been publicly exhibited in the Gainsborough's hometown.

The National Gallery have also generously agreed to lend

Portrait of the Artist with his Wife and Daughter (c. 1748), and the Painter's Daughters with Cat (c. 1760-61).

Further key loans have been secured from Tate Britain, the Royal Collection Trust, The National Galleries of Scotland, the Ashmolean Museum, Kenwood House, the Fitzwilliam Museum, Colchester + Ipswich Museums, Waddesdon Manor and a number of significant private collections.

Gainsborough at Home is an unprecedented opportunity to see a large-scale exhibition of Gainsborough's work at his birthplace, surrounded by the historic market town and countryside that inspired him.

It will be accompanied by a full programme of activities and events and happen in tandem with a major Gainsborough exhibition at Tate Britain. Further details about the season will be announced in the autumn.

Calvin Winner, Director of Gainsborough's House said *"Thomas Gainsborough is a much-loved artist whose paintings are rightly celebrated across the globe. His great innovation was to paint his own Suffolk landscapes rather than idealised classical scenes. Gainsborough was therefore a pioneer of the landscape art tradition in Britain. His second great innovation was to paint portraits of people as they wanted to be seen rather than in some invented classical pose. We are delighted to mark the 300th anniversary with a landmark exhibition, here at the birthplace of this great British artist."*




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

Alberto Giacometti

Sculpting The Void

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

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

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

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

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

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

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

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

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

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

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

Starting your collection

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

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

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

Valuing your existing collection

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

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



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Fragments of Devotion:

A Sensory History of Illuminated Manuscript Cutting



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



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

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

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

Fragments of Devotion has been curated by Masters

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

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

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

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

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

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

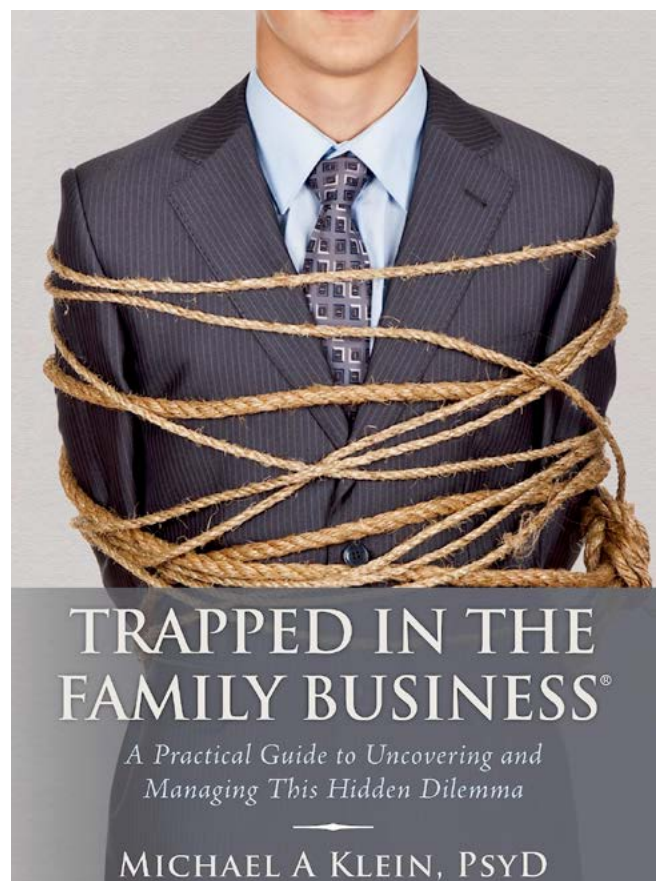
The laborious practice of making and illuminating these precious objects is exemplified by a fragment from a Dutch bible, made circa 1450-53. The leaf reveals evidence of its creation, with the spacing, writing, illumination, decoration and titles each contributed by a different Sister living and working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

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

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

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

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



Discover Juliasaurus' Lost World

3 April 2026 – 1 November 2027

By Kevin A MURPHY



Dinophiles are in for a jaw-some treat when a recently discovered potentially new species of dinosaur goes on display at Colchester's Hollytrees Museum, the first time it has ever been publicly displayed.

Dubbed 'Juliasaurus' - a nickname for this dinosaur chosen by the private owner of the skeleton, meaning Julia's lizard: saurus is from the Ancient Greek for lizard or reptile - the remarkably complete skeleton (70-75%) was unearthed in the world-famous, Late Jurassic Morrison Formation in the US state of Wyoming in 2020.

Some of the most famous and well-known dinosaurs come from the Morrison Formation* including, Stegosaurus, Brontosaurus, Diplodocus, Allosaurus and Ceratosaurus.

Remarkably complete at 70-75% of the skeleton, including a partial skull with braincase, very rarely are specimens are found as complete as this. New species are usually based upon far fewer remains - sometimes only 1 or 2

bones – therefore providing limited information about them. The completeness of this skeleton provides a large amount of anatomical data and will, for instance, allow a reasonably accurately estimate of its weight.

When it was alive, about 150 million years ago, the Juliasaurus was over 20 feet (6 metres) long and was a carnivore. It belongs to the group of dinosaurs known as the theropods – the most famous and popular of which is undoubtedly the Tyrannosaurus Rex. It was probably an adult, due to the state of fusion in the bones.

Another remarkable aspect of Juliasaurus is that it may be a hitherto unknown species, or even a completely 'new' genus. Such a discovery could provide fresh insights into the evolution of carnivorous dinosaurs, whilst also adding to the already great diversity of dinosaurs found in the Morrison Formation

The preservation of the braincase could also help us to

understand its senses: smell, balance, hearing and potentially some indication of intelligence. Only very rarely are braincases preserved. Therefore, it could give us some indication how it hunted and interacted with other animals and its environment.

The loan of this incredibly rare specimen has been facilitated by the David Aaron Gallery. Its owner, a private collector, was keen for it to be hosted at a venue in which it would be showcased and have real impact with local communities. Colchester and Ipswich Museums Service' proposal chimed exactly with that vision and we are excited to bring this world class exhibit to Colchester.

Inspired by this new discovery and opportunity to display the fossil, Hollytrees Museum will also offer visitors the chance to discover much more about dinosaurs and prehistoric life on earth, as Dr Simon Jackson, Ipswich Museum Collections and Learning Curator explains: "As this will be the first time a dinosaur has been displayed in Colchester, we plan to exhibit it alongside the fossils in our collections to reimagine the landscapes in this area 150 million years ago."

Also included in the exhibition will be around 100 objects and specimens, including fossils discovered in the local area. This will include replicas of dinosaur bones from contemporaries of *Juliasaurus*, including the famous *Stegosaurus* and pterosaur material including a real wing finger bone. There will also be living 'relatives' of animals and plants that would have lived alongside *Juliasaurus*, includin

g herbarium specimens, and a taxidermy crocodile. The displays will also feature fossils showing what life in Britain was like when *Juliasaurus* lived in North America, with exhibits including marine reptile fossils carried to Suffolk by ice sheets during the ice age. A display will also feature fossils of Essex animals that would have lived in the area after *Juliasaurus* lived, in the later Cretaceous.

Visitors will be able to explore other areas of the museum to encounter a variety of other objects and specimens, including things discovered in strange places, such as magical witch bottles and shoes buried under floorboards plus objects believed to have been



used for "magical" protection and some of the staff's favourite objects including a pocket potato and the lobster people. What's a pocket potato? Come along and find out!

Colchester Museums Manager Pippa Pickles adds: "*This dinosaur has not been publicly displayed anywhere else in the world, so it is a wonderful and exciting opportunity to view this 6.2-metre-long specimen in the Georgian mansion. The remarkable specimen of *Juliasaurus*, which may be a new species, further highlights that this globally significant Morrison Formation still has secrets left to discover.*"



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



Lorenzo Quinn Exhibition Miart Gallery Istanbul

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

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

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

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



Lorenzo Quinn Miart Gallery Bosphorus

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

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

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

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



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

Quinn commented:

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

Reflecting on art's transformative role, he added:

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

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

Founder İrem Deniz said of the Istanbul expansion:

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

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

Quinn shared his connection to Istanbul:

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

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

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

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

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

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

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

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



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