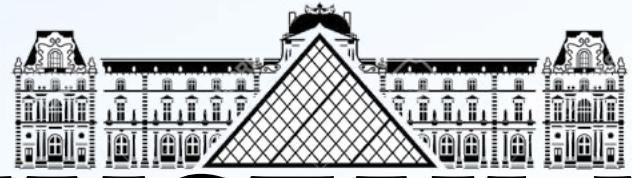


ART & MUSEUM



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ART & MUSEUM MAGAZINE

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

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

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

WELCOME

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

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

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

www.familyofficemag.com



Mara Sfara



1st Biennale Bukhara, Uzbekistan

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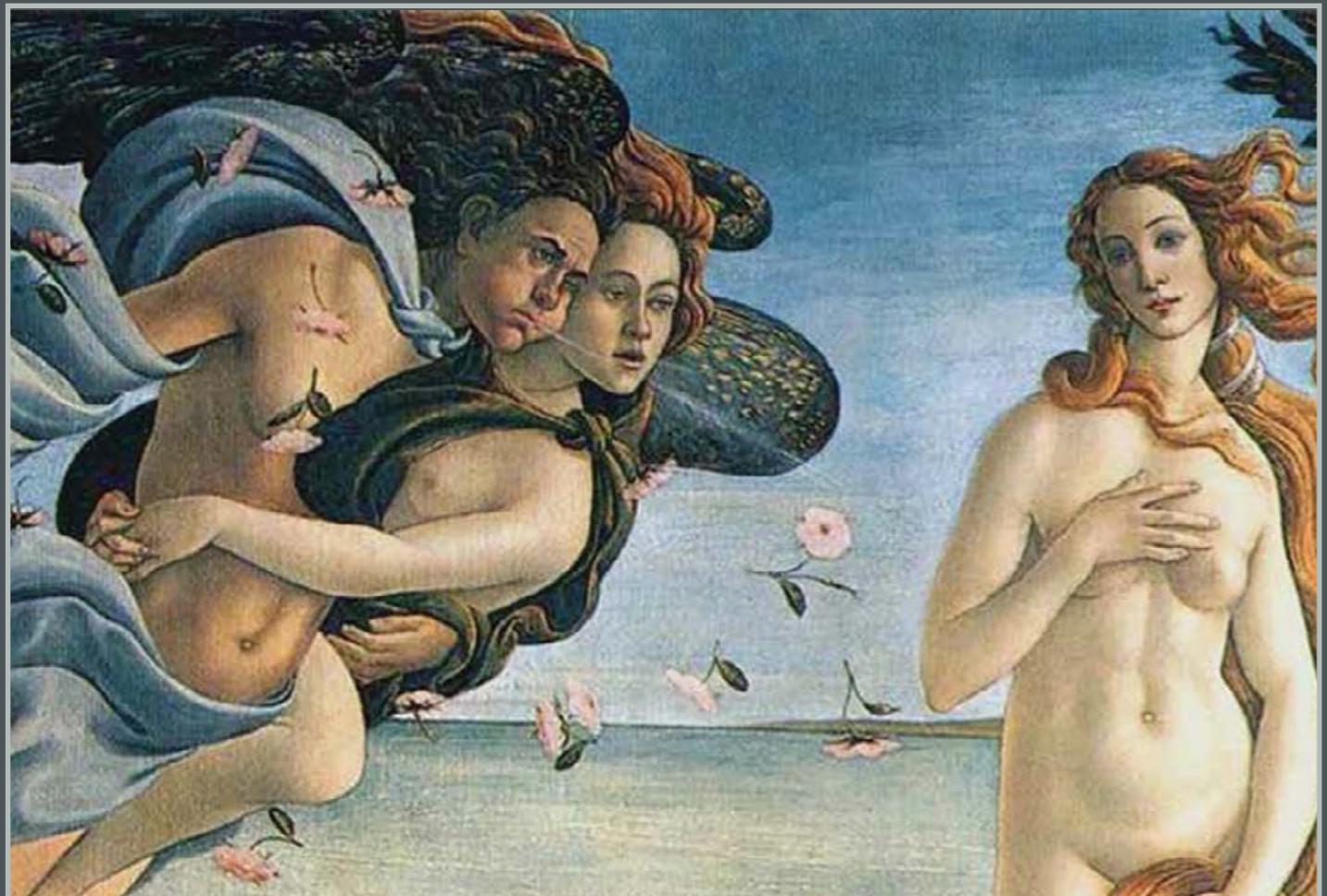
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CHANGE YOUR POINT OF VIEW



Dylan Lewis: Sculpture Garden



Dylan Lewis Sculpture Garden Copyright Pardus Fine Art CC - Credit David Ross

The Wild Within: The Primal Alchemy of Dylan Lewis

By Mara Sfara

Dylan Lewis created a mythical excavation in which the cinematic light begets a clarity of being, a sense of truth and honesty felt in life amid wilderness and survival, flanked by the dramatic Stellenbosch Mountains. There, in South Africa, massive bronze figures rise from the fynbos—leopards captured in mid-hunt, shamans with wings of heavy metal, and fragmented human forms that seem to be wrestling with their own existence. This is the domain of Dylan Lewis, a sculptor who has spent decades exploring the untamed wilderness, not just in the African bush, but within the human psyche.

Dylan Lewis is widely recognized as one of the world's premier figurative sculptors. While many artists depict nature, Lewis channels it. His work is not a passive observation of wildlife; it is a visceral, tactile interrogation of what it means to be alive, wild, and connected to the earth.

The Cat as Canvas

Lewis first gained international prominence for his focused study of the African large cats. For years, he tracked, observed, and sculpted the leopard, cheetah, and lion. However, to categorize Lewis as a "wildlife artist" is to miss the profound depth of his inquiry.

His felines are not the smooth, romanticized creatures often found in safari lodge gift shops. They are ragged, textured, and kinetic. Lewis sculpts with a frantic energy, using his hands, fingers, and even elbows to manipulate the clay before it is cast in bronze. The result is a surface that retains the memory of its creation—claw marks, fingerprints, and deep gouges that catch the light. When looking at a Lewis leopard, one does not

just see the anatomy of a cat; one feels the tension of the muscle, the coiled potential of the predator, and the stark reality of survival.

He captures the essence of the animal—the "whatness" of the leopard—rather than a mere photographic likeness. This period of his career established him as a master of form and motion, but it was merely the prologue to a deeper psychological exploration.

The Human-Animal Interface

As Lewis's career evolved, his subject matter shifted from the literal beast to the beast within. He began to explore the human form, but he did not leave the wilderness behind. Instead, he merged the two.

His "human" sculptures are often hybrid figures—shamans, transformers, and winged beings that inhabit a liminal space between man and animal. Influenced by the Jungian concept of the "shadow"—the unconscious, repressed, and instinctual side of the human personality—Lewis uses these figures to explore our lost connection to nature.

In modern society, we have sanitized our lives, burying our instincts under layers of technology and social conditioning. Lewis's sculptures peel back these layers. His male and female figures are often fragmented or fractured, suggesting a struggle to integrate the wild, primal self with the rational, modern mind. They stand as silent sentinels asking a critical question: What have we lost in our conquest of nature?

The Garden as Sculpture

Perhaps the greatest masterpiece of Dylan Lewis's career is not a single bronze casting, but a seven-hectare canvas of earth and water. The Dylan Lewis Sculpture Garden in Stellenbosch is the physical manifestation of his artistic philosophy.

Lewis spent over a decade reshaping the flat farmland into a dynamic topography of hills, valleys, and water features. He moved earth with the same intuition he applies to clay, creating a landscape that dictates how the viewer moves and sees. The garden is not merely a backdrop for his statues; the garden is the sculpture.

Visitors to the garden embark on a carefully curated journey. The path leads through distinct "rooms" of vegetation, from lush, manicured lawns to wild, indigenous fynbos. The sculptures are placed with deliberate intent—a leopard crouching in the tall grass, a massive human torso rising from a reflection pond, a bird-man perched on a ridge against the setting sun.

The interplay between the bronze and the botany is seamless. Over time, the garden has grown around the art, with vines creeping up pedestals and moss settling in the crevices of the bronze. It is a living, breathing entity that changes with the seasons, much like the wild environments Lewis reveres.

A Legacy of Texture and Truth

The technical prowess of Dylan Lewis is undeniable. His mastery of the lost-wax casting process allows him to translate the immediacy of soft clay into the permanence of bronze without losing the raw energy of the original model. But his true legacy lies in his ability to make the viewer feel.

Standing before a massive Lewis sculpture, one is confronted with the weight of existence. There is a heaviness to the bronze that grounds the viewer, forcing a moment of pause in a fast-paced world. His work reminds us that despite our skyscrapers and smartphones, we are biological entities, evolved from the wild and inextricably linked to it.

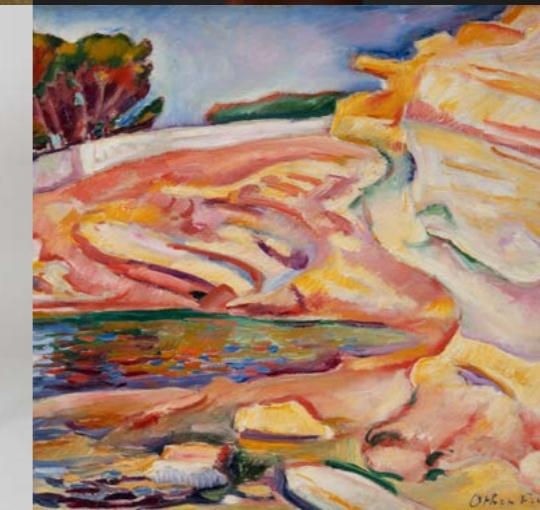
In an era of digital ephemerality, Dylan Lewis offers something enduring. He offers us the dirt, the sweat, and the shadow. He offers us a mirror in the shape of a beast, challenging us to recognize the wildness that still lives within us all. His work is not just South African art; it is a universal language of the earth, spoken in bronze.



Dylan Lewis with Sculptures of Cheetah and Impala



Dylan Lewis, Sculpture Garden, Elsa Young



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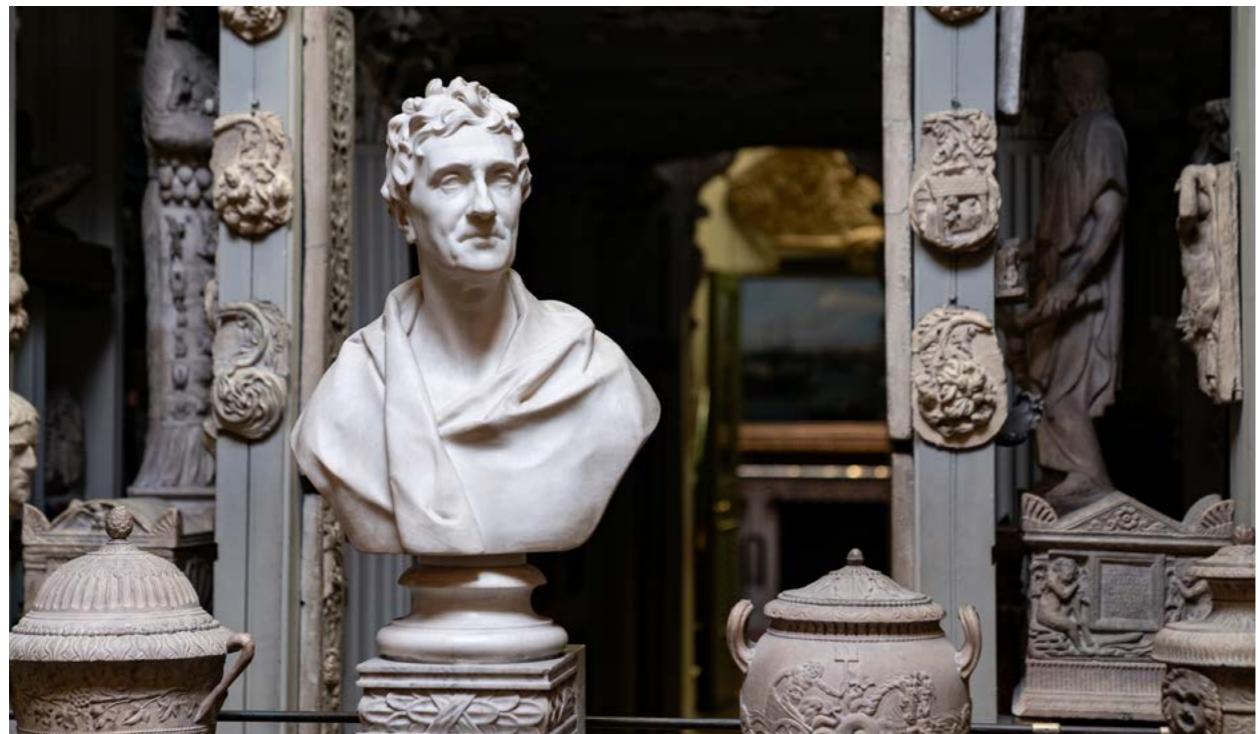
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Vanbrugh

The Drama of Architecture



The bust of Sir John Soane, by the sculptor Francis Chantrey. Photo John Stead

300 years after his death, a major new exhibition exploring one of the UK's greatest architects, Sir John Vanbrugh (1664–1726), will open at Sir John Soane's Museum, London.

Hailed as 'The Rockstar of the English Baroque' and 'The original starchitect', Vanbrugh designed some of the UK's most admired and loved country houses, including Blenheim Palace and Castle Howard, with each one featuring his signature ability to exploit the emotional impact of architecture by making exciting and dramatic use of light and shadow, recessions and projections.

Sir John Soane (1753–1837) cited Vanbrugh as one of his great influences, remarking that he had "all the fire and power of Michelangelo and Bernini".

The exhibition will feature never-before-exhibited drawings from the collections of the V&A, the Royal Institute of British Architects (RIBA), the National Portrait Gallery and Sir John Soane's Museum, including many in Vanbrugh's own hand. It is an opportunity to see a selection of Vanbrugh's drawings for major projects like Castle Howard, but also smaller, more experimental plans for schemes such as the housing estate he envisaged at Greenwich.

Perhaps overshadowed by his contemporaries, Nicholas Hawksmoor (c.1661–1736) and Sir Christopher Wren (1632–1723), the emotional impact and imagination of Vanbrugh continue to be admired, particularly by architects, in the centuries since. The exhibition will, therefore, highlight Vanbrugh's enduring architectural ideas and influence, including

on two of the most influential architects of the 20th century, Robert Venturi (1925–2018) and Denise Scott Brown (b.1931), whose only UK building is the Sainsbury Wing of the National Gallery in Trafalgar Square, completed in 1991. A new short film by filmmaker Jim Venturi, their son, and Anita Naughton will explore their connection to Vanbrugh and will be available to see in the Museum's Foyle Space.

Although his body of architectural work was not large, he almost single-handedly popularised the ornate, full-blooded Baroque style that became de rigueur for grand country houses. Vanbrugh's bold and daring designs extended beyond country houses to temples, belvederes, pyramids and other garden features. The originality of such work means he is also credited with a vital role in the development of the 18th-century English garden.

Vanbrugh: The Drama of Architecture is an appropriate title, as he was also one of the country's great Restoration dramatists, with his architectural work just as bold and daring as his risqué plays, such as *The Provoked Wife* (1697) and *The Relapse, or, Virtue in Danger* (1696).

It is also the title of the new biography of the architect by Sir Charles Saumarez Smith CBE, which was published in November 2025. He has co-curated the exhibition with the renowned architect and academic, Roz Barr.

Charles Saumarez Smith, co-curator of the exhibition says: "I am so delighted that Sir John Soane's Museum is celebrating the tercentenary of John Vanbrugh's death with a comprehensive exhibition of his drawings, many of which were only acquired by the V&A in the 1990s and are being shown in public for the first time. They demonstrate the ways in which Vanbrugh sketched out ideas for his houses, including Castle Howard, and was fascinated by the design of small houses after he had acquired an estate on the hill between Greenwich and Blackheath where he constructed a small medieval castle for himself."

Roz Bar, co-curator of the exhibition says: "Vanbrugh was central to the Baroque movement in English architecture, creating the most renowned and spectacular country houses ever to be seen, even to this day. He was a true creative - a prolific playwright, and this is brought to life in the grand, theatrical, and romantic buildings he went on to create. It has been overwhelming to discover the incredible collection of his hand sketches at the V&A Museum, which demonstrate the rigour and thought process of how he worked that reveal so much of life as an architect in the 18th century."

Will Gompertz, Director of Sir John Soane's Museum says: "Soane was a great admirer of Vanbrugh's work, fondly describing him as 'the Shakespeare of Architects', and so I'm sure he would have been delighted with the chance to see Vanbrugh's genius on display in his museum. *Vanbrugh: The Drama of Architecture* will introduce new audiences to the work of an architect, dramatist and radical, whose plays, drawings, and buildings continue to inspire, 300 years on."

This exhibition has been supported by the following individuals and organisations: The Ancaster Trust, The Estelle Trust, The McCorquodale Charitable Trust, The Christopher and Henry Oldfield Trust, Basil and Maria Postan, Lord and Lady Sassoon, The Tavolozza Foundation. We are also grateful for generous loans from the V&A.



The Dome, at Sir John Soane's Museum. Photo Gareth Gardner



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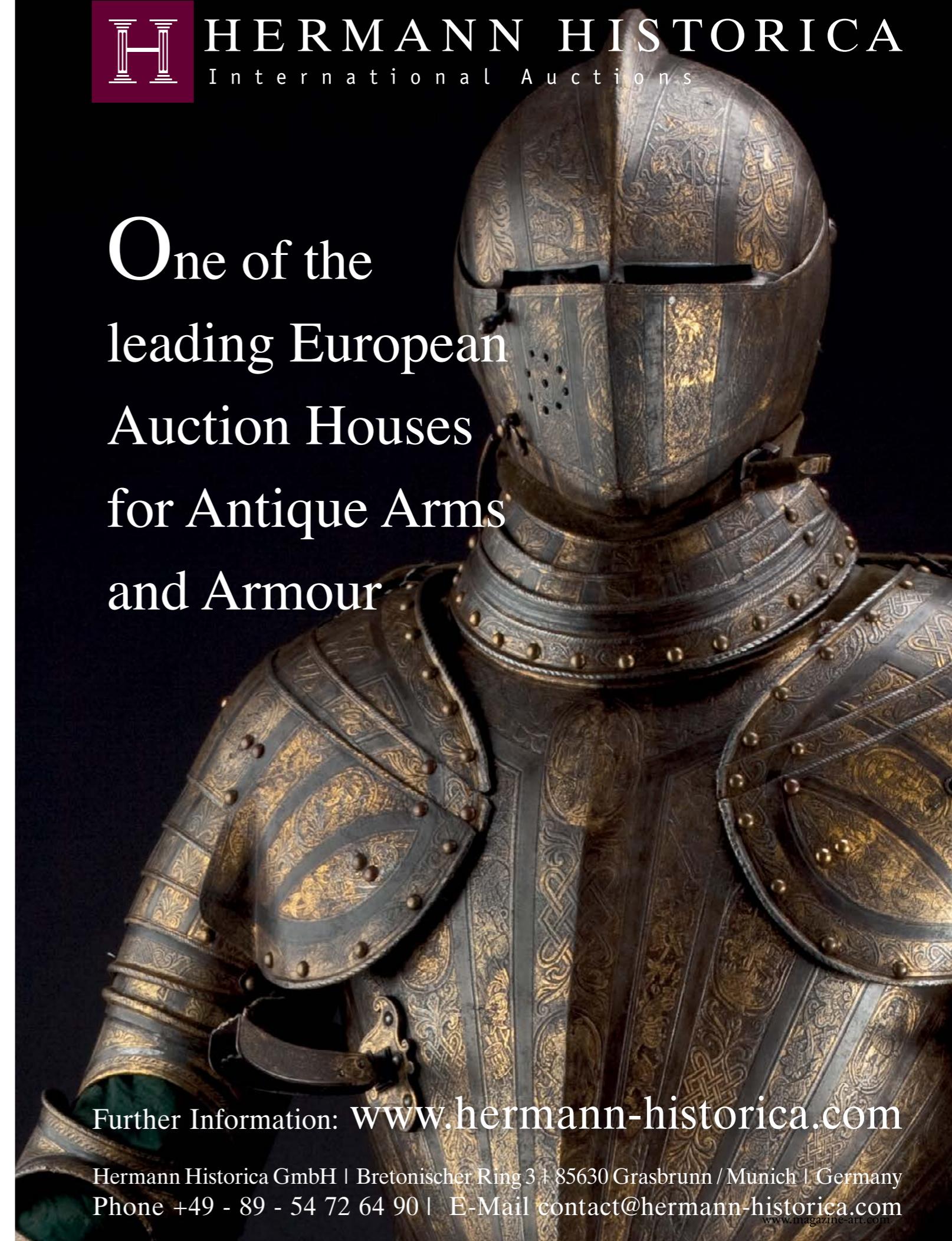
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VIP Jet Terminal Arrivals and Departures Lounge, This is a Digital Projection Aquatic Theme

ART ON PRIVATE JETS AND VIP LOUNGES

In a market where ultra-wealth is increasingly mobile, the question is no longer whether private environments can be beautiful; it is whether they can be coherent.

For family offices and UHNWI principals, the modern "estate" is not a single property. It is a network of assets—aircraft, superyachts, liners, VIP terminals, and

destination resorts—through which identity, legacy, and taste need to travel without importing unnecessary risk.

That is the premise behind Ty Murphy LLM and DOMOS Art Advisors, a practice that treats art not as decoration,

but as an asset class and an operational discipline. In Murphy's framing, a jet cabin is not simply an interior; it is an extension of a client's estate—an "airborne private gallery" that has to satisfy aesthetic ambition while staying compliant with engineering, safety, customs, and insurance realities.

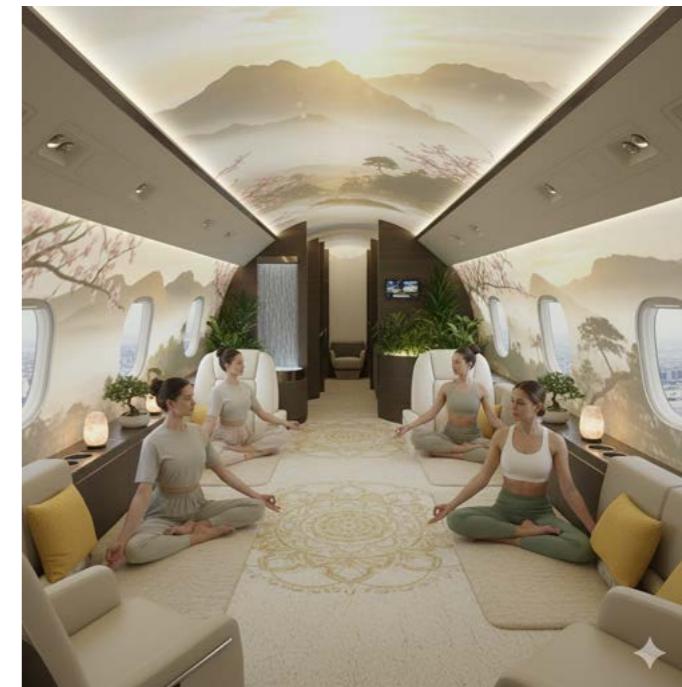
The core idea: "Curated Altitude" and the end of corporate-beige luxury

DOMOS' conceptual approach starts with a rejection of the generic: the "corporate beige" cabin and the indistinguishable luxury lounge. Instead, the cabin is designed around narrative-driven curation—art selected to shape mood and behaviour across zones (energising works where people gather, contemplative works where they rest), and with the assumption that a collection evolves over time.

That "collection in motion" concept has practical consequences. DOMOS proposes interchangeable mounting and bulkhead systems designed for rotation—"plug-and-play" in principle—so that artworks, editions, or digital works can be updated without damaging the airframe or turning every change into a completion-centre rebuild.



VIP Jet Terminal Pilot and Crew Waiting Lounge



Onboard Jet, Projection Wellness Theme

It is a philosophy that reads like interior design on the surface, but functions more like risk-managed infrastructure underneath.

The hub-and-spoke model: "Fly the experience, not the asset"

The defining DOMOS mechanism is a hub-and-spoke asset model.

- The VIP lounge / terminal environment is the "hub"—a controlled "vault" for the investment-grade originals.
- The jet, yacht, or liner becomes the "spoke"—an "experience zone" that carries high-fidelity replicas and digital layers rather than the most seizure- and deterioration-exposed originals.

The rationale is explicitly legal and operational. DOMOS' brief highlights risks that sophisticated principals already recognise but rarely see addressed holistically: jurisdictional seizure exposure for movable assets, and insurance exclusions around gradual deterioration and atmospheric conditions at altitude.

In other words, the future-facing move is not simply "more art everywhere." It is the separation of asset

from experience, so that the owner retains the emotional and cultural continuity of a collection without moving the most vulnerable capital value across borders.

The future cabin: microLED walls, digital portals, and "hero bulkheads"

DOMOS' jet concept leans into technology where it solves the physical problems of flight.

One proposed route is the digital/NFT frontier: flush-



Jet Customised with Gustav Klimt Theme



VIP Lounge Matching Customised with Gustav Klimt Theme

mounted, anti-glare 8K Micro-LED screens integrated into bulkheads—lightweight, heat-efficient, and capable of rotating a digital collection mid-flight via tablet control. This is positioned not as novelty, but as a practical response to cabin dryness, vibration, and the risks of transporting fragile canvases. The brief also proposes a theatrical, future-luxury entry sequence—an entrance "digital portal" displaying rotating video art, setting the tone that the aircraft is not merely transport but curated environment.

For physical statement moments, DOMOS describes the "hero bulkhead": a single A key point is legal labelling: the concept anticipates customs and border scrutiny by marking the back of panels as "decorative reproduction" with no commercial value, reducing the chance that a decorative element is treated as a high-value movable asset on arrival.

This is the practical future of "art on jets": a world where the cabin can look—and feel—museum-grade, while the investment-grade piece stays in the protected hub.

The VIP terminal as the new gallery: provenance tablets and "visible storage"

In the DOMOS model, the VIP terminal and lounge environment is where blue-chip originals belong—because it is where controls can be engineered properly.

The brief describes "visible storage" walls: reinforced, climate-controlled vitrines that blend freeport-grade thinking into a private-club aesthetic. Alongside the work sits a future-facing layer: a digital provenance tablet displaying due diligence, authentication, and ownership history—an explicit acknowledgement that high-value culture has become inseparable from documentation discipline.

There is also a carefully designed "switch moment": the principal experiences the original



VIP Jet Terminal, Renaissance Art and Rare Tropical Plants

on the ground, then transitions seamlessly to its replica/digital twin onboard—keeping continuity without moving the asset.

Digital ownership, offline security, and the "flying vault" problem

DOMOS' NFT and digital strategy is framed as both aesthetic and operational.

The brief proposes MicroLED or flexible OLED installations (including "The Wall"-style concepts) embedded flush into sidewalls, enabling an onboard "digital corridor" of rotating works.

But the more interesting future concept is security architecture: the idea of an air-gapped, onboard cold-storage environment so

the collection can be displayed without exposing private keys to fragile connectivity. The model even contemplates smart contract verification visible as part of the display experience—ownership proof as a design feature, not a hidden backend. This anticipates where high-value digital culture is going: tokenised assets will not be treated as "screen content." They will be treated as part of the owner's balance sheet and threat model.

Crew training and operational manuals: luxury that survives real life

Finally, DOMOS explicitly connects the art programme to crew behaviour and operational SOPs: an "operational manual" mindset

where flight attendants and yacht crew are trained not to use standard cleaning agents on sensitive surfaces, and where emergency protocols define what is prioritised in a crisis (including digital storage elements).

This is a critical and often-missed point: the future of art in mobility environments is not only design and technology. It is repeatable human process.

Where it is going next: resorts, regenerative experiences, and "art plus agriculture"

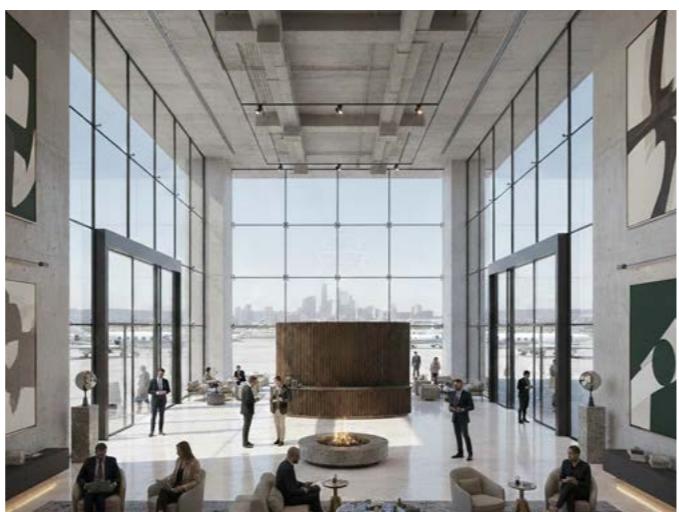
Looking forward, the most distinctive element of Murphy's positioning may be the expansion beyond vehicles and terminals into resorts and place-making—where art is not only displayed but used to create cultural gravity. The next step is likely a synthesis of art, biophilic design, and agriculture-driven experiences: collections tied to landscape; curated installations that connect to food systems, heritage, and sustainability; and environments where "luxury" is redefined as provenance, stewardship, and authenticity rather than opulence.

In that sense, DOMOS is building for a future where the most meaningful luxury spaces will not be the ones that look expensive. They will be the ones that feel true—and remain legally and operationally intact as they move across jurisdictions, oceans, and altitudes.

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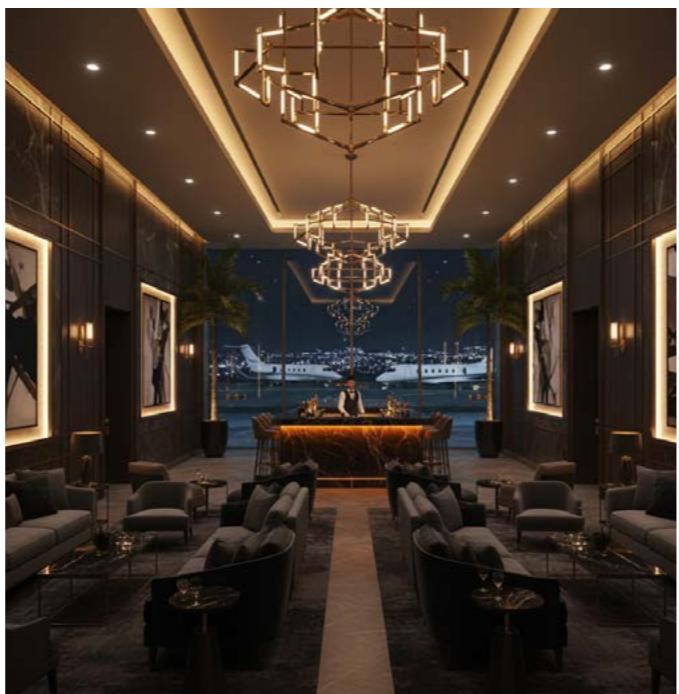
VIP Jet Terminal, Art on View from Exterior



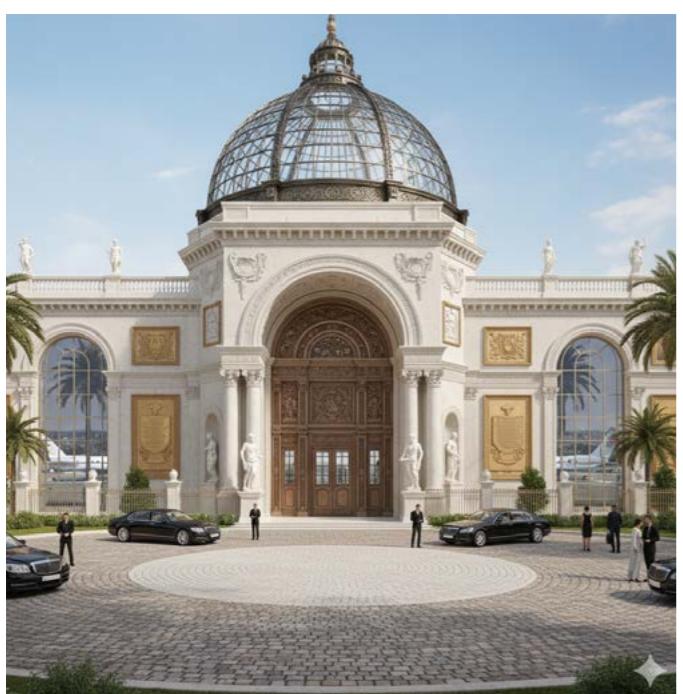
Same VIP Jet Terminal Interior, Art on View



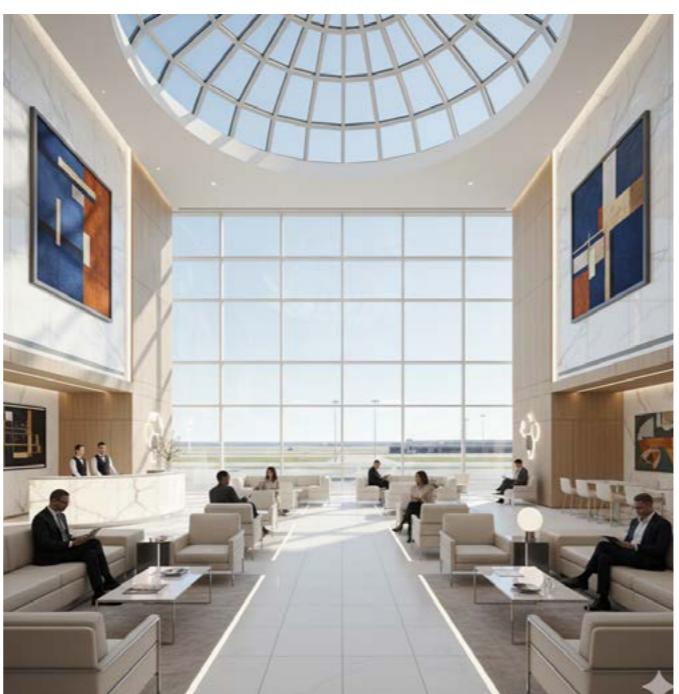
Art Customised Jet Interior



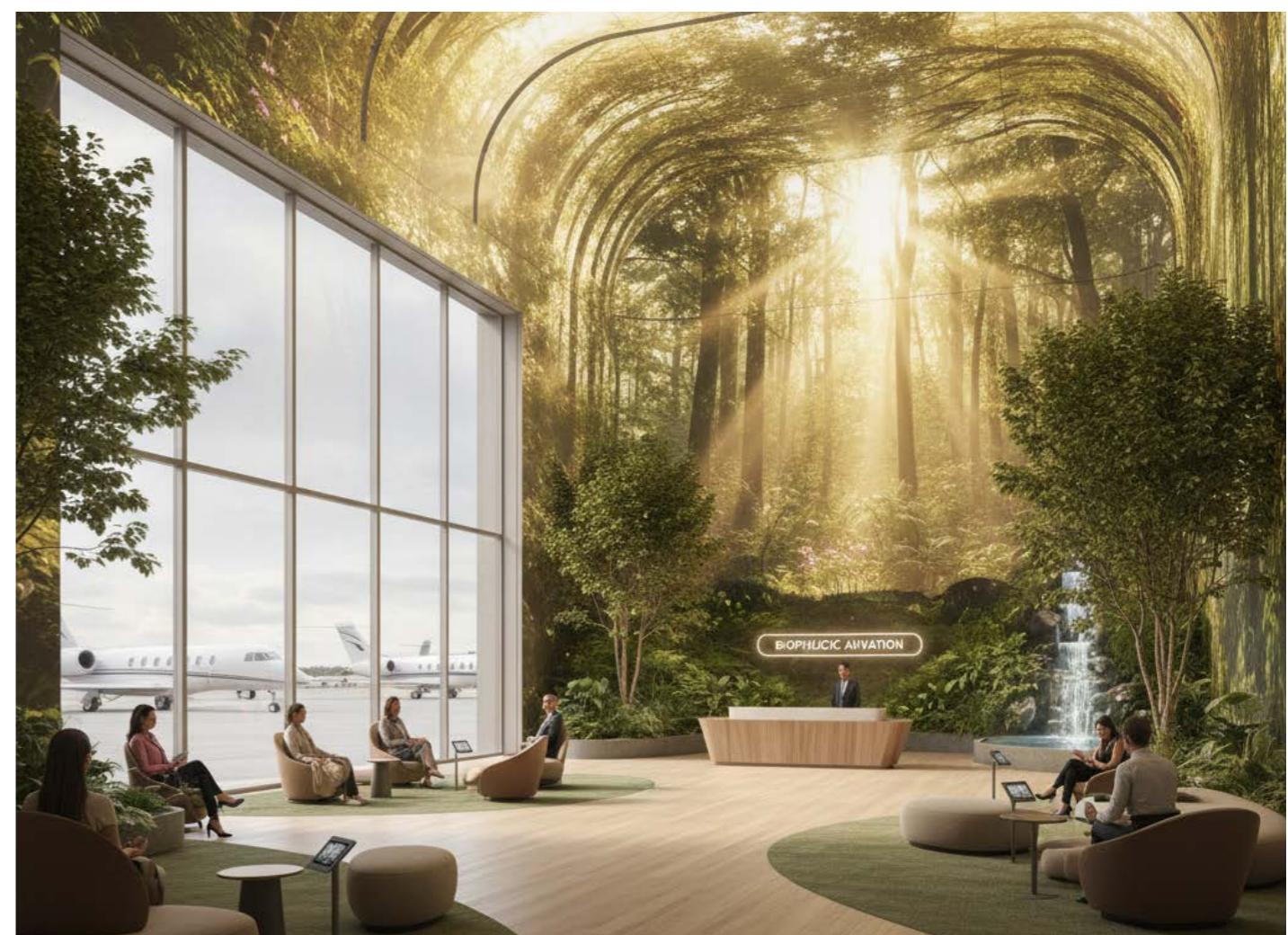
Jet Terminal Art Interior



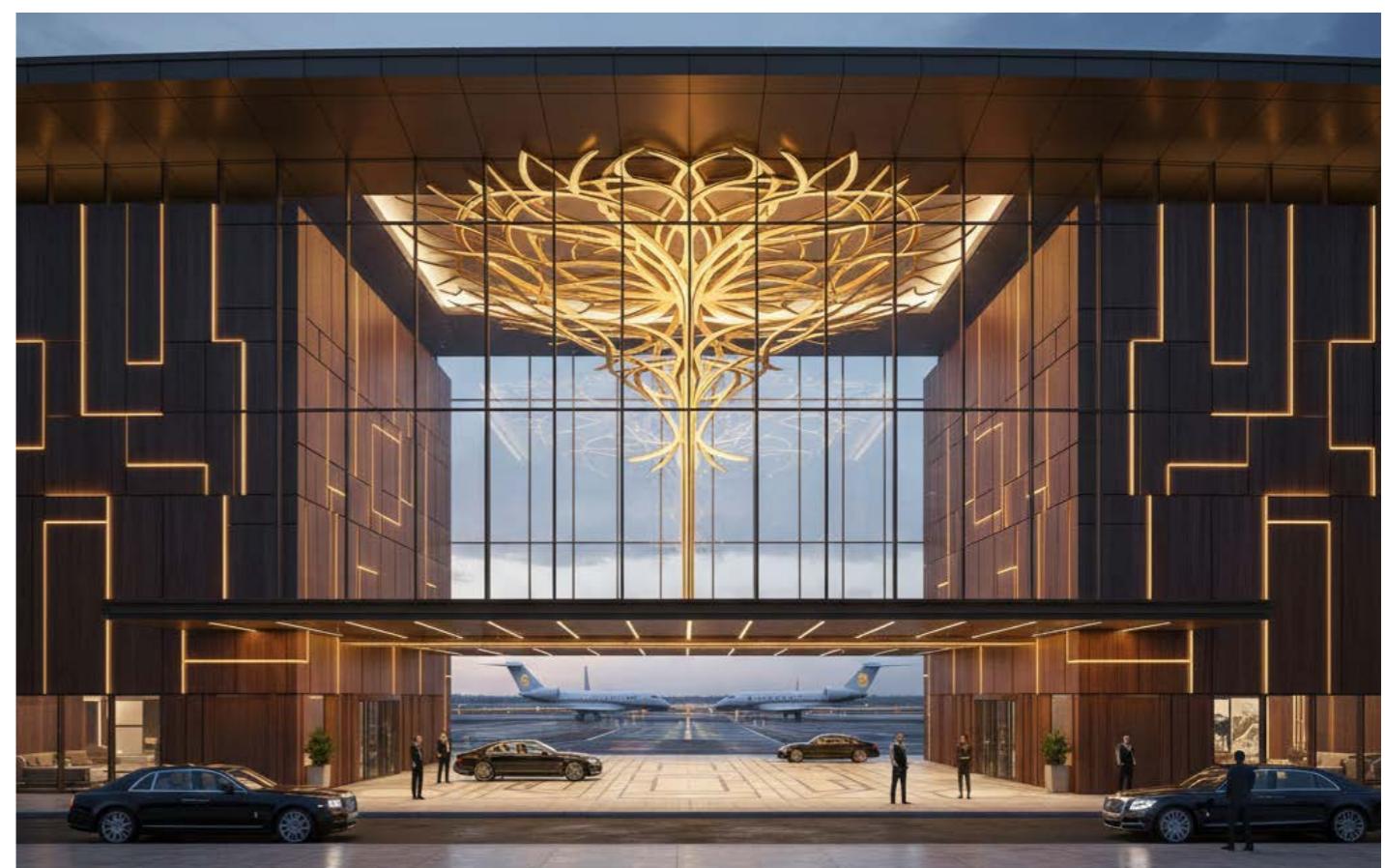
Exclusive VIP Jet Terminal Exterior



Interior Same Terminal: VIP Arrival and Departure



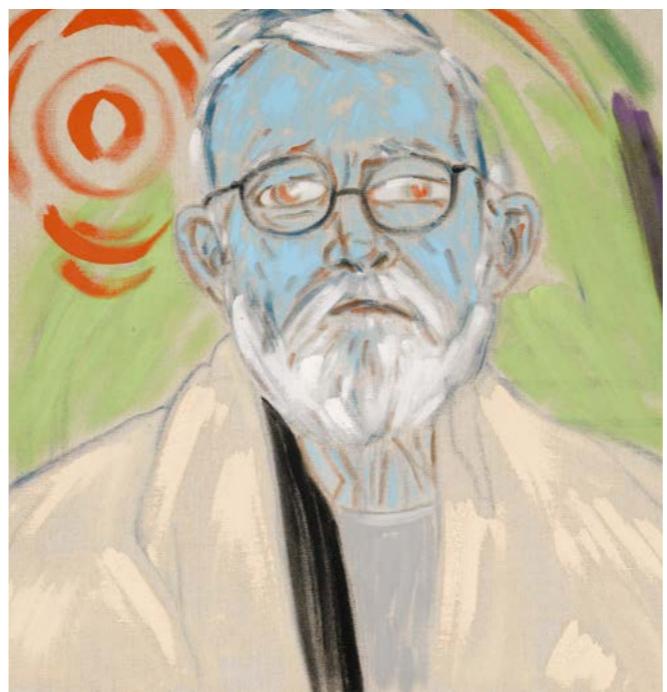
VIP Jet Terminal Arrivals and Departures Lounge, This is a Digital Projection Nature Theme



Exclusive VIP Jet Terminal Arrivals and Departures Lounge, Islamic Theme



Bridget Riley, R.A. (b. 1931), *Woman at Tea-table*, not dated, coloured crayons and pastel. The Ingram Collection © The Artist.



R.B. Kitaj, R.A. (1932-2007), *Radiant Turquoise Self-Portrait*, 2006, oil on canvas. The Ingram Collection © R. B. Kitaj Estate. Stephen Friedman Gallery, London and New York.

Dorset Museum & Art Gallery

Over 50 artists across 100 years explore British portraiture with The Ingram Collection and Dorset Museum & Art Gallery

In 2026, Dorset Museum & Art Gallery will stage an extensive exhibition combining one of the UK's leading collections of modern British art - The Ingram Collection - with its own, resulting in an exploration of the concept of image and portraiture.

People Watching will feature around 50 works of sculpture, paintings, drawings and photography, including works that have never been displayed publicly before, spanning a century and more, from 1915 up to today.

The exhibition seeks to discover what portraits can tell us about the artist and sitter, whether by simply showing what a person looks like, or by capturing an idea or emotion or through representation. With work from over 40 individual artists, including some of the most acclaimed names in modern British art such as Elisabeth Frink, Bridget Riley, Stanley Spencer and Henry Moore, as well as lesser-known

artists ready to be re-discovered, the exhibition promises to be an extensive and thorough investigation of British portraiture that will leave visitors more informed about the past and more excited about the future.

A major part of self-portraits is how the artist portrays themselves, and in doing so revealing their own inner world of personal identity, emotion and state of mind. On display will be a number of these illuminating works, from classic works to modern selfies.

Despite being a champion of the avant-garde and experimental, Roger Fry's (1866-1934) portraits were usually naturalistic. However, on display will be a woodcut - *Self Portrait* (1921) - printed by fellow Bloomsbury group members Leonard and Virginia Woolf that employs a more expressionist take on his image with heavy lines and exaggerated eyes, producing an image both austere and compelling.

An example of the narratively complex and referential works of RB Kitaj (1932-2007) is included in the show. In *Radiant Turquoise Self Portrait* (2006) the artist depicts himself with a blue-skinned tint, but the luminous colour also carries an emotional weight. This work, one of the last works he ever produced, is a culmination of Kitaj's latter period that was punctuated by both critical success and personal grief, as his forlorn expression seems to show.

More recent works that show how portraiture has continued to evolve include the painting *A Handful of Tears* (2013) by Shropshire-based Lucy Jones (b.1955) which captures her tears as she collapses on the floor, highlighting her own fragility and despair.

Further works include a series of selfies in paint from Tom Benedek (b.1991), an unusually realistic self-portrait by Terry Frost (1915-2003), a Janus-inspired painting by John Bellany (1942-2013), a highlight of a tattoo by Billy Childish (b.1959) and an expressive etching by Marigold Plunkett (b.1983).

There are also portraits of people in professional environments, highlighting the dignity and diversity that can be found in the labour market, and the interesting skills that enable people to live their lives.

Portraits during wartime show contrasting emotions. Justar Misdemeanor (b.1988) depicts the battlefield in the large charcoal work *Soldier* (1913) where the central figure's face

is hidden with their body in a foetal position showing vulnerability, protection and fear.

The early decades of the 20th century were also when musicians became stars in their own right, shown here with Winifred Nicholson's (1893-1981) depiction of her friend in *Woman Playing a Piano* (Vera Moore) in which the music and the sitter become a shared identity. Augustus John (1878-1961) spent three years studying the cellist Madame Suggia for an eventual portrait, of which one of the preparatory studies - perhaps more intimate than the finished product - is featured.

In the 1940s Barbara Hepworth (1903-75) was invited to attend the operating theatre at Princess Elizabeth Orthopaedic Centre in Exeter and as a result produced a group of six paintings and over sixty drawings where the boundaries of art and medicine dissolved. One such is on display here with *Fenestration of the Ear (The Microscope)* (1948) showing a group of doctors working on a patient with special focus on their eyes in deep concentration.

And in a drawing never displayed publicly before will be Elisabeth Frink's (1930-1993) capturing of the sinister and menacing Moroccan General Mohamed Oufkir from a 1966 photograph, as well as her own self-portrait in sculpture.

Further work includes a scene of seamen ashore by Edward Burra (1905-1976) and footballers in the middle of a match by Hughie Beattie (b.1970).

In contrast to work, another section of portraits will look at leisure and play, and how the joy and freedom found in the spontaneity of human life can be captured.

David Remfry (b.1942) has been capturing dancers for decades, from Hull to New York, and in *Dancers II* (2004) he sketches two couples dancing unguarded. With sweeping lines and splashes of colour, he translates the free rhythm of the scene through the drawing, so the viewer becomes an active participant. Sport and physical activities offer both depictions of the participant and the act of viewing. In Anita Klein's *Phone call in the World Cup* (2010) a man watches the football game

on the TV as a woman talks on the phone. Despite facing in opposite directions and sharing a cramped sofa, Klein's use of colour and harmonious rendering gives the scene warmth rather than alienation.

The locations of where people choose to relax can also be seen in the stylised draughtsmanship of Robert Duckworth Greenham (1906-1976) with *On the Beach* (1934), as well as Bridget Riley's (b.1931) early work *Woman at Tea Table* (not dated) which is more representational, but hints at the dazzling abstraction to come. A drawing by Elisie Barling (1883-1976) from the 1930s depicts a display of affection while at the seaside between two singers, Norman Notley and David Brynley, who lived openly as a gay couple.

These join other works including a watercolour by Mary Fedden (1915-2012) of her husband, the artist Julian Trevelyan, a domestic life scene by Michael Ayrton (1921-1975), a Picasso-inspired self-portrait by John Craxton (1922-2009) and a musical ink and watercolour by Ceri Richards (1903-1971).

Reflecting the deep bonds that exist between family members will be a series of works by celebrated artists depicting their kin.

William Roberts (1895-1980) depicts his own family in *Artist and Wife* (1940) where the mother juggles both nursing a baby and painting on a canvas while the father looks on and completes the domestic chores.

Fellow Vorticist practitioner David Bomberg (1890-1957) suggests the family unit of an outsider variety with his *Bargee Family* (1919-20) depicting workers travelling down London's canals in expressive lines.

The negative aspects that can arise from family issues can also be seen on display. Sir Stanley Spencer (1891-1959) draws his then-wife in a restrained, but intense, work - *Portrait of Patricia Preece* (1929) – made before the pair separated in acrimonious circumstances. In *Homesick* (2019) Alvin Ong (b.1988) depicts a figure alone screaming in a shifting swirl of movement, while F. E. McWilliam (1909-1992) sculpts the act of fraternal murder in simplified shapes with *Cain and Abel* (1957).

Family ties will also be seen in the work of other artists including a sculpture signifying maternal intimacy by Rosemary Young (1930-2019), a portrait of his sister by Jacob Kramer (1892-1962) and a scene of intimate domestic bliss by Alan Lowndes (1921-1978).

Portraiture also presents the opportunity to capture the essence of a subject in unconventional ways. Exploring

the mythic, the imagined and the abstract, and revealing deep truths through imaginative symbology, a selection of works will show the endless possibilities when portraiture meets fantasy.

Dora Carrington (1893-1932) interprets her friend as a spirited rider of conviction against a midnight sky in *Iris Tree on a Horse* (c.1920s), laden with talismanic symbols of freedom and independence. In Amy Beager's (b.1988) recent *Bobbidi* (2021) an other-worldly dancing figure is given angel wings and realised in dazzling colours.

Dod Procter (1892-1972) was celebrated for her portraits of female sitters, and one of her most remarkable will be on display with *The Golden Girl* (1930). Referencing the heroines of ancient Greece with flowing hair and softly draped clothes, Procter chose to imbue the women of this era with a unique sculptural quality and timelessness.

Further journeys into the imagination include work by Aleah Chapin (b.1986) showcasing an unfiltered and natural body, a small-scale face that holds a powerful gaze by Kofi Perry (b.1998), a *Goggle Head* by Frink, four reclining figures by Henry Moore (1898-1986) and a larger-than-life sculpture of a head by John Davies (b.1946).

Dorset Museum & Art Gallery Director Claire Dixon said: "We are thrilled and grateful to be working with The Ingram Collection to bring these internationally significant works of art to Dorset, showcasing them alongside our own collection, some of which has never been publicly displayed before. Exhibitions are the life blood of our programme, inspiring visitors to return again and again and this would not be possible without the philanthropic support of organisations like The Ingram Collection. Whether you visit, work or live in Dorset, there will be something for you to enjoy as the exhibition is also supported by works displayed throughout our galleries that will captivate for hours."

Ingram Collection Director Jo Baring said: "This exhibition is a celebration of the power and versatility of portraiture – how it can reveal, conceal, question and transform. 'People Watching' offers a unique opportunity to experience modern British art through the lens of the human face, both familiar and fantastical."

We're proud to collaborate with Dorset Museum & Art Gallery to bring together such an ambitious range of works, some of which have never been seen in public before. It's a chance to rediscover celebrated names and encounter fresh perspectives from new voices shaping the future of portraiture today."



GLOBAL FAMILY OFFICE REPORT 2026 & BEYOND

THE AGE OF STRATEGIC RESILIENCE FAMILY OFFICES IN A FRACTURED WORLD

AUTHOR: TY MURPHY LLM

A Definitive 360-Degree Deep Dive Outlook into the 2026 Private Wealth Landscape



Clare Woods, Woolworth's Roses, 2023. Oil on aluminium, 124 x 95cm (48 7/8 x 37 3/8in). Copyright Clare Woods. Courtesy the artist and Stephen Friedman Gallery, London and New York.



Clare Woods, Valley Forge, 2024. Oil on aluminium, 200 x 200cm (78 3/4 x 78 3/4in). Copyright Clare Woods. Courtesy the artist and Stephen Friedman Gallery, London and New York.

from initial sketches, tracings and lino blocks to finished wallpapers and textiles — revealing the journey behind each work.

Her designs are rooted in the landscapes, riverbanks, and architectural details of her local Chiswick surroundings — where she and her family have lived since 1939 — and translate the familiar, such as a chestnut tree or an angelica plant into the fantastical, transforming everyday scenes into immersive decorative worlds.

This focused exhibition brings together original drawings and tracings, prints, archival material, and large-scale installed wallpapers and fabric, offering an intimate insight into the life and work of an artist whose designs have quietly shaped British interiors for more than half a century. At Pitzhanger, Armitage's celebration of craft and place finds an appropriate, resonant setting, echoing Sir John Soane's own passion for pattern, narrative, and the handmade.

Clare Woods: Garden Without Seasons
29 July – 8 November 2026

The summer exhibition will see a multitude of works by British artist Clare Woods RA installed throughout the historic manor and its galleries. Having initially trained as a sculptor, Woods' understanding of sculptural forms underpin

Pitzhanger Manor & Gallery

Two major exhibitions for 2026

In 2026 Pitzhanger Manor & Gallery, the historic country home designed and built by Sir John Soane (1753–1837) in leafy Ealing, West London will celebrate and explore a number of the themes and subjects which delighted and preoccupied the great Regency architect.

Two leading UK women artists will bring their interpretations of nature to the Manor in very different ways. Marthe Armitage explores repetition, symmetry and the relationship between the natural and man-made world, while Clare Woods delves into the beauty and perennial appeal of still-life painting.

Marthe Armitage: Pattern Maker
19 March – 19 July 2026

This exhibition explores Armitage's distinctive approach to pattern making in wallpaper and fabric design. The child of Dutch parents, Marthe is renowned for her hand-drawn, hand-printed patterns created in her Chiswick studio. Now aged 95, she is one of Britain's most beloved designers and is celebrated for the intricate and imaginative detail that still imbues her work, and the expert craftsmanship of her practice. As the title suggests, Pattern Maker traces Armitage's artistic process —

her paintings, collages, and prints. Her recent works have been preoccupied with destabilising traditional art historical genres such as portraiture, landscape and still life.

Hovering between abstraction and figuration, her paintings are characterised by fluid mark-making and vibrant colours.

Under The Dome (2024), one of the biggest works in the show, draws its composition from a photo Woods took of the iconic Temperate House at Kew Gardens, London. In this scene, the viewer is positioned amongst the luscious tropical plants, peering up at the spiralling Victorian staircase. This glasshouse provides a sanctuary for some of the world's rarest and most threatened plants. Woods became fascinated by this manmade ecosystem and how it protects flora that otherwise could not survive the UK's cold climate. Here, the elaborate glass structure becomes a metaphor for the thin veneer between life and death.

Pitzhanger's parkland setting, historic interiors, and stained-glass windows are sources of inspiration for Woods' new works in the exhibition. Evoking the passage of time, they invite the viewer to consider the fleeting nature of life.

When she was developing the concept for the show, Woods noted that absence and presence are not just abiding themes in her own works, but also powerful elements which characterise the manor and its galleries. Sir John Soane is ever-present in the building's light-filled spaces and unique architecture, yet also absent following his death almost two centuries ago and the relocation of his collections to his central London town house — now the Sir John Soane's Museum in Lincoln's Inn Fields.



Library at Pitzhanger Manor © Pitzhanger Manor & Gallery. Photo by Nick Wood 00002

MARA SFARA

REINVENTION WITHOUT SURRENDER



Mara Sfara is preparing to reinvent herself in the art world she knows intimately. Representation, museum relationships, and the quiet satisfaction of mentoring other artists have all mattered. Yet the deeper creative signal has begun to override the comfort of the familiar. She is being pulled toward something new—work that asks viewers to reconsider not only what art can do, but what human beings are within the larger order of existence.

Her next phase begins with a proposition that is at once philosophical and disarmingly direct: the human figure is not the apex of the hierarchy, but a floating participant in a vast, shifting universe—conscious, vulnerable, and somehow answerable to a higher calling. We do not demand that artists explain themselves in plain language.

If we could fully understand them, they would have run out of things to tell us. Sfara's ambition, however, is not obscurity. It is expansion: a new scale of storytelling, a larger arena of encounter, and a deeper sense of consequence.

The art world around her has changed—fundamentally, and perhaps permanently—particularly since the Covid years. Wall Street has entered the ecosystem with unmistakable force, recasting art as a portfolio choice beside real estate, private equity, or gold. The smart money moved quickly, and the market adjusted itself to that speed. Much of the highest-value contemporary art now disappears into private holdings, out of sight and out of the public conversation. Even criticism—once a bridge between artists and audiences—struggles to operate when the most influential transactions occur behind closed doors, for figures that will not be printed, discussed, or tested in public.

We have reached a strange prospect: the possibility that the most important works of our era might be seen only by appointment, inside private homes, through private dinners, via private networks. The old model—museums packing, shipping, insuring, building temporary worlds across continents—begins to feel like a heroic relic. Markets drift “local.” Artists become destinations. David Hockney’s embrace of new technologies to render intimate life has helped reassert the relevance of English art—yet one wonders whether we will increasingly have to travel to the source, to the artist’s geography, to experience the evolution of their world.

And still, art has a habit of refusing silence. One can imagine Banksy arriving at midnight, painting a masterpiece on an anonymous wall, reminding a city that the street still belongs to the imagination. Or imagine, on a dark night, a life-size statue of Ai Weiwei placed in Tiananmen Square—an artwork that might survive only hours, but would live indefinitely in the recordings of its removal. Some art is impossible to suppress because its meaning travels faster than its physical form. It bridges distance between contemporary culture and politics, held aloft by the legitimacy of the artist’s insistence.

Within this softer market, the present tense dominates. Contemporary and ultra-contemporary remain in demand. Old masters rise steadily but remain scarce. Blue-chip titans—Picasso, Lichtenstein, the architects of modern market confidence—are limited by supply and increasingly absorbed by long-term holders. Buyers, in effect, are pushed toward “now,” not always by taste, but by availability. The result is an art landscape hungry for new voices that can carry both craft and content—artists capable of giving collectors something that is not merely fashionable, but memorable.

So what does this moment mean for Mara Sfara as she reactivates her creative spirit?

Sfara is widely respected for her classical discipline: a craftswoman whose bronze sculpture demonstrates anatomical intelligence and control of surface, moving confidently from foundry technique to finished form. Yet her work is never merely academic. It is traditional skill fused with an insatiable fascination for narrative—often whimsical, often animal-led, always precise in its sense of character and movement. Her paintings, too, present an immediate signature: forms framed by structure and then framed again by bold, vivid color, as though the chromatic edge is not an ornament but a second voice in the story.

Her practice is recognisable because it holds a rare balance. It can be playful without being slight; polished without being sterile; accessible without surrendering complexity. Sfara's work invites a question that is deceptively innocent: do we dare believe in magic? Do we allow ourselves to smile at the idea that a dream might, one day, step into the real world? The work teases the boundary between myth and possibility, and in doing so it revives something the contemporary art conversation too often forgets: delight is not a lesser ambition. It can be a profound one.

Importantly, Sfara does not chase trends. She is not constrained by the orthodoxies of political activism as aesthetic requirement, nor by vague conceptual gestures that resist definition as a badge of seriousness, nor by minimalism as a test of belonging. She refuses restriction in material or method. Oil painting, bronze, Lucite, and other mediums appear when they serve the story. That freedom is not indecision; it is command. Her consistency lies in an underlying worldview—predictable in its coherence, provocative in its confidence, and instantly identifiable.

Oscar Wilde's warning about "knowing the price of everything and the value of nothing" lands differently in this context. Sfara understands value as something shared—between artist and collector, museum and audience, gallery and community. Her work has earned a loyal base of private collectors not simply because it is "beautiful," but because it performs. It uplifts. It offers a form

of psychological relief that is not escapism, but recalibration. Museums that have dared to step beyond their reputational comfort zones have found that her work reaches audiences through humor, tenderness, and a spirit that sits just below the surface of the everyday. Galleries select her pieces because clients respond viscerally: the work feels like a bright light in the room—an aesthetic presence that changes the emotional temperature of a space.

Sfara fulfills commissions, exhibits with ease, and brings a distinctive atmosphere to shows that need more than safe sophistication. Her art does not wallow in the dismal fog of contemporary life. It does something more difficult: it insists that warmth, wonder, and a love of animals—horses and dogs moving through her visual world with recognizable energy—are not trivial. They are human. Her work evokes gentler instincts and clears a path through modern fatigue. She cannot turn fantasy into literal reality, but she makes reality more inhabitable by showing us fantasy as a legitimate language of feeling.

This is precisely why her timing may be exceptional. The art world is increasingly attentive to female artists—not as a passing corrective, but as a rebalancing of what has been overlooked. Sfara's work also speaks to a renewed cultural appetite for nature, animals, and the emotional intelligence of the non-human world. Her resilience is evident in what she refuses: the endless controversies of a divided era, the reduction of art into a mere ideological badge, the market's insistence that seriousness must be austere.

Now, however, she is no longer satisfied with sculpture that disappears into domestic corners. The next phase is scale—potentially public, potentially outdoor, potentially architectural. A larger stage for narrative. A larger arena for encounter. Whatever form it takes, one suspects the essential promise will remain intact: a work that leaves viewers lighter than when they arrived. Large or small, Sfara's art does not apologise for pleasure. It delivers it—with craft, with control, and with an expanding vision of what it means to be alive within a changing universe.

Mara Sfara Artist Studio - www.marafinearts.com

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Recipes for Broken Hearts

1st Biennale Bukhara, Uzbekistan



Marina Perez Simão with Bakhtiyor Babamurдов, 2025.

In September, I travelled from the UK as part of the Uzbek delegation to attend the inauguration of the first Biennale in Bukhara. This ancient city, the seventh largest in Uzbekistan, is known as a major centre of Islamic culture and religion. Once an important stop along the Silk Road, Bukhara's historic centre has been a designated UNESCO World Heritage Site since 1973, and in 2025 it became the setting for the inaugural Biennale.

The Uzbekistan Art & Culture Development Foundation (ACDF), under the leadership of Ms Gayane Umerova, appointed Wael Al Awar, a Lebanese architect and co-founder of the Dubai- and Tokyo-based studio Waiwai, as Creative Director of Architecture. Under his direction, the ancient Khoja Kalon Mosque, the Rashid and Gavkushon Madrasas (former centres of Islamic teaching), and the Caravanserai (a former inn for travellers) were restored to host the commissioned artworks. In addition to these historic buildings,

eighteen public spaces were repurposed to present contemporary art. Al Awar's vision created a seamless zone in which the distinction between City and exhibition spaces disintegrated.

"Recipes for Broken Hearts", the name of the event, was carefully selected by the Artistic Director Diana Campbell. The title refers to Ibn Sina, a polymath noted for his groundbreaking contributions to philosophy and medicine. He composed *Kitāb al-Shifā* (The Book of the Cure), a vast philosophical and scientific encyclopaedia, and *Al-Qānūn fi al-Ṭibb* (The Canon of Medicine), one of the most influential works in medical history. According to one legend surrounding Ibn Sina, he invented the Uzbek national dish palov to mend the broken heart of a prince who could not marry the daughter of a craftsman. Thus, palov became both a recipe and a prescription.

Campbell presented a holistic concept, as her chosen



Slavs & Tatars with Abdullo Narzullaev, 2025.

heading suggests. The invited artists collaborated with local artisans and craftspeople to create site-specific artworks that demonstrated a sense of togetherness. Her approach reflects a shift away from the traditional Renaissance-era division between fine art and craft practitioners. This innovative method allowed process-based works to develop, fostering a welcoming and productive exchange. It also demonstrated a sustainable way to make a large, international, recurring biennial exhibition more environmentally viable as most of works were made on site or in Uzbekistan.

But this was not all. Campbell's curatorial foresight extended to music, performance, design, fashion, and culinary activities, fostering both community participation and visitor engagement. The free-to-all programme provided a platform for building connections among people from vastly different cultural backgrounds.

International artists, among them Antony Gormley, Eva Jospin, Wael Shaky, Tavares Strachan, Slavs & Tatars and many more, collaborated with Uzbek artisans and emerging talents from Central Asia, producing evocative and striking works that reached toward the sublime and the spiritual.

In addition to the new displays in the restored buildings, fifteen outdoor installations were commissioned and placed in public spaces, allowing locals and visitors to encounter them as they strolled

through the city. Walking through these ancient spaces filled with contemporary art was magnificent. There was a striking contrast between exploring the artworks during the day and viewing them in the evening; each offered a distinctly different atmosphere.

Also on view was an AlMusalla, a space dedicated to prayer and contemplation. The structure was the winning design of the 2025 AlMusalla Prize, an international architecture competition for a Musalla, presented earlier this year at the 2nd Islamic Arts Biennale in Jeddah by the Diriyah Biennale Foundation. Titled On Weaving, the pavilion, designed by EAST Architecture Studio, AKT II, and Rayyane Tabet, is constructed from palm waste and was later transported to the Bukhara Biennal as a traveling exhibit celebrating Islamic art and history.

And then, of course, there were stimulating discussions and seminars held in the open air, beneath the trees and the bright sunlight of Uzbekistan. Participants also enjoyed and shared dishes at Café Oshqozon, where Uzbek chefs and cooks from other countries worked in collaboration with numerous artists to invent and prepare dishes that highlighted an old, traditional link between eating and restoring, while celebrating the culture of hospitality.

In an interview Diana Campbell stated: "Recipes for Broken Hearts celebrates the cosmic connections that link us to higher forces that we cannot see, inspiring us to be better companions to the many forms of life we encounter on this planet and infusing us with the energy to imagine a joyful world where everyone's heart can feel lighter and everyone's stomach can be full".

With its outstanding programme that blends art, crafts, performances, rituals, and communal experiences, the biennale offers a fresh perspective on Uzbekistan's rich heritage amid today's global challenges.

©Renée Pfister = Courtesy and ©The Uzbekistan Art and Culture Development Foundation, Renée Pfister Art & Gallery Consultancy, 2026. Creditline to be confirmed and finalised when I read the final draft.



Opening Gayane Umerova, 2025.

A New Era of Excellence: Klaas Muller Takes the Helm at BRAFA

The BRAFA Art Fair, a prestigious institution renowned for its commitment to quality and eclecticism, has officially entered a new chapter.

Following the Statutory General Meeting on June 13, 2024, the members of the non-profit organization Foire des Antiquaires de Belgique elected esteemed art dealer Klaas Muller as the new Chairman of BRAFA. Muller succeeds Harold t'Kint de Roodenbeke, who served four consecutive terms and now holds the title of Honorary Chairman.

As BRAFA prepares for its landmark 70th edition in 2025—to be held from January 26th to February 2nd at Brussels Expo—Muller steps into this role with a vision to maintain the fair's legendary excellence while adapting to the evolving demands of the global art market.

In a recent interview, Muller shared his perspective on his new role, the fair's unique identity, and what the future holds for this cornerstone of the international art calendar.

Art & Museum Magazine: Could you tell us about your background and connection with the world of art?

Klaas Muller: I come from a family deeply interested in art, with my father being a painter and sculptor, and my grandparents involved in the antiques world. I had the luxury of being immersed in this environment from a very young age.



Galerie Nicolas Bourriaud



BRAFA 2025 - Artimo Fine Arts © Emmanuel Crooy

A&M: What is your gallery's specialization?

KM: After studying art history in Ghent and opening my gallery in the Sablon in Brussels in 2000, I have focused on Flemish Old Master paintings, particularly the 17th-century Antwerp school and the work of Peter Paul Rubens and his studio.

A&M: What is your history with the BRAFA Art Fair?

KM: I have been a member of BRAFA since 2004, joined the Board of Directors in 2015, and served as Vice-Chairman for Antiques and Old Masters since 2021 before being elected Chairman in 2024.

A&M: How do you see your role as the new Chairman?
KM: BRAFA has always been a very eclectic fair—it's part of our identity. My role as Chairman will be to safeguard what we have created whilst bringing even more quality and diversity in terms of specialities. The last Fair in January 2024 was very much appreciated for the quality of the participating galleries and the beauty of the setting. It's important for us to continue in this vein, whilst attracting other disciplines that remain under-represented. It's a constant search for balance.

A&M: What is your vision for the future of BRAFA?

KM: It's precisely thanks to our specific identity and our critical vision that we will continue to be able to offer the best. I see the future in a positive light. Audiences of connoisseurs and art lovers will always be attracted by beauty and quality, regardless of the economic and political climate. Of course, there are many challenges ahead, but I am convinced that we are well equipped to meet them, together with the enthusiastic team of staff, the members of the association and the members of the Board of Directors.

We will remain attentive to developments in the art market and other fairs, but also to the needs of the galleries that make up BRAFA.

A&M: What are the current challenges facing the Fair?

KM: In Belgium we are lucky enough to have an impressive number of collectors and art lovers per square metre, but the world is in constant flux and under no circumstances can we simply look at what's happening in Belgium. BRAFA has to become an essential event for international collectors. Which is why we need to attract even more exhibitors, art connoisseurs and visitors from Europe and beyond. There are still developments to be made in this regard.

A Global Destination for Art Under Muller's leadership, BRAFA remains committed to its rigorous vetting process, where more than 80 international experts scrutinize every work for quality, authenticity, and provenance.

This dedication to integrity, combined with an eclectic range of 21 specialties spanning archaeology to contemporary art, ensures that BRAFA will continue to charm collectors for decades to come.

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From Margins to Mastery

The Transformative Vision of Julio César Osorio

In the contemporary art world, few narratives are as compelling as those that bridge the gap between profound personal struggle and exquisite creative expression. Julio César Osorio, known professionally as Julio Césartist, is an artist whose work does not merely sit on a canvas; it breathes with the history of a life reclaimed and a voice discovered.

A Journey of Two Worlds

Born in Colombia and moving to London at the age of twelve, Osorio's early life was a masterclass in resilience. Navigating the complexities of cultural adaptation, language barriers, and social prejudice, he found himself at the intersection of two worlds. It was through these trials that Osorio first began to see the world differently—not as a series of obstacles, but as a collection of stories waiting to be told.

His path was not linear. Before picking up a brush, Osorio documented the world through the lens of a camera. However, it was a life-changing period of incarceration that served as his ultimate crucible. In the silence of isolation, he turned to painting, emerging as a self-taught artist with a spiritually awakened and creatively fearless perspective.

"Art became my lifeline. From isolation, I found voice. From struggle, I created colour." — Julio Césartist

Art as Advocacy and Healing

Osorio's portfolio is a vibrant testament to the power of storytelling. His work often confronts injustice and honors the dignity of the overlooked. Whether through his "Desire Series," "Golden Years Series," or his striking fine art photography, there is a consistent thread of social awareness and human connection. His "Golden Years Series" is particularly poignant, capturing the essence of

aging with grace and character. One testimonial from a collector, Mathew Lijing, notes: "Julio painted this great portrait of my parents... He captured their characters and expressions perfectly. He is a skilled artist."

Beyond the Fringe: A Rising Star

Today, Julio Césartist is firmly established within the frame of the global cultural scene. His work has been featured in prestigious publications such as *Lens Magazine* and *Islington Faces*, and he continues to exhibit in major shows like "Vibrant Echoes: Art In Motion."

His recent work, such as the 2025 acrylic piece *Safari*, demonstrates a mastery of scale and color, while his 2022 work *Butterflies* showcases an intricate understanding of movement and symbolism.

Where to Find His Work

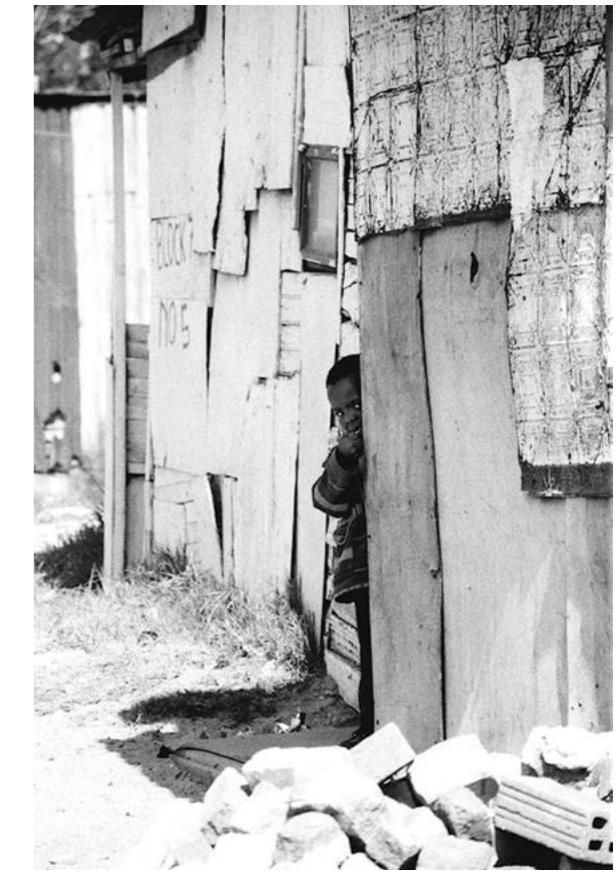
As Osorio continues to challenge norms and "make visible the invisible," his influence is only growing. For those looking to explore his journey further, his official portfolio and various magazine features offer a deep dive into the mind of an artist who truly transformed struggle into beauty.

- Exhibiting at: "Vibrant Echoes: Art In Motion"
- Featured in: *Lens Magazine*, *Artist Close-Up*, and *Times of Youth*
- Signature Style: A blend of immigrant resilience, abstract storytelling, and uncompromising social awareness.

As the art world evolves to embrace more diverse and international voices, Julio César Osorio stands as a beacon for what is possible when one dares to dig deeper.



Peeping Tom



Hiding from a White man



Butterflies

ROLLS-ROYCE UNVEILS THE “CELLARETTE”

A BESPOKE WHISKY AND CIGAR CHEST BUILT FOR MODERN CONNOISSEURS



Rolls-Royce Motor Cars has expanded its Connoisseur's Collection with the launch of the Rolls-Royce Cellarette, a handcrafted whisky-and-cigar chest designed to bring the theatre of the marque's automotive experience into the rituals of private entertaining.

Positioned as a lifestyle object for clients who want “Rolls-Royce” to extend beyond the garage, the Cellarette blends precision engineering, hand craftsmanship, and club-like ambience into a single portable centrepiece. It is, in essence, a contemporary reimaging of the historic “cellarette”—once used to secure wine and spirits—now tailored for the modern host who favours rare pours and prized cigars.

“The Rolls-Royce Cellarette, the latest addition to the Rolls-Royce Connoisseur's Collection, offers our clients new ways to enhance their lifestyle beyond the experience of their Rolls-Royce motor car,” said Nicholas Abrams, Bespoke Designer, Rolls-Royce Motor Cars.

“Historically, Cellarettes were used to secure wine and spirits. This bespoke chest can be configured to stow aperitifs or digestifs, dependent on the client's preferences, alongside prized cigars, in a spectacular fashion.”

A Portable Members' Club, Engineered Like a Motor Car

At first glance, the Cellarette presents as a dark, sculptural chest — understated from the outside, intentionally dramatic within. Open it, and Rolls-Royce's designers have choreographed an unveiling that mirrors the brand's hallmark sense of occasion. The chest releases a warm ambient glow, with Armagnac leather highlights and soft illumination meant to evoke “the atmosphere of a distinguished Members' Club.”

Materials and Finishing: Havana Leather, Veneer, and the Spirit of Ecstasy

The Cellarette is constructed around a polished aluminium chassis, wrapped in embossed Rolls-Royce Havana leather. A serving element in Obsidian Ayous Open Pore veneer sits at the top, inlaid with the Spirit of Ecstasy — a brand signature that signals this is not a generic bar accessory, but a Rolls-Royce object through and through. While Rolls-Royce notes that the Cellarette can fit into the rear of any Rolls-Royce motor car, it is ultimately conceived as a feature piece: equally at home at an al fresco dining setting, a private terrace, or an intimate indoor gathering where the host wants the service moment to feel curated rather than casual.

The Cigar Ritual: Spanish Cedarwood Humidor with Precision Monitoring

Opposite the bottle compartment, the Cellarette houses a dedicated humidor, lined in Spanish Cedarwood and accompanied by a hygrometer to monitor humidity for optimal cigar storage. Rolls-Royce has added an enthusiast's detail here: the hygrometer styling references the hands of the marque's in-car clock, reinforcing the idea that this is an extension of the automotive experience into a private lounge environment.

The humidor opens to reveal a cigar tray, with cigars nestled at a chosen humidity level—a practical feature, but also a symbolic one. The Cellarette is selling not simply product, but control: the promise that a cigar moment will be as consistent and considered as a Rolls-Royce ride.

S.T. Dupont Accessories and an Integrated Ashtray
Rolls-Royce has partnered with S.T. Dupont, Paris for two key tools: a cigar cutter and lighter, both intricately detailed and engraved with the Spirit of Ecstasy Expression. Even the ashtray has been engineered for compact travel. Its cigar cradles remain retracted until the container is opened, ensuring a clean exterior profile during transport — a small detail, but one aligned with the brand's obsession with refinement and purposeful motion.

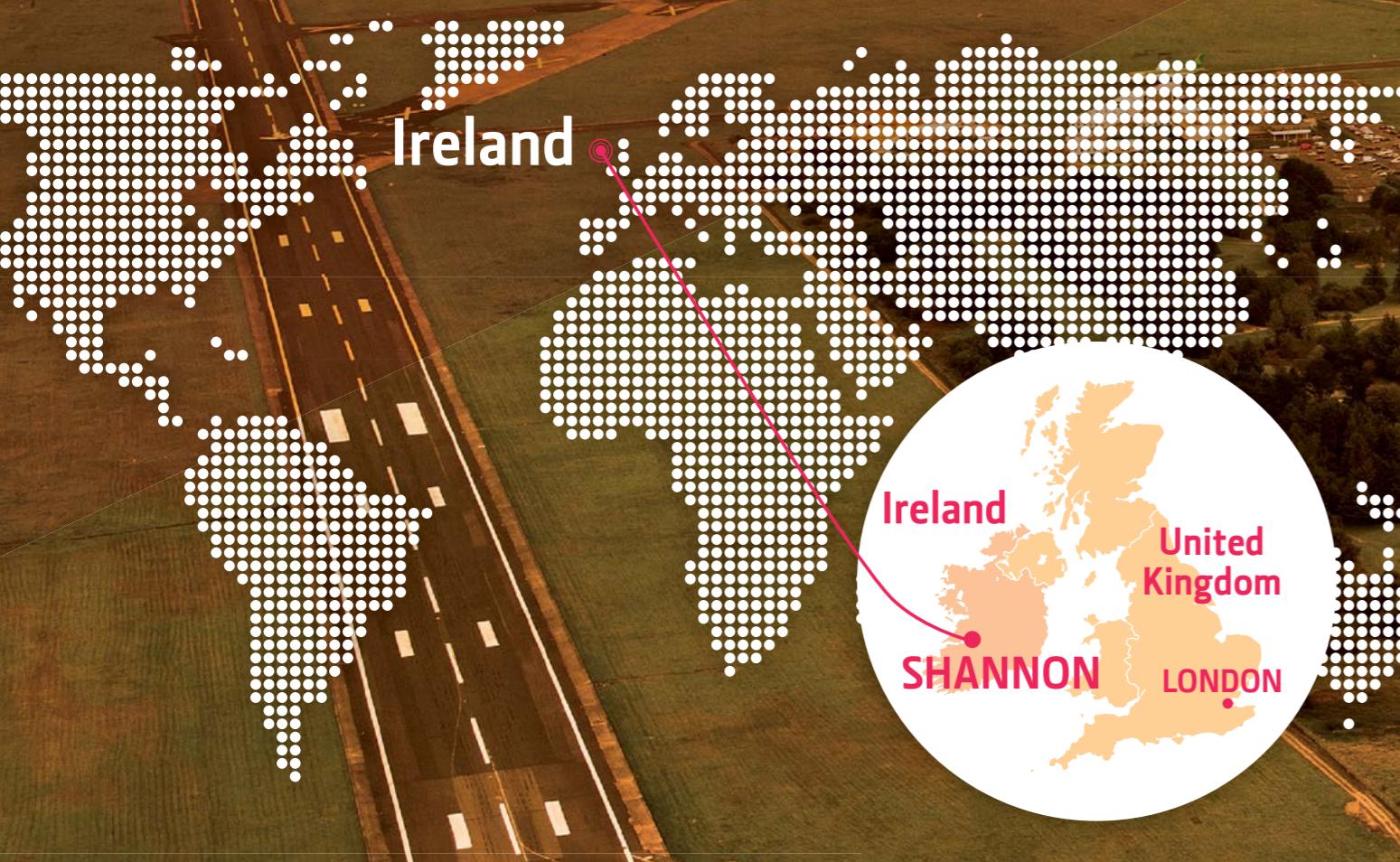
Bespoke as Standard — and a Price Tag to Match
Like most Rolls-Royce offerings, the Cellarette is bespoke: available to be tailored to the client's exact specification, including configuration choices around aperitifs or digestifs, and likely a wide palette of material and leather options consistent with the marque's wider design programme. The Cellarette is available through Rolls-Royce dealerships, with prices starting from £40,570 (excluding local taxes). In the context of super-luxury ownership, it is priced as a collectible object rather than a mere accessory—designed for clients who treat hosting, presentation, and connoisseurship as part of their lifestyle identity.

A Clarifying Note on the Rolls-Royce Name
Rolls-Royce Motor Cars notes that it is a wholly-owned subsidiary of the BMW Group and separate from Rolls-Royce plc, the aircraft engine and propulsion business. The Cellarette, accordingly, sits within the world of the Goodwood-built motor car brand — and within its broader ambition to create high-luxury objects that live beyond the automobile.

For illustrative purposes, official imagery of the Cellarette has featured Gordon & MacPhail single malt Scotch whisky from the Linkwood Distillery, though Rolls-Royce emphasises that the bottle holder is adaptable to the client's preferred refreshments.

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By Ty Murphy LM

BOODLES

FROM WATCHMAKER TO WORLD-CLASS JEWELLER

My long-standing affinity for Boodles watches recently led me to contact the company regarding an older timepiece in my collection, prompting a fascinating journey of discovery into their history. I was introduced to a legacy that stretches back over two centuries, rooted in the name Boodles & Dunthorne, the original watchmakers. Fast forward to today, the Boodles brand has evolved to represent the pinnacle of horological excellence, becoming synonymous with fine craftsmanship and elegance through its representation of Patek Philippe watches.

The company's story actually begins in 1798 in Liverpool, though under the name of Kirk & Co., a silversmith and watchmaker. The name we know today came through a series of acquisitions and mergers steered by the Wainwright family. In 1910, Henry Wainwright's sons, Herbert and Harold, acquired the stock and premises of the established firm Boodle and Dunthorne, which specialised in

rare objects d'art, silver, antiques, and gold pocket watches. They wisely chose to retain the better-known name, Boodle and Dunthorne, merging it with their existing business.

This commitment to the city and to fine craftsmanship saw the company commissioned for important works, such as creating a silver-gilt switch box for King George V in 1934 and a solid silver stand for one of Princess Elizabeth's wedding cakes in 1947. Six generations later, the family still helms the business, formally rebranding to the single, snappier name 'Boodles' in 2007, solidifying their status as an independent, family-run British luxury jeweller.

Now firmly established as a purveyor of world-class high jewellery, Boodles is currently celebrating a confluence of milestones and collections that define its commitment to exceptional provenance, technical mastery, and unique design.

Peace of Mined: A Story of Provenance from the Cullinan Mine

At the heart of the Boodles story is a renewed focus on traceability, best exemplified by the Peace of Mined collection. This project has been years in the making, culminating in a line of diamond jewellery sourced directly from the legendary Cullinan Mine in South Africa. This mine is the source of the monumental 3,106 carat rough diamond discovered in 1905, which yielded the famous Cullinan I and II, now key components of the British Crown Jewels.

Coinciding with the Queen's Platinum Jubilee celebrations, the collection honours this historic royal link. The genesis of the collection echoes Boodles' own history: it was during the Queen's Silver Jubilee in 1977 that the late Chairman Anthony Wainwright first visited the mine. Decades later, his younger son,

Managing Director Michael Wainwright, continued the tradition with his wife and their daughter, Marketing Director Honour Wainwright, returning with the rough stones that would form the collection. The design reinterprets the geometry of the Crown Jewels, offering softer, elegant silhouettes. The meticulous journey from mine to market involves Boodles' master diamond cutter, 'Clive,' whose polishing process for a single important diamond's 'table' (the top facet) can take an entire day, ensuring a flawless finish before the stone receives GIA certification.

An African Adventure in Design

The brand's quest for authentic, traceable materials and inspiration took a dramatic turn with the "Around Africa in 10 Days" collection. The idea, born over a Sunday lunch—a signature element of the family business—led President Nicholas Wainwright and Marketing Director Honour Wainwright on a 10-day



journey in October 2024. Their adventure spanned from South Africa's Blue Train up through Tanzania and onto the Masai Mara in Kenya, capturing the continent's vivid energy, wildlife, and people.

The result is a 42-piece collection rich with colour and character. Highlights include an elephant necklace featuring a 26 carat pear shape morganite and ten hand-carved white agates, a zebra collar set with a 3.35 carat Colombian emerald, and the Zambezi bangle, which Nicholas Wainwright cited as his personal favourite, featuring a 3.03 carat tsavorite. Critically, Boodles set all the gold pieces in this collection in Single Mine Origin (SMO) gold from the Sabodala-Massawa Mine in Senegal, ensuring full traceability and ethical sourcing. Furthermore, their commitment to the region is underscored by their partnership with the charity Just a Drop, which focuses on providing safe water access across Africa.

Twenty-Five Years of an Icon

Beyond global adventures, Boodles is also celebrating its domestic heritage with the 25th anniversary of its iconic Raindance Collection. Inspired twenty-five years ago by Director of Design Rebecca Hawkins' observation of light catching raindrops at the Chelsea Flower Show, the original platinum-set collection quickly became a benchmark of British luxury. The Raindance ring is so celebrated that it is part of the Victoria and Albert Museum's permanent jewellery exhibition, 'Best of British Design.'

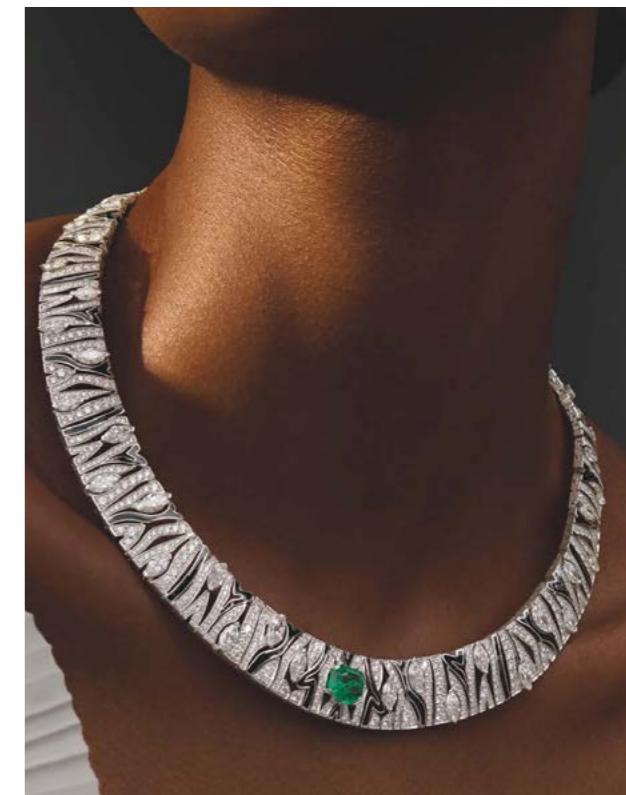
To mark the anniversary, the Raindance 25 collection introduces a "new twist" to the classic design by incorporating rare and beautiful Argyle pink diamonds among the signature white stones. This addition of soft-coloured pink diamonds adds warmth to the typically white setting, evoking the image of sunlight breaking through after a spring rain, thereby perfectly complementing the theme of the 'Boodles Raindance Garden' at this year's Chelsea Flower Show.

The Rarity of the Pink Ashoka

The pursuit of absolute rarity and technical brilliance was capped by the acquisition of Boodles' first-ever pink Ashoka diamond. This 3-carat, fancy baby pink

Ashoka-cut diamond was personally sourced by Boodles Managing Director Jody Wainwright from fellow family business William Goldberg in New York. The rough stone began as a beautiful 9-carat pink diamond from South Africa, whose elongated shape was deemed suitable for the incredibly challenging Ashoka cut, a prospect considered extremely rare for a pink diamond of this size and quality. The Ashoka cut itself is prized for its symmetry and light performance, with very few produced each year. The final 3-carat stone is flawless and remarkable; its combination of a rare cut and a highly sought-after pink colour makes it an acquisition of exceptional prestige, further cementing Boodles' reputation for bringing the most unique gems to the British market.

www.boodles.com



Constable 250 at Gainsborough's House in 2026



Constable Salisbury from the Meadows

For the 250th anniversary of John Constable's birth, Gainsborough's House, situated at the heart of the Stour Valley in Suffolk, will celebrate with a rich programme of landscape exhibitions.

The area, characterised by the River Stour, is famously the birthplace and inspiration of two of Britain's most influential landscape painters, Thomas Gainsborough (1727-88) and John Constable (1776-1837).

An exhibition featuring both these artists, and others - notably JMW Turner (1775-1851) - will be held alongside two exhibitions of contemporary art, showing how their influence is still felt by artists today.

Gainsborough, Turner and Constable

25 April – 11 October 2026

For Constable 250 the main exhibition at Gainsborough's House will explore the emergence of landscape painting in Britain as led by three of its greatest exponents: Thomas Gainsborough (1727-88), JMW Turner (1775-1851) and John Constable (1776-1837). It will feature over 40 oil paintings, watercolours and drawings, mainly from private collections and therefore rarely seen, by Gainsborough, Turner and Constable, but also by their contemporaries, including the likes of Alexander Cozens (1717-86), Francis Towne (1738-1816) and Thomas Girtin (1775-1802). It will also include several works by their European forerunners, such as Antonio Joli (1700-77) and Claude-Joseph Vernet (1714-89).

Key works include Gainsborough's idyllic scene, *Landscape with Cattle, a Young Man Courting a Milkmaid* (early 1770s), which has not been exhibited in the UK since 1952; Turner's large-scale watercolour, *Abergavenny*

Bridge (1799) which has not been on public display since 1799 at the Royal Academy; and Constable's dramatic oil sketch, *Salisbury Cathedral from the Meadows* (c. 1830s), a variant of his 'great Salisbury' painting thought to be a study for the mezzotint developed with David Lucas.

The exhibition culminates in John Constable's magnificent *The Leaping Horse* from the Royal Academy—in Suffolk for the very first time. This was the final and perhaps greatest of the series of 'six-footer' paintings painted between 1819 and 1825 that sealed Constable's reputation. Lucian Freud thought it Constable's greatest achievement. He went further, describing *The Leaping Horse* as 'the greatest painting in the world, and saw all the related drawings and paintings as one work of art: 'What is so mysterious about "The Leaping Horse" - paintings, drawings - is that they all work on one another.'

Born in East Bergholt, not far from Sudbury, Constable was a great admirer of his Suffolk antecedent Thomas Gainsborough. Indeed, in his early career Constable tended to see the local landscape through the latter's eyes, telling a friend 'I fancy I see Gainsborough in every hedge and hollow tree'.

As the preeminent landscape painter of his time, Thomas Gainsborough (1727-1788) was clearly influential to the artists that would come to dominate landscape painting in the next century. Constable himself commented on the "soothing, tender and affecting" works of the "most benevolent and kind hearted man" saying that "on looking at them, we find tears in our eyes and know not what brings them."

Calvin Winner, Executive Director, Gainsborough's House, says: "This exhibition sets out to celebrate the 250th anniversary of John Constable in Suffolk, one of Britain's great artistic landscapes. It explores the ascendency of landscape art in Britain in the 18th and early 19th centuries through the work of the great innovators of the genre, Thomas Gainsborough, JMW Turner and John Constable."

The exhibition at Gainsborough's House is part of a wider Suffolk partnership to celebrate Constable 250. In addition, there will be a year-long programme of exhibitions at Christchurch Mansion in Ipswich (Colchester and Ipswich Museums) supported by The National Lottery Heritage Fund, the Weston Loan Programme with Art Fund, Arts Council England, and other key partners.

Inspired by the artwork of Constable and his contemporaries
25 April – 11 October 2026

John Constable's art continues to resonate with contemporary artists. To accompany the Constable 250 anniversary exhibition, Gainsborough's House presents two exhibitions by David Dawson and Kate Giles.

David Dawson (b. 1960) has been creating works en plein air in his home country in Montgomeryshire, Mid Wales, and a selection of these will be on display. Painted outdoors during each season of the year, the artist then continues to work on them in his London studio before completing them back in the Welsh countryside, taking several years for each one.

Having left Wales for London where he was a student at the Chelsea School of Art and later becoming a model and assistant to Lucien Freud, these paintings depict an artist returning to their childhood home to explore the nature and solitude of its surroundings.

Suffolk-born and Norfolk-residing artist Kate Giles (b.1962) creates expressive work rooted in her native landscape, specifically drawing on the legacy of Constable. Varying densities of paint contrast and interplay to create seasonal landscapes of twisted trees and chaotic clouds. New work by Giles will be on display, allowing visitors to chart a view of East Anglia from Constable to the present day.



Emotional Architecture: How Spaces Shape Who We Are

There are rooms we walk into and instantly feel ourselves exhale. A quiet, sun-lit living room softened by natural textures. A high-ceilinged hall that inspires a surprising sense of dignity. A tucked-away corner that invites the mind to settle, perhaps for the first time all day.

We often assume these reactions are coincidence—the pleasant by-product of good taste—but the truth is far deeper and far more intimate. Architecture doesn't just reflect the way we live. It shapes the way we feel, the way we behave, and, in subtle but powerful ways, the people we become.

What if the spaces around us aren't merely backdrops to our inner lives, but mirrors, catalysts, and emotional landscapes of their own? What if the homes, resorts, offices, and sanctuaries we inhabit quietly sculpt our identities, our relationships, even our sense of self? Increasingly, research across environmental psychology and neuroaesthetics suggests exactly that. Where we are shapes who we are.

The Emotional Blueprint: How Design Influences Feeling

Every space carries an emotional 'signature'. Soft daylight cues serotonin release and lifts mood; warm, ambient lighting slows the nervous system. High ceilings encourage abstract thinking. Deep natural textures ground us. Smooth minimalism declutters cognitive load; richly layered interiors evoke a sense of warmth and belonging.

Most people sense these differences intuitively—but few understand the mechanisms. Our brains are constantly scanning the environment for cues: Am I safe? Am I welcome? Can I breathe here? Can I think? This is why two spaces with identical square footage

can feel dramatically different. Consider a minimalist villa overlooking water: pale walls, generous negative space, uninterrupted sight lines. Such a room quiets mental noise almost immediately. Compare that to a warmly layered home filled with heirloom pieces, art, and tactility—a space that seems to "hold" you. One facilitates calm and clarity; the other offers comfort and intimacy. Both are valid. Both have psychological intent.

Design, then, is not decoration. It is emotional engineering.

The Power of Silence and Space

In a world that demands constant engagement, silence has become a profound luxury. Great architecture understands this. It leaves space for the unsaid—literal space, in the form of voids, pauses, and unfilled surfaces, but also mental space.

High ceilings evoke awe and open the imagination. Compact reading nooks cultivate introspection. A wide threshold slows the body before entering a meaningful room. A corridor aligned to a window transforms movement into meditation.

These aren't stylistic choices. They are emotional choices.

Design as Identity

Every space quietly expresses a story—sometimes the story we know we are living, and sometimes the story we wish to step into.

A person seeking renewal often gravitates toward light, clarity, and spaciousness. Someone rebuilding a sense of grounding may choose earth tones, stone, weighty textures, and natural forms. Those navigating

transition may find themselves drawn to fluid layouts, circular seating, or rooms that encourage flexible rituals. Interior designers often speak about clients in terms of aesthetic preference, but the deeper truth is psychological: the spaces we desire are projections of our inner landscapes. A home can hold the history of a family, signal a new identity, or invite a future version of the self.

Architecture is autobiography written in space.

Healing Architecture

The idea that space can heal is not poetic—it is evidence-based. Luxury wellness retreats use biophilic design to regulate cortisol levels naturally. Health-care environments with natural light and organic materials are proven to reduce recovery times. Appropriate scent cues regulate the autonomic nervous system.

Healing architecture doesn't demand drama; it demands precision. The thickness of a wall. The softness of a corridor. The presence of greenery. The way light moves across stone at 4 p.m.

When design aligns with human biology, space becomes medicine.

From Status to Sanctuary

For years, luxury design was dominated by spectacle—scale, shine, and overt display. But the new luxury is inward-looking. It is quieter, more intelligent, more intentional. Wealth, today, is increasingly measured in time, ease, and emotional wellbeing.

Clients no longer want homes that impress visitors; they want homes that restore them. They desire spaces designed not for social validation but for psychological resilience. They ask deeper questions:

What emotion do I want to feel when I wake up here? What memory do I want this room to hold? What version of myself should this home support?

Luxury has evolved from statement to sanctuary.

Where My Work Comes In: Psychological Interior Design

This shift is exactly why I developed my practice, Psychological Interior Design as part of drgeorginabarnett.com—a specialised service that blends environmental psychology, emotional profiling, and high-level design strategy. Instead of beginning with colours, materials, or trends, the process begins with you: your emotional patterns, your sensory preferences, how you recharge, how you focus, how you connect, and the version of yourself you are becoming.

Through structured psychological mapping and in-depth consultation, I translate a client's inner world into spatial form. The result is a design that does more than look beautiful—it feels correct. It regulates. It supports. It evolves with you. Whether the goal is greater clarity, grounding, creativity, or intimacy, the design becomes an extension of the client's emotional architecture.

More than luxury, this is alignment.

Designing with Feeling

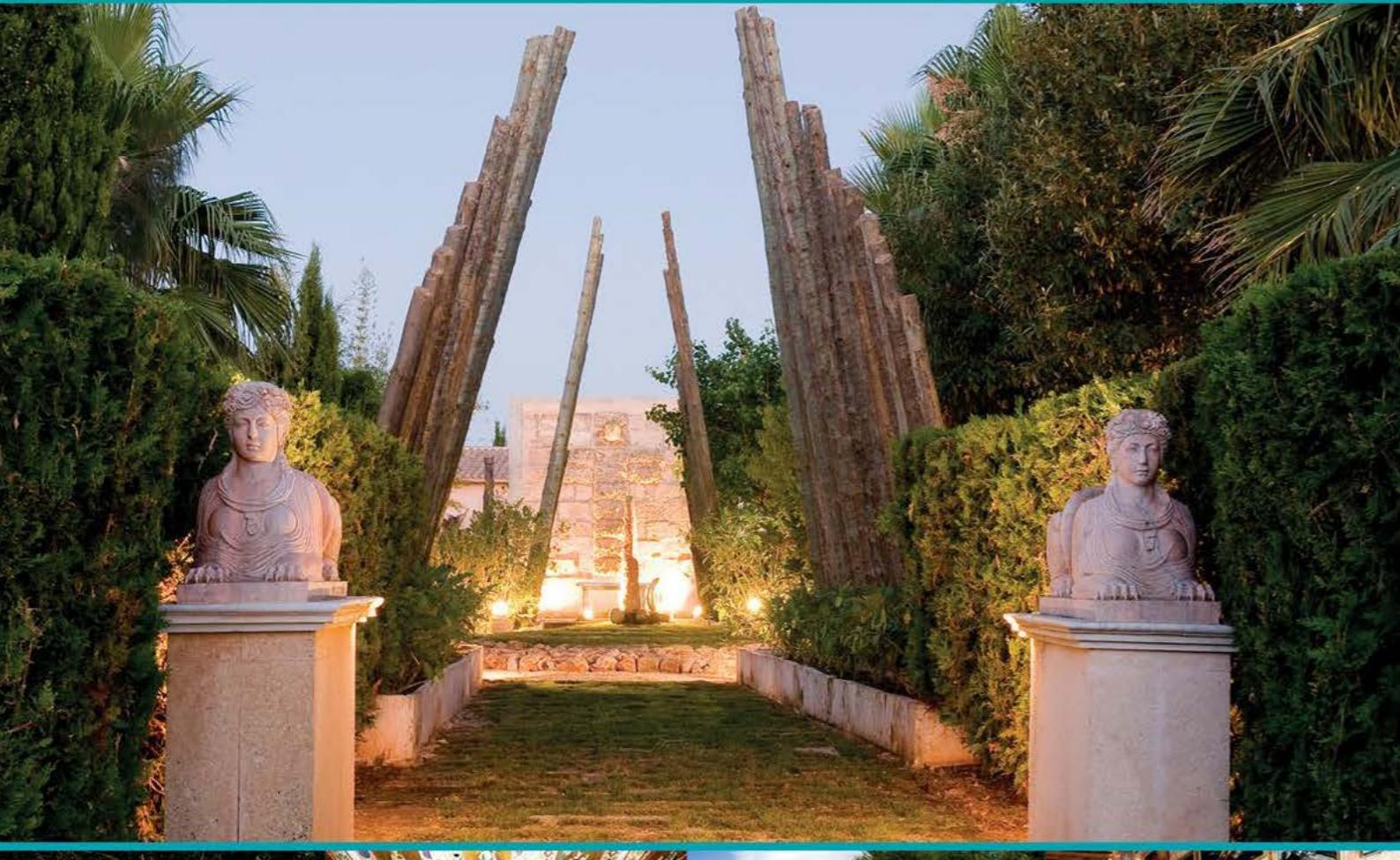
Ultimately, emotional architecture invites a simple but transformative question: What if your space could give you exactly what you need, every single day?

The truth is that it already does—whether intentionally or by accident. Our environments shape our biology, our moods, our relationships, and the stories we tell ourselves.

To design consciously is to live consciously. It is to recognise that beauty is not superficial but psychological. It is to acknowledge that the rooms we inhabit shape our inner architecture just as surely as our inner world shapes the rooms we choose.

Luxury, at its highest expression, is not the acquisition of beautiful things. It is the creation of a life—and a home—in exquisite alignment with the self.

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Canvas & Wealth

Ty Murphy LLM New Books & Report

As we leave 2025 behind, we are reminded of the genteel image of the art world that was jolted when a well-known West London dealer, formerly a familiar face on BBC's Bargain Hunt, was sentenced to 2½ years in prison under Section 21A of the UK's Terrorism Act 2000. His crime wasn't theft or forgery—but silence. He had failed to file Suspicious Activity Reports (SARs) related to art transactions conducted on behalf of Nazem Ahmad, a sanctioned individual alleged to be a financier for Hezbollah. The Metropolitan Police's investigation revealed the dealer had misrecorded invoices, masked the true buyer's identity, and willfully neglected his legal obligations. Nearly £1 million worth of works—including pieces attributed to Picasso and Warhol—were ultimately seized.

This landmark conviction, the first of its kind under anti-terrorism finance laws in the UK art market, has sent shockwaves across the global collecting community. For decades, art's value has been matched only by its opacity—transactions often occur off-market, provenance is patchy, and participants enjoy a high degree of anonymity. But that opacity is rapidly eroding.

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

Murphy is the creator of the PAM Test—an investigatory framework that dissects every art transaction into its core elements: the People, the Art, and the Money. It's a proprietary due diligence model designed to catch what others miss: shell company buyers, hidden beneficial ownership, artworks linked to criminal provenance, or intermediaries funneling illicit commissions.

In today's legal climate, PAM is more than an advisory method—it's a legal shield. Since 2019, UK-based art market participants engaging in transactions over €10,000 are subject to full compliance under AML (Anti-Money Laundering), KYC (Know Your Customer), CTF (Counter-Terrorist Financing), and international sanctions regimes. And these rules have teeth.

"Silence is complicity," Murphy says. "Compliance

isn't optional. It's how you protect your business, your freedom, and your clients."

This shift is having a profound effect on market behavior. Private dealers and mid-tier galleries are increasingly reluctant to transact unless clients provide full ID verification and source of funds. Buyers, too, are growing wary. Some now refuse to purchase blue-chip works lacking robust provenance or forensic examination, fearing future legal exposure or seizure.

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

Other chapters explore compliance issues that rarely make headlines but are equally pressing. Free ports and tax havens, for example, long favored by collectors for their discretion and duty-free storage, are now under intense regulatory pressure. Customs agents and financial intelligence units are coordinating cross-border audits, and institutions are being asked to justify every asset stored in these facilities. "Free ports are no longer compliance-free zones," Murphy explains.

Then there are the mobile galleries of the elite: superyachts and private jets. Artworks displayed onboard these vessels are subject to complex legal overlays—customs declarations, international art transport regulations, and increasingly, foreign asset disclosure obligations. "We're advising clients to treat mobility as a risk, not just a luxury," Murphy says.

Even newer frontiers such as blockchain and AI-driven art come with regulatory strings. Murphy emphasizes that smart contracts tied to NFTs must be reviewed for enforceability, ownership tracking, and IP rights. "The days of token anonymity are over," he warns. "Blockchain transactions are traceable. If you're transacting with a wallet tied to a sanctioned individual, you're legally exposed."

This rise in regulation has had a chilling effect on parts of the market. Some art funds have gone dormant.

Smaller advisors are stepping back from high-risk clients. Secondary markets are sluggish for works with murky provenance, no matter how attractive the price. But Murphy sees opportunity amidst the constraint.

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

With his background in law and counterfraud investigations, Murphy is also shaping how the public understands these shifts. He is currently developing a television series titled *The Art Guy* with producer Michael Hirshhorn. The show follows Murphy's real-life navigation of high-stakes art deals and the dark alleys of the market—from elite museums to forensic labs and private vaults. "It's not just about beautiful objects," Murphy says. "It's about power, money, and legality."

The case of the imprisoned dealer has proved that the art world's nonchalance toward compliance is no longer defensible. As Murphy puts it, "The days of plausible deniability have ended." For collectors, advisors, and institutions alike, understanding the legal terrain is now as vital as understanding the art itself.



The Art Market: A Concise Guide for Professionals and Collectors,



Training Household Staff to Care for Fine Art and Antiques

FAMILY OFFICE
Annual Report
Global Wealth & Strategy

GLOBAL FAMILY OFFICE REPORT 2026 & BEYOND

THE AGE OF STRATEGIC RESILIENCE FAMILY OFFICES IN A FRACTURED WORLD

AUTHOR: TY MURPHY LLM

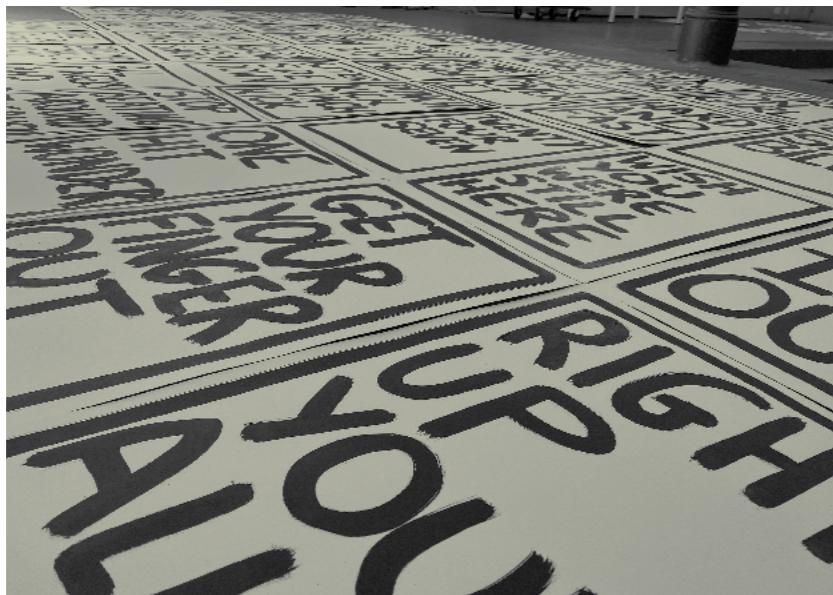
A Definitive 360-Degree Deep Dive Outlook into the 2026 Private Wealth Landscape

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

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

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

The Weight of Words: How Matt Eley Paints Language as Memory



Matt Eley, Acrylic on Canvas, SO FAR SO GOOD

For British artist Matt Eley, language is not simply a tool for communication; it is a vessel for emotion, memory, and presence. In his paintings, words appear not as instructions or statements but as emotional objects, carrying traces of the moments in which they were once spoken. His work invites the viewer to sit with the echoes of these words and phrases and to experience language not intellectually, but physically.

Eley's fascination with typography began long before he ever picked up a brush. Growing up, he found himself drawn to the oversized utilitarian letters of car parks, galleries, and municipal buildings. These were not decorative fonts but functional structures, designed to assist and direct. Yet to Eley, they held a kind of authority and a strange emotional resonance. The feeling they produced stayed with him, long past childhood, eventually shaping the foundation of his art practice.

Before turning to painting, Eley spent over three decades in graphic design, including leading his own agency for twenty five years. The world of commercial design is built on immediacy—work is created, used, and then quickly replaced. After years of watching projects vanish as soon as their purpose was fulfilled, Eley began to crave a form of expression that resisted ephemerality. Painting offered what design could not: permanence, presence, and the chance to create work that people live with, rather than scroll past.

His two major bodies of work, Love Lettered and Echoes of Urban Decay, explore different facets of this idea. Love Lettered, composed primarily of ink on paper, strips language back to its essentials. Phrases appear as if caught in mid-breath. The compositions are sparse, but the emotional tension is palpable. Each piece feels like an overheard confession or a remembered line from a conversation that mattered.

Echoes of Urban Decay, created in acrylic on canvas, reflects a deeper engagement with time. The textured surfaces evoke weather-beaten walls, worn concrete, and the slow degradation of the built environment. The canvases become meditations on how language persists even when the structures around it crumble. A verbal exchange may fade, but its impact lingers, reshaped by memory and experience.

What makes Eley's work compelling is not only the words he chooses, but the way he paints them. His brushwork is deliberate yet imperfect, carrying the small hesitations and variations of the human hand. In an age of immaculate digital type, these inconsistencies become a form of truth. They remind us that words spoken in real life are never clean; they carry emotion, tension, tenderness, and sometimes regret. Eley's paintings aim to honour that complexity.

He often states that his intention is not to tell viewers how to interpret his work but to create space for their own emotional responses. A phrase that feels defiant to one person, may feel mournful to another. The paintings serve as mirrors, reflecting the viewer's own memories back at them. This openness is central to Eley's practice. He is less concerned with controlling meaning than with allowing meaning to emerge organically.

The resonance of the work lies in its quiet challenge to the pace of contemporary communication. In a culture where language is amplified, politicised, and endlessly reproduced online, Eley slows it down. He asks us to consider the emotional weight behind the words we use and the words we keep. His paintings are still points in a noisy world, pulling us momentarily out of the digital swirl and back into the tactile, imperfect, human experience of language.

Eley's art exists in the tension between clarity and ambiguity, structure and emotion. It sits at the intersection of design and fine art, using the discipline of typography to explore the vulnerabilities of the human voice. His work is not

loud, yet it lingers. It shifts something subtle in the space, the way a remembered sentence returns unexpectedly, years after it was spoken.

In the end, what Eley captures is not simply the meaning of words, but the emotional residue they leave behind. His paintings remind us that language has a life long after it leaves the tongue, shaping our inner landscapes in ways we often only recognise in hindsight. In his hands, words become more than symbols. They become memory itself. Website: <https://www.matteley.org>



Matt Eley

The Wallace Collection

15 April – 25 October 2026



Sir Winston Churchill, The Tower of the Koutoubia Mosque, 1943, Private Collection © Churchill Heritage Ltd, Image courtesy The Churchill Heritage Ltd

At the outset of the Second World War in September 1939, the Wallace Collection's treasures were evacuated for safety. In their absence, the museum's home, Hertford House, briefly became a stage for cultural diplomacy and public persuasion.

This focused display explores the extraordinary

story of two exhibitions held in 1942: Artists Aid Russia raised funds for Clementine Churchill's Red Cross Aid to Russia Fund, while 25 Years of Progress transformed empty galleries into immersive information halls with banners, photomontages and statistics.

Artists Aid Russia included more than 600 works

by contemporary artists, from academicians to modernists, and proved to be very popular with the public. Many of the exhibits had a distinct Russian or Soviet focus – not with any particular political allegiance, but with the aim of expressing solidarity with the Russian people at a critical, turning point in the war. As an exhibition, Artists Aid Russia contrasted dramatically with the one that followed. 25 Years of Progress was an overt demonstration of Soviet propaganda. Organised by the Hungarian-born modernist architect Ernö Goldfinger (1902-1987) in collaboration with a number of Anglo-Soviet societies, it marked an exceptional moment in the history of the Wallace Collection, when empty galleries were transformed into propaganda halls dominated by the Red Flag and images of Joseph Stalin.

Opening in April, this free display reveals how a building typically associated with aristocratic privilege – Hertford House was formerly the principal London residence of the marquesses of Hertford and Sir Richard Wallace (1818-1890) – became a forum for soft power in promoting Anglo-Soviet friendship. Crucially, it also provides a context for the museum's accompanying exhibition, Winston Churchill: The Painter which highlights the role played by Lady Churchill (1885-1977) in supporting her husband's diplomatic objectives through her charitable work.

Director of Collections and Research and curator of the display, Dr Alison Smith, says: "Seeing how Hertford House was used during the war is a reminder that museums are civic spaces. Archival catalogues, posters and photographs let us rebuild two lost exhibitions that illustrate, even when emptied of their collections, that museums can still convene people and ideas."

Winston Churchill: The Painter
23 May – 29 November 2026
TICKETED EXHIBITION

Universally renowned as an inspirational statesman, writer, orator and the man who led Britain to victory in the Second World War

(1939-45), what is arguably less well known about Winston Churchill (1874-1965), was that he was also an enthusiastic amateur painter.

In this major retrospective and first exhibition of Churchill's creative oeuvre in the UK since his death, the Wallace Collection will bring together more than 50 paintings that represent the very best of the former Prime Minister's output. Half of the loans are coming from private collections and have rarely, if ever, been seen before in public. The exhibition will also showcase a large group of works from Chartwell, a major lender to the exhibition, which was Churchill's family home for over 40 years of his life and is now managed by the National Trust.

Following a chronological approach, Winston Churchill: The Painter will span his activity as an artist from his first

attempts during the First World War (1914-18) through to the 1960s, shortly before his death. Churchill's own paintings will be complemented by a small group of loans of works by his artistic mentors and friends, such as Sir John Lavery (1856-1941) and Sir William Nicholson (1872-1949), which will help visitors to explore his artistic development.

The relationship between the Wallace Collection and Churchill dates back to the Second World War when, in 1942 the museum hosted the Artists Aid Russia exhibition, which was staged to raise funds for his wife, Clementine

Churchill's Aid to Russia Fund – the focus of a free display, The Wallace Collection at War (15 April – 25 October 2026), timed to coincide with the exhibition.

Curator of Paintings and curator of the exhibition, Dr Lucy Davis, says "From tentative beginnings to the bold canvases of the 1940s and 1950s, visitors will see Churchill develop as a painter – how he learns from Lavery and Nicholson, to working confidently outdoors in Marrakech and France. With rarely seen loans from private collections alongside works from

Chartwell, we reveal Churchill's attention to light and his mastery of the physical quality of paint."

The Wallace Collection is grateful for the support of the Churchill family and Churchill Heritage Ltd in the development of this exhibition. The exhibition has been made possible by the generosity of the Blavatnik Family Foundation and of other supporters.

Cosimo I de' Medici: Art and Dynasty
18 November 2026 – 21 March 2027
FREE Display

For many, the name 'Medici' evokes thoughts of wealth and power. From the end of the 14th century, the family rose from bankers to de facto rulers of Florence, later becoming grand dukes of Tuscany and even popes.

This display will focus on one particular scion of the family who contributed significantly to the Medici's rise to fame: Cosimo I de' Medici (1519-1574), Duke of Florence, first Grand Duke of Tuscany and one of the 16th century's most powerful princes.

At the heart of the display is a monumental wine cooler made in Urbino in 1574, emblazoned with Cosimo's personal emblem of a turtle with a sail – a witty device for his celebrated motto *festina lente*, or 'make haste slowly' – and infused with references to classical antiquity. The central scene in the bowl depicts a Roman naval battle, while underneath the rim two monstrous-looking satyrs appear to be struggling to support its weight. The cooler's sheer size (it is over 70cms tall) and pictorial richness reflect a court that fused artistic patronage with great spectacle.

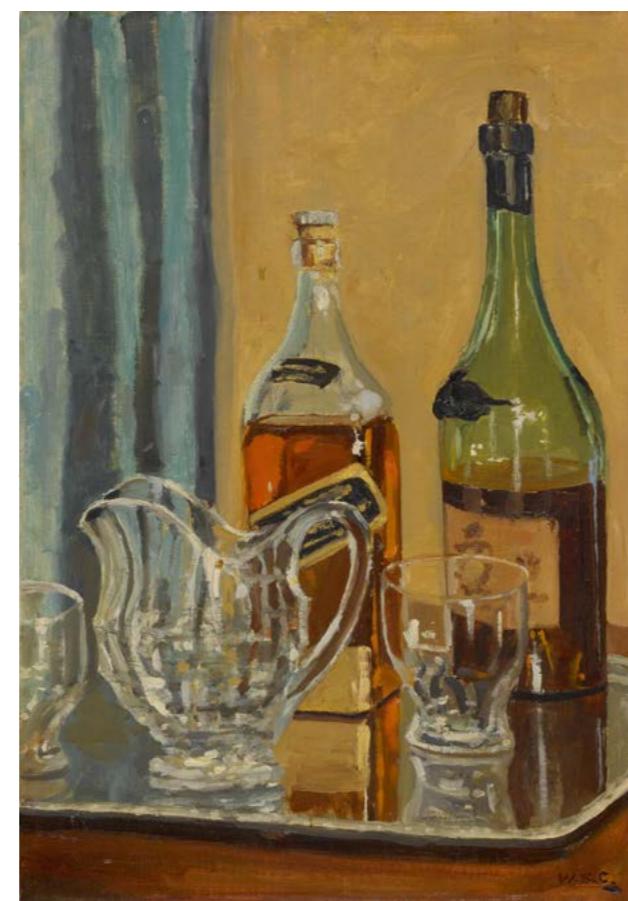
These messages are amplified further through other objects, including a beautifully engraved sword that belonged to Cosimo from the mid-16th-century, demonstrating how arms could act as wearable propaganda, while a portrait of Eleonora di Toledo (1522-1562), Cosimo's politically astute Spanish-Neapolitan wife, brings to life the power brokering that underpinned Medici rule.

Seen together, the works offer us a glimpse of

Renaissance splendour and the ways images and objects were harnessed to secure dynastic ambition.

Curatorial Assistant and curator of the display, Julia van Zandvoort, says: "These splendid objects related to Cosimo's court show how design and image can be choreographed to project dynastic authority. This display helps visitors 'read' historical objects as instruments of power, not just things of beauty."

Dr Xavier Bray, Director of the Wallace Collection, says: "2026 at the Wallace Collection is very much about art as soft power. 'Winston Churchill: The Painter' reveals the private discipline behind the world leader, our wartime display shows Hertford House as a civic stage for persuasion and solidarity, and Cosimo's Florence demonstrates how art projected authority across a dynasty. Together they open the museum to new conversations and invite visitors to look again at creativity as a force that shapes public life."



Sir Winston Churchill_Jug and Bottles_1930s_Private Collection © Churchill Heritage Ltd_Image courtesy Sotheby's

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Classical Art meets Pop Culture

Legal Lessons from Taylor Swift's Ophelia

By Atreya Mathur

In Friedrich Heyser's 1900 painting *Ophelia*, the tragic Shakespearean heroine floats serenely among lilies and water, suspended between life and death— a quintessential image of Romantic melancholy and 19th-century portraiture. For over a century, the work was quietly admired at the Hessische Landesmuseum in Wiesbaden, Germany, appreciated for its composition and delicate detail.

That quiet admiration changed with the release of Taylor Swift's music video *The Fate of Ophelia*, in which Swift appears submerged in water, her pose and expression recalling Heyser's depiction. A once-obscure painting became a viral sensation. Fans flocked to the museum, encountering classical art through contemporary pop culture. This convergence of 19th-century painting, Shakespearean drama, and 21st-century media offers a fascinating study in art and law, raising questions about copyright, publicity rights, and derivative works.

The Artistic Inspiration: From Painting to Music Video

The opening sequence of Swift's video visually echoes Heyser's painting. Ophelia reclines in water, surrounded by flowers, her hair floating, her expression ethereal. Swift's homage is deliberate, with close attention to composition, lighting, and costume. The video also draws from John Everett Millais's 1850 *Ophelia*, known for its Pre-Raphaelite richness and tragic undertones, creating a layered dialogue between classical and contemporary visuals.

Andreas Henning, director of the Hessische Landesmuseum remarked "We are surprised and delighted that Taylor Swift used this painting as inspiration. This is a great opportunity to attract people who don't yet know our museum." While the connection to Heyser's or Millais's painting remains unofficial, the resemblance was immediately noted by fans, critics, and art historians, sparking social media virality and prompting mass visits to the museum.

Legal Dimensions: Copyright, Publicity Rights and

Derivative Works Copyright protects original works of authorship— paintings, music, choreography, and audiovisual creations— granting exclusive rights to reproduce, distribute, and publicly display them. Yet those protections are limited by the public domain and fair use.

Heyser's *Ophelia*, created around 1900, is firmly within the public domain under both U.S. and international copyright frameworks. Works published before 1923 generally fall outside the scope of copyright protection in the United States, and similar rules exist under the Berne Convention for older works in other jurisdictions. This status allows contemporary creators to freely reference, adapt, or reproduce the painting without seeking permission or paying licensing fees. Swift's visual homage therefore does not constitute copyright infringement. Yet, the situation becomes more legally nuanced when one considers the combination of public domain material with copyrighted elements from the music video itself, such as original cinematography, music composition, costume design, and choreography. If an artist or fan were to attempt to commercially exploit a replication of the full audiovisual scene, these protected elements could trigger infringement claims, illustrating the balance between homage to public domain art and unauthorized use of copyrighted material.

Publicity rights introduce an additional legal layer, particularly when the likeness of a celebrity is used in a commercial or promotional context. Publicity rights protect an individual's name, image, voice, or other identifiable attributes from unauthorized commercial exploitation. If the Hessische Landesmuseum were to use Swift's likeness in promotional materials or press releases, intended to highlight the increased foot traffic to Heyser's painting, that could potentially implicate these rights. In the United States, cases such as *Carson v. Here's Johnny Portable Toilets, Inc.* and *White v. Samsung Electronics America, Inc.* establish that unauthorized commercial use of a person's identity may constitute a violation of the right of publicity, even when the use is indirect or referential. Although German and broader European law differ in scope and legal basis, comparable protections exist through rights of personality and image rights. Institutions engaging with celebrity-linked content must therefore navigate these protections carefully. Failing to secure appropriate permission can expose museums or media partners to legal claims, particularly where promotional use results in commercial gain or creates an impression of endorsement.

Derivative works and fan creations add further complexity. Fans creating art, merchandise, or videos inspired by Swift's *Ophelia* may inadvertently infringe if they incorporate protected elements of the music video,

even when the original painting is public domain. Fans often blend both sources— the Heyser painting and Swift's copyrighted imagery. For instance, merchandise on Etsy or Redbubble reimagines *Ophelia* in various ways. Some designs merely reinterpret Heyser's painting, posing little risk. Others, however, replicate Swift's costume, lighting, or facial features, effectively creating derivative works based on her performance. Even if the underlying image is public domain, courts could find infringement because the new work appropriates Swift's protected expression rather than simply drawing inspiration.

Legal precedent illustrates this challenge. In *Cariou v. Prince* (2013), the U.S. Court of Appeals for the Second Circuit considered whether Richard Prince's collages that incorporated copyrighted photographs were "transformative" under fair use. The court emphasized that transformation requires new meaning or message; mere aesthetic replication is insufficient. Applied here, an illustration overlaying Swift's face onto Heyser's composition could fail a fair use defense if it merely replicates the music video's appeal without commentary or reinterpretation. Simply incorporating Swift's likeness or scene elements without transformation risks infringement.

The Broader Impact: Museums and the Art World

The unexpected surge of attention on Heyser's work also demonstrates the profound and sometimes unpredictable influence that pop culture can exert on museums and the broader art world. The Hessische Landesmuseum, previously a quieter destination, experienced an influx of fans eager to see the painting that inspired the music video, in person. This surge offers cultural and financial benefits: increased attendance, engagement with younger audiences, and renewed interest in historical works. Yet it also introduces operational and legal challenges. Museums must balance visitor access with artwork conservation and safety. Beyond logistics, this reflects broader cultural trends. It illustrates how the boundaries between high art and popular culture are increasingly fluid, with digital media acting as a bridge that connects centuries old works to contemporary narratives and public imagination. The viral attention highlights how historical works can gain renewed relevance when integrated into modern narratives, yet it simultaneously emphasizes the necessity of understanding the legal frameworks that govern such interactions.

The Swift-Ophelia moment reminds us that classical art continues to inspire, contemporary media continues to reinterpret, and copyright law continues to provide the necessary framework to protect creativity while allowing others to comment and build on artistic creations.

The Watch Register

Interview with Katya Hills Managing Director, The Watch Register



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

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

Katya Hills (KH) The Watch Register is a specialist division within the Art Loss Register that provides recovery services for lost and stolen watches to victims and the Police, and due diligence searches to collectors and traders. There was a demand within the trade for an established and international database to check if pre-owned watches had a clean history. We set up The Watch Register in 2014 in order to grow the ALR's existing watch database, and increase utilisation by the trade and buyers. Watch crime has been a growing problem over last 10-15 years in line with growth of the global pre-owned watch market,

which is set to be worth \$32 billion by 2025. Crimes are becoming increasingly violent, the use of watches for money laundering is commonplace, and thefts by means of fraud have spiked especially over the pandemic as transactions occurred mainly online. We therefore work closely with the police to assist them with investigations into theft and proceeds of crime, as well as with insurers to detect insurance fraud.

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

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

Furthermore, watches hold their value even in the pre-owned market, and some models can sell for 2-4 times the price they would brand new. As a result, thieves target the most popular brands and models, with a view to reselling them for the highest possible price. Rolex watches are the most desirable brand for thieves and have become a form of currency in the

criminal world – they constitute one third of our whole database, and two thirds of the stolen watches we find are Rolex.

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

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

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

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

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

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

In another case last year, we located two Rolex Submariners from the same theft in the Netherlands in 2019, when they were offered to two different dealers on Hatton Garden just a few months apart.

In some cases the location of one watch can lead to

recovery of many others, as happened with a Rolex watch we found in London in 2020, which was stolen in a half a million euro armed robbery in Athens the previous year. The identity of seller led the Greek police to recover the remaining 34 watches from the same theft.

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

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

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

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

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

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

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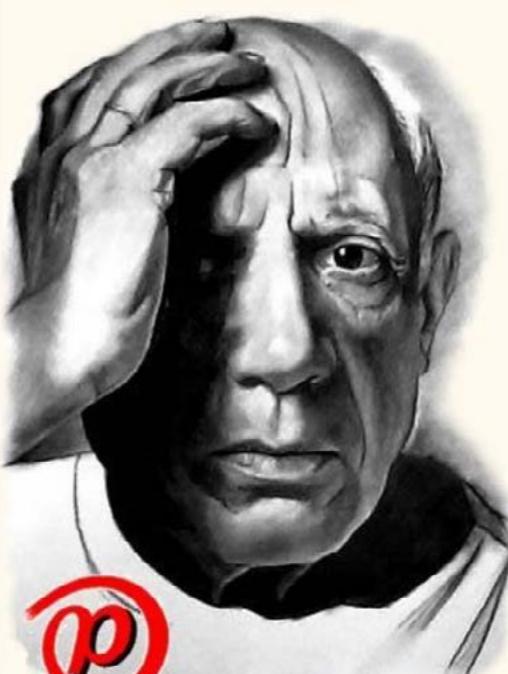
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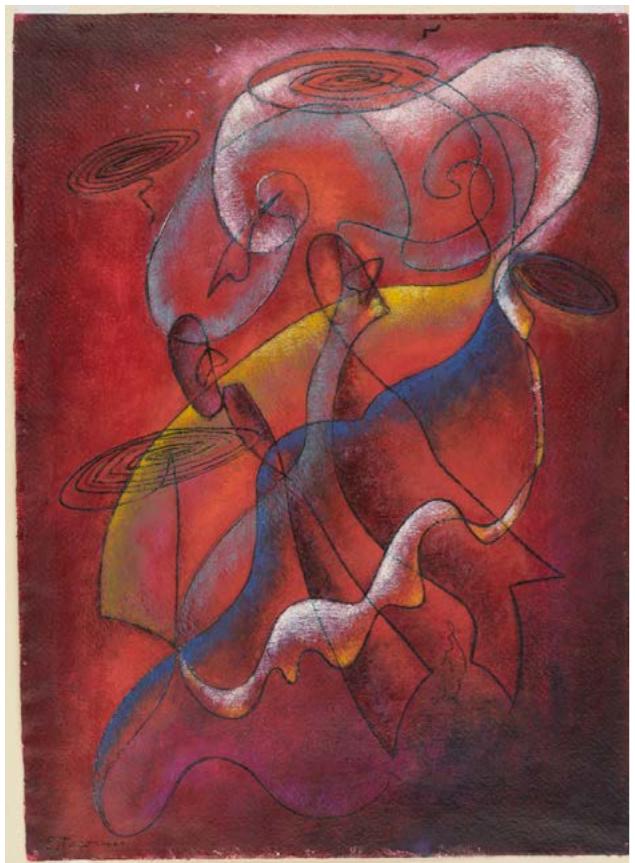
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Edna Taçon

A Lyricist of Non-Objective Painting

By Kelly Juhasz, Fine Art Appraisal and Services



Edna Taçon, Improvisation No. 2, 1946. Watercolour and ink on paper, Overall: 38.8 x 27.6 cm. Art Gallery of Ontario. Purchase, 1947. © Estate of Edna Taçon. Photo: AGO. 2879

American-Canadian artist, Edna Taçon (1905-1980) broke barriers. A celebrated violinist and visual artist, she pursued the unconventional and confronted societal norms of the 1940s, ultimately becoming an important early abstract artist.

Taçon found immediate acceptance in New York as a non-objective artist. Back home in Canada, particularly Hamilton and Toronto where she lived, abstract art was not widely embraced. It was her exhibitions in New York that brought recognition and allowed her to flourish. Her first



Edna Taçon, Green Symphony, 1945. Oil on canvas, Overall: 101.6 x 76.8 cm. Private Collection, Mississauga. © Estate of Edna Taçon. Photo: AGO.

shows were held at the Museum of Non-Objective Painting, today's Solomon R. Guggenheim Museum, where five of her works remain in the permanent collection.

For Taçon, abstraction came naturally. She drew strength through her art, using painting and collage as an intermission from her busy performing career. The relationship between music and abstract art was innate. A follower of Wassily Kandinsky (1866-1944), she shared his belief in the spiritual vibration of colour and sound. Musical analogies even appeared in her

titles, with paintings named Rhapsody and Improvisation, echoing Kandinsky's theories.

Taçon's early collages, or "paper plastics" as she called them, clearly show the influence of Kandinsky and the Bauhaus, including Paul Klee (1879-1940). Other artists whose work she would have encountered in New York were Joan Miró (1893-1983), Arshile Gorky (1904-1948), and Rudolf Bauer (1889-1953).

Paintings were precise and balanced, defined and delicate. Emotions were expressed using collage, watercolour, vellum and gouache. The positioning of lines was decisive, and the layering of geometric shapes meticulous. Each composition was carefully planned and executed in pencil, while colour and texture were experimental and intuitively placed. The controlled dexterity honed from playing violin lent intimacy and surprises of beauty to each work.

Taçon's art was often small. The size was practical, and transportability a necessity. Without a dedicated studio, she worked at her kitchen table. Her source materials were limited as she used paper company trade catalogues cutting the samples into shards.

Travelling between Canada and the United States, with frequent trips to Europe, Taçon led a life quite different than other wives and mothers of her era. According to her son and grandson, Paul and Carl Taçon of Toronto, she succeeded against the odds. She made the difficult choice to leave a loveless and abusive marriage, even though it meant being separated from her two children. Paul knew little about his mother until reconnecting after the birth of his daughter and when Carl was thirteen. Taçon told them that she had dreamt of reuniting with her family.

For Carl, his grandmother's passion and creative life gave him the courage to practice art. Meeting her as a teenager, he recalled that the connection was instant. He met her once in New York where they visited MoMA together. In

her apartment was a baby grand piano, a Picasso etching, numerous cookbooks, and a Venetian glass collection. There were also photos of her two sons on her dresser. She and Carl spoke often on the phone. The reunion with her grandson and son was brief but profound; Taçon passed away a year later.

The reintroduction of Taçon's paintings and collages reminds us why revisiting history is essential. The Art Gallery of Ontario is featuring Taçon's abstract works in the exhibition *Edna Taçon: Verve and Decorum*, presenting oil paintings, watercolours, paper collages and biographical elements including scrapbooks, press clippings and correspondence. AGO Associate Curator of Canadian Art Renée van der Avoird noted that Taçon's distinct and rigorous compositions were instrumental in advancing Modernism in Toronto. Van der Avoird describes her as courageous and a leader at a time when it wasn't easy to be an abstract artist.

The total number of Taçon's paintings and collages are unknown. The family inherited the remaining artwork from her New York apartment, including everything hanging on the walls and stored in cupboards. Friends of the artist in New York and a few private collectors also hold her work. Solomon Guggenheim acquired a piece for his private collection following a 1944 exhibition. Sadly, her husband destroyed all the work in their Toronto home after she left in 1947. No records have been found of pieces sold through her shows at Eaton's Gallery in Toronto or works sold in New York. Every few years, the odd piece surfaces at fine art auctions. Beyond the Guggenheim, Taçon's work can be found at the Art Gallery of Ontario, the Art Gallery of Hamilton and the Robert McLaughlin Gallery.

Kelly Juhasz is the principal of Fine Art Appraisal and Services. www.fineartappraisalservices.com

Learn more about *Edna Taçon: Verve and Decorum* opening February 28, 2026 at the Art Gallery of Ontario: <https://ago.ca/exhibitions/edna-tacon-verve-and-decorum>



Cargo at Belfast International Festival

Time and The Architecture of Memory: Selected Paintings 1985 - 2025 27 February - 10 April 2026

In 2026, painter Hughie O'Donoghue (b.1953) will stage his first-ever solo exhibition in New York at 447 Space. The artist will exhibit 10 works that span over four decades, with five large-scale and five smaller, showcasing his mastery of mixing figuration with abstraction to create emotionally intense, large-scale explorations of collective memory, personal history and myth.

Hughie O'Donoghue says: "The images in my paintings emerge from personal experience, memory and the process of painting itself - a series of actions and corrections which eventually resolve themselves. The paintings meditate on their themes, slowly coagulating

into their ultimate form." Time and The Architecture of Memory: Selected Paintings 1985 – 2025 will open at 447 Space, formerly the studio of painters Sean Scully and Liliane Tomasko, which is now dedicated to giving spaces to artists over the age of 50 who have never had a solo exhibition in New York before.

Like Scully, O'Donoghue has both a British and Irish background, having been born in Manchester but also residing in the remote Barony of Erris in County Mayo where his mother hailed from.

O'Donoghue's impressive career has included a residency

at the National Gallery, London from 1984-5, election to both the Royal Academy and to the Irish artists' association Aosdána, major solo exhibitions at museums such as Munich's Haus der Kunst, the Imperial War Museum and The Gemeentemuseum in The Hague, as well as forming part of many permanent collections around the world including The Irish Museum of Modern Art, from which two works will be featured.

This is an opportunity to see why he is so regarded by the British and Irish art establishment, as O'Donoghue brings key works together for his first solo-exhibition in New York. And one of the works on display will show the artist's grappling with the images and events of one of the most-deadliest days in the city's history, 9/11 – which in 2026 marks its 25th anniversary - through a re-imagining of a painting made in antiquity.

Tomb of the Diver (2002) references the depiction of a diver on an ancient tomb stone making their journey into the afterlife, but in O'Donoghue's version the plunging figure appears in-between the form of the two towers. Yellow and orange evoke fire with billowing black smoke above.

Multiple ideas and stories combined in one work is a hallmark of O'Donoghue's work, and the fire and smoke also connect to the ruined town of Cassino depicted at the bottom of the painting. When in Italy tracing his father's history as a Platoon Sergeant at the 1944 battle of Monte Cassino, O'Donoghue first discovered the original tomb painting at Paestum. The work therefore encompasses many of the artist's preoccupations – a knowledge of painting and drawing, collective experience and an intense personal history.

Work from the artist's residency at the National Gallery, London will also be on display, showing how he developed a new way of looking at the human figure. Sleeper (1985) uses deep purples and blacks with vibrant slashes of white and bright yellow, applied through characteristic heavy application. The result is both a sombre and startling suggestion of a figure, influenced by archaeological excavations of human sacrifices and bodies found in Danish peat bogs.

Along with another "body painting" - Ancient Music (1999) – visitors will be able to see how the artist worked in a way more akin to sculpture, in which the texture and surface of the applied paint is an integral part of process. With successive layers of oil paint building up, which are corrected and coagulated - finally bodies slowly emerge from the landscape.

Inspiration is also taken from silent cinema, with the photographic trace combining with O'Donoghue's painting to create eerie and dream-like sights.

This includes the grey-scale Cargo (2016), depicting a huge vessel shipwrecked in the ocean with an awestruck sense of scale, while hidden onboard is an image of Count Orlock

from F.W Murnau and Albin Grau's classic Nosferatu (1922). Night Visitor (2017) shows a nightmarish figure approaching a solitary church. Both these works are created on tarpaulin, reflecting different lights depending on its display and the time of the day, so that a shipwreck is sometimes in choppy or calm waters, or the shadowy figure is either the focus or a figment in the wider composition.

These works and many more - encompassing early works and up to present day - will demonstrate how O'Donoghue continues to experiment and innovate throughout a long and acclaimed career, handling the juxtaposition of different ideas and materials often in the same painting, to create immediate emotional responses that live long in the memory.

Curator Dr Tanja Pirsig Marshall, Deputy Director LWL-Museum for Art and Culture, Munster, Germany, says: "Hughie O'Donoghue's achievement is to bring back the grand narratives of history painting. He has a unique ability to command emotional and serious subject-matter from ancient to recent times, from the classical to personal sources. Memories, says the writer W.G. Sebald, lie slumbering within all of us. What would we do without memory? The work of an artist whose preoccupations with history, memory and identity have never felt more important. Working with memory is one of the most challenging themes and one which O'Donoghue has successfully employed for decades, recognising that memory carries the personal emotional resonances often subsumed in official and public histories."

Fiona Kearney, Director, Glucksman Gallery (Cork, Ireland) says: "I am hugely excited to see the scale of Cargo installed in the 447 Space, it is a thematic that will resonate so strongly, not just with the historic connections of migration and the shipping industry through New York, but of course, the more contemporary resonances of human movement and international trade in the world we now find ourselves in."



Tomb of the Diver and Course of the Diver

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The collection, conceived by Rolls-Royce Bespoke Designer Michael Bryden and designed in the Rolls-Royce Bespoke Design Studio led by Director of Design Giles Taylor, comprises two Grand Tourer valises, three Long Weekender bags and one Garment Carrier, meticulously designed to be housed in the luggage compartment of a Rolls-Royce Wraith. Like every Rolls-Royce motor car, they can be commissioned to the customer's exacting specifications.

Counsel was sought from experts accustomed to handling discerning individuals' luggage. The design team conversed with Head Butlers from some of the world's most illustrious hotels, who offered insight into the interaction between guests

and their belongings. Luggage is not only seen as an expression of style, but also as a wardrobe from home, increasingly important as entrepreneurs and captains of industry adopt a more transient lifestyle.

Particular attention to detail has therefore been paid to the area that most often comes into contact with the owner, ensuring the experience is an entirely effortless one. The handles have been designed to ensure an even weight distribution, meaning no undue pressure is placed on the hand. An invisible stitch, a skill honed in the world of Haute Couture and used on the steering wheel of Wraith, has been applied to ensure a perfectly smooth and tactile finish. Reflecting all Rolls-Royce motor cars, refined visual aesthetics shroud state-of-the-art engineering. Rapid prototyping was used in the development of the Long Weekender to test the ergonomics of the handle repeatedly, ensuring the piece is effortless to carry. Subtle references to the marque can be

found in the form of the discrete fastenings, which magnetically dock, providing optimum designed resistance formed from a solid billet of machine polished aerospace-grade aluminium, inspired by the silhouette of Wraith.

Michael Bryden, Rolls-Royce Bespoke Designer, commented, "The Wraith Luggage Collection consists of six pieces, each carefully considered to reflect the unparalleled design aesthetics of Rolls-Royce motor cars. The latest technologies and materials are blended with traditional crafts and techniques, leading to an elegantly executed and thoroughly contemporary luggage collection, designed exclusively for Wraith, the ultimate gentleman's gran turismo."

The distinct style of Rolls-Royce Motor Cars accompanies the discerning traveller on any epic voyage. The Spirit of Ecstasy, the flying lady figurine that has graced the bonnet of each Rolls-Royce motor car since 1911, is elegantly embossed onto the exterior of each bag.

Self-righting wheel centres featuring the Rolls-Royce double-R emblem adorn the Grand Tourer, offering a fitting reflection of Wraith itself.



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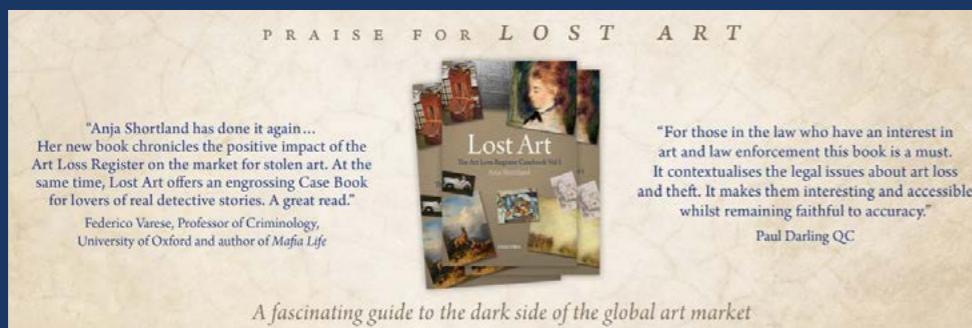
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