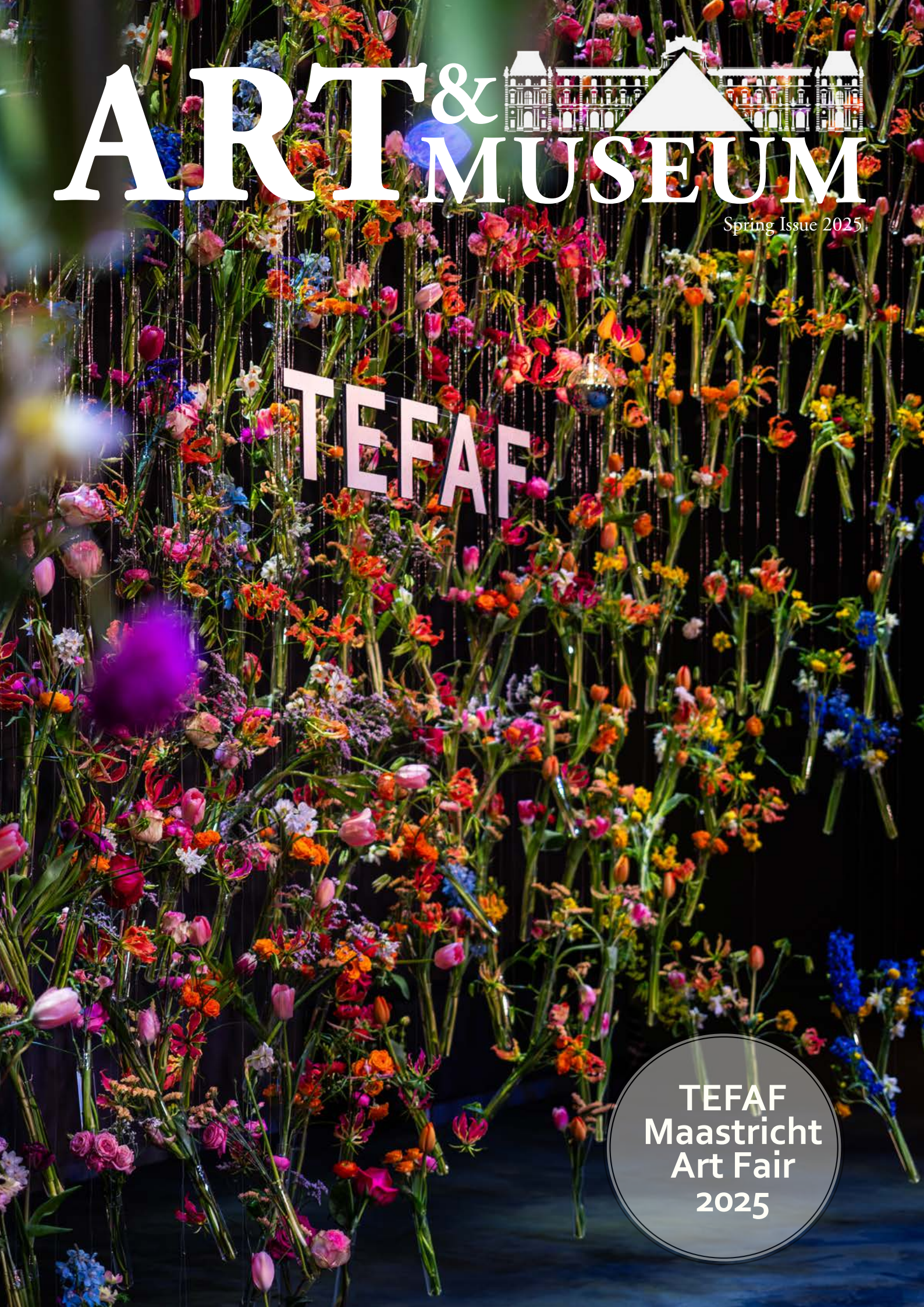
ART & MUSEUM

Spring Issue 2025



TEFAF Maastricht Art Fair 2025

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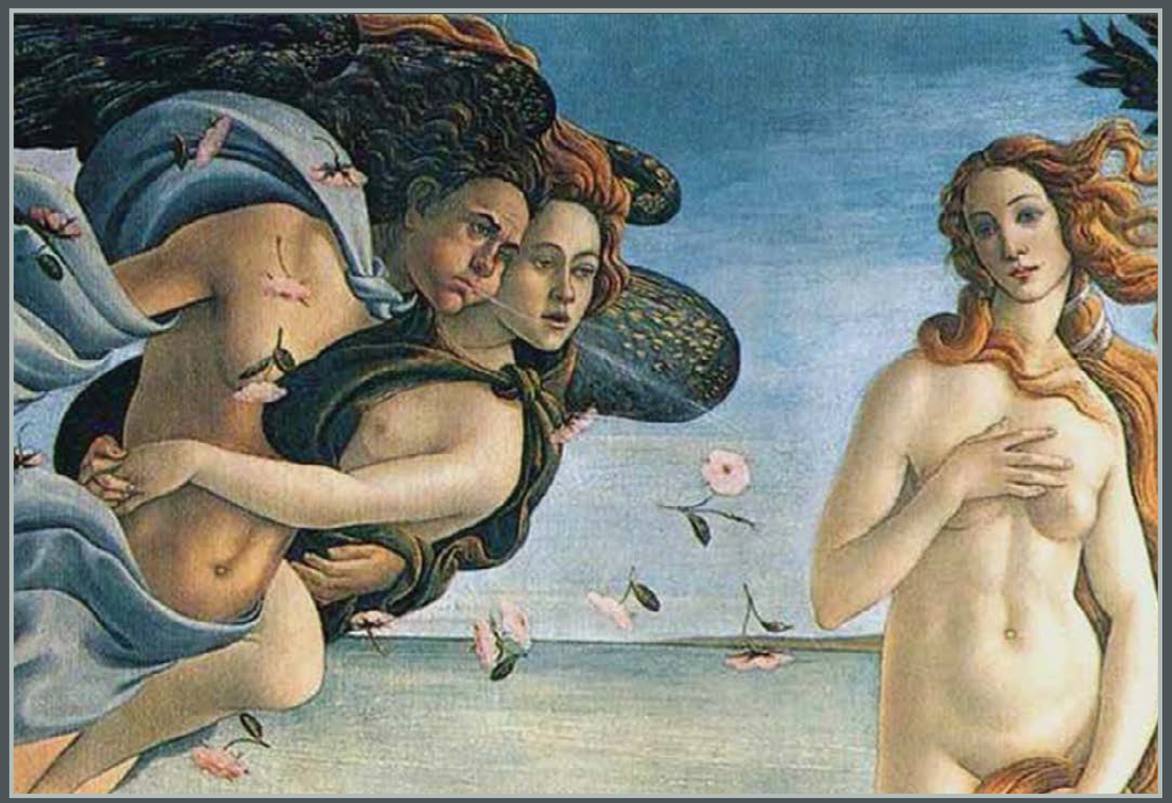

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WELCOME

ART & MUSEUM MAGAZINE

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

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

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

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

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

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The Art of Now

TEFAF Maastricht 2025 and the Future of Cultural Legacy

It was during one of those rare, quietly electric moments—just before the fair opened its doors to the early collectors—that I stood by the entrance of TEFAF Maastricht and felt the weight of expectation settle like morning mist. The floral arrangements were impossibly lush, perfumed clouds of tulips and roses twisting skyward like a theatrical overture. Even the air had a texture to it—silken, anticipatory. This wasn't just an art fair. It was ritual, pilgrimage, and power play rolled into one.

Each March, the Dutch city of Maastricht undergoes a transformation as elegant as it is dramatic. For one week, this city of medieval towers and brisk canal air becomes the undisputed nerve center of the global art market. Inside the reimagined halls of the MECC—brutalism softened into beauty—TEFAF performs its annual sleight of hand: conjuring seven millennia of human creativity into a single, radiant constellation.

But this year, something shifted. TEFAF 2025, its 38th edition, felt less like a reunion of the elite and more like a carefully composed sonata of urgency and curiosity. The new managing director, Dominique Savelkoul—a Belgian with the poise of a diplomat and the clarity of a curator—described the fair as a place not only of transaction, but of trust. "We're not here to sell you the past," she told me over a morning espresso, "we're here to help you see the future through it."

And what a future it was. The preview days shimmered with understated drama. Collectors, curators, patrons, and the art world's most dexterous whisperers moved between booths like dancers changing tempo—at times lingering with reverence, at others negotiating with precision. I saw a tear roll down the cheek of a seasoned collector before a Klimt. I heard gasps—actual gasps—at a 17th-century anatomical sculpture that felt more alive than some of the guests.

TEFAF, for all its polish, is never just about money. It's about awe. And this year, that awe was tinged with a newfound urgency—a hunger for recalibration. The fair has long been a fortress of Old Masters and imperial objects, but 2025 cracked the door wider. Galleries weren't simply exhibiting—they were rewriting.

You could turn from a brooding van Gogh still life to the pulsating abstraction of Emily Kam Kngwarray. You could stand before a Giacometti lamp that glowed not just with light, but with lineage. You could run your eyes over the faded fresco of history and see new, bolder outlines emerging.

To walk the aisles of TEFAF Maastricht is to glide through time—velvet underfoot, the hush of reverence above. Each step forward feels like a backward glance through history's most luminous corridors. Here, you'll find the serene halo of a Bracquemond glistening in the same visual breath as the ochre pulse of an Aboriginal masterpiece. And this year,

that equilibrium between legacy and emergence wasn't just present—it was the point.

There, glowing with soft, rhythmic intensity, hung Danielle Mckinney's Lumen (2025) at Marianne Boesky Gallery—a woman seated in solitude, wrapped in a universe of her own making. The paint seems to move like a living membrane, each brushstroke humming with interiority. It's Botticelli by way of Baldwin. All twelve paintings sold in less than three hours. Seven museums inquired. None of it felt performative. It felt overdue.

Juliana Seraphim, too, had her moment—finally. Her Princess with a Hookah (1994), priced at $120,000, stared back with surrealist swagger and a whisper of protest. It sold before the fair opened. A retrospective at London's Whitechapel is now in motion. One curator called it "a pastel Molotov cocktail."

But the most visceral booth, perhaps the most quietly revolutionary, was D'Lan Contemporary. The red desert floor—600 pounds of Outback soil—wasn't decor. It was land acknowledgement. Emily Kam Kngwarray's Untitled—Summer Transition (1991) hovered above like ancestral breath—earth-toned dots singing the land's story. The painting didn't hang. It radiated.

Beside it: works by Declan Apuatimi, Paddy Bedford, Sally Gabori, and Mick Namarari Tjapaltjarri. Each one a revelation, each one a reckoning. These were not auxiliary voices—they were central. Two of Kngwarray's works went to collectors linked to MoMA and the Louvre Abu Dhabi. Others followed. The booth felt like a lecture whispered in pigment.

Nearby, Lotte Laserstein's Lady in a Fur Coat (The Gallerist Signe Schultz) (1941) waited—still, regal, exhausted. She looked out from her grid of shadow and light with a gaze that belonged in a courtroom, not a gallery. Priced at £1.2 million, she didn't linger long. Her preparatory drawings vanished shortly after, as if their moment had finally arrived.

And Marie Bracquemond, the so-called "lost" Impressionist, finally basked in her own light. At Galerie Pauline Pavec, her Paysage à la ruelle (c. 1870–85) shimmered with everyday transcendence—sunlight not as sparkle, but as memory. The Musée d'Orsay acquired one of nine works. The rest? Nearly all gone within days.

There are moments in Maastricht that feel less like walking through a fair and more like entering a spell. It was in one of those hushed, golden intervals—between espresso cups and sidelong glances—that I found myself rooted before a rediscovered

Pablo Picasso, Les Dormeurs (1965). Courtesy Landau Fine

Klimt, the air suddenly thick with something unnameable. Not reverence exactly. Clarity, maybe.

The painting, Portrait of Fräulein Lieser (1897), once presumed lost, stood like a relic of unspoken histories. On view at W&K – Wienerroither & Kohlbacher, it shimmered with that familiar Klimt alchemy—gold leaf and intimacy, ornament and omen. But this time, the glow was shadowed by context. The portrait had been restituted to the heirs of Ernestine Klein, a Jewish collector expropriated during the Holocaust. Its €15 million price tag felt less like commerce than ceremony.

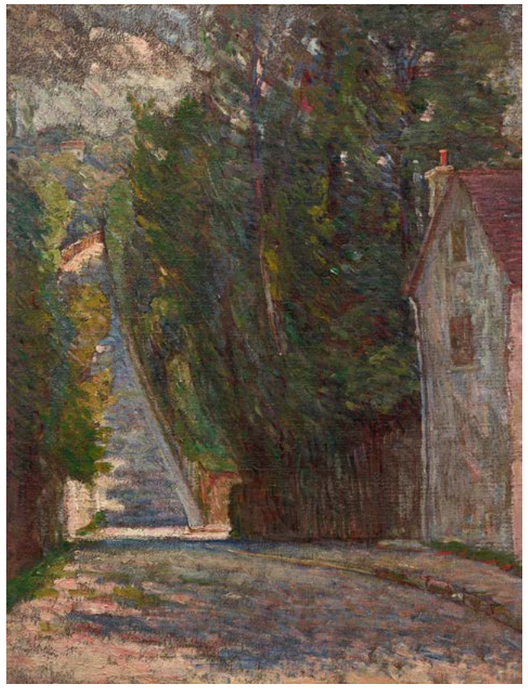
The booth itself became a sanctum: Klimt's original sketches hung like votive offerings, and a looping film unspooled the story not of a painting, but of a return. The effect was total. This wasn't restitution as headline. It was restitution as elegy.

Nearby, at Landau Fine Art, Picasso's Les Dormeurs (1965) lounged with the ease of a masterpiece that has nothing left to prove. Soft curves nested in one another, lovers painted as breath. There was something startling about its stillness—like walking in on a secret. The work, with exhibition history at the Louvre and the Guggenheim, was already flirting with institutions. A curator from Milan called it "the kind of painting you build a room around." A trustee murmured: "Or a wing."

At Galerie Marcilhac, Jacques-Émile Ruhlmann's 1920s design wasn't simply displayed—it was staged, as if the Jazz Age had been caught mid-swirl. Macassar ebony shimmered under low lighting; violet wood accents whispered of Parisian salons where Josephine Baker once reigned. The whole installation felt cinematic—Marlene Dietrich might've walked in at any moment, martini in hand. A design museum bought the scene en bloc. It was a sweep, yes, but also a statement.

The human body—ever the muse, ever the mystery—took center stage at Galerie Kugel. Their Eva Anatomica, a full-length 17th-century anatomical model in polychrome wood, was both scientific marvel and spiritual artifact. Her flayed chest revealed delicately

Lotte Laserstein, Lady in a Fur Coat (The Gallerist Signe Shultz) (1941). Courtesy Agnews



Marie Bracquemond, Paysage a la ruelle (c. 1885). Courtesy Galerie Pauline Pavec.

Monumental Pinhead with Female Fertility Idol (Early 1st millenium BC). Courtesy Galerie Kevorkian.

painted organs; her outstretched arms seemed to ask: What will you do with this knowledge? A physician-collector from Zurich wept silently beside her. "I've never seen her outside of textbooks," he told me. "And she's more alive than most of us."

Lotte Laserstein reappeared, luminous and unflinching, her Lady in a Fur Coat (1941) offered like a mirror to our modern fatigue. The sitter's stare—resolute, tired, proud—seemed to hold centuries of overlooked genius. She sold within hours. Her drawings vanished in a whisper.
Elsewhere, Giacometti turned function into form. His Feuille (1936), a standing bronze lamp at Galerie Lefebvre, radiated a strange light—part existential, part electric. Priced at €2.4 million, it seemed less an object and more a companion.

At Galerie Kevorkian, a 1st-millennium BC fertility figure—bronze, 45 cm, mythic in presence—stood with the quiet authority of a survivor. She was both artifact and oracle. Purchased by a Swiss foundation dedicated to feminist art, she now joins a pantheon of reclamation. She didn't just sell. She returned.

If TEFAF Maastricht once belonged to the legacy collector—those with generational wine cellars and advisers on speed dial—this year, it cracked open. The new blood didn't arrive with fanfare but with intent. They moved quietly, decisively. They wore Margiela next to old Cézanne, sneakers under Cucinelli. Their eyes, though, were pure curiosity.

I met one of them near a Bracquemond. She must've been thirty—maybe younger—with a notebook covered in doodles and an iPad displaying a side-by-side comparison of brushstroke technique. "I'm not here for names," she said, almost conspiratorially. "I'm here to fall in love and then do the research."

That could've been the unofficial motto of TEFAF 2025's next-gen collectors. Love first, then legacy. Paul van den Biesen, the fair's Head of Collectors and Museums, told me with a grin, "They don't want to inherit taste. They want to redefine it—and maybe burn the handbook." And redefine it they did. Works under €20,000 were flying off the walls—ceramics, miniatures, curious hybrids of the sacred and profane. Not as starter pieces, but as statements.

Emily Kam Kngwarray, Untitled - Summer Transition (1991). Courtesy D'Lan Contemporary

Remy Renzullo's "Insider's Guide" had become a kind of sacred scroll for the younger buyers. They followed it like a map, veering off only to discover something entirely unexpected. A delicate 18th-century snuffbox was clutched like a relic. A Sally Gabori canvas was described, with heartfelt conviction, as "the best thing in the entire fair."

The conversations were different, too. Less "what will it be worth?" and more "what story does it tell?" At one booth, a Saudi tech entrepreneur in his early forties debated the ethics of collecting posthumous casts. Nearby, a newly-minted Gen Z patron grilled a gallerist on whether her Aboriginal offerings included appropriate community consent. This wasn't performance. It was a kind of reverent pragmatism.

Justine Freeman and Benjamin Khakshour, collectors from Los Angeles with a collection that reads like a passport through diasporas, described their approach to art as "emotional curating." "We live with it," Freeman said. "We live in it. It has to carry a charge."
But it wasn't all ease and enlightenment. Several younger attendees mentioned the lingering stiffness of certain galleries—the invisible velvet rope. One quietly confided that she only received attention after mentioning her grandmother, Betty Freeman, the famed American patron. The art world, even with its face lifted, still wears the old bones.

And yet, things are loosening. The language is shifting. QR codes link to provenance files. Gallerists speak about climate-neutral shipping and estate ethics without prompting. Transparency isn't a buzzword—it's becoming currency.

Under Dominique Savelkoul's stewardship, TEFAF is moving with that momentum. Her vision of a fair that is as much a platform for education and responsibility as for elegance is taking root. Year-round programming. Thoughtful digital tools. Real mentorship between dealers and collectors. The old world is learning new steps—and the new world is leading the dance.

These collectors aren't hobbyists. They are cartographers, sketching the map of where culture is headed next. And what they understand, perhaps instinctively, is that collecting isn't about ownership. It's about authorship. About shaping the stories we tell when we look back—and the values we pass forward.

By the final day, the tulips had begun to lean gently in their vases, the champagne flutes clinked with a softer echo, and the air inside the MECC had shifted—less perfumed now, more contemplative. TEFAF Maastricht 2025 wasn't winding down. It was breathing out
.
There's something sacred about the close of a fair like this. It isn't just the final sales or the quiet

negotiations still humming behind velvet backrooms. It's the collective exhale—the moment when the frenzy fades and what remains are not headlines, but truths.

And this year, the truth felt heavier. Brighter. More necessary.

Yes, the numbers sparkled. A van Gogh that whispered its way to $4.75 million. A wave of Bracquemonds and Lasersteins that didn't just find buyers—they found believers. But the real movement wasn't on the spreadsheets. It was in the air. A palpable shift toward meaning over metrics.

Everywhere, the word "stewardship" floated with newfound gravity. Conversations at booths drifted into ethics, climate impact, provenance. EU Regulation 2019/880—long a specter in legal circles—was now part of the collector's lexicon. And no one flinched. Instead, there was a quiet pride in the paperwork. A sense that rigor was not a burden, but a badge.

Dealers came prepared. Provenance binders were as meticulously composed as the catalog essays. Legal advisors stood beside curators. One gallery director referred to it as "the new romance of responsibility."

Dominique Savelkoul, elegant as ever, captured it in a single breath: "Transparency is the new trust." It didn't sound like marketing. It sounded like conviction.

Under her guidance, TEFAF is no longer just a moment on the calendar—it's evolving into an institution of consequence. Year-round programming. Scholarly talks that feel more like salons than panels. Cross-pollination between disciplines, generations, and geographies. TEFAF is beginning to speak in a language both fluent and fluent-adjacent—a tone that welcomes without diluting its depth.

The partnerships were real. Public institutions made acquisitions with the backing of quiet philanthropists. Private collectors committed pieces to long-term loans. At one booth, a trustee and a curator clasped hands over a newly secured work, smiling like co-conspirators in a cultural heist of goodness.

And through it all, the art glowed.

Ai Weiwei's Lego mosaic—Atalanta and Hippomenes—offered myth remixed through irony. Galerie Kevorkian's ancient fertility idol stood with timeless poise, as if to say, "I was here long before you. I'll be here long after." Danielle Mckinney's luminous domestic goddess still bathed her room in that golden hush, her gaze eternal, her space sacred.

In a quiet corner, a first-time collector asked a dealer if it was possible to cry from a painting you hadn't bought. The dealer, without missing a beat, replied: "Only if it's real."

And maybe that's the gift TEFAF gave this year. Not just realness, but resonance. A reminder that art is not a luxury or a leisure—it's a ledger of who we are, what we choose to carry forward, and the grace with which we do it.

As the lights dimmed and the flower petals curled in on themselves, TEFAF Maastricht left behind no fanfare. Just the faint scent of lilies, the echo of footsteps, and the silent vow of return.

Because here, in this temple of beauty and belief, the art doesn't just speak.

It listens.

About the Author

Ty Murphy is an internationally respected art advisor, writer, and cultural commentator whose work bridges the worlds of art history, market intelligence, and personal narrative. With an LLB and LLM in Law and fine art training from the Royal Academy of England, he brings a rare blend of legal acumen and visual sensitivity to his writing. He contributes regularly to Family Office Magazine and Art and Museum Magazine. He is the author of The Art Market: A Concise Guide for Professionals and Collectors and Training Household Staff to Care for Art and Antiques. Known for his eloquent, insightful prose,

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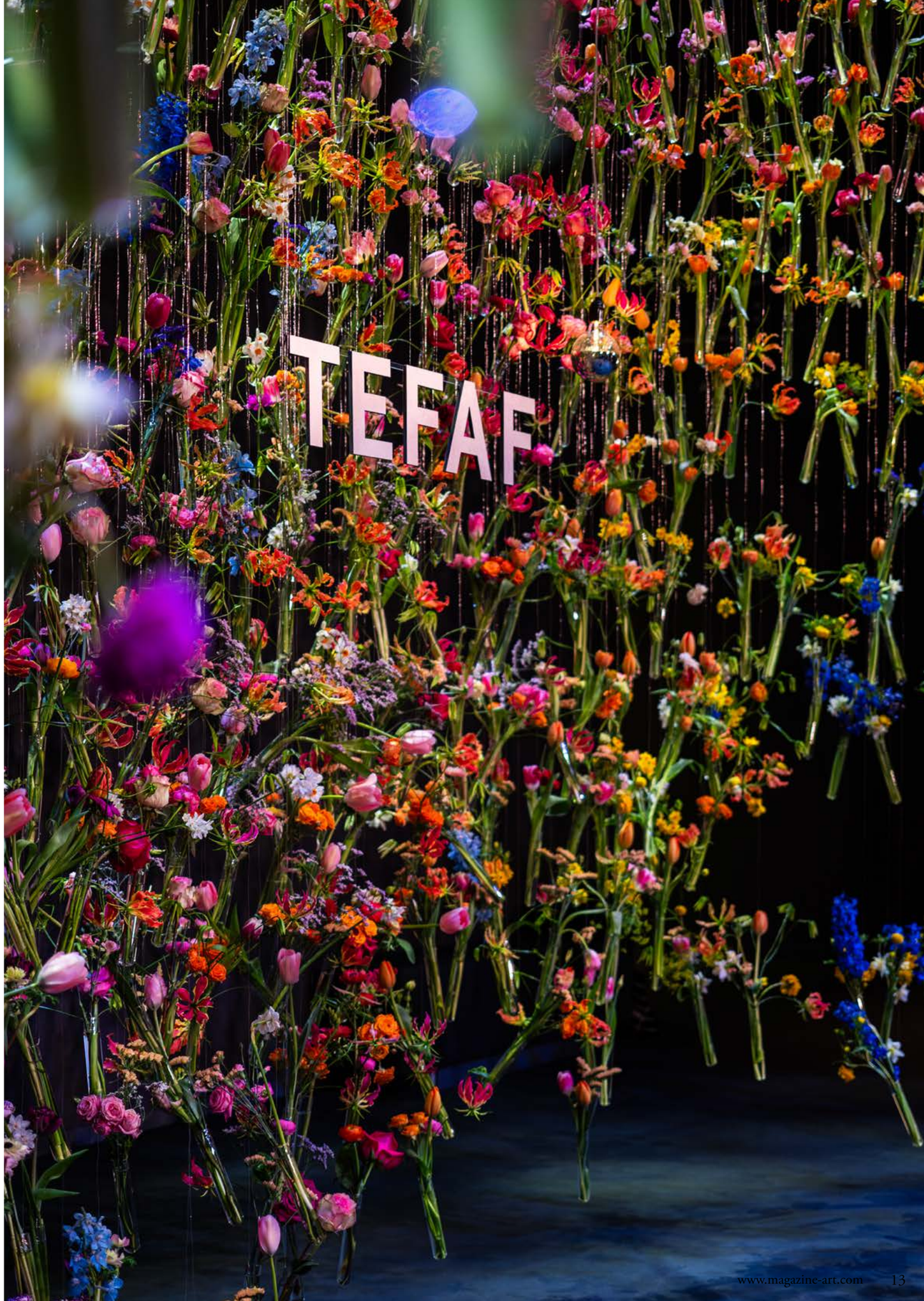


Picasso: From the Studio

11 October 2025 - 22 February 2026

Picasso, Portrait de Marie-Therese © Succession PicassoDACS, London 2024, © GrandPalaisRmn (musée national Picasso-Paris) Adrien Didierjean

Pablo Picasso (1881–1973) transformed the landscape of modern art. A major new exhibition, Picasso: From the Studio, invites visitors into the heart of his creative spaces—those intimate, dynamic environments where his vision took shape. Organised by the National Gallery of Ireland in partnership with the Musée national Picasso-Paris and supported by KPMG Ireland, the exhibition brings together more than 60 paintings, sculptures, ceramics, and works on paper, offering a rare glimpse into how place shaped Picasso's extraordinary output.

Spanning over half a century of Picasso's career, the exhibition highlights not only his artistic evolution but also his relationship with the studios he inhabited—from rustic farmhouses and urban workshops to sun-drenched villas along the Côte d'Azur. Through archival photography and audio-visual elements, these settings are brought vividly to life, offering viewers a deeper understanding of the environments that fueled his imagination.

From his early days in Montmartre after arriving in Paris for the 1900 World Fair, Picasso's physical surroundings were inseparable from his work. After co-creating Analytic Cubism, he shifted gears while living in Avignon during World War I, developing what became known as Synthetic Cubism. Drawing inspiration from objects around him—bottles, glasses, newspapers—he reassembled visual reality in flattened, abstract forms. Works like A Bottle and Newspaper (1913), Glass (1914), and Violin and Bottle on a Table (1915) illustrate this transformation, incorporating unconventional materials such as sand, wood, and string.

In the 1920s, Picasso frequently retreated to the French Riviera, where the coastal light and leisurely pace inspired luminous works like Still Life with a Mandolin (1924) and Paysage de Juan-les-Pins (1920). These works reflect the influence of the sea and scenery just beyond his studio doors, as objects on his tables became infused with the sensuality and color of the Mediterranean.

One of the most defining spaces in Picasso's life was the Château de Boisgeloup in Normandy, which he purchased in 1930. During this time, his relationship with Marie-Thérèse Walter sparked a wave of creativity. Converting an old stable into a large sculpture studio, he embarked on a prolific period, producing bronzes like Head of a Woman in Profile (Marie-Thérèse) (1931) and Tête de femme (1931–1932), their stylized features echoing African masks he once studied. These sculptural forms often reappeared in his paintings, such as Nature morte: buste, coupe et palette (1932). Back in Paris, Picasso's domestic life—by now complicated—continued to influence his work. The delicate Portrait de Marie-Thérèse (1937) contrasts with earlier, more abstract sculptures, and childlike innocence emerges in pieces like Child with a Lollipop Sitting Under a Chair (1938) and The Child with the Doves (1943). These are intimate, personal images rooted in his studio's domesticity. Meanwhile, Bust of Woman with Blue Hat (1944), a portrait of Dora Maar, reflects the emotional aftermath of their breakup.

Picasso's exploration of ceramics began in Vallauris, a town he discovered in the late 1940s. Introduced to the medium by local artisans Suzanne and Georges Ramis, Picasso embraced ceramics with the same fervor he brought to painting and sculpture. He converted a former perfumery into a new kind of studio, and the works created there include vessels adorned with birds, mythological symbols, and bold black-and-white motifs, such as Head of a Woman (1953). The ceramics on display show his technical innovation and a return to themes of Spanish folklore and everyday beauty.

In the 1950s, he moved to La Californie, a villa in Cannes. The light-filled studio inspired a new series of paintings portraying the studio itself, such as L'Atelier de la Californie (1956), where canvases and palm trees share the stage with memories of other artists and spaces. These paintings serve as a meditation on creativity and continuity, combining introspection with celebration.

During his final years, Picasso lived in Mougins, near Cannes, at the Notre Dame de Vie farmhouse. Here, surrounded by his favourite pieces, he worked quietly and relentlessly until his death in 1973. The painting Musician (1972), one of his last, pulls together recurring motifs—musicians, instruments, and watchful eyes—into a single, spirited composition, capturing the essence of his enduring passion for reinvention.

According to Dr Caroline Campbell, Director of the National Gallery of Ireland, "Picasso's influence is immeasurable. By focusing on the places in which he chose to create, this exhibition offers a unique opportunity to connect with his artistic journey in ways we have not seen before." Curator of Modern Art, Janet McLean, adds that the range of works on view reflects Picasso's "boundless curiosity, energy, and inventiveness." For Joanne Snrech of the Musée Picasso, this collaboration brings visitors "closer to understanding the deeply personal relationship he had with the spaces where he worked."

Picasso: From the Studio reveals the artist's process through the lens of place—linking medium and moment, inspiration and location. Both celebrated and rarely seen pieces are recontextualized, inviting us to see Picasso anew, through the walls and windows that framed his creative life.

The exhibition runs at the National Gallery of Ireland with support from KPMG Ireland and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

For more information, visit www.nationalgallery.ie.

Cedric Morris (1889-1982)
Flowers in a Portuguese Landscape, 1968
Private Collection

Cedric Morris (1889-1982)
Summer Garden Flowers, 1944
Philip Mould & Company (Previously owned by Beth Chatto OBE VMH)

Garden to Canvas: Cedric Morris & Benton End

20 May – 18 June 2025

A new exhibition at Philip Mould & Company brings together an exuberant selection of Cedric Morris' flower paintings that have inspired and informed the reinvigoration of the artist's historic Suffolk garden over the past two years.

Garden to Canvas: Cedric Morris and Benton End has also been guest-curated by James Horner, Head Gardener at Morris' former home, Benton End, with many of the works included in the exhibition depicting plants and flowers originally cultivated by Morris which have now been rediscovered or reintroduced into the garden by Horner and his team.

The result is a dynamic dialogue between art and living horticulture that helps document the garden's progress over the last two years.

Benton End – a Grade II listed 16th-century house on the outskirts of Hadleigh - was the home and garden of artist-plantsman Cedric Morris (1889-1982) and his lifelong partner Arthur Lett-Haines (1894-1978). It was also where they ran the East Anglian School of Painting and Drawing, a place where art, horticulture and community thrived side-by-side.

In 2021, Benton End was gifted to the Garden Museum and over the past two years, under the guidance of James Horner, the garden has undergone careful renewal, bringing back many of the historic flowers that bloom on Morris' canvases. "We are on the cusp of turning Cedric Morris' walled garden into the flourishing artistic haven it once was," Horner says proudly.

In a fascinating intersection of painting and plant research, some of the works on display have directly helped with the identification and replanting of long-lost varieties, ensuring that Morris' garden once again blooms with the flowers he originally planted over 50 years ago, fine examples of which are Foxglove (1932), Flowers in a Portuguese Landscape (1968), September Diagram (Early 1940s), and Summer Garden Flowers (1944).

Morris was one of the earliest and fiercest critics of pesticides, championing an approach to horticulture

defined by biodiversity, sustainability, and naturalistic planting; principles that remain profoundly relevant today. His paintings, such as Natura Morta (1947), were often peppered with subtle references to this broader philosophy and beliefs, as well as his adoration for specific species. Indeed, he famously bred tall bearded irises, naming ninety cultivars, many of which carry the 'Benton' prefix.

Opening in conjunction with the RHS Chelsea Flower Show (20-24 May 2025), Garden to Canvas anticipates the reopening of Benton End's Garden to the public in 2026, as James Horner explains: "We have painstakingly cleaned, weeded and repaired the garden over the past two years, and we are now well placed to build the main pathways, restore Morris' pond and form sinuous beds,"

He adds: "Watching the surviving flora gain strength under our strong hand yet organic approach has been one of the most rewarding aspects of the project so far. Soon, with the reintroduction of hundreds of plants Morris grew and painted, the garden will be vibrant and abundant again."

As a backdrop for 'Landscape, Life and Still Life, birds, animals, flowers, and design tending to the absolute', as the prospectus put it, the garden of Benton End not only served as an ideal location for painting en plein air but also as a creative studio for horticultural experimentation. Garden to Canvas highlights the deep connection between Cedric Morris' art and horticulture, offering new insight into how gardening and plant husbandry influenced his artistic creativity, and how, in turn, his paintings are still shaping the garden's future.

Beatrice Prosser-Snelling, Project Director at Benton End, says: "I am thrilled that James Horner has guest curated this remarkable exhibition of Cedric Morris's vibrant flower paintings. James's dedication and careful work towards the reinvigoration of the walled garden is one of the first steps in an exciting project to breathe new life into the house and gardens at Benton End. We are delighted to continue to work closely with Philip Mould & Company to showcase and celebrate the lives and work of Cedric Morris and Arthur Lett-Haines."

Philip Mould, observes: "With James' deep knowledge and practical insights, the art of Cedric Morris assumes yet another wonderful dimension, becoming, even more, the visual autobiography of a legendry life that introduced enduring innovations in plantsmanship and the depiction of nature."

Andy Warhol: My True Story

6 June – 14 September 2025

BOB ADELMAN
Andy Warhol at the Factory with 'Flower' paintings, 1964 © Bob Adelman Estate. Courtesy the Bob Adelman Estate and Westwood Gallery NYC.

This summer, an exciting new exploration of one of the 20th century's most influential artists will give visitors a unique window into the life and work of Andy Warhol (1928-1987).

Different to other Warhol exhibitions, it offers a 'behind the scenes' perspective that may be surprising to those more familiar with the universally recognisable 'man in a fright wig' with his Marilyns, soup cans and dollar signs.

Opening at Newlands House Gallery, Andy Warhol: My True Story will feature an incredible array of exhibits, many previously publicly unseen, including drawings, prints, photographs, recordings, films, and archival paraphernalia.

Warhol asserted that if you wanted to know everything about him you just had to look at his work; that he was all about 'surface'. However, this was far from the truth: He was both a deeply private man who did not wish to be known, and the public persona he created, with his wig, dark glasses, entourage, and celebrity party-going. In private he remained very close to his mother, Julia, who lived with him and kept their Carpatho-Rusyn cultural heritage alive. In public, Warhol hid behind soundbites and misleading and vague information, creating many versions of himself behind his smoke-and-mirrors facade. Claiming that he had always felt like an 'outsider', he was an inveterate observer, intensely curious about others and the world, 'looking in' on a public life he only really shared on the surface. It was these observations that fuelled his creativity, and his philosophical reflections on what he saw underpinned his work.

The exhibition's curator, Professor Jean Wainwright, developed personal friendships with many members of Warhol's family, his contemporaries, and the people he surrounded himself with at his Factories, interviewing them to elicit their stories about Warhol. Spending hundreds of hours in the 1990s listening through headphones to the now embargoed recordings Warhol made on the tape recorder that was his constant companion, also allowed her to develop a peculiarly intimate relationship with Warhol himself.

In Andy Warhol: My True Story we follow a unique journey which allows us to gain insight into the "real" Warhol: Through carefully selected Warhol drawings, artworks and artefacts together with previously unseen photographs by, and recordings with, his entourage and collaborators, this exhibition presents a more intimate and human side to Warhol as well as exposing some of the lesser known and enduring themes he explored in his art.

As we move through the exhibition we grow to understand more about his family origins, his journey into the art world, and the people he surrounded himself with: We see Warhol's homage to art history, his drawings and screenprints, love of repetition and his very particular way of composing his art. We also see his powerful influence beyond the grave through the works of contemporary artists who have paid homage to Warhol and his enduring legacy.

Warhol's early drawings reveal both his fascination with the ordinary and the way he processed and communicated his subject matter in his own particular style, developing themes which recur and evolve in his later work. The often imperfect drawings in this exhibition provide insight into Warhol's thinking and process, and rare archival books bear witness to his close relationship with his mother, his illustrations often accompanied by Julia's ornate calligraphy. Even his signature was sometimes crafted by her. A compelling and rarely seen film he made of his mother in 1966, when she was 75, The George Hamilton Story (Mrs Warhol), which was shot in her apartment kitchen within Warhol's New York home, further reveals his relationship with her. An audio recording of his mother singing creates a particularly haunting atmosphere.

From drawings such as Man with Hearts and a fictitious One Million Dollar Bill, screenprints including Mona

Lisa (Four times), and iconic photographs by those who were close to and documented him, like Bob Adelman's Andy Warhol Empties his Boots after being Pushed into the Pool by Edie Sedgewick, we glimpse a very human Warhol experimenting with ideas and subject matter. His ability to creatively inspire others, even long after his death, is seen through artworks by contemporary artists such as David LaChapelle, Gavin Turk, Rob and Nick Carter, and Philip Colbert. His enduring "brand", a manifestation of his prescient observations about the rise of consumerism, is exemplified through a plethora of Warhol-themed objects and memorabilia.

Through the intertwining of Warhol's artworks with photographs, objects and artefacts, alongside films and reflective recordings with his relatives and contemporaries, this exciting exhibition reveals not only an elusive and fascinating man, but the influence that he still exerts on artists and his prescience in conveying a culture of populism and consumerism.

The exhibition In Newlands House takes advantage of the intimate spaces of an 18th Century townhouse, to create an atmosphere responding to the different ways that Warhol created work.

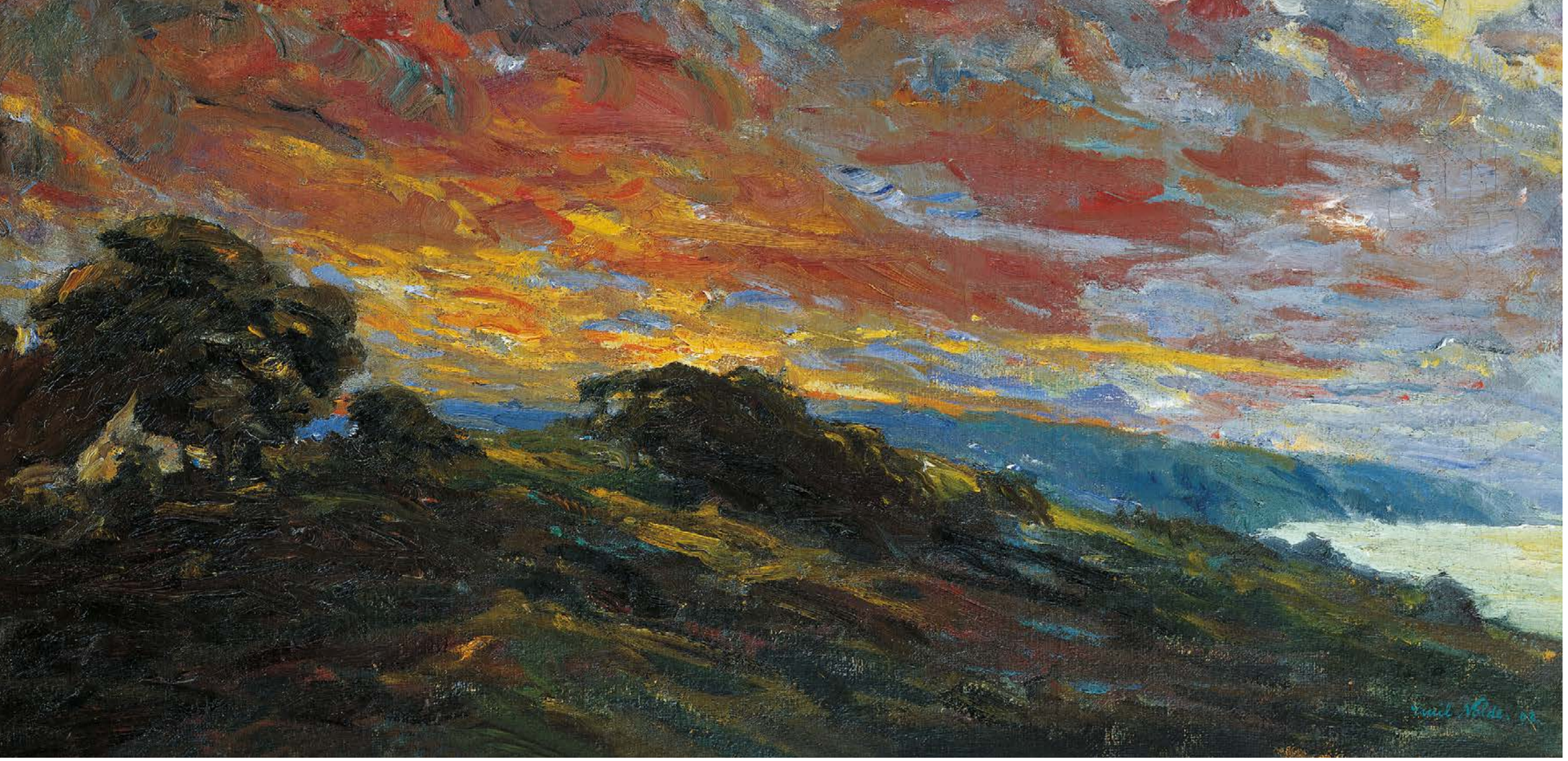
Curator Jean Wainwright says: "This exhibition partly traces my own 30-year search for the truth behind the man, through his brothers, family and those who knew him best. In gathering different works from those often associated with him, I hope it reveals a tender, unusual and different side to the Warhol we are familiar with."

Andy Warhol: My True Story follows the critically acclaimed 2024 Newlands House exhibition, Leonora Carrington: Rebel Visionary, which also sought to give visitors an unexpected view of an internationally recognised artist.

Newlands House Gallery Director Dr Loucia Manopoulou says, "As Newlands House Gallery celebrates its 50th anniversary, we are delighted to present this landmark exhibition curated by expert Warhol scholar, Jean Wainwright. With her profound knowledge of Warhol, Wainwright's curatorial intention is to unravel the artist's public persona and unveil the man behind the legend. Through this deeply personal and reflective exhibition, visitors will gain fresh, unique insight into Warhol's life and artistic legacy approached in a way never seen before."

Adelman_Andy Warhol Al Roons Gym_72dpi web

Billy Name – Andy Warhol with Self Portrait, The Factory, New York, 19678



EMIL NOLDE (1867 - 1956) Herbstabend auf Alsen, 1903, oil on canvas, 54 x 106 cm
bottom right signed: Emil Nolde 03 verso on the stretcher inscribed: Emil Nolde: Herbstabend auf Alsen
Catalogue raisonné: Urban 126

A Transcendent Autumn: Emil Nolde's Herbstabend auf Alsen

By Ty Murphy LLM

Maastricht, 2025—The kind of art that stops you mid-stride, the sort that makes the champagne flute in your hand suddenly feel irrelevant. That's what happened when I stumbled upon Emil Nolde's Herbstabend auf Alsen (Autumn Evening on Alsen) at TEFAF this year. Tucked between a flashy Koons and a whispering Dutch Old Master, this 1903 oil on canvas—wide as a horizon line (54 x 106 cm)—wasn't just a painting. It was a weather system. A mood. A quiet rebellion.

Nolde's Island of Solitude

Nolde painted this during a pivotal, penniless chapter. Freshly married to dancer Ada Vilstrup in 1902, the couple retreated to the Baltic island of Alsen each summer, where Nolde worked in a ramshackle beach hut. Imagine it: salt-stained walls, the North Sea's growl, and a man obsessed with capturing nature's raw, untamed pulse. "Everything primal and primordial captivated my senses," he later wrote. "The great, roaring sea is still in its original state… the wind, the sun, even the starry sky are almost as they were fifty thousand years ago."

Herbstabend auf Alsen is pure Nolde in his Romantic fever-dream phase. The canvas swallows you whole—swaths of grassland bowing under an unseen wind, trees like dark exclamation points, and a sky that's half sunset, half storm. No people.

No cute cottages. Just land and air in a silent, luminous duel. It's autumn as Nolde felt it: a season of change so visceral, you can almost taste the damp leaves.

The Price of Passion

Here's the kicker: Nolde was broke when he made this. The guy was so strapped for cash, he'd reuse canvases and sketch on whatever scraps he could find. Yet, Herbstabend doesn't smell of desperation. It's lush, deliberate, almost defiant in its beauty. The brushwork? Lyrical but restless—those clouds aren't just painted; they're chased. You can spot echoes of his Brücke buddies (he'd join them briefly in 1906), but Nolde's voice is already distinct: louder in its silence, fiercer in its stillness.

Now, fast-forward 122 years. The painting's provenance is pristine (straight from the artist's estate), and its exhibition history reads like a tour of 20th-century European modernism—from Hamburg's Kunstverein in 1947 to Berlin's Nationalgalerie in 2004. And the price tag at TEFAF? A cool €1.25 million. Not bad for a guy who once traded sketches for groceries.

What floored me, though, wasn't just the painting's pedigree. It's how alive it feels. Nolde's obsession with clouds—those swirling, brooding masses—wasn't just aesthetic; it was spiritual. He'd stare at the sky for hours, sketching like a mad meteorologist. In Herbstabend, the heavens aren't a backdrop; they're the main event. The way the sunset bleeds into the horizon, as if the canvas itself is burning… it's no wonder this piece starred in the 2004 exhibition Wolkenbilder: Die Entdeckung des Himmels (Cloud Pictures: The Discovery of the Sky).

Fun fact: Nolde's clouds pissed off the Nazis. When they labeled his work "degenerate" in 1937, he retreated to Seebüll, his marshland home, and painted over 1,300 "unpainted pictures"—tiny watercolors hidden from the regime. The man who once romanticized Alsen's skies became a ghost in his own country.

Why This Painting? Why Now?
In 2025, Herbstabend auf Alsen feels like a relic and a revelation. In an art world obsessed with NFTs and immersive installations, here's a century-old canvas that does the immersive part without Wi-Fi. It's a reminder that great art doesn't need gimmicks—just guts and a guy who believed in the wind.

As I left TEFAF, I kept thinking about Nolde's hut on Alsen. No electricity, no market hype, just a man, his brushes, and a sky that refused to be ignored. €1.25 million? Honestly, it's a bargain.

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Bowman Sculpture

A Century in Conversation: Sculpture Across Time at TEFAF

By Ty Murphy LLM for Art and Museum Magazine

Sarah Bernhardt (French, 1844-1923) Autoportrait
Hand-modelled plaster with brown patina Height: 9" (23 cm)
Created circa 1870

Auguste Rodin (French, 1840 – 1917) L'Ombre (The Shade)
Signed A. Rodin, inscribed with foundry mark Georges Rudier and © by Musee Rodin 1963 and with repeat raised interior signature Bronze with rich dark green, black and brown patina
Height: 37.5" (95.2 cm) Conceived in 1880; 1963

Every once in a while, a booth at TEFAF Maastricht stops you in your tracks—not because it's flashy, but because it speaks to something timeless. Bowman Sculpture's 2025 presentation promises to be just that: a sculptural conversation stretching across nearly two centuries, from the 1830s to the present. It's a journey not only through form and technique but through the evolution of our understanding of beauty, movement, and material.

This year marks the 100th anniversary of Art Deco, and Bowman leans into that celebration with elegant works like Attilio Piccirilli's Flower of the Alps (1917), Richard Garbe's The Red Shawl (1928), and Boleslas Biegas's The Wave (1907). These pieces shimmer with the precision and luxury that define the movement—sleek lines, rich surfaces, and a sense of controlled drama.

But this presentation isn't just a celebration of style—it's a testament to the voices, especially female ones, that have shaped and expanded the field of sculpture. One standout is Sarah Bernhardt's Autoportrait (c. 1885), a work that offers a rare and intimate view into the artistic world of the famed actress. There's something powerful about seeing a self-portrait in plaster by someone more commonly known for commanding the stage. It reminds us that creativity can't be boxed in.

Then there's Kim Lim's Untitled Relief (1995), an exploration of texture and space carved in slate. Coming on the heels of her retrospective at the National Gallery of Singapore, this work takes on even greater significance—an understated but profound example of Lim's ability to blend Eastern and Western aesthetics into something utterly her own.

Helaine Blumenfeld's Messenger of the Spirit (2006) is another highlight. Its soft, organic curves seem to breathe. It's a sculpture that doesn't just occupy space—it energizes it. Likewise, Dame Barbara Hepworth's Three Forms (Winter Rocks) (1965) is a poetic reminder of how abstraction can still evoke the natural world, reducing rocks and rhythms to their essential harmony.

Rodin is here too, of course—L'Éternel Printemps and Le Baiser (The Kiss) make an appearance, their passion and tenderness still palpable more than a century after their conception. Alfred Boucher's Diana (1890s) brings classical mythology into a realm of quiet elegance, while Émile Antoine Bourdelle's Herakles the Archer strikes a more dramatic chord, all muscle and momentum.

The 20th century holds its own with Henry Moore's iconic Reclining Figure (1939/1959), a compact expression of weight and poise, and William Turnbull's commanding Large Siren (1986), which calls to the viewer with an ancient resonance in a modern voice.

What ties this entire collection together isn't just the quality—though every piece stands out—it's the sense of legacy. The way that each work speaks to what came before it, and what might come after. There's a rhythm to it, a continuity that doesn't feel curated as much as composed. Like walking through a visual symphony of form and philosophy.

Bowman Sculpture continues to prove why it holds a leading place in the field—honoring the past while nudging us toward the future. TEFAF Maastricht 2025 won't just be an art fair this year. It will be a testament to the enduring power of sculpture to reflect, transform, and transcend.

Come for the masters, stay for the surprises—and let the conversation between centuries carry you away.

www.bowmansculpture.com

Henry Moore (English, 1898-1986) Reclining Figure, 1939
Numbered 7/8 Bronze with golden patina Length: 9 7/8" (25 cm) Conceived in 1939, cast in 1959 Edition of 8 plus + 1AP
Recorded in the Henry Moore Foundation archives under no.LH208

Bowman Sculpture TEFAF 2025

"I Want to Breathe" (2024)

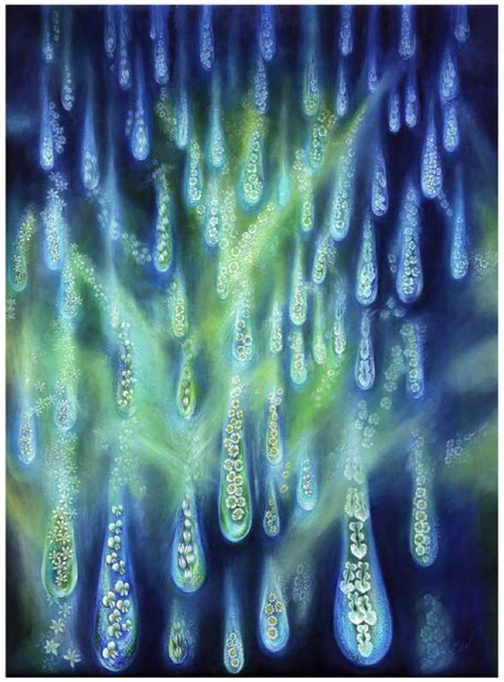
The Quiet Revolutions of Lida Sherafatmand

byTy Murphy LLM

There is a hush that comes over you when you stand before a painting that knows your body better than you do. A stillness that has nothing to do with the mind and everything to do with the way breath finds its natural rhythm again, how the shoulders drop their invisible weights. This is the quiet magic of Lida Sherafatmand's canvases - they don't demand your attention so much as they create the conditions for you to remember yourself.

Take "I Want to Breathe" (2024); its surface is alive with the most tender oscillations of color. The paint seems to move like a living membrane, each brushstroke an inhalation held in oil and light. Zoom closer and you'll find the secret life of the piece - delicate traceries like capillaries, bursts of gold leaf catching the light like oxygen molecules illuminated from within. The title isn't metaphorical; the painting performs its own longing. In a world where we've forgotten how to take an unguarded breath, Sherafatmand offers us this rare gift: a visual space where the lungs can finally unclench.

Then there's "Raindrops of Beauty" (2025), larger in scale but no less intimate in its address. Here the canvas becomes a garden after rain, each droplet a tiny universe refracting light into unexpected mercies. The closer you look, the more the technical mastery reveals itself - thick impasto blossoms floating on washes so thin they threaten to evaporate from the canvas. The colors whisper at first glance: mother-of-pearl, the faintest blush of dawn, the translucent blue of veins beneath skin. But then - ah! - there, a sudden burst of vermilion like a laugh breaking through tears.



"Raindrops of Beauty" (2025)

What Sherafatmand understands, in her bones, is that beauty is not an aesthetic choice but a neurological intervention. Recent studies confirm what her work has always known - that fluid forms and organic rhythms lower stress hormones nearly 30% faster than hard-edged abstraction. Her paintings aren't merely objects to admire; they're ecosystems to inhabit, each one a sanctuary built from pigment and longing.

There's something profoundly subversive about this approach in our age of relentless stimulation. While much of contemporary art shouts to be heard over the din, Sherafatmand's work operates differently. It creates the silence necessary for listening - to our own pulse, to the quiet spaces between thoughts, to the memory of what wholeness feels like. Born amidst the ruins of war-torn Iran, she transforms the legacy of destruction into these luminous acts of repair.

This is why her paintings appear on the covers of Cambridge political science texts - the academics studying systems of power seem to recognize what the art world is only beginning to grasp. That in an era of fracture and fatigue, the most radical act may not be another deconstruction, but the courage to offer sanctuary. Not just to depict beauty, but to make it operational - a technology of restoration hidden in plain sight, disguised as art.

When I asked Sherafatmand what she hopes viewers take from her work, she paused in that way of someone retrieving a thought from deep water. "A memory," she finally said. "A memory of what they're made of." Standing before her paintings, I realize this is exactly what happens. The colors, the textures, the quiet rhythms - they don't show us anything new so much as remind us of something ancient and essential we'd forgotten we knew.

In the end, perhaps all true art is this kind of remembering. And in our particular moment of collective amnesia, To soar into the future, we must first root deeply into the home of ourselves—body and soul. Lida Sherafatmand's work is not a retreat from the modern world, but a compass pointing the way forward: only when we remember what we're made of can we build what we're meant to become.

www.lida.gallery

Alexander Bogomazov
Rediscovering a Ukrainian Masterpiece at TEFAF

By Ty Murphy LLM

It was during one of those rare, quietly electric moments at TEFAF Maastricht that I reconnected with an old friend—James Butterwick, the eminent dealer and tireless advocate for Ukrainian modernism. Amid the dazzling array of booths and blue-chip artworks, I found myself drawn to the familiar sophistication of James's gallery stand. There, leaning slightly in its frame and glowing with soft, rhythmic intensity, was a work I hadn't seen in person before: Alexander Bogomazov's By the Riverbank. James, with his usual mix of charm and encyclopedic knowledge, gestured toward the canvas and simply said, "You're going to love this one." And he was right.

Bogomazov's path to artistic greatness was anything but linear. Born into a fractured home—his parents separated early in his life—he was raised under the authoritarian rule of a domineering father. But adversity often births brilliance, and in Bogomazov's case, it instilled a depth of emotional sensitivity that later found profound expression in his art.

In 1904, he entered the Academy of Arts in Kyiv, beginning a lifelong journey of exploration and reinvention. By 1907, his pursuit of excellence took him to Moscow, where he studied under Konstantin Yuon. There, in the cultural hotbed of the Russian avant-garde, Bogomazov encountered the groundbreaking collections of Morozov and Shchukin—repositories of French modernism, packed with pointillism, symbolism, and the seeds of abstraction.

This exposure lit the fuse for Bogomazov's transformation. Upon returning to Kyiv in 1908, he began fusing pointillist techniques with symbolist introspection, forging a uniquely Ukrainian take on European modernism.

James Butterwick wasn't wrong—By the Riverbank is one of those works that quietly demands your full attention. Painted in an unusually large format for Bogomazov, who typically preferred more intimate canvases, the piece presents a scene of restrained grandeur: a row of stately willow trees standing sentinel along a riverside path, their cascading forms rendered in a luscious tapestry of brushstrokes.

Executed in thick impasto and shimmering pointillist technique, the painting radiates a sense of rhythmic calm. The trees—almost anthropomorphic in stature—guide the eye gently to two small figures nestled among the trunks. Are they swimmers? Lovers? The ambiguity adds narrative weight. The brushwork, rich in layered greens, pinks, and ochres, feels like it's breathing with the scene itself.

This is not just a landscape. It's an emotional geography—a place real and remembered, shaped by a mind steeped in structure and sensation. The light dances across the canvas as if filtered through memory. It feels deeply personal, and in that way, universal.

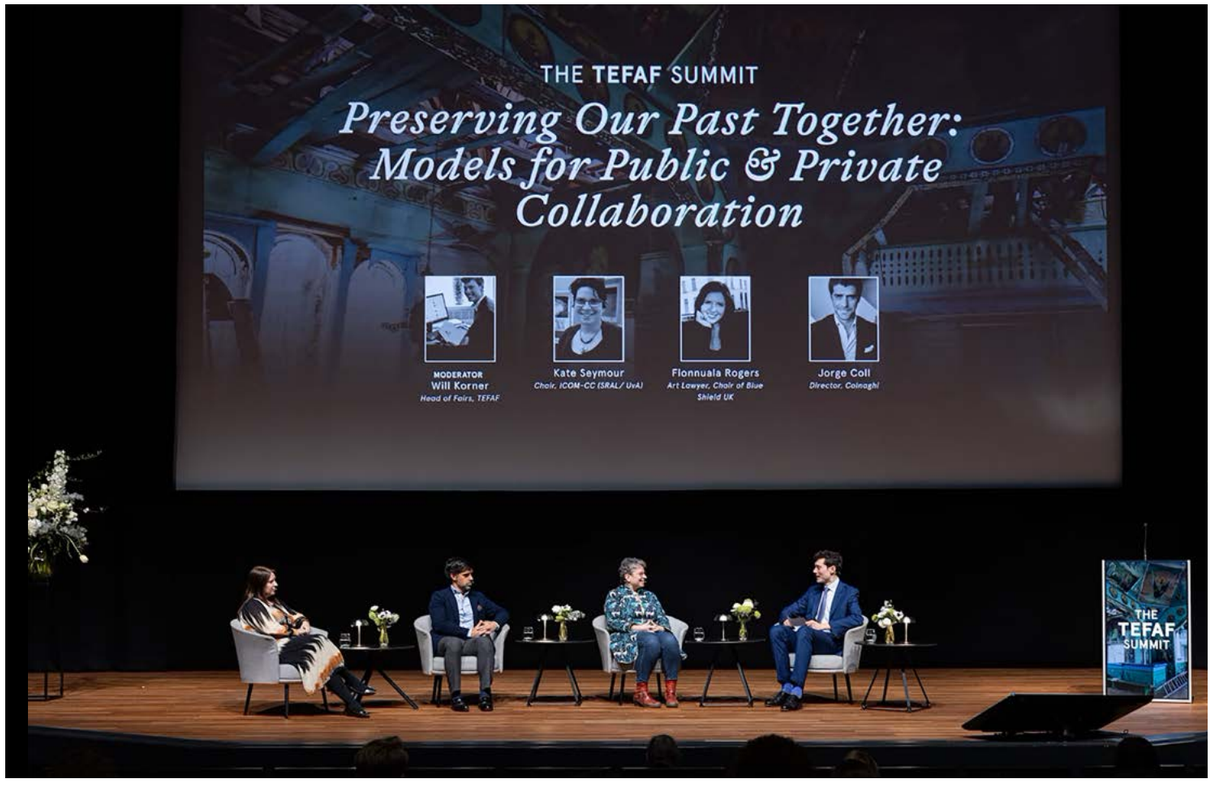
From a collector's perspective, this painting is a rare and powerful insight into Bogomazov's early evolution. It captures the moment just before his theories on art and structure took hold, a moment of pure, painterly poetry.

Bogomazov is often overshadowed by more headline-grabbing names in modernism, yet his contribution—both as an artist and as a theorist—is essential. His later work would pivot toward cubo-futurism and complex visual theory, but By the Riverbank reveals the soul behind the intellect.

Meeting James Butterwick at TEFAF and standing before this luminous work was a reminder of why we do what we do in the art world: to connect, to rediscover, and to feel something deep and true. In that moment, By the Riverbank wasn't just a painting—it was a conversation across time, a whisper from a master whose voice is finally being heard.

www.jamesbutterwick.com

By the Riverbank (c. 1908) Oil on canvas, large format



TEFAF Summit: Reimagining Philanthropy: New Models for Private Funding in the Arts

By Ty Murphy LLM

The TEFAF Symposium unfolded over several days, beginning each morning as the fair stirred to life. The Symposium, equal parts salon and strategy session, was no polite sidebar—it was the engine room. It dealt in something rarer than a Vermeer: vision. The programming took aim at the deep fractures in the cultural sector and dared to offer blueprints instead of band-aids. Imagine it less as a conference, more as a kind of time machine—transporting us toward the future art world we should be building.

Let's start with the Summit—capital S—its theme: Reimagining Philanthropy. A phrase that sounds benign until you realize it's shorthand for a tectonic shift. With governments tiptoeing away from arts funding like dinner guests avoiding the check, the question has become urgent: who pays for culture when the state disappears?

Kathleen Ferrier of UNESCO didn't flinch. "We can't just replace state funding with private checks," she said, with the steel of someone who's seen what happens when culture becomes a luxury item. "We need to rebuild the entire ecosystem from the ground up." This wasn't artspeak—it was a call to arms.

Others echoed and expanded. Adama Sanneh of the Moleskine Foundation argued for dismantling the old patronage model—where a few wealthy hands anoint "worthy" projects—and rebuilding something horizontal, participatory, radically local. Jenny Waldman of the Art Fund offered proof: grassroots giving circles helping small museums not just survive but re-root in their communities.

But the boldest moment? Barbera Wolfensberger of the Dutch Ministry stood up and essentially said: we've figured out how to hack capitalism—by tying corporate tax breaks to cultural impact. It was an idea so pragmatic it felt radical. Philanthropy not as noblesse oblige, but as infrastructure. As justice.

Then came the 'how' to that utopian 'why'.

March 14's Art Business Conference was a high-octane mix of policy wonks, AI alchemists, and curators moonlighting as futurists. Georgina Adam chaired like a conductor, threading together disparate harmonies into one aria of insight.

Mathieu Deldicque—Director of the Musée Condé at Château de Chantilly—spoke with the quiet intensity of someone rearranging time. His talk on curating in the 21st century château read like a love letter to the past written in augmented reality. He's digitizing medieval manuscripts, yes, but he's also breathing life into them for audiences scrolling through time faster than ever. His alliance with the TEFAF Restoration Fund to conserve the Très Riches Heures du Duc de Berry? Not preservation—it's resurrection.

Then: the robots arrived.

Carina Popovici from Art Recognition gave a tour-de-force on how AI is redefining authenticity. Her software doesn't just look—it learns. Watching it dissect a Baroque canvas pixel by pixel felt like witnessing connoisseurship in evolution—Rubens meets HAL 9000. "AI doesn't replace expertise," she insisted. "It amplifies it." The room was breathless. Somewhere, Bernard Berenson was spinning in his grave—and maybe applauding.

Legal labyrinths came next. Tetiana Bersheda and Arthur Byng Nelson took us spelunking into the cave systems of European patrimony law. Export permits. Tax rebates. National pride disguised as red tape. It was wonky, yes—but vital. Because even the most exquisite art dies in darkness if it can't move, be seen, be shared.

The anti-money laundering panel? It was meant to be procedural but turned theatrical, thanks to Rena Neville, who deadpanned, "The art market's compliance culture is still in its infancy." Nervous laughter. Nervier revelations. We're talking about a $65 billion industry where provenance sometimes means a Post-it note.

Then, we circled back to AI—not as sleuth but as prophet. Rachel Pownall, Anders Petterson, and Sophie Perceval delivered a thrilling, slightly terrifying vision of algorithmic valuations and data-driven collecting. If left unregulated, warned Pownall, AI could create an "unaccountable black box." You could feel the room shiver.

The last word came from Arnaud Morand, whispering in a different register. His update on Saudi Arabia's AlUla cultural expansion reminded us that soft power isn't soft at all. It's architecture. It's intention. It's ambition made stone and story.

What TEFAF offered this year wasn't a symposium. It was a séance. A summoning of the future.

You could feel it in the air—that rare shift when ideas crackle louder than champagne corks. This wasn't a market flex. It was a philosophical inflection point. A meeting not just of collectors and curators but of conscience and creativity.

So what now?

Well, as Deputy Stephan Satijn of Limburg said at the close, "Our strength lies in connection." And maybe that's the true message beneath the gilded frames and glowing panels of TEFAF 2025: that the next big thing in art won't be a movement or a medium—but a meeting. Of minds. Of missions. Of disciplines once kept apart but now, necessarily, intertwined.

Long may Maastricht hold that space—and long may we rise to meet it.

www.tefaf.com

Massimiliano Pelletti

Contemporary Stone Sculpture

By Ty Murphy LLM

Image from Massimiliano Pelletti exhibition "Versus" at the Museo Nazionale Roman at the Palazzo Massimo

In the heart of Pietrasanta—the Tuscan town synonymous with marble mastery and home to Michelangelo during his lifetime—Italian sculptor Massimiliano Pelletti is redefining classical ideals for the modern age. Born in 1975 and raised among chisels, plaster casts, and the resonant legacy of Renaissance artistry, Pelletti brings a fresh, thought-provoking voice to contemporary sculpture.

Rooted in tradition yet unafraid of interruption, Pelletti's sculptures strike a delicate balance between classical harmony and geological disruption. His figures often emerge from stone not as flawless deities, but as fragmented reflections of beauty—cracked, veined, and textured, echoing the imperfect realities of modern existence. Pelletti's journey began in his family's artisan workshop, under the guidance of his grandfather Mario Pelletti, a sculptor who famously worked on the restoration of Michelangelo's Pietà in the Vatican. From this lineage, Massimiliano inherited more than tools and technique; he absorbed a deep respect for the material and its historical resonance. His grandfather's Glyptotheque—a personal collection of plaster casts of classical models—provided not only formal inspiration but also a philosophical foundation that continues to shape his work.

Every sculpture Pelletti creates is carved by hand, a nod to centuries-old traditions, but the materials he selects subvert expectations. He works not only with pristine Carrara marble but also with porous, richly striated stones, filled with natural fissures and crystalline anomalies. These imperfections are not flaws; they are essential components of his artistic language.

Pelletti's sculptures are immediately recognizable—idealized human forms distorted by the raw honesty of their medium. Smooth, Greco-Roman torsos and serene faces are interrupted by the mineral chaos of the stone itself. These ruptures speak volumes. They symbolize time, trauma, and the impossibility of true perfection. The result is a dialogue between ancient form and geological truth, inviting viewers to reconsider long-held ideals of beauty.

In works like Heracles, to be exhibited at TEFAF Maastricht 2025 with Bowman Sculpture, Pelletti demonstrates this dynamic tension with mastery. The classical mythological figure, carved in onyx and Breccia Medicea, becomes a meditation on endurance, fragility, and time's transformative power.

Pelletti's international acclaim is matched by a robust portfolio of high-profile exhibitions and public installations. His monumental five-meter sculpture in white Carrara marble stands proudly in Acapulco, Mexico, while another major public piece was recently unveiled in Forte dei Marmi, Italy.

Exhibitions in China—including Looking Forward to the Past at the MARCA in Catanzaro and Gazing of Tranquility at the Zhejiang Art Museum, which later traveled to Wuhan and Guangdong—have expanded his global footprint. In 2021, his works were displayed alongside Antonio Canova's in Canova. Between Innocence and Sin, curated by Beatrice Avanzi and Denis Isaia, creating an intergenerational dialogue between two Italian sculptural giants.

Most notably, Pelletti was recently invited to exhibit at the Palazzo Massimo National Roman Museum in Rome in a groundbreaking exhibition titled Versus (Oct 2024 – Jan 2025). There, his sculptures were placed in direct conversation with iconic classical pieces such as the Lancellotti Discobolus and Crouching Venus. As the first contemporary artist granted this honor, Pelletti's inclusion marks a profound recognition of the cultural and artistic weight his work carries. His sculptures did not merely sit beside the ancient—they challenged, complemented, and recontextualized them.

In 2023, Bowman Sculpture in London became Pelletti's exclusive UK representative, debuting his work with a sold-out solo exhibition, Eredità, curated by Mica Bowman. The title—Italian for "heritage"—aptly encapsulates Pelletti's practice: a reverent yet radical engagement with the past.

The overwhelming response to Eredità confirmed what collectors and curators across Europe had already discovered: Pelletti's sculptures are as intellectually stimulating as they are visually arresting. Following this success, Bowman Sculpture will host another solo exhibition of his work from 2nd to 31st October 2025, coinciding with his rising prominence on the global stage.

Massimiliano Pelletti is more than a sculptor—he is a storyteller who chisels through time. In each of his works, the echoes of antiquity meet the raw honesty of natural stone, challenging our assumptions about beauty, permanence, and the role of classical ideals in contemporary life.

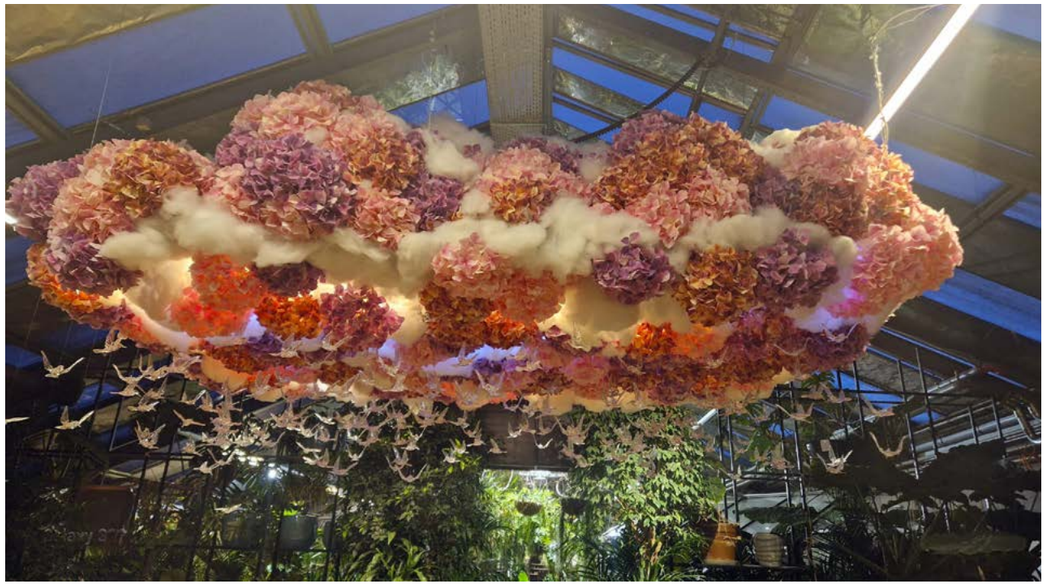
Through his intricate, fractured forms, Pelletti reminds us that perfection is a myth—and that within the cracks, new stories are waiting to emerge. As he continues to exhibit on the world's most prestigious stages, from Rome to Maastricht to Shanghai, his legacy is shaping up to be as enduring as the marble he so skillfully transforms.

www.bowmansculpture.com

Simone Monney

The Artist and her Inspirations

by Ty Murphy LLM



Simone Monney is a visionary Swiss artist whose work defies easy categorization. It straddles the realms of lyrical abstraction, sensory art, and immersive installation.

Based in the picturesque town of Nyon, Switzerland, Monney has spent more than twenty years refining her artistic voice, one that is deeply rooted in emotional expression, spontaneity, and the intricate interplay of nature, music, and memory.

Her work is not just something to be observed—it is something to be felt, experienced, and absorbed. Monney's canvases pulse with vitality, her installations envelop the senses, and her creative process is guided not by strict theory but by intuition, emotion, and the rhythm of life itself. Her artistic journey is one of constant discovery, a pursuit of deeper connections between the inner world of feeling and the outer world of form.

At the heart of Simone Monney's artistic practice lies lyrical abstraction—a genre that favors poetic expression over figurative precision. This style allows for a deeply personal and emotive approach, one that speaks directly to the heart rather than through representational imagery. Her brushwork is free-flowing and instinctual, often inspired by the cadence of music. Whether she's listening to the fluid improvisations of jazz, the structured elegance of classical compositions, or the ambient hum of natural soundscapes, Monney allows sound to guide her hand.

Each painting becomes a kind of visual sonata, with colors playing the role of notes and compositions echoing the rhythms of her internal world. Her work is often likened to a visual improvisation—loose, organic, yet finely attuned to emotion. Monney sees painting as a dance of the senses, a translation of sound and sensation into visible form.

For Monney, nature is more than a source of inspiration—it is a collaborator in her creative process. The subtle textures of petals, the ever-shifting hues of twilight skies, the ebb and flow of rivers—all of these natural elements influence the color palettes, patterns, and structures in her work. Her celebrated piece Flower Symphony illustrates this relationship vividly. The painting explodes with movement, as if a garden were blooming in real time on the canvas. It is more than a floral composition—it is a meditation on renewal, joy, and the interconnectedness of life.

Monney draws particular influence from the Flower Power movement of the 1970s, which championed peace, love, and harmony through the potent symbolism of flowers. She carries this ethos into her work, treating flowers not as mere decorative motifs but as emblems of healing and emotional resonance. Her canvases bloom not only with pigment but with energy—radiating a kind of spiritual warmth that speaks to the soul.

Before devoting herself fully to visual art, Monney spent 15 years in the high art of perfumery, where she mastered the craft of scent composition and the creation of multisensory spaces. This unique background continues to shape her artistic identity today. In many of her exhibitions, she integrates fragrance and music into the gallery environment, transforming the viewing experience into a complete sensory immersion.

Her years in perfumery taught her how scent can trigger memory and emotion just as powerfully as color or sound. By layering sensory stimuli, she encourages the viewer to engage with her art not only visually but also through the nose, ears, and even skin, creating environments that are emotionally restorative and experientially rich.

Monney's work invites us into a holistic encounter with beauty—one that appeals to our senses as well as our sensibilities. Whether through her lyrical brushstrokes or her fragrance-infused installations, she offers us a space to pause, to breathe, and to reconnect with what is elemental and essential in life.
Simone Monney's artistic oeuvre spans a wide array of formats and media, yet all are unified by a common thread: a profound commitment to emotional resonance and sensory depth. Her work ranges from vivid, emotionally charged paintings to ambitious multisensory installations, each carefully crafted to invite personal reflection and sensory exploration. One of Monney's most recognized and celebrated pieces, Flower Symphony, exemplifies her ability to create environments that transcend traditional viewing. This large-scale installation combines painted floral motifs with ethereal, suspended elements such as floating birds and sculptural clouds. Walking through the installation is akin to stepping into a living garden—where petals seem to sway to an invisible rhythm, and ambient sounds blend with delicate fragrances.

Inspired by the therapeutic and symbolic power of flowers, Flower Symphony is more than a visual spectacle. It is a space designed to evoke joy, comfort, and peace. The work echoes Monney's long-standing belief that art can and should heal. Visitors often describe the experience as meditative, as though they had wandered into a dream where color and scent conspire to calm the spirit.

Monney's two-dimensional works are no less evocative. Paintings such as Sky's Whisper and River's Song capture the transient beauty of nature through bold, gestural brushwork and layered washes of translucent color. These paintings are rhythmic and atmospheric, often created in sync with the tempo of a musical piece. In Monney's hands, a fast-paced jazz composition becomes a flurry of electric strokes, while a slow classical adagio might inspire expansive, sweeping lines that invite contemplation.

Her use of color is deeply intuitive and emotionally charged. Blues whisper of tranquility, while bursts of orange and red suggest vitality and movement. The viewer is never just looking at a landscape—they are feeling it, hearing its silent music, and sensing its pulse.

Monney's background in fine perfumery sets her apart in the contemporary art world. In one groundbreaking exhibition, she transformed a traditional white-cube gallery into a fully immersive environment. Visitors wandered through spaces infused with lavender, jasmine, and other natural scents while soft soundscapes played in harmony with the visual works. The installation was described as "walking into a memory"—intimate, enveloping, and transportive.

Critics have praised Monney's ability to dissolve the boundaries between artist and viewer. Her exhibitions are not passive experiences but invitations to engage fully, using every sense to absorb meaning. This pioneering approach has earned her a reputation as a leader in multisensory abstraction—an artist who doesn't just paint pictures, but composes atmospheres.

Simone Monney's artistry is not confined to gallery walls—it extends into the deeper realm of human experience. Her philosophy is rooted in the idea that art, when approached holistically, has the power to heal, connect, and transform. She is both an artist and a steward of emotional well-being, using her creativity to foster moments of peace, presence, and renewal.

Over the years, Monney's innovative contributions have garnered critical acclaim across Europe and beyond. She has received the prestigious Swiss Art Prize for Experimental Media, as well as the International Award for Sensory Art, recognizing her groundbreaking work in multisensory installations. Her art has been featured in leading institutions and she installed 5000 butterflies hanging from the ceiling during this parallel exhibition to the Biennale de Venise which was in the Palazzo Bembo. The butterflies were perfumed and this installation created a nice space for all the events during the Biennale.

These accolades reflect not only her talent but her fearless dedication to pushing the boundaries of contemporary abstraction. She is widely recognized as an artist unafraid to innovate, constantly evolving her practice in service of emotional depth and sensory richness.

For Monney, art is more than aesthetic—it is therapeutic. She frequently partners with hospitals, wellness centers, and meditation retreats to design installations that promote mental and emotional well-being. Her belief in the healing potential of color, scent, and sound is not theoretical—it is central to her artistic mission.

"Color, scent, and sound are languages of the soul," Monney often says. "When used with intention, they can quiet the mind, soothe the body, and uplift the spirit." Her work is often described as a balm for the senses, an antidote to the noise and chaos of modern life.

Monney's influence continues to grow as younger artists and curators look to her as a trailblazer in experiential and multisensory art. Her exhibitions attract a wide and diverse audience—some drawn by the beauty of her work, others by the emotional and therapeutic experiences she creates.

Looking ahead, Monney is preparing for her most ambitious project yet: Forest of Whispers, a traveling exhibition that will fuse scent diffusion, live musical performance, and interactive forest-themed environments. This immersive journey through imagined woodlands is poised to deepen her legacy as an artist who not only paints the world but reshapes how we experience it.

Simone Monney's art is an invitation—a call to slow down, to reconnect, and to see the world not only with our eyes, but with all of our senses. Her work bridges the divide between the visible and the invisible, the material and the emotional. Through her bold use of color, her evocative installations, and her unique multisensory language, she offers us a glimpse into a more harmonious way of living.

In a world that often prioritizes speed and surface, Monney reminds us of the power of subtlety, stillness, and sensory awareness. Her art is not just a reflection of her personal vision—it is a gift to the collective soul.

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Art Fund

Transformative Vision Takes Center Stage at TEFAF Maastricht 2025

By Ty Murphy LLM

Against the backdrop of TEFAF Maastricht's glittering showcase of art historical treasures and contemporary innovations, one presence stood out not for the monetary value of its offerings but for the radical vision it represented. Art Fund, the UK's national charity for museums and galleries, made its inaugural appearance at the world's premier art fair this year with a quiet yet profound statement about the future of cultural philanthropy. Their dual mission—celebrating 120 years of supporting public collections while catalyzing a global conversation about sustainable museum funding—resonated through the halls of the MECC conference center.

The charity's panel discussion, In Conversation: The Art Fund, and Private Funding for Public Good, attracted curators, collectors, and cultural policymakers alike. The audience heard about their recent achievements, including the £5.8 million in grants distributed last year, with a deliberate 70% allocated to institutions outside London—a conscious effort to redress the capital's traditional dominance of arts funding. The Wild Escape project documentation revealed the staggering scale of their ambition, having mobilized 530 UK museums to engage over a million visitors in climate-conscious programming. And the story of their record £2.5 million grant to secure Joshua Reynolds' Portrait of Mai (Omai) for the National Portrait Gallery demonstrated their willingness to marshal resources when cultural treasures hang in the balance.

Acquisitions are at the heart of what Art Fund does. In 1905, Art Fund's Chairman wrote to The Times inviting contributions to save The Toilet of Venus ('The Rokeby Venus') by Diego Velázquez for the nation – the charity's first fundraising campaign to save a work of art for public view in the UK. Since then, Art Fund has led major fundraising campaigns such as saving Derek Jarman's Prospect Cottage in 2020, the largest ever arts crowdfunding campaign with over 8,000 supporters from 42 countries, the Armada Portrait of Elizabeth I for Royal Museums Greenwich in 2016, and a £15.75 million campaign to save the Wedgwood Collection for the nation in 2014, which celebrates its 10th anniversary this year.

The true revelation came when Art Fund's Director Jenny Waldman articulated a vision that challenged traditional patronage models. "We've moved beyond the era when museums could rely on a handful of major donors," she observed, outlining their innovative membership-based approach. People-powered by 142,000 members who buy a National Art Pass, as well as generous contributions from individuals, trusts and foundations, Art Fund has built a sustainable funding ecosystem. Their National Art Pass membership—which offers free or discounted museum access—was held up as a case study in democratizing culture while simultaneously building a reliable revenue stream.

The symposium's most animated discussion centered on Art Fund's response to the current crisis facing regional museums, particularly in the UK where many face devastating budget cuts. Waldman detailed their Reimagine Grants program, which distributed £800,000 last year to support museums to build resilience for the future by working in partnership with organisations, including those beyond the cultural sector such as education providers, mental health support services and community organisations.

The projects supported through the program – such as sensory exhibitions for disabled and neurodivergent adults at MK Gallery – demonstrate the vital support civic museums offer communities and the major contribution they make to education, health and well-being, civic pride, economic growth and environmental sustainability.

What made Art Fund's TEFAF debut so revolutionary was its quiet subversion of the art fair's dominant narratives. In an environment where headlines typically focus on record-breaking sales to private collectors, their presence served as a reminder that the true value of art lies in its capacity for public enrichment.

As the fair concluded, one couldn't help but reflect on the contrast between the champagne-fueled transactions happening elsewhere in the MECC and Art Fund's pragmatic idealism. Their model offers a path forward at a time when cultural institutions worldwide grapple with existential questions about relevance and sustainability. The most poignant lesson may have been this: in an age of increasing privatization of culture, the most radical act might be insisting that great art belongs to everyone.

For those inspired to join this vision, Art Fund extends an open invitation—not only as donors in the traditional sense, but as participants in a collective effort to preserve our cultural heritage. Every £83 annual membership of the National Art Pass contributes to a larger ecosystem that keeps museum doors open, conserves fragile works, and ensures that art remains not just a luxury for the few, but a necessity for all.

Hampshire Cultural Trust marks the 250th anniversary of Jane Austen's birth

Head of a Woman, Study for The Bible Lesson, circa 1743, attributed to Paul Sandby RA, 1731 – 1809 after Philippe Mercier, 1689 or 1691-1760

Statue of Jane Austen outside the Willis Museum in Basingstoke

To celebrate and commemorate the 250th anniversary of Jane Austen (1775-1817) - one of the greatest writers in the English language – Hampshire Cultural Trust will be holding a series of special events and exhibitions throughout her home county of Hampshire in 2025.

Although she wrote 'just' six major novels during her short life (she died at the age of 41), Austen's legacy is immense. Her stories continue to entertain readers across the world and have inspired a host of TV and film adaptations, including the BBC's now iconic 1995 version of Pride and Prejudice, starring Colin Firth, and 2005's production with Keira Knightley and Matthew Macfadyen in the lead roles. Similarly, Mansfield Park, Northanger Abbey and Persuasion have all been adapted for the big and small screens.

Beyond the Bonnets
The Gallery at The Arc, Winchester (26 July – 2 November 2025)
The Willis Museum, Basingstoke (12 November 2025 – 22 February 2026)

In this thought-provoking and unique show – opening at The Gallery in The Arc, Winchester, before moving to the Willis Museum in Basingstoke – the untold stories of working women, both in Jane's novels and real-life Regency Hampshire, will be explored.

Through her works and letters, plus historic objects and an absorbing, immersive soundscape – featuring voiced extracts from Jane's novels, correspondence with her sister Cassandra and contemporary newspaper advertisements – visitors will encounter women in domestic service and those who owned their own business. These include Susannah Sackree (1761-1851), nursemaid to Jane's brother Edward, who was such a faithful and beloved member of the Knight household, that unusually a portrait was commissioned of her; and Mrs Mary Martin of Basingstoke (1730 – 1823) who ran an inn where she held public balls – familiar features in Austen's novels – and went on to run a draper's shop, complete with a lending library.

The Arc will also be hosting a series of Austen-themed creative classes and workshops, talks and curator tours of Beyond the Bonnets, as well as an evening with The Square Pianist, Lisa Timbs. In Jane Austen 250: A celebration in music and words, Timbs and soprano Verity Joy will take the audience to visit Jane Austen at home, finding her using music to amuse, as an emotional outlet and as a plot device in her novels.

On 12 November, Beyond the Bonnets will open at Basingstoke's Willis Museum, where visitors will also be entertained by its own programme of Austen-related events throughout the exhibition's duration. Jane Austen was born in Steventon, just seven miles west of Basingstoke, and Jane and her family came to the town to shop and most importantly to dance at balls. Opening in December, the month of her birthday, a new, permanent addition to the displays in the Willis Museum will look at Jane's story and her connection to Basingstoke.

Jane Austen's pelisse coat
Donated by a descendant of Jane Austen and now in the collections cared for by Hampshire Cultural Trust, the author's silk pelisse coat is one of a handful of items that survive today that belonged to Jane and can be traced directly back to her.

It will be on display at Winchester's City Museum for a short period from 22 May – 16 June. It will then be on display at the Allen Gallery in Alton for the town's annual Regency Week (20-29 June) and will return to City Museum from 27 July until 20 October. It will be on display at the Willis Museum in Basingstoke for the duration of Beyond the Bonnets.

City Museum, Winchester
City Museum is just a short walk from Jane's final resting place in Winchester Cathedral, which will also host a summer of Austen-themed events and activities. The museum is home to three of Jane's personal possessions – two purses embroidered by her own hand and a personalised ivory spool case – and in May, a permanent addition to these poignant objects will be a new display exploring Jane's final days spent at 8 College Street in Winchester.

Winchester's Great Hall will stage four key events as part of the celebrations:
Regency Fashion Show
26 July 2025
You are cordially invited to marvel at an incredible display of fashions from the Regency era inspired by characters from Jane Austen's novels. From Mameluke sleeves to pelisses, Spencer jackets to the Empire silhouette era, this is the event for ardent Janeites to get their fashion fix. Among the bonnets and bows, there will also be talks from experts.

Regency Ball
16 August 2025
Immerse yourself in one of the true highlights of Regency social life, a grand ball. Don your finery and join the merry throng for a night of dancing like no other. Complete with a dance caller, dance card memento, silhouettist and a three-course buffet with Regency-inspired dishes, this ball is aimed at everyone who wants to partake in the joy of an authentic Regency dance, from more experienced dancers to beginners wanting to learn the steps to reels, cotillions and other dances popular during the period.

Lucy Worsley
5 September 2025
The Great Hall will host an audience with popular historian, best-selling author, former curator and broadcaster Lucy Worsley on Jane Austen. Lucy will be taking a fascinating look at what home meant to Jane, and to the women like her who populate her novels. Austen famously lived a 'life without incident', but with new research and insights, Worsley reveals a witty and passionate woman who fought for her freedom; a woman who, far from being the lonely spinster of popular belief, in fact had at least five marriage prospects, but in the end refused to settle for anything less than Mr Darcy.

Murder most Austentatious
20 September 2025
Characters from Jane Austen's novels have gathered at The Great Hall for a recital, but before it begins, a body is found. In this concluding event of the Jane Austen season, murder and mystery abound as guests work together to prevent a scandal by unravelling clues and solving the crime.

Paul Sapwell, Chief Executive at Hampshire Cultural Trust, commented: "Jane Austen's legacy really is quite extraordinary – this much-loved author was largely unknown during her lifetime, but her works have held an enduring appeal for millions of people worldwide for over two centuries now. We're really proud to be able to celebrate her creativity and talent with our programme of events inspired by her, her works, her life and times during this special year here in her home county of Hampshire."

For more information about Jane Austen 250, please visit https://www.hampshireculture.org.uk/jane-austen-250

Collar detail of Jane's Austen's pelisse coat

Elsa James:
It Should Not Be Forgotten

29 March – 6 July 2025

Sue Webster, portrait by Alex Sainsbury

Seeking to capture "the rupture, erasure, fragmentation and interconnectedness of Black Life in the diaspora", renowned artist Elsa James brings a collection of new work to Firstsite this spring.

It Should Not Be Forgotten navigates the harrowing themes of chattel enslavement and its aftermath on contemporary Black life and crafts fictional narratives to contend with colonial archival records.

Through a provocative mix of new work featuring photography, screenprint, neon, sound and mixed media, James confronts Britain's "national amnesia" regarding its role in the transatlantic slave trade, bringing an alternative perspective on how we engage with the past.

"The work for this exhibition is frank and unapologetic," she explains. "It urges audiences to reflect on three centuries of Britain's involvement in the trafficking of African people—recognising it as a crime against humanity that has led to racist ideologies that still impact Black people today."

The exhibition delves into the psychological effects of enslavement, exposing the atrocities of this history while honouring the defiance, resistance, and rebellion of two female enslaved individuals.

Within the exhibition, James devotes space for audiences to pause, reflect, and contemplate to inspire healing, empowerment, and optimism for both individuals with a history of enslavement and those seeking to deepen their understanding of its legacies.

Provocative and polemical, It Should Not Be Forgotten features two large text-based neon sculptures to serve as 'Declarations'. At the beginning of the exhibition, visitors encounter the statement BECAUSE WE HAVE BEEN TROUBLED..., and towards the end, they are greeted by the affirmation AND STILL, WE RISE, inspired by Maya Angelou's (1928-2014) celebrated volume of poetry, And Still I Rise.

A large-scale photographic installation – located on the main floor of the gallery – draws inspiration from American academic Christina Sharpe and her idea that "the slave ship marks and haunts contemporary Black life in the diaspora." For the photographs, James collaborated with choreographer and movement director Seke Chimutengwende to create larger-than-life-sized images of herself so that viewers are obligated to walk over them. This piece is accompanied by an original cello composition by London-based Estonian musician Kirke Gross.

Further into the exhibition, James presents a series of text screenprints that give a fictional voice, humanity and agency to two enslaved women frequently referenced throughout the journals of the British plantation overseer and enslaver Thomas Thistlewood (1721-1786). A soundscape, created in collaboration with sound artist Trevor Mathison, incorporates a field recording from a sacred ceremony James attended during an artist residency in 2023 at Yinka Shonibare's Guest Artists Space in Nigeria. This soundscape will further immerse visitors in this powerful section of the exhibition.

James also presents Afro Dada in one of the galleries set up as an 'artist studio'. The setup will enable audiences to observe and engage with the development and progression of this new work over the duration of the exhibition. Drawing inspiration from the anti-establishment Dadaist movement of the early 20th century, James will use drawing, photomontage and collage to capture what she refers to as "the rupture, erasure, fragmentation and interconnectedness of her Black British, Caribbean and African heritage–elements that she can only speculate about".

Since 2018, James' artistic practice has focused on bringing to light the stories of Essex and representing the experiences of Black communities, both historically and in the present day. As a result, her work has significantly disrupted accepted narratives and challenged long-held perceptions of Essex as a misunderstood
county.

It Should Not Be Forgotten marks James' first solo exhibition at Firstsite, following six years of collaboration with the gallery. In 2019, she became the first artist to exhibit in Firstsite's Living Room space as part of her Black Girl Essex residency, engaging in discussions with Black communities across Essex. Her work was also featured in Super Black (2019-2020), An Arts Council Collection National Partners Programme Exhibition led by people from Essex's Black community, exploring Black identity in Essex.

Firstsite Director, Sally Shaw MBE says: "Through It Should Not Be Forgotten Elsa creates an essential space for us to reflect on Britain's colonial past and its lasting impact. This powerful body of work shines a light on overlooked histories, challenging long-held perceptions and deepening our understanding of the stories that have been left out.

"This exhibition is about more than the past—it's an invitation to engage with histories that still shape our world today. Through art, we have the chance to listen, learn, and see from new perspectives, encouraging us to take a collective journey towards understanding and repair."

The exhibition has been made possible with the support of Arts Council England, the Royal College of Art and Trevor Fenwick.

Evie Hone and Mainie Jellett: The Art of Friendship

APRIL – JULY 2025

Evie Hone
Stained glass: Resurrection, c.1954
Image credit line: © Geraldine Hone, Kate Hone and the FNCI. Photo © National Gallery of Ireland

Evie Hone
Stained glass: Heads of Two Apostles, c.1952
Image credit line: © Geraldine Hone, Kate Hone and the FNCI. Photo © National Gallery of Ireland

'in the shaggy outback of male-dominated, cultural-nationalist landscapes, where the academicians were even more conservative than the clergy... the headwaters of modern Irish abstract art began to gleam and discover a channel for themselves, the naiads of the source being Mainie Jellett and Evie Hone'.
Seamus Heaney (Foreword to Modern Art in Ireland, Lilliput Press, 1997)

In 2025, the National Gallery of Ireland will cast a spotlight on the careers of Evie Hone (1894-1955) and Mainie Jellett (1897-1944), Ireland's pioneering modern artists, who played a key role in the introduction of international modernism, and abstraction in particular, to an often-suspicious audience in 20th-century Ireland.

This is a rare exhibition, dedicated exclusively to Evie Hone and Mainie Jellett, their friendship, and their artistic exchange. While their work is becoming more recognised in Ireland, it remains largely unfamiliar to art lovers beyond the island.

The shared experiences and lives of these two artists are quite remarkable. Both hailed from Dublin, with Hone born in Roebuck Grove, County Dublin, and Jellett at Fitzwilliam Square, in Dublin's city centre. Though the women met while working and studying under Walter Sickert (1860-1942) at the Westminster Technical Institute in London, it was their shared experience in Paris in the early 1920s as students of André Lhote (1885-1962) and Albert Gleizes (1881-1953) that cemented their friendship.

This major exhibition will explore the early convergences and the subsequent divergences in their art as they developed their singular styles and expertise.

Bringing approximately 90 of their works together at the National Gallery of Ireland, the exhibition will track Hone and Jellett's careers, from the period they shared in Paris to their late work back home in Ireland. The show will also address the significance of their friendship and individual personalities, the personal and professional challenges they faced, together with their work across different media, and their significant artistic legacies.

The exhibition will reveal how both women were hugely important trailblazers in the canon of Irish art yet remained connected to what might be considered relatively orthodox subjects and artistic traditions, such as religious themes and landscape painting.

While Jellett's premature death in 1944 halted the evolution of her art, she left a body of work that had already revealed distinct shifts in tone, form, and subject matter. Added to this, her writings echoed an inclination to articulate the thoughts she shared with earlier Modernists throughout Europe and the United States.

Hone, by contrast, was both artisan and artist who found an ideal avenue for her preferred aesthetic in stained glass design, a discipline in which she excelled. Her productive membership of the Dublin-based stained-glass workshop An Túr Gloine, and the outstanding quality of her work in that medium, is a testament to the importance of this part of her practice. Her most important works include the large-scale East Window depicting the Crucifixion for the Chapel at Eton College in Windsor (1949–1952) and her exceptional stained-glass window, My Four Green Fields, now located in Dublin's Government Buildings.

The exhibition features preparatory drawings, cartoons, paintings and glass panels across a range of media including watercolour, gouache, oil and stained glass. The exhibition also features examples by French artists Gleizes, Lhote, and Georges Rouault (1871–1958), whose influence played a significant role in the development of both Hone and Jellett's work.

The exhibition has been co-curated by Dr. Brendan Rooney, Head Curator at the National Gallery of Ireland, and Niamh MacNally, Curator of the Prints & Drawings Study Room. They note: "On account of their friendship, similar backgrounds and early comparable practice, Hone and Jellett are often spoken of in inseparable terms. Through some 90 works in different media, this absorbing and insightful exhibition will provide visitors with an opportunity to not only consider what connected these immensely gifted figures, but what set them apart from one another."

Dr Caroline Campbell, Director of the National Gallery of Ireland, said: "This is a major exhibition celebrating Evie Hone and Mainie Jellett. Today they are recognised as two of Ireland's most important modernist artists. They played a leading role in bringing modernist art to Ireland in the 1920s. At that time, they were vilified by some, partly it seems because they were women.

This show is a rare chance to explore their transformative contributions to modernism as a whole, and their impact on Irish art and I hope it enables Hone and Jellett to be better known, in Ireland and abroad. By presenting their artistic journeys side by side, visitors will discover both the shared and unique elements that defined their remarkable careers. We are deeply grateful to our partners and supporters, whose collaboration has made this exhibition possible."

GALLERIES, LOGISTICIANS, AUCTIONEERS
The "who's who" of philanthropic fundraising in the arts

Guests at the Norton Museum of Art Gala Auction, 1 February 2025.

An artwork on display at the Norton Museum of Art Gala Auction.

Gander & White art handlers carrying an artwork for installation

On 1 February, the Norton Museum of Art in West Palm Beach, Florida, hosted its annual gala auction, an event that brought together nearly 700 attendees and raised more than $5 million to support the museum's Curatorial and Learning and Community Engagement programmes. Philanthropic support from the private sector has become increasingly vital to the survival of public arts institutions, as government funding and endowments often fail to meet financial demands. But what does it take to stage a high-profile fundraiser like this, and who are the key players involved? Let's take a look at the "who's who" of philanthropic events in the art world, and the role played by artists, galleries, art logistics specialist Gander & White, and Sotheby's auction house.

The Artists and Galleries

A benefit gala would not be possible without the generosity of renowned artists and galleries who donate the artworks to be auctioned. These contributions not only raise funds for the museum but also offer collectors the opportunity to acquire exceptional pieces. The 2025 auction featured 44 works by acclaimed artists, including Joana Choumali, Christiane Feser, Todd Gray, Katharina Grosse, Sol LeWitt, Joel Mesler, Zanele Muholi, Claes Oldenburg, Anastasia Samoylova, and Dustin Yellin. The event also honoured artist Rashid Johnson, further elevating the prestige of the evening.

Major galleries from across the United States played an essential role in the success of the auction. Institutions such as Hauser & Wirth, Gagosian, GAVLAK, Marian Goodman Gallery, Lehmann Maupin, Lévy Gorvy Dayan, Pace Gallery, and Tina Kim Gallery provided artworks, ensuring a diverse and high-calibre selection. The participation of these galleries underscores their commitment to supporting public arts institutions, whilst also offering them the opportunity to showcase their represented artists

The Art Logistics Specialist

With participating galleries located across the U.S., primarily in Los Angeles and New York, the transportation of valuable artworks to Florida required careful coordination. This is where Gander & White, an international expert in fine art logistics, stepped in. The company, which has a long-standing relationship with the Norton Museum, provided its services free of charge, contributing an estimated $40,000 in logistical support.

Gander & White's facilities in Los Angeles, New York, and West Palm Beach played a crucial role in ensuring the safe handling of the artworks. Their team collected pieces from various donors and artists, coordinated shipments via their transcontinental and East coast shuttles, and managed the delicate process of transporting high-value cultural objects across the country. Once the artworks arrived in Florida, the company's art handlers installed them for exhibition at the Norton Museum throughout January, allowing patrons to preview the works before the auction.

On the night of the gala, Gander & White's expertise extended to managing the movement of artworks within the venue, ensuring that each piece was presented seamlessly during the auction. Following the event, their handlers also facilitated the delivery of purchased lots to successful bidders within the Palm Beach area. The company's involvement not only minimised costs for the museum but also ensured that the artworks were handled with the utmost care and professionalism. Gilles de Greling, Director of Gander & White Palm Beach, said: "We are thrilled to collaborate with the Norton Museum of Art, a valued partner, by providing in-kind logistical support for this event. This partnership reflects Gander & White's ongoing commitment to arts philanthropy, having previously partnered with the Art of Wishes Gala and the iconic (RED) Auction".

Joe Piotrowski, Director of Gander & White Miami, with his husband Ron Houston.

The Auctioneer

A successful auction requires an experienced and engaging auctioneer, and for this event, the Norton Museum of Art partnered with Oliver Barker, Principal Auctioneer and Chairman at Sotheby's Europe. Barker, known for his ability to command the room and drive bidding enthusiasm, has overseen the sale of some of the most significant artworks in recent history, including Maurizio Cattelan's infamous banana sculpture in November last year (which sold for an incredible $6.2 million with fees). His expertise was instrumental in maximizing bids and generating excitement throughout the evening.

A dedicated digital platform was created on the Sotheby's website, allowing collectors from around the world to participate in the auction remotely. Some pieces were available for online bidding exclusively, expanding the reach of the fundraiser. This digital integration exemplifies how philanthropic events in the arts sector are evolving to accommodate a global audience and maximize fundraising impact.

Staging a high-profile philanthropic event such as the Norton Museum of Art Benefit Auction requires the seamless collaboration of multiple stakeholders, each playing a vital role in ensuring the event's success. From the generosity of artists and galleries to the logistical expertise of fine art handlers and the auctioneer's ability to drive competitive bidding, every element must be carefully coordinated. "We are deeply grateful for the supporters of the Norton Museum of Art, who not only contributed to the great success of the Gala but also support the Museum throughout the year", said Ghislain d'Humières, Kenneth C. Griffin Director and CEO.

Events like these highlight the increasing importance of private sector support for public arts institutions. As government funding for the arts continues to be uncertain, philanthropic initiatives such as benefit auctions provide crucial financial resources that sustain museums' programming and outreach efforts. The Norton Museum of Art's 2025 gala not only raised an impressive $5 million but also reinforced the value of strategic partnerships and meticulous event planning in the world of arts philanthropy.

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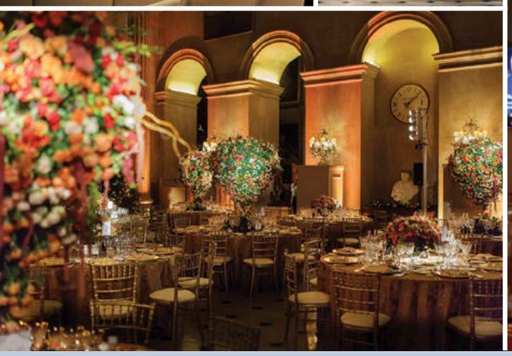

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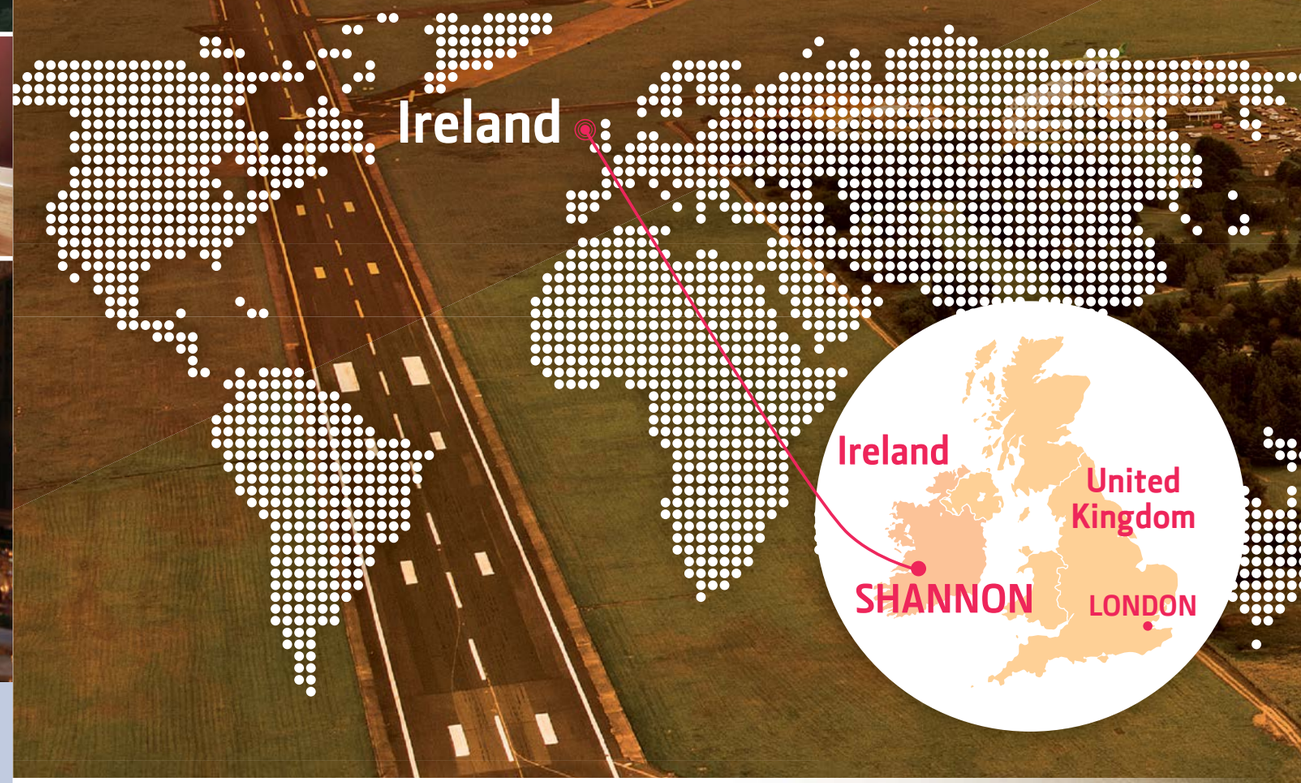

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THE MALMÖ MODEL
Private initiative supporting public art museum

The expected main art museum building in the complex in Kungsparken, Malmö.

In a nation where the state has long stood as the cultural custodian, Sweden is witnessing a quiet revolution—one built not on politics, but on passion. At the heart of this movement lies Malmö, a city with an extraordinary yet hidden treasure: a 40,000-piece public art collection that, for decades, sat tucked away in a warehouse-like magazine by the harbor, invisible to the very people it belonged to.

This spring, Malmö stands on the cusp of change. Thanks to a unique private-public partnership, long referred to as the Malmö Model, the city is closer than ever to establishing a world-class art museum to house its magnificent, long-neglected collection.

The story begins in the early 2010s, when Robert Jhaveri—a business leader and cultural advocate—discovered the enigma: Why was such an extensive and culturally vital collection not on display? The collection included everything from modern Scandinavian works to an extraordinary Russian assemblage left behind after the 1914 Baltic Exhibition, when the outbreak of World War I prevented its return. Despite this treasure trove, Malmö's existing museum, housed in the historical Castle, was unsuitable—too small, environmentally unstable, and lacking the security infrastructure needed for major exhibitions.

The collection technically belonged to the people of Malmö, Sweden's third-largest city, via the Municipality.

But bureaucracy, political hesitation, and ideological challenges had long stalled any plans for a proper venue.

In response, Jhaveri and fourteen other dedicated cultural patrons launched Stiftelsen för Malmö Konstmuseum in 2018—a private foundation with a public mission. Its mandate? To help realize a modern museum facility and support its operation. What began as an effort to correct a cultural oversight has now become a national model for arts funding and civic engagement. What makes the Malmö Model unique is its structure: fully independent, governed by a staggered board, and firmly anchored by the Chamber of Commerce of Southern Sweden to ensure transparency, neutrality, and credibility. All those involved—including the board and advisors—work on a pro bono basis, driven by a shared belief in the power of art.

This is a new paradigm in a country deeply rooted in social democracy, where cultural provision has traditionally

Author of this article: Robert Jhaveri,

been the responsibility of the state. As public budgets are increasingly stretched by healthcare, education, and defense, the Malmö Model offers a viable and visionary alternative: a quadruple-helix approach uniting civil society, municipality, academia, and commerce.

Momentum is building. Letters of Intent from substantial private donors and industry leaders have been submitted. The expectation is that in spring 2025, after 40 years of political deliberation, Malmö's municipal board will finally greenlight the project. The next stage? A public architectural competition, in accordance with Sweden's public procurement law (LOU), to design what promises to be a landmark cultural institution.

The proposed museum complex will be located in the city's Kungsparken, incorporating and expanding upon the former Cosmopol building—once a casino and restaurant. The vision spans 10,000 square meters and carries a projected cost exceeding $50 million.

But this is about more than bricks and mortar. It's about a cultural reckoning—a realization that private initiative can play a crucial role in supporting public heritage. Sweden, long reliant on public funding for the arts, is beginning to embrace this shift. As Jhaveri notes, "Perhaps it is better this way; that the private support the public to a higher degree than in the past... Everybody needs a bit of help every now and again."

The Malmö Model draws comparisons to the now-legendary "Bilbao Effect," where a bold architectural and cultural investment transformed a city. In Malmö's case, the transformation is already underway—not only in the skyline, but in the civic soul of the city. And should the museum finally open its doors, it will be more than a building—it will be a testament to collective belief, civic determination, and the enduring value of art.

As the citizens of Malmö step forward to reclaim their cultural legacy, they remind us that sometimes, the most powerful revolutions are the ones fought with vision, commitment, and love of art.

Revealing Culture

Revealing Culture: Weymouth & Portland's ambitious 2025 programme receives Arts Council boost

Weymouth and Portland—two coastal gems on England's Jurassic Coast—are poised to become a national cultural focal point in 2025, thanks to the ambitious Reveal programme, a year-long celebration of the area's creative spirit. Recently, this initiative received a significant boost: up to £59,804 in new grant funding from Arts Council England through the National Lottery Project Grants.

Titled Reveal – Portland & Weymouth Towns of Culture 2025, the programme promises a vibrant tapestry of events, performances, installations, and community-led projects that will reflect the area's rich cultural heritage and the dynamic creativity thriving within its communities. From food and drink festivals to artistic commissions and heritage-inspired experiences, the calendar for 2025 is set to be nothing short of extraordinary.

The funding announcement is a major step forward in the region's cultural evolution. It reflects a growing recognition of the power of place-based culture to enrich communities and amplify local identity. Speaking on behalf of b-side, the arts organisation managing the project, Director Rocca Holly-Nambi expressed enthusiasm about the potential of this new phase:

"The additional Arts Council funding will support the delivery of Reveal – an ambitious, inclusive year-long programme that celebrates the rich culture, creativity and community spirit of Portland & Weymouth," she said. "This vital funding means we can bring our bold plans for 2025 to life – not only by introducing new cultural opportunities for local people to enjoy and take part in, but by shining a light on the incredible creative energy that already exists in our communities."

A highlight of the programme will be the Launchpad Commissions—targeted at sparking fresh artistic ideas and forging strong collaborations between artists and local communities. These commissions are expected to seed a cascade of creative activity, emerging in unexpected and delightful ways throughout the towns.

The initiative also holds deep local significance. Councillor Carralyn Parkes of Portland Town Council and Councillor Alex Fuhrmann of Weymouth Town Council, who sit on the Towns of Culture project board, welcomed the funding as a resounding endorsement:

"We're thrilled that the Arts Council has recognised the strength and ambition of our plans with this generous funding boost," they said in a joint statement. "It's a real vote of confidence in our communities and in what we're working to achieve together through Towns of Culture 2025. This is another huge step forward – opening up even more opportunities for local people to get involved, take pride in their towns, and celebrate the creative energy that makes Portland & Weymouth so special."

The Reveal programme is jointly funded by Portland Town Council and Weymouth Town Council, and is being delivered in collaboration with The Arts Development Company and Dorset Council. Its inclusive and community-driven approach exemplifies the growing momentum behind local cultural programming in the UK.

Set against the backdrop of breathtaking coastlines, maritime heritage, and a community eager to celebrate its creative identity, Towns of Culture 2025 aims to leave a lasting legacy—not just for residents, but for visitors and the wider region.

As Weymouth and Portland prepare to reveal their cultural treasures, the call is clear: Join the movement.

For more details and upcoming announcements, visit www.portlandweymouthculture.com

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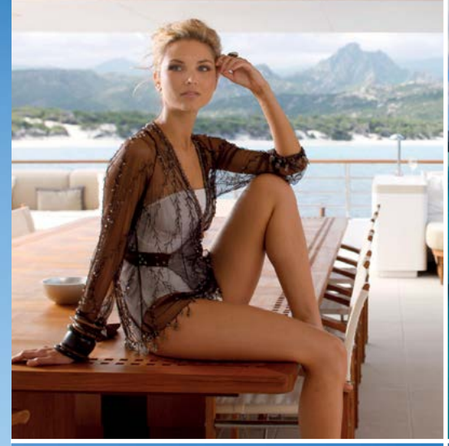

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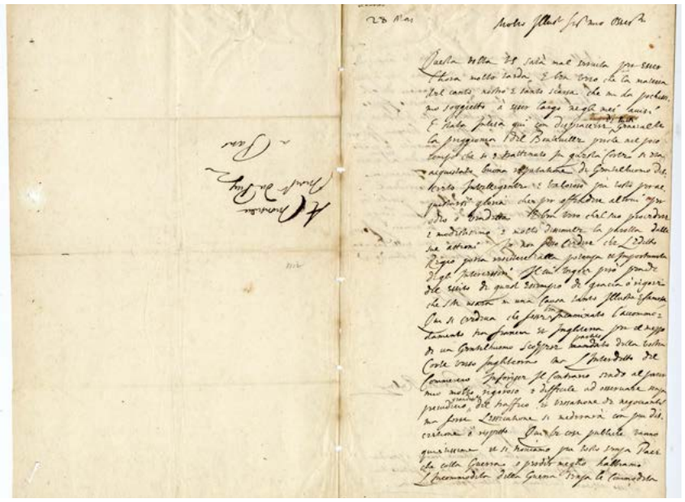
‘Significant Signatures’: Autograph letters from the Waddesdon Archive including Elizabeth I, Mozart and more

26 March – 2 November 2025



Peter Paul Rubens to Pierre Dupuy, 28 May 1627. © The Waddesdon Archive at Windmill Hill. (Accession No. 5828.4)

In 2024, a routine cataloguing project in the Waddesdon Archive rediscovered something quite extraordinary. An ordinary archive box was revealed to contain a collection of 229 letters and papers penned or signed by some of the greatest and most influential figures of the last 500 years.

In Spring 2025, the Family Room at Waddesdon Manor will unveil Significant Signatures: Autograph letters from the Waddesdon Archive, a display of 29 specially selected letters, most of which have never been seen by the public before.

From monarchs like Elizabeth I to a manuscript by Mozart, as well as an example of Lord Nelson writing with his surviving left hand, the exhibition will be a unique window into the private and public lives of some of history’s most recognisable names spanning over 500 years.

This unexplored collection was compiled by Baron Edmond de Rothschild (1845-1934), an indefatigable collector from the age of 7, who developed a passion for manuscripts and works on paper. How the Baron acquired some of the letters is shrouded in mystery, perhaps from a specialist dealer, although others were part of his family’s contemporaneous correspondence with notable people like Victor Hugo (1802-1885).

A substantial part of the collection focuses on French political and revolutionary figures, as well as those involved in Western arts, music, science and philosophy. Some were written in the knowledge they would be made public, while others were clearly intended to be private, offering a fascinating insight into the greatest minds of their time, and their lives that continue to intrigue us.

Letters from some of the most powerful royal and political players will be on display, whether written in their own hand or personally signed off for approval.

The Protestant Reformation created a period of great political turmoil on the European continent and the exhibition will display letters from an English monarch at the centre of the schism. Navigating the upheaval, Elizabeth I (1533-1603) survived assassination attempts and repelled the Spanish forces from the mainland in the four decades she ruled. Her letters on display are written in French, one of six languages she had mastered, and which she would often use when conversing with fellow monarchs. Also included is a letter from the Queen’s statesman ally and potential suitor Robert Dudley (1532-1588), who found himself mired in scandal when his wife died from a fall down the stairs.

George Villiers (1592-1628) rose from minor nobility as the favourite of King James I (1566-1625) and eventually became the Duke of Buckingham. Known as a patron of the arts, on display will be letters from him and an artist he established a close relationship with - the Flemish painter Peter Paul Rubens (1577-1644). They probably met during Villiers’s negotiations for the marriage of Charles I and Henrietta Maria of France, and Rubens would subsequently paint the Duke’s portrait on several occasions. He also featured him in allegorical work that was meant to solidify the Duke’s important political standing, although Rubens would privately admit his patron was arrogant and heading for disaster, an accurate prediction a few years later when the Duke was assassinated.

Other monarchs featured include King James II (1633-1701), the last Catholic King who was deposed in the Glorious Revolution, Francis II (1768-1835) the last Holy Roman Emperor, Louis XVIII (1755-1824) who ruled as a constitutional monarch following the revolutionary and Napoleonic eras, and Adelaide of Saxe-Meiningen (1792-1849), Queen Consort to William IV who became Queen Dowager for twelve years after her husband’s death.

At a time when absolute monarchy was being replaced by democratic rule, the letters of revolutionaries also give an insight into the people who changed the course of history. The mind and pen of one of the Founding Fathers of America, Benjamin Franklin (1706-1790) was pivotal in the drafting and signing of the Declaration of Independence and can be seen here in a less grandiose, but equally intriguing, appearance. Another pivotal figure in the American War of Independence was the Marquis de Lafayette (1757-1834), who joined the continental army and commanded the troops in the decisive Siege of Yorktown. His letter was written in between returning to France to take part in both 1789 and 1830 revolutions.

On opposite sides of the Napoleonic Wars were Horatio Nelson (1758-1805) and Joachim Murat (1767-1815). Having lost his dominant right arm to a Spanish musket ball in 1797, Nelson reportedly began signing orders with his left a mere half hour later, and a letter written with his surviving hand will be on display. Although not as dangerous as his naval battles, Nelson also most likely had to contend with another foe – quills – which were usually taken from the left side of a bird’s wing so that the feather curved away from the presumed right-handed writer. On the other side of the war, Napoleon’s brother-in-law Murat was key in bringing the Emperor to power and served as a Marshall of the Empire and as Admiral against the Coalition forces. Shortly after becoming King of Naples, he abandoned the Emperor and was eventually sentenced to death by firing squad after a failed war against the Austrians.

The letters on display also relate to some of the greatest European cultural figures of their time.

There are writings from an incredible array of musical geniuses from the 18th and 19th centuries. Wolfgang Amadeus Mozart (1756-1791) and Antonio Salieri (1750-1825) were contemporaries in Vienna, and both were employed by Franz-Joseph, the Holy Roman Emperor. In recent years their relationship has been the subject of much mythmaking in the theatre and cinema, but visitors can come to their own conclusions by seeing their own words up close, and indeed a precious fragment of an unknown Mozart manuscript composition. Also included are letters to the Rothschilds from violinist maestro Niccolo Paganini (1782-1840) and composer Gioachino Rossini (1792-1868), who was in contact with the family following his voluntary withdrawal from the operatic scene.

Literary figures from France whose famous pens were also put to good use include the towering figure of the

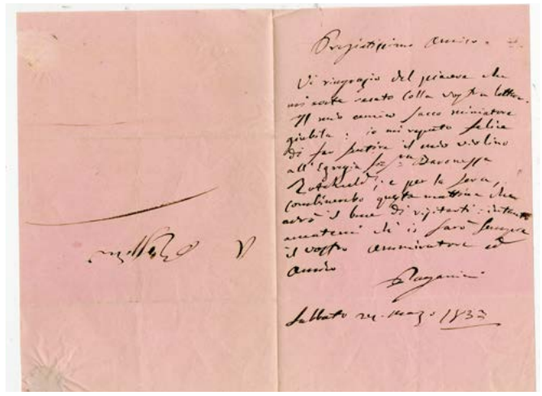
enlightenment, Voltaire (1694- 1778), as well as one of his patrons, mistress of the King Louis XV, Madame de Pompadour (1721-1764). A century later the romantic writer Victor Hugo (1802-1885) would correspond with Baron Edmond, while politics and literary ambitions mixed for the French Foreign Minister François-René de Chateaubriand (1768-1848), whose letter was written long after he had returned from exile in London to France.

British and Irish icons are also included, from the Romantic poet Lord Byron (1788-1824) whose towering influence is reflected in the archetypical anti-hero, to the Anglo-Irish novelist Maria Edgeworth (1768-1849) whose children's stories championed ideas of social reform.

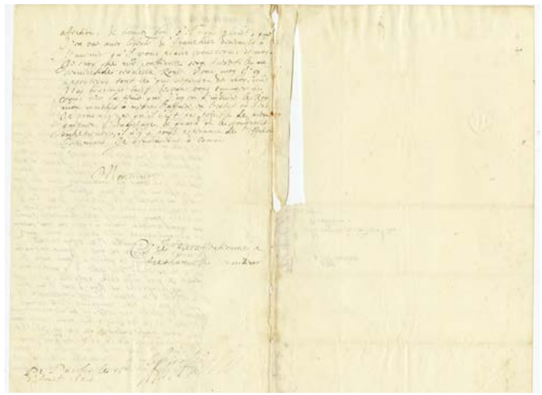
As well as featuring all these letters from some of the grandest and most influential figures of the time, the exhibition will also investigate the very nature of letter collecting, the popular pursuit that has endured for centuries. It celebrates the vanishing art of correspondence, how letters that may have been seen as prosaic at the time of writing can become objects of beauty in their own right, not to mention the challenges of misattribution. It will also demonstrate Waddesdon's Archive role in caring for its collections, and how archival material provides the foundation for an understanding of history and the history of collecting.

Dame Hannah Rothschild said: "This year, Waddesdon Manor will display a lesser-known slice of Rothschild history: a collection of autographs that spans centuries. Pulled from an undiscovered archive box, these letters are more than just signatures—they're a window into our family's insatiable curiosity and its devotion to art, history and culture. Names leap off the pages, whispering tales of the past and stories that have been waiting to be told. For the first time, these rediscovered autographs will step out of the shadows and into the public eye at Waddesdon - a revelation of treasures hidden in plain sight."

Pippa Shirley, Director of Collections at Waddesdon Manor said: "In our age of email, texts and digital communication, the art of letter writing is fast disappearing, so there is something wonderful about this reminder of the physical elegance and permanence of words written on paper. They give us a tangible link to history we can see and feel, as well as to the people who, just like us, needed to communicate with others – even though they may never have expected their writings to last and be treasured as they have been."



Nicolo Paganini to Gioachino Rossini, 24 March 1833. © The Waddesdon Archive at Windmill Hill. (Accession No. 5831.24)



George Villiers, 1st Duke of Buckingham to Monsieur le Cardinal de Richelieu, 16 August 1624. Accession No. 5831.7

King James II to King Louis XIV of France, 13 July 1678. © The Waddesdon Archive at Windmill Hill. (Accession No. 5831.4

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Center for Art Law, a nonprofit dedicated to advancing art law education and research, is hosting its 2025 Art Law Conference, Nazi-Era Disputed Art: Research & Restitution (the Conference), on April 10, 2025, at Christie's New York and online. This event will bring together legal scholars, art historians, provenance researchers, and restitution advocates to examine the evolving landscape of Nazi-looted art claims.

The conference will examine the role of datasets in restitution, from catalogue raisonnés to archival databases, highlighting ongoing research efforts to compile and share information on Nazi-looted art and its restitution. It will explore how new tools enhance these efforts while building on the extensive work undertaken over decades by a diverse range of professionals, including attorneys, art historians, museum professionals, heirs and journalists. Some of the distinguished speakers participating in the event include *Dr. Jacques Schuhmacher*, Executive Director of Provenance Research at the Art Institute of Chicago; *Lucian Simmons*, Head of Provenance Research at the Metropolitan Museum of Art (MET); *Marc Masurovsky,* Co-founder of the Holocaust Art Restitution Project (HARP); *Michael B. Mukasey,* former U.S. District Judge; and *Marc Porter,* Chairman of Christie's Americas.

Eighty years after the end of World War II and more than twenty-five years after the 1998 Washington Conference which set the stage for modern restitution efforts, we continue to build on the pioneering work of those who came before us. Decades of meticulous research, digitalization, and scholarship have deepened our understanding of Nazi-era looted art, yet much remains to be done. With the support of modern tools and precedent, we remain committed to pursuing fair and just solutions.

The conference also supports the Center's Nazi-Looted Art Restitution Project, an ambitious initiative to build the most comprehensive database of restitution cases and claims involving Nazi-era displaced artworks. By documenting these cases in an interactive format, the project seeks to identify patterns, provide critical resources for researchers and legal professionals, and serve as an educational tool for future restitution efforts.

See: www.itsartlaw.org | Instagram: @centerforartlaw

Stars, Sculptures, and the Shape of the Soul

By Simard

Lucite Sculptures by Mara Sfara

Mara Sfara's upcoming exhibition at the Medici Museum is not just a gallery, it's a spiritual experience. The gallery will be repurposed to immerse the visitor in the heavens and Earth. The bottom of the walls will be decorated with rivers made from vinyl, then Earth on the walls and stars projected on the ceiling. This will set the scene for her paintings and sculptures, which will move in subtle ways to make the scene come to life.

Opening in September 2025, Sfara's newest body of work takes everything she's known for—her ethereal lucite sculptures, her symbolic depth, and her unwavering emotional honesty—and elevates it into the cosmos. This is not art that hangs quietly on a wall. This is art that moves, that breathes, that seems to float toward something greater. In a room filled with stars, sacred sound, and translucent animals rising into space, Sfara asks a profound, simple question: What if transcendence wasn't religious at all? What if it was human?

Lucite Beings and Emotional Ascension
At the center of the exhibition are Sfara's signature Lucite sculptures—animal forms that shimmer with natural stardust and holographic sparkles. But this time, they're not just on pedestals. They're elevated by linear actuators, mechanical platforms that subtly lift and lower the pieces as if they're breathing—or ascending.

"They're rising," Sfara explains, "not just physically, but emotionally. These aren't animals. They're souls. They're ideas. They're the parts of us that still believe in wonder."

Each sculpture—whether a bear, a butterfly, or a horse—is intentionally stylized and stripped of realistic detail. Sfara wants the viewer to see themselves in the forms, to project meaning, to engage emotionally rather than analytically.

"Too much detail kills the mystery," she says. "I want people to feel, not study."

Music as Meaning
This emotional undercurrent is magnified by the soundtrack—a sweeping, curated composition of classical and sacred pieces, each carefully chosen to mirror the emotional stages of the exhibition. The show opens with Debussy's "Clair de Lune," which draws visitors into a dreamlike state.

It is followed by "Ava Maria," which lifts the mood and then "Habanera" from Carmen, which introduces vitality, desire, and contrast, adding tension to the spiritual journey.

And then the tone shifts and the experience becomes more human. Leonard Cohen's "Hallelujah" grounds the audience with his wholly human tale of men wrestling with faith and struggling to reach the divine.

Finally, it ends with the Jewish folk song, "Hava Nagila," accompanied by projected silhouette figures dancing on the walls. This joyful song, which is played at weddings, coming of age ceremonies and other joyful events, ushers in an ecstatic celebration of collective joy and life itself.

Sfara's vision of spirituality doesn't exclude or preach—it invites. Joy is not a distraction from transcendence. It is transcendence.

A Sky Full of Stars
The ceiling of the gallery will be transformed into a night sky, by seamless projection mapping that fills the space with constellations, stars, and slow-moving celestial patterns. These visuals convey the connective tissue linking humans and animals across time and space.
"Animals have always used the stars to find their way," Sfara said. "Why can't we?"

For Sfara, the stars serve a dual function: they remind us of our smallness and our greatness all at once. They ask us to look up, not to worship, but to wonder.

The Crystal Cross and the Human Voice
Suspended in the space is a hanging crystal structure in the abstract shape of a cross—not religious in a doctrinal sense, but symbolic.

"It's a crossroad," Sfara said. "Between past and future. Between burden and beauty. Between the animal and the divine."

The structure reflects and refracts the projections around it, casting subtle halos and beams throughout the room. It can catch your eye, then vanishes into light.

Midway through the show, a video projection of people singing—diverse, raw, emotional—serves as a transitional piece.

"The human voice is our soul in motion," Sfara explained. "It reminds the audience that spiritual instinct doesn't belong to any one culture or faith. It lives in the sound of a trembling note, in the courage it takes to sing at all."

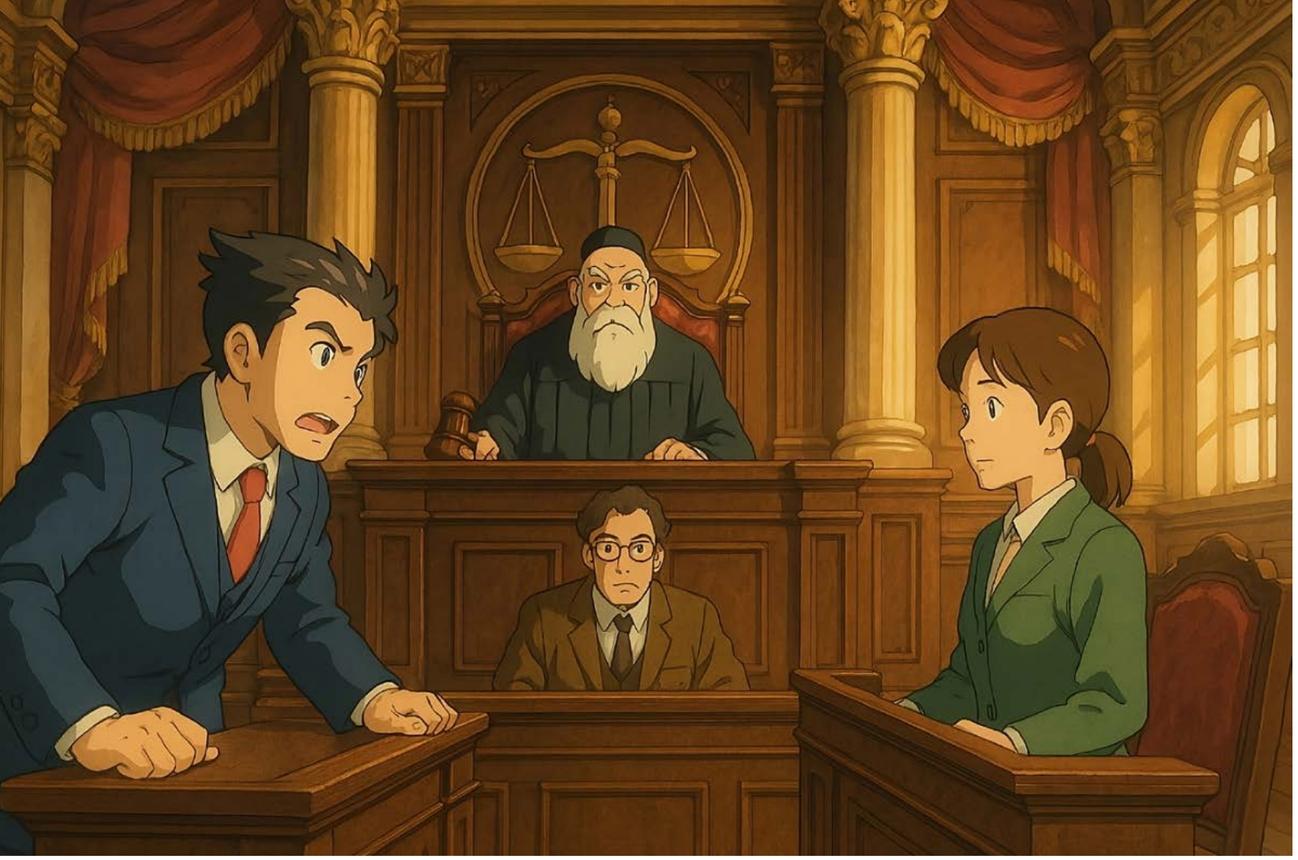
A Humanist Vision of Space and Art
Sfara, who openly identifies as an atheist, uses spiritual aesthetics to create emotional universality. Her goal isn't to point to religion, but to the emotions that inspire it—longing, hope, connection, transcendence. The result is an experience that moves people regardless of belief.

"I think space is the loneliest place," she said. "It's not like a drop of water. There's nothing there. But if you fill it with people, with sound and movement and feeling, suddenly it's alive."
That's exactly what she's done in this exhibition—filled the void with meaning. In a world overwhelmed by information, division, and noise, Sfara's work invites people to slow down, to feel, to remember what matters. Her animals, suspended in their lucite cocoons, don't demand attention. They ask for trust. Her stars don't preach—they guide. And her use of joy—real, collective, embodied joy—feels almost revelatory.

The exhibit crafts an emotional environment, a sacred space for non-believers, a place where art becomes not just a mirror, but a ladder.

Come September, the Medici Museum won't just house sculpture. It will hold stars, songs, and something very close to the divine.

www.marasfara.com



Images of a courtroom and museum generated using GPT-4o as anime in the style of a Japanese animation studio

AI-Generated Art and 'In the Style of' Controversies: Can Style Be Protected Under Copyright?

By Atreya Mathur: Center for Art Law

With the rise of artificial intelligence (AI), artists face new threats to their creative identities. AI tools can now generate artwork "in the style of" renowned artists, leading to ethical and legal debates about whether style itself can be protected under copyright law. Studio Ghibli, the iconic Japanese animation studio founded by Hayao Miyazaki and known for classics like Spirited Away and My Neighbor Totoro, recently found itself at the center of such a controversy when AI-generated art imitated its distinctive style. This incident, along with several similar cases, highlights the growing tension between technological advancements and intellectual property rights. This article examines whether style can be legally protected, explores copyright concerns and existing legal frameworks, and evaluates alternative recourse for artists, including emerging technologies like Nightshade and Glaze.

The Legal Framework: What Does Copyright Protect?
Copyright law protects original expressions but not ideas, processes, or styles. According to the U.S. Copyright Act of 1976, protection extends to "original works of authorship fixed in any tangible medium of expression." Courts have long held that artistic style is an uncopyrightable idea rather than a specific expression. This distinction was reinforced in Bridgeman Art Library v. Corel Corp. (1999), where the court ruled that exact photographic reproductions of public domain artwork lacked the originality required for copyright protection. This principle means that while an artist's individual works are protected, their style, which is a broader concept, remains outside copyright's reach. A painting by Hayao Miyazaki is protected, but an AI-generated image that merely evokes a "Ghibli-esque" aesthetic without copying any specific work is unlikely to be infringing.

The Studio Ghibli Controversy: AI and Unauthorized Style Imitation
The Studio Ghibli AI art trend gained popularity after OpenAI launched GPT-4o in 2024, which enables high-quality image generation and allows users to replicate famous artistic styles. Fans and artists expressed outrage, arguing that AI programs were exploiting the studio's style without permission. Some AI-generated videos, designed to look like official Studio Ghibli productions, even went viral, leading to confusion about whether the works were created by the studio itself.

Studio Ghibli, known for its strong stance on traditional animation, has voiced concerns about AI-generated content. In past interviews, studio Hayao Miyazaki dismissed AI art as lacking the soul and craftsmanship that define Ghibli's works. The studio has not pursued legal action against AI-generated imitations, likely because copyright law does not extend to artistic style alone. The situation highlights a major gap in intellectual property law, where artists and studios have little recourse against AI-generated works that mimic their aesthetic without direct copying.

This controversy also echoes previous disputes, such as the uproar over AI-generated works in the style of Greg Rutkowski, a fantasy illustrator whose name became a commonly used AI prompt. Despite his objections, Rutkowski found no legal recourse under existing copyright law.

Case Law and Precedents: Where Does the Law Stand?
Several legal cases highlight the difficulty of protecting artistic style. In Cariou v. Prince (2013), the court ruled that appropriation artist Richard Prince's modifications of Patrick Cariou's photographs were transformative and thus protected under fair use. The case suggests that courts favor transformation over strict protection of an artist's style. In Atari v. North American Philips (1982), Atari sued Philips over a game that closely resembled Pac-Man. The court found that Philips' game copied specific, protectable elements rather than merely the style, underscoring the legal distinction between style and expression.

Response of AI Companies
In response to mounting pressure from artists and advocacy groups, some AI platforms have begun implementing blocks to prevent users from generating art in the style of specific artists. Stability AI, which develops Stable Diffusion, has incorporated some restrictions based on artist opt-outs. OpenAI claimed to have added a refusal protocol that stops users from generating art in the style of living artists. But the company added in a statement that it "permits broader studio styles — which people have used to generate and share some truly delightful and inspired original fan creations."

Enforcement for such measures remains inconsistent regardless, and users often find ways to bypass restrictions by using indirect prompts. Instead of directly naming an artist, users might describe their style in detail or reference lesser-known works. As a result, these blocks offer only partial protection, and many artists remain frustrated by the lack of meaningful safeguards. Some argue that AI companies should adopt stronger protections, such as allowing artists to opt out of model training altogether rather than merely blocking certain prompts after the fact.

Potential Copyright Infringement Claims
So, while copyright law traditionally does not protect artistic style, Studio Ghibli could still potentially argue that OpenAI's AI models were trained on copyrighted images from its films without permission, which could constitute copyright infringement. If Ghibli could prove that OpenAI scraped its copyrighted materials to train the AI, it might have a case similar to several of the ongoing lawsuits filed by authors and news organizations

Images generated using GPT-4o in the style of a Japanese animation studio

against AI developers such as New York Times v. OpenAI among others. These cases argue that using copyrighted works without consent to train AI models is not transformative enough to qualify as fair use. While OpenAI does not directly reproduce entire copyrighted works, if Ghibli could demonstrate that AI-generated outputs closely replicate key elements of its films, such as character designs, backgrounds, or compositions, it could strengthen a copyright infringement claim. However, given that copyright law does not protect style itself, Ghibli would likely need to focus on proving that specific, copyrighted elements of its work were used and reproduced rather than just the overall aesthetic.

Alternatives to Copyright: Trademark and Unfair Competition Laws

Unlike copyright, trademark law could provide Studio Ghibli with a stronger legal argument against OpenAI. Trademark law, particularly under the Lanham Act, protects brand identifiers such as logos, names, and distinctive visual elements that consumers associate with a specific company. Ghibli could argue that OpenAI's AI-generated "Ghibli-style" images create a likelihood of confusion, making consumers believe the outputs are officially licensed or endorsed by the studio. If Ghibli successfully demonstrates that OpenAI is using its recognizable style in a way that misleads the public, this could form the basis of a trademark infringement or unfair competition claim under the Lanham Act.

The strength of this argument would depend on whether Ghibli can prove that its style is so closely tied to its brand identity that AI-generated images falsely suggest a connection to the studio. If OpenAI were actively promoting its AI tool as a way to generate "Ghibli-style" images, this could bolster Ghibli's claim. However, if OpenAI does not explicitly market the tool as such and merely allows users to input prompts that result in similar-looking images, its liability becomes less clear. Courts typically require direct consumer confusion or a demonstration that OpenAI is unfairly benefiting from Ghibli's brand, rather than just enabling artistic inspiration. Additionally, Ghibli might argue that OpenAI's AI-generated images dilute the distinctiveness of its brand, particularly if they lead to a flood of unofficial "Ghibli-style" content that could damage its reputation or commercial value. If people begin associating lower-quality or unauthorized works with the studio due to AI generation, this could further support a trademark dilution claim. However, because trademark law typically protects specific brand identifiers rather than artistic styles, Ghibli would need to frame its argument carefully to prove that OpenAI's tool directly harms its brand and misleads consumers.

Artist-Led Protections: Nightshade and Glaze

Recognizing the limitations of copyright law, artists have turned to technological solutions to protect their work. Two emerging tools, Nightshade and Glaze, help artists combat unauthorized AI usage.

Glaze, developed by the University of Chicago, applies subtle, imperceptible changes to digital artwork that confuse AI models, preventing them from accurately learning an artist's style. For example, if an artist uploads a Glaze-protected impressionist style painting of a sunset , the AI model might misinterpret the brushstrokes and colors, making it difficult for the AI to replicate the artist's technique in future generations,, and generate an abstract painting instead of an impressionist style. The changes are nearly invisible to the human eye but significantly alter how AI models perceive and learn from the artwork. Nightshade, another University of Chicago project, takes a more aggressive approach by poisoning AI datasets. When an AI model is trained on Nightshade-altered images, it learns incorrect patterns that disrupt its ability to generate art in that style. For instance, an AI that is trained on Nightshade-altered images of cats might mistakenly associate cat-like features with entirely unrelated objects, leading to bizarre and unusable outputs, and perhaps generate a dog or even a box instead. This makes it harder for AI models to accurately mimic an artist's work, effectively neutralizing unauthorized data scraping.

Conclusion

As AI-generated art becomes more sophisticated, both legal and ethical questions surrounding style protection will continue to grow. While copyright law does not currently protect style, trademark and unfair competition laws may offer limited remedies. AI platforms have begun implementing restrictions to curb style mimicry, but these measures are not foolproof. In the absence of comprehensive legal solutions, artists are turning to technological safeguards like Nightshade and Glaze to defend their creative identities. This debate over protecting style highlights the greater challenge of adapting intellectual property laws for an age of AI-driven creativity. Policymakers, artists, tech companies, and legal experts need to work together to develop a framework that strike a balance between fostering innovation and respecting the rights of human creators.

About the Author

Atreya Mathur is the Director of Legal Research at the Center for Art Law and focuses research in copyright, AI and art law. She earned her Master of Laws from New York University's School of Law where she specialized in Competition, Innovation, and Information Laws, with a focus on copyright, and intellectual property.

How art is evolving geographically – and as a business sector

Work by Upsilon Gallery artist Xinyan Zhang

by Marcelo Zimmler, Founder, Upsilon Gallery, London and New York

The Transatlantic Conversation

Having opened a London gallery in Mayfair last summer – and after running a successful New York gallery since 2016 – I am often asked about the differences between the two markets. The truth, first and foremost, is that the art market has always been international. All peoples in all eras have worshipped beauty and sought out the symbolic and mysterious significance of art, as the history of great archaeological finds and their distant origins demonstrates. That international appeal only became more pronounced after the internet came into public use in early 1993. Art, mostly a non-verbal form of expression, will always have its own potent, universal appeal.

Nonetheless, there are of course geographic specificities to any city or country's artistic tastes and appetites. As a gallerist, it would be foolish to ignore this and to fail to create a fine-tuned, regionally-specific exhibition programme, not only for New York and London but for any other city we may operate in.

New York people also ask if London is as internationally-relevant as in pre-Brexit times. The answer is a resounding 'Yes'. Why else would we choose the UK capital as our second home? Recent years have shown that the city is resilient and its market holding up well. Whilst proof of success is traditionally measured by artworks' sale prices at major auction houses, London is also for us about the strength of emerging artists in the primary market. Alongside the 'bright young things', whose work will always attract column inches, the UK is particularly good for artists whose careers have historically been neglected or under-appreciated.

New York represents a certain extreme in terms of internationalism, whilst the UK, although slightly more inward-looking, is nonetheless also a great strategic base for growing relationships with British and other European artists - as important to a gallery's success as relationships with collectors, scholars and art institutions.

Art Hotspots

Business hotspots for art don't always align with creative hubs. Berlin is a classic example. The city boasts a huge pool of talent but remains a notoriously difficult place to sell. This is despite having key elements for success in place, including renowned institutions, affordable rents for artists and an open, inclusive social culture. The most buzzing new art destination in Europe right now is Milan, where a number of major players are opening galleries. The real growth area, however, from a global perspective, is Asia.

The changing status of Hong Kong's governance paused its dominance of the Asian art market for a while. The Chinese Special Administrative Region is still a tax haven and a prime locus for business, however, so it will absolutely rise again. Seoul and South Korea have been gaining in stature for the past few years, whilst Singapore, never traditionally an art centre, is also becoming a strong new market. Mainland China continues to grow in significance, as does India, with the net global impact of the rise of Eastern markets leading to the increased visibility and value of art and artists of Asian provenance.

The Changing Nature of Art Galleries

The art market has been hugely changed by the rise of online platforms, enabling artists in their early stages to self-manage in terms of providing their own 'shop windows' and promotion via social media.

Galleries have had to change in response. Whilst the old exclusive artist-gallery relationship still exists, in some cases representation is now shared with artists' agents. Eventually, as artists grow in stature, a fuller team becomes necessary and the gallery will then always have a role. Experiencing art in person will remain more powerful than seeing it on a screen, where art can easily be represented, but where scale, texture, colour and emotional impact are all flattened – at least to some degree.

Galleries are busy evolving other business methods, offering different price points for different demographic groups, for example, and selling not only originals but limited edition print drops, with social media used to create an appetite for time-limited exclusivity in the same way a fashion brand might operate.

Galleries that once focused on a single target buyer typology are now leveraging many different groups, from investors and institutions to museums, in addition to new and established private collectors. Galleries are capital-intensive to operate and must continue to innovate. This includes initiatives such as artworks being used as collateral by investors to raise funds – or the rental model economy, where corporations hire art for their walls for a minimum period and then rotate selections. New ideas are coming into play too, including fractionalisation, where an artwork purchase is broken into smaller units and people can choose between owning 1% of a Picasso, say, or 50% of a newer, less-known artist.

All business is about clear-sightedness and weighing-up market threats and opportunities. Whilst the online world means artists are diversifying their routes to market, galleries are similarly diversifying how people buy and invest in art. We continue to love and appreciate art – but also to seek out the ways in which it can form part of many different people's lives.

Dorchester Roman Festival

11 – 13 April

Imagine you are sitting in a Roman amphitheatre, with your pulse racing in anticipation of the day's main event, gladiatorial combat...

The crowd roars and rises to its feet, chanting the names of the two men now striding towards the centre of the arena. But this is not the late 2nd century AD, or indeed a scene from either of the famous Gladiator films, this is happening this April (11-13), in the beautiful, historic town of Dorchester. Or Durnovaria, as it was known to the Romans.
You can experience this incredible, authentic recreation of a showdown between two professional gladiators – complete with fake blood – for FREE, as part of Dorchester's spectacular new Roman Festival.

Perfectly timed to take place during the Easter holidays, this truly amazing and unmissable weekend event will be hosted in the iconic, Maumbury Rings; one of only 17 known Roman amphitheatres in the UK.

Prior to each day's climactic showdown in the arena, you will be able to immerse yourself in what it was like to be a citizen in the most northerly province of the Roman Empire: from gladiatorial training to making mosaics, taking part in ancient ceremonies and becoming a feared legionary, marching alongside your comrades.

Inspired by the critically acclaimed Gladiators of Britain exhibition at Dorset Museum and Art Gallery (until 11 May), there are plenty of other activities taking place throughout Dorchester, including Roman-themed guided walks, tours and talks. These begin on Friday 11 April with a chance to explore the Roman Road in Thorncombe Wood Local Nature Reserve. Join Ranger Claire and Archaeologist Steve for a guided walk in which they will bring to life the heritage the incredibly rich heritage of the reserve while also providing wonderful insights into its wildlife.

Other highlights of the inaugural Festival include a guided tour of the town's Roman Townhouse and its remarkable artefacts (Saturday 12, 10am-midday), plus an evening screening of the comedy classic, Carry on Cleo (1964), at the Corn Exchange (also Saturday, from 7pm). Feel free to wear a toga, tunic or go full-on pharaonic queen - there are prizes for the best dressed – and prepare for one of the funniest lines in cinema history!

On Sunday 13 (from 10am to 12pm), join archaeologist Steve Williams on a walk to discover Poundbury Hillfort and the Roman aqueduct.

You can also get up close to authentic Roman artefacts and uncover the stories behind a selection of incredible objects in the Museum's collection. Hands on History runs from 10am to 4pm and is FREE with museum ticket entry, while kids also go completely FREE.

At the heart of the Dorchester Roman Festival are a series of presentations and two live, hour-long gladiator shows – on Saturday 12th and Sunday 13th April - presented by Britannia Reenactment Society. Eagle-eyed (see what we did there?) observers and movie buffs may recognise them from their widespread contributions to popular TV shows and major

Britannia leaping gladiator Steve Webb. Photo courtesy Britannia & Steve Webb

Hollywood movies, not least BBC's Horrible Histories series, Blackadder: Back and Forth and Ridley Scott's Oscar-winning Gladiator (2000).

To help parents and sensitive onlookers choose which of Britannia's authentic gladiatorial contests to watch, the morning show does not feature fake blood, while the afternoon spectacle does.

It's not all fighting and marching though. There will be a Roman God and Goddess area where you can make flower crowns, dress like a Roman deity and play genuine Roman games.

The festival is being coordinated by Dorchester Joint Heritage Committee and Dorchester Tourism Partnership with funding from Dorchester Town Council.

The festival has been created to coincide with the Gladiators of Britain exhibition, which showcases genuinely iconic objects such as the Colchester Vase, depicting a real gladiatorial fight and the Hawkedon Helmet, the only confirmed gladiatorial armour from Roman Britain.

The Vase depicts three distinct scenes, all illustrating arena spectacles. In one, two hunters battle a bear with a whip and cudgel; in another, the pair of gladiators, Memnon and Valentinus, go head-to-head; and in the last, a hunting dog pursues a hare and two stags.

The pot bears an inscription that informs us that the two gladiators are the victor, Memnon and his defeated opponent, Valentinus of the Roman army's 30th legion. Both are thought to have enjoyed something akin to celebratory status, albeit that the two men would have been indentured slaves.

These artefacts, along with others in this widely lauded exhibition, reveal the violent spectacles that entertained the public and underscore the significance of gladiators in Roman culture. The exhibition also features finds from the Maumbury Rings.

For more information, ticket prices and booking details, march over to www.discoverdorchester.co.uk

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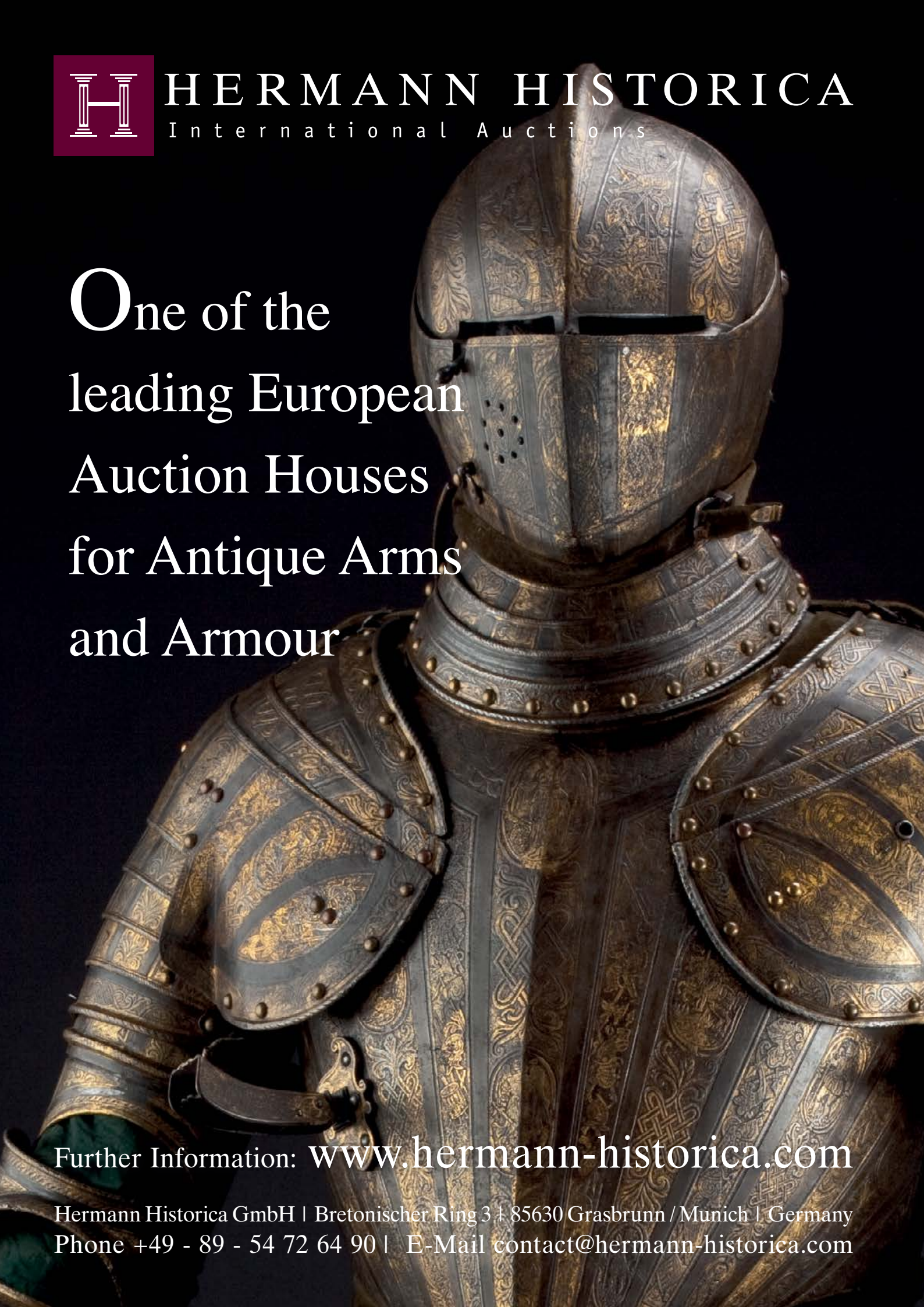
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