

ART & MUSEUM

The background of the entire page is a classical painting. It depicts a young girl in a white dress and bonnet standing next to a young boy in a green jacket and pink shirt, who is sitting on a large, light-colored dog. They are in a wooded landscape. The painting is in the style of 18th-century portraiture.A white silhouette of a large, symmetrical building with multiple wings, a central pediment, and several towers, representing a museum or gallery.

Autumn Issue 2019

**LAPADA
Art &
Antiques
Fair**



Joaquín Sorolla y Bastida (1863-1923), The White Boat, Jávea (detail), 1905, oil on canvas, Private Collection.

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LAPADA Art & Antiques Fair
Cover Image: *The Parker Gallery - Elizabeth & Charles Bedford with their pet St Bernard Dog, Francis Hayman & Thomas Gainsborough 1746*



Picasso - Dora Maar
by Prof. Dr. Enrique Mallen



Russian Art
The Russian art market continues to change rapidly



Vincent van Gogh
Exhibition at Het Noordbrabants Museum



Intersections: China
Exceptional Chinese Contemporary Art at the 15th Asia Contemporary Art Show



ART & MUSEUM MAGAZINE

Welcome to Art & Museum Magazine, a supplement for Family Office Magazine. This is a premier publication dedicated to the Family Office space. We have a readership of over 50,000 comprising of some of the wealthiest people in the World and their advisors. Many have a keen interest in the arts; some are connoisseurs while others are investors.

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

Art & Museum is distributed within Family Office Magazine and also appears at many of

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the most significant finance, banking and Family Office Events around the World. Our Media Kit is worth a look.

We sponsor and are strategic partners with many organisations including the Deloitte Art and Finance Conferences, Museum Connections 18, The British Art Fair, Olympiad Art & Antiques Fair, Russian Art Week, Art Busines Conference, Asia Contemporary Art Fair and many more. We also attend and cover many other international art fairs and exhibitions.

We are 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 explore within Art & Museum Magazine.

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National Gallery of Ireland
Exhibition on Spain's Impressionist, Sorolla



Claire McCarthy
Merseyside Maritime Docks A Voyage

FIGURING THE ANTIQUE DEALER FACT AND FICTION

The evolution of the dealer as a literary character and the appetite of the reading public for tales of the lost, found and cherished works of art dealers have handled continues to fascinate both through fact and fiction.

This year LAPADA celebrates its 45th anniversary since foundation and its 10th year of producing the world renowned LAPADA Art & Antiques Fair in Berkeley Square. The association has come a long way – now welcoming over 500 members throughout the UK and across the world – who have signed up to LAPADA's Code of Conduct, first founded in 1974. In other ways, the association has not changed so much – the focus is still on providing members with the tools to support them to run their business with maximum visibility for minimum cost, as well as helping the public to buy with confidence from our vetted dealers.

Antiques and art dealers have long provided a wealth of sensational anecdotes from the classic and wholesome "languishing in the attic" story to the more problematic but dramatic tales of fakes and forgeries. The birth of modern dealing in the 18th and 19th centuries underlines the eventual need for a trade association to monitor and promote best practice and eliminate the notion of "the Rogue's gallery" that appeared in fiction as early as the Georgian period. Trade associations were created from two main drivers; the desire to present a body of accredited dealers so people could buy with confidence as well as lobbying the



Lapada Fair Exterior

government to ensure the UK remained at the heart of the art market.

The modern antiques trade really began in the early 19th century when much of Europe was experiencing political upheaval. The speculator/dealer William Buchanan wrote in 1824, 'In troubled waters we catch the most fish'. The catalyst to this was the disorder created by the French Revolution and the Napoleonic invasion into Italy and Spain.

This loosened the grasp aristocratic families had on their property, releasing important paintings, exquisite furniture, silver and ceramics into the London market. The result was that several very fine

paintings and works of art found appreciative homes in Britain and an equally exciting amount of money being made by those who had a hand in the sale!

Parallel to the dawn of the dealer was the emergence of the auction houses Christie's and Sotheby's were founded mid-18th century on the cusp of the Industrial Revolution which brought great wealth to Britain as a whole and unprecedented prosperity to new sections of British society. It is a historical fact that when a country becomes wealthy, it wants to start spending. Wealth and the vast expansion of trade which brought about the British Empire of the 17th and 18th century sent traders, politicians, administrators and armies to the four corners of the earth.

The terror that followed the French Revolution ended the reign of Paris as the cultural and artistic centre of Europe; dozens of dealers fled to London and settled there making London the great depository for the plunder of civilizations from each of the five continents.

It was in the 19th Century that the first 'antique furniture dealer' appeared in the London Post Office Directories. At the same time the antique dealer also began to appear as a regular character in contemporary fictional literature. In 1831 for example, Honoré de Balzac (1799-1850) created an anonymous 'old curiosity dealer' in his novel *La Peau de Chagrin* (The Wild Ass's Skin). Balzac returned to the theme of the dealer in his later novel *Cousin Pons* (1847), introducing the dealers Rémonencq and Elias Magus, allegedly based on the real-life 19th century Paris-based antique dealers Charles Mannheim and Frédéric Spitzer. Balzac was a well-known collector of antiques and perhaps his competitive spirit led him to push the well-worn stereotype of the dealer, describing Rémonencq as standing in his shop 'like an old madam amidst the bevy of girls she offers for sale...figuring out the profit he is going to make.'

These contentious characterisations of antique dealers were common throughout the 19th century, appearing in the writings of Theophile Gautier's *The Mummy's Foot* (1840), where the antique dealer's hands are described as becoming 'firmer than steel pincers or lobster's claws when they lifted any precious article – an onyx cup, a Venetian glass, or a dish of Bohemian crystal.' Such a persona appeared in a host of other novels and stories in the later 19th century, in the novels of Wilkie Collins, *A Rogue's Life* (1879), and Henry James, *The Golden Bow* (1904).

Perhaps one of the most famous dealers was Paul Durand-Ruel associated with creating the Impressionists and who invented the image of the dealer as an idealistic pioneer, altruistic hero, almost an artist himself in the discovery, appreciation and promotion of new talent. Durand-Ruel pioneered the single-artist exhibition and orchestrated positive criticism in newspapers and journals as well as touring them to the bountiful new market presented by America. The Impressionist painter, Marie Cassatt wrote in 1904, 'In these days of commercial supremacy artists need a "middle man", one who can explain the merits of a picture or etching, "work of art" in fact to a possible buyer. One who can point out to the fact that there is no better investment than a "work of art". The history of art and antiques collecting in Europe and America is written almost as much in terms of influential dealers as it is in paintings. In 1871, *The Art Journal* stated, "The influence of the dealer is one of the chief characteristics of [collecting] contemporary art".



Freya Simms - LAPADA CEO

1903 the Art Fund was created to save works of art for the nation that with new wealth and expansion of international trading were being sold and exported at a rapid rate, particularly to America. Henry James's timely 1911 novella *The Outcry* is a story about "a Yankee on the spend" and uses the art market to probe questions of commodification, the objectification of art, the 'value' placed on heritage, and whether that 'value' could be priced. His American art collector, Beckenridge Bender, travels to England hoping to 'traffick' in pictures. He doesn't care for the provenance, authenticity or even aesthetic qualities of the 'masterpiece' that he wants to purchase; what he seeks is 'an ideally expensive thing'. Dealers have had a tremendously close and important relationship with the Art Fund, since inception. In the 1902s one of Britain's most renowned dealers Sir Joseph Duveen presented John Singer Sargent's *Study of Madame Gautreau* and Augustus John's *Madame Suggia* to the Tate Gallery in the 1920s and LAPADA member Philip Mould has helped to place a number of important works of art in British institutions over the years.

By the beginning of the 20th century the number of journals and novels in which antique dealers were central characters increased enormously. The prolific writer Horace Annesley Vachell (1861-1955) penned *Quinneys*, a moralistic story of the fictional dealer 'Joseph Quinney' in 1914 in which the title character is a firm, but fair, Yorkshire businessman, with a deep love of objects and proud of his reputation for always selling authentic antiques. The novel was hugely popular and was made into a highly successful stage play from 1915. Vachell continued producing novels



Bentley And Skinner (LAPADA member) shop exterior

about the character 'Quinney' throughout the 1920s and 1930s. Indeed, such was the success of Quinney's that the name became a synonym for an antique shop from the 1920s and was still used by many antique dealers right up to the 1970s.

The character of 'Joseph Quinney' was reputedly based on Thomas Rohan (1860-1940), a well-known antique dealer trading in Southampton and Bournemouth during the opening decades of the twentieth century.

In the 1920s the mysteries of the antiques trade were also beginning to be revealed to the wider public for the first time, a consequence, no doubt, of the expanding interest in antique collecting in the period. In 1923 for example, Basil Tozer penned the semi-biographical *A Dealer in Antiques* and in 1928 W J Tittley published a short essay, *The Antiques Trade: 30 Years' Experience in Antiques*.

Alongside these factual publications the period also saw the continued characterisations of antique dealers in fiction. Reginald Glossop's *The Jewess of Hull* (1923), which tracks the extraordinary rise of the imaginary antique dealers Eric Beverley and his wife Ruth (the eponymous Jewess) from Hull to the auspicious heights of St. James's in London, was perhaps based on the real-life rise to fame of the Hull born dealer Joseph Duveen (1843-1908). Glossop's story paints the protagonists as highly successful antique dealers, supplying a network of wealthy British and American collectors, and mirrored the antiques trade at the time, dominated by high profile dealers such as Frank Partridge (1875-1953) and Moss Harris (1859-1941).

But of course, many novelists could also not resist the narrative of the antique dealer that had been set in train by 19th century novelists such as Balzac and Gautier. Richard Keverne's novel of 1928, *William Cook, Antique Dealer*, is a key example of a story that replays the stereotype of the dealer's associations with dubious practices. The novel was typical of the crime fiction genre at the time, in which the main protagonist, 'William Cook' (the character in the book is actually a female antique dealer) is a prolific receiver of stolen antiques.

In the decades after World War II there was a steady stream of novels, short stories, biographies and autobiographies focused on antique dealers. A series of books on the 'world's greatest dealer', Joseph Duveen and the firm of 'Duveen' began to appear in the 1950s, alongside memoirs by the Paris-based dealers Jacques Helft, *Treasure Hunt*, the *Memoirs of an Antique Dealer* (1956), and Yvonne De Bremond D'Ars, *In the Heart of Paris*, the *Fabulous Adventures of an Antique Dealer* (1957).

Antique dealers also made their way into children's literature. Michael Bond, author of *The Adventures of Paddington Bear* introduced Mr Samuel Gruber as Paddington's best friend in 1958. The Hungarian immigrant and friendly owner of an antique shop on the Portobello Road, with whom Paddington has his elevenses every day and who regularly took Paddington and the Brown children on outings.

Perhaps most famously the writer Roald Dahl (1916-1990) penned the story of the roguish antique dealer 'Cyril A. Boggis' in his story *Parson's Pleasure*, published

in his collection of short stories, *Kiss Kiss*, in 1959. Dahl was a collector of antique furniture and based his story on his acute observations of the antique trade over many years. In Dahl's story, 'Boggis' is a 'knocker', a duplicitous character who veils himself as a member of the clergy in order to gain access to country houses and farmhouses to cheat unsuspecting owners of their valuable antique furniture. The story was made into a television episode of the series *Tales of the Unexpected*. In 1980. In the TV version Boggis (wonderfully and mischievously played by the actor John Gielgud), is shown returning to his London shop after one of his successful country buying trips; as he enters his shop, the window can be seen proudly displaying a LAPADA logo.

How the LAPADA team at the time felt about the association of the logo with such a dubious, albeit fictional, character is not recorded, but perhaps they were secure enough in the universal understanding of the gap between fact and fiction to let it pass with a wry smile as well. Indeed, it may be imagined that the irony was not lost on LAPADA, which from the start championed ethical practice; it was the first association to pro-actively introduce a Code of Practice for members and Boggis would have been sharply expelled from the association.

The period from the 1960s to the 1980s saw a rapid transformation of the British antique trade, with hundreds of smaller scale dealers entering the market, selling from stalls in the increasing number of antique centres and antique fairs. The emergence of LAPADA in 1974 was therefore timely, its founders recognising the need for a greater majority of the trade to be represented and their contribution to Britain's economy recognised. It is perhaps no surprise that the period also saw intensifying activity in publications about, and on, the antique trade and a resurgence in publications that sought to 'expose' the workings of the antique trade to the general public.

The most successful and popular programme about art that has ever been made for television is *The Antiques Road Show* that continues to have millions glued to it regularly on Sunday nights as well as making media stars out of the extraordinary and colourful characters that make up the specialists and dealers of this world – with many LAPADA members counted amongst them. First screened in 1978, its formula is a fail-safe recipe for enthralling television - a team of experts descending on a town (usually in the local Manor House) and valuing the local inhabitants' prize possessions. It has everything: works of art, human stories, unexpected discoveries, and the added drama of money. The old chest of drawers rotting in the attic is dusted down, brought to the programme and revealed to be a Chippingdale.

In the mid-1970s Ronald Pearsall and Graham Webb

wrote *Inside the Antiques Trade*, and in the 1980s the journalist and part-time antique dealer Peter Austin, and the London-based antique dealer Jeremy Cooper, also produced texts that explained the practices and processes of the antique trade to the general reader. In 1984, Alec Simpson (the penname of the dealer John H. Collins) wrote *Smarty! The Lid of the Antique Trade*, a book that was symptomatic of the popular interest in stories about the antiques trade but that did nothing to displace the negative stereotype of the antique dealer in popular culture.

Indeed, the late 1970s and early 1980s saw the character of perhaps some of the most famous (and infamous) and best loved fictional antique dealers, from Victoria Wood's spoof soap opera *'Acorn Antiques'* featuring Julie Walters and Celia Imrie to *'Lovejoy'*. The writer Jonathan Gash invented the character 'Lovejoy' in a series of 24 popular novels, the first of which, *The Judas Pair*, was published in 1977. 'Lovejoy' was made into a highly popular television series, beginning in 1986 and starring the actor Ian McShane. Lovejoy is perhaps the most enduring characterisation of an antique dealer; a 'loveable rogue', with a kind heart and a brilliant 'eye' for seeking out lost treasures. Harry Enfield updated this with a series of sketches in 2007-2012 called *'I Saw You Coming'* featuring an opportunist dealer exploiting the wealthy and stylish Notting Hill set. This persona, a distillation and aggregate of many of the previous, potent characterisations of antiques dealers, further embeds an enduring 'idea' of the antique dealer into the contemporary cultural consciousness.

Whilst LAPADA's real-life members vehemently uphold reputable practice, perhaps they do not begrudge the existence of such literary stereotypes. After all, such character types are part of a long literary tradition, beginning with the ancient Greeks.

Freya Simms (CEO, LAPADA) and Mark Westgarth Associate Professor in Art History & Museum Studies at the University of Leeds



Wakelin and Linfield stand at LAPADA fair

PICASSO - Dora Maar:

Prelude to a Formidable Encounter

Part 1

By Enrique Mallen

It is always fascinating to explore the chain of events in an individual's life with a predetermined arrival point in mind. When this is done one gets the impression that the examined passage of time almost leads inevitably to a fixed critical point. Indeed, in the case of Dora Maar, many of the details of her biography seem to propel her to a nearly unavoidable encounter with Pablo Picasso, as if both personalities were the north and south poles of two magnets pulling toward each other with equal force.

Dora was born Henriette Théodora Markovitch on the morning of November 22, 1907 at the Tarnier clinic in the sixth arrondissement in Paris. Her father, Joseph Markovitch (1874–1969), a Croatian architect from Sisak, and her mother, Louise Julie Voisin (1877–1942), a French Catholic from Cognac, had married in his home country four years earlier. At the age of two, Dora and her parents had moved to Argentina. Nicolás Mihanovitch, a fellow Croat and powerful shipowner with three hundred steamers, had commissioned her father to design offices on Cangallo Street in Buenos Aires. They lived in a colonial-style villa on a tree lined street in Belgrano, a prosperous leafy neighborhood in the northern part of the city. The living quarters were crammed. Only a glass-paned door with net curtains on the outside separated her bedroom from her parents, affording Dora little privacy from their prying eyes. As a result, she was the unfortunate and unwilling witness of the frequent raging squabbles between her parents.

The family returned briefly to Paris in 1913, but by 1915 they were back in Buenos Aires, where Dora began her education at the elementary school Casto Munita. Fluent in French and Spanish, the young girl also learned English through a British school friend, acquiring a lifelong habit of reading books and periodicals in that language. When her father won further commissions in the capital, the family was able to afford an apartment in an ornate, artificial stone building that Joseph had originally designed for another patron, the rich Italian-born Antonio Devoto. In 1920, the thirteen year old Dora returned with Louise to Paris where she attended the Lycée Molière. Joseph, meanwhile, remained in Buenos Aires until his patron's death in 1929.

A photograph from 1923 shows Dora as distant, somber and secretive, although also fully aware of her flourishing

powers of seduction. The sixteen year old spent that summer with her mother in Royan, on the Atlantic coast, where they were joined by her two cousins, Paule and Renée, daughters of her maternal uncle. Returning to the French capital and after obtaining her high school certificate at the Lycée Molière on June 27, she decided to concentrate on art studies. In October she enrolled in the Ecole & Ateliers d'Art Décoratifs pour Jeunes Filles at 6, rue Beethoven, on the sixth arrondissement, where took classes through July, 1926. The school was part of the Union Centrale des Arts Décoratifs which had been created in 1892 by collectors and industrialists with the goal of promoting the applied arts. Another attendee was her friend, Jacqueline Lamba, the future wife of the leader of the Surrealists, André Breton. While there she also formed part of a group involved in La Revue nouvelle (1924–1931), an artistic and literary periodical founded by Yotis Manuel-Lelis, Georges Petit, Marcel Zahar, Francisco Amunategui and Guy Bernard-Delapierre. She became specially close to Zahar.

During a visit to Buenos Aires in 1926, Dora sent a letter to her Parisian friend Solange de Bièvres, lamenting how much she missed Paris, "distant and drowned in several days on the Atlantic". For her, Buenos Aires felt like a small provincial city, hypocritical and pretentious. "In addition, there is an overall lack of artistic spirit which is absolutely devastating", she wrote. "I am exhausted to discuss with idiots and biased people who do not buy any modern or ancient art or even just art". Upon her return to Paris Dora left the Ecole & Ateliers d'Art Décoratifs pour Jeunes Filles that July. Around this time she became acquainted with Georges Bernier and enrolled in Académie Julian, also of the Union Centrale des Arts Décoratifs.

The following year, Dora transferred to L'academia Lothe, set up by André Lhote at Impasse d'Odessa. One of her classmates was the photographer Henri Cartier-Bresson, who intuitively advised her to focus on photography. He was known for the attention he paid in his pictures to the intensity of the image, the moment chosen for the shot and its aura, the relationship between light and shadow, and, most importantly, the composition. Dora would absorb many of these preferences. Her friend Jacqueline had also transferred to the academy and would introduce her to Marianne Clouzot, a young illustrator and ceramist, and her



Prof. Dr. Enrique Mallen

Oversees the "Picasso Project" the most comprehensive, authoritative and interactive resource on the life and works of Pablo Ruiz Picasso.

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sister Marie-Rose, daughters of Henri Clouzot, curator of Palais Galliera. Marcel Zahar, who was now working as critic and assistant editor of the journal Formes, also advised Dora to further her studies in photography and register at L'École de Photographie de la Ville de Paris on rue de Vaugirard.

He also put her in contact with the critic Emmanuel Sougez who had been working as an archeological and military photographer, and was the creator and director of L'illustration. He had gained recognition for his photographic assemblages of everyday objects. He would eventually become Dora's technical advisor and mentor. Through Sougez she would meet the film set designer Pierre Kéfer who directed, along with Robert Aron, the journal Cinéma (later Revue du cinéma) featuring film criticism and research. While she was making progress in her career, Dora still visited her father in Buenos Aires from time to time. For a period she would actually divide her time between Europe and South America. On May 23, 1929 an article by Dora would be published in the newspaper La Nación de Buenos Aires entitled "El Ambiente del Hogar", under the name "Dora Marcovich Voisin". From abroad she corresponded with Daniel Clouzot, cousin of her friends Marianne and Marie-Rose, with whom she had started a brief idyll.

Although Dora had been collaborating with Sougez and published joint pictures with him from 1929, she also began a seven-year relationship with another film director Louis Chavance. Her friend Jacqueline had published two photographs in an article signed by Chavance the previous year. So it was probably through her that they had met. A gifted critic, he had started off in journalism and politics, but had later turned to cinema. He would provide a perspicacious description of Dora in a poem: "Crazy nervous at turns shaking / You change your mind like a dog / Annoying furious / With kicks in the gut / That's how you reward my love / Sobbing and dishevelled you cry, crazy nervous / Majestic as the poplars in the rain / Hot as the potatoes under the embers / Trembling like the belly of a sick animal / And suddenly an explosion, suddenly a great silence, / Suddenly the night. / You lie slowly like a lava river in / The vast terrified plain." Laure Albin-Guillot, at this time a recognized photographer of the Société des artistes décorateurs and member of Société française de photographie made a studio portrait of her which equally displays Dora's passionate intensity. It is possible that she might have considered further modeling, being a profession associated, to a certain degree, with photography.

She started focusing on commercial photography two years later, working part time as an assistant to Harry Ossip Meerson, a fashion photographer for Paris Magazine. In exchange, he lent her a darkroom at No 9, rue Campagne Première, in the 14th arrondissement, near Man Ray's studio. She shared the premises with the Hungarian-born Gyula Halász (Brassai). She had asked Ray to be his assistant, but he had refused, but offered to provide advice. While a bitter recession in early 1930s France forced many artists to accept any type of work, Dora could be more selective as she enjoyed the financial support of her father,

who always believed in her talent. In the evenings she hurried to Montparnasse's cafés and brasseries, Le Select, Le Dôme and La Rotonde, a focal point for artists and writers, where Breton first held court with fellow Surrealist Louis Aragon and others. Later in May, Dora's pictures from her many voyages to Argentina first appeared in La Revue nouvelle under the shortened name "Dora Markovitch".

In 1931, Dora joined the team working on the illustrated book Le Mont Saint-Michel, which would be published by Editions A. Picard two years later. With Jacques Picard, Germain Bazin and Georges Néel she went to Normandy to take shots of the mountain and its surroundings. She used double exposures and skewed perspectives both of which she would later use in her descriptions of city life. A selection of her shots of Mont Saint-Michel would be published in August in L'Amour de l'art, with the credits "photos Germain Bazin, opérateur Dora Markovitch". Other photographs in the series would appear in November in L'Art vivant. They would also be featured in the exhibition "Le Mont Saint-Michel vu par Germain Bazin", October 9–30, at Librairie Picard, Paris where she appeared alongside of Bazin and Néel.

Back in Paris, she regularly met with Zahar and continued to collaborate with Sougez, who had supplied her in May with addresses of establishments where she could buy the necessary equipment to set up her own darkroom: an enlarger, tripod lights, and a nice camera. Her preference was the Rolleiflex 9–12, a twin-lens reflex camera. She still needed a studio, so this same year she persuaded her friend Pierre Kéfer to form a partnership with her and build one in his parents' garden at 45, boulevard Richard Wallace in Neuilly-sur-Seine. Installation was planned for July. At this point she abbreviated "Markovich" to "Maar" for professional purposes, although her civil documents continued to carry her full name. In June she visited "l'Exposition coloniale" in Paris, which would be the source of inspiration for her first photomontage published in the magazine Bravo: Le mensuel de Paris that same month.

The following year Dora got several fashion photograph commissions thanks to Zahar, who was now collaborating with the designer Jacques Heim. She also participated, along with Germaine Krull, Man Ray, André Kertész, Maurice Tabard, Roger Schall and Jean Moral, in a group exhibition at Galerie Studio St. Jacques for La Constitution des Artistes Photographes, whose president was Laure Albin Guillot. Many of the exhibited pictures were part of what could be called the

"Parisian school of photography" of the interwar years, an umbrella term that would group a creative melting pot of photographers with highly diverse references and practices from a multitude of photographic schools.

Dora started accompanying Chavance to the cafés around Saint-Germain-des-Prés, particularly the Café de Flore. One of the regulars at the café was the poet and screenwriter Jacques Prévert. Under his leadership, the agitprop theater group Groupe Octobre had been created on April 25. It performed anti-capitalist propaganda, political satires, poems, songs and chanted choruses. Among its affiliates was Chavance. Through him, Dora started attending meetings, taking pictures of some of its members like Jean-Louis Barrault, Max Morise, Fabien Loris, Marcel Duhamel, Lou Tchimoukow and Maurice Baquet. These photographs were considered exceptional for their rarity. They were not simple informal snapshots, but rather the result of careful staging, with the sitters posing in neutral backgrounds that enhanced the look of a photographic studio with carefully calculated lighting. The Café de Flore was also frequented by the Surrealists so it is very likely that Dora ran into some of them there. In 1925, their leader, Breton, had declared Picasso as "one of ours" in his article "Le Surréalisme et la peinture", published in Révolution surréaliste, stating: "Le surréalisme, s'il tient à s'assigner une ligne morale de conduite, n'a qu'à en passer par où Picasso en a passé et en passera encore."

In May, Dora and Kéfer opened their shared studio in Neuilly-sur-Seine, working on common projects for portraits and advertisements. Through 1934, their output would be signed "Kéfer-Dora Maar". Some of them were shown at the "Exposition internationale de la photographie" at Palais des beaux-arts in Brussels July 2–31 which included three photographs by Pierre Kéfer, one by Kéfer-Dora Maar and three by Dora Maar. In November Dora was featured also in the journal Cahiers d'art 8–10, but this time in a photograph Man Ray had taken of her to illustrate an article by Christian Zervos on "Dr. Jung's Study of Picasso" along with another portrait of the Spaniard also by Ray, the first time Dora and Pablo were joined together.

She continued to frequent the politically engaged Groupe Octobre in 1933. Through it, she met the left-wing Surrealist poet Paul Éluard, who immediately recognized her intelligence and artistic talent. He would be the crucial link between her and Picasso, who Éluard had also recently met. In September, the twenty-six-year-old Dora left for Spain alone. In Barcelona she

photographed Gaudí's Sagrada Família and Park Güell as well as scenes at the Boquería market, the Ramblas, the beach of Somorrostro and other local places marked by a surrealist influence. She also went to Tossa de Mar and S'Agaró on the Costa Brava. The urban photographs would be credited "Kéfer-Dora Maar" (Après la pluie et La Zone) in the journal Le Phare de Neuilly started by her friend Lise Deharme. Unlike many other photographers, Dora did not attempt to capture "the bliss of the poverty stricken," but rather tried to reflect the cruelty of their living conditions and the psychological impact such conditions had had on them. In other words, she tried to capture the humanity in these people's lives. Dora did not find any contradiction in photographing poor folks, on the one hand, and fashionable high society, on the other. This was, in any case, a characteristic of the Surrealists as a whole, who leaned to the left in their politics, but found support in aristocratic patrons and the high bourgeoisie. These photographs would be published under the title "L'École de Tossa" in the journal Beaux-Arts (Barcelona), where they were once again credited to "Kéfer-Dora Maar".

In October, Dora met Georges Bataille at Masses, a short-lived political group created as a forum for discussion on socialist themes between intellectuals and workers, led by René Lefèvre and managed by Jacques Soustelle. A mutual acquaintance took her to his home. Fascinated by his formidable intellect and revolutionary politics (and, perhaps, his willingness to go to extremes), they embarked on a five-month relationship. Though passionate and possessive, Dora always craved excitement and risk in love. Her relationship with Bataille was not merely sexual, nor even solely sentimental, it was a story of torture and conflict, sustained by a great intellectual affinity. They both shared a vision of life as governed by psychological forces.

One of Dora's photographs from this year, Sans titre (1933), was a curious surrealist image showing the long, muscular legs of an upended woman with what appears to be an animal tail dangling between them. The image clearly reflected Bataille's notion of the "àcephale", a headless creature, that is, man as beast, without reason or noble aims, a concept epitomized by the Minotaur. The "rotation" of the body into unusual positions related to the idea of the "informe", a central concept in Bataille's philosophical work, where he explores the implications human beings' vertical orientation (a "mouth/eye axis"), as opposed to four-legged creatures which operate horizontally (a "mouth/anus axis"). In his

writings, the "Solar Anus" displays a series of "rotations" in the form of disjunctive surrealist images that manage to break down the categories of man and beast, noble and base, thereby demonstrating the fundamental baseness of life.

Around this time she also personally met André Breton. As James Lord describes her, something of an anarchist by nature, Dora had, by this point, enthusiastically embraced a course of behavior freed from all conscious restraint and bourgeois convention, very much in line with the Surrealists' philosophy. Four days after the demonstration by France's far-right parties on February 6, 1934 Breton launched "Appel à la lutte", a document that Dora was happy to co-sign, together with Éluard, Léger, Malraux, Signac, Roger Blin, and others. In the heavily polarized environment of the time, Breton even joined the Committee of Antifascist Intellectuals: "There's not a moment to lose / Unity of action / Call for a general strike!", he wrote. Social revolution was considered the only possible alternative to the inhuman living conditions endured by numerous jobless and homeless citizens. This period of utopian illusions, popular uprisings, strikes, on the left, on the one hand, and the rise of fascism, on the other, constitute the political context of the 1930s Surrealism. Social revolt would become one of the most important themes in Dora's work, and through it, she sought to express her own sensitivity to the harsh social reality of her time. Her strong political affiliations would have a significant impact on Picasso's own involvement later on.

On February 12, Dora accompanied Bataille on a left-wing counter-demonstration attended by many of the Surrealists. A gifted conversationalist, she held her own when these "politically conscious" artists gathered at Café de la Place Blanche or the nearby Café Cyrano on the corner of the Boulevard de Clichy. She also photographed other politically involved members like Éluard, Georges Hugnet, Yves Tanguy and René Crevel, establishing a particularly close liaison with Hugnet. Later in the month she traveled alone to London and took a series of photographs of the disastrous consequences of the 1929 crisis. As Caws points out, Dora's images of street life in London (as well as the earlier ones in Barcelona and Paris) of the poverty-stricken, the lame, the blind and the down-and-out, clearly mark her personal and political empathy with these people and expressed her vehemently left-wing ideology.

Part 2 of this article in the Winter issue.



*Still life with straw hat. Vincent van Gogh, late November mid-December 1881
oil on paper mounted on canvas, 36,5 x 53,6 cm. Kröller-Müller Museum, Otterlo*

Vincent van Gogh's relationships take centre stage in exhibition at Het Noordbrabants Museum

From 21 September 2019 to 12 January 2020, Het Noordbrabants Museum in 's-Hertogenbosch (Brabants, Netherlands) presents Van Gogh's Inner Circle: Friends, Family, Models. Shedding new light on the people who played an important role in both the life and work of Vincent van Gogh (1853-1890), 90 paintings, drawings, letters and documents from the artists 'inner circle' will be explored in more depth than ever before. Challenging the accepted image of the tormented, solitary artist, the exhibition will show that despite his often-difficult relationships, Van Gogh was highly valued by his friends and family as a person and as an artist. Van Gogh's Inner Circle is curated by Sjraar van Heugten, former Head of Collections at

the Van Gogh Museum and an independent curator. Throughout the exhibition the most important people in Van Gogh's life appear in chronological order, from his years in Brabant and The Hague, to periods in Paris and the south of France, until his death in Auvers-sur-Oise on 29 July 1890. His immediate and extended family, friendships with artists such as Anthon van Rappard, Anton Mauve, Emile Bernard, Paul Gauguin, Henri de Toulouse-Lautrec and Paul Signac, as well as his love affairs are examined.

All told through drawings and paintings of those in his inner circle, personal letters and sketchbooks. Works on loan hail from Dutch collections, including the Van

Gogh Museum and the Kröller-Müller Museum, alongside several special loans from abroad, and from private collections. The exhibition will bring together an array of rare documents, the existence of which is virtually unknown to the public, including a sketchbook for Matthijs Maris by Van Gogh, never-before exhibited sketchbooks by Van Gogh for Betsy Tersteeg, daughter of the art dealer H.G. Tersteeg in The Hague, privately owned and seldom exhibited letter from Vincent to Paul Signac and six rarely

seen condolence letters to Vincent's brother Theo van Gogh, from Camille Pissarro, Henri de Toulouse-Lautrec, Paul Gauguin, and others. Masterpieces on display will include Still life with Bible (1885) from the Van Gogh Museum (Vincent van Gogh Foundation), Madame Roulin Rocking the Cradle (La berceuse) (1889) from The Art Institute of Chicago and L'Arlésienne (Madame Ginoux) (1890) from the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome.

A selection of characters in Van Gogh's life are spotlighted, for example Theo van Gogh (1857-1891), undoubtedly the most important person in Van Gogh's life. Theo characterised Vincent in a letter to their sister Willemien (Paris, 14 March 1887) as follows: 'It's as if there are two people in him, the one marvellously gifted, sensitive and gentle, and the other self-loving and unfeeling.' The friendship between the brothers and their shared love of art and literature is illustrated in, the painting Portrait of Theo van Gogh (1887), a book of poetry from Vincent to Theo from 1874-1875 and a scrap book with 42 pasted prints, presumably belonging to Theo van Gogh, all from the Van Gogh Museum.

Van Gogh was born in Brabant, in the south of the Netherlands in 1853. Through the Van Gogh Brabant network visitors can travel between important locations in Vincent van Gogh's life,



*Self-Portrait, Vincent van Gogh
Summer 1887, Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)*

including Zundert where he spent his childhood years, Etten where he began his career, and Nuenen where he created his first masterpieces. Het Noordbrabants Museum is the only museum in Brabant to exhibit original works by Vincent van Gogh in its permanent display, these include three paintings; Peasant Woman Digging (1885), Watermill at Collen (1884) and Still life with Bottles and Shell (1884), and one watercolour Garden of the Vicarage at Nuenen (1885).

The exhibition is accompanied by a richly illustrated catalogue in collaboration with WBOOKS, with an extensive article by guest curator Sjraar van Heugten and an essay by Helewise Berger (curator of 19th and early 20th century art at Het Noordbrabants Museum). English and Dutch, 240 pages, c. 200 colour illustrations, softcover, UK/ISBN 978 94 625 8339 9, € 24.95.

The exhibition Van Gogh's Inner Circle is made possible by Rabobank 's-Hertogenbosch en Omstreken, Turing Foundation, Stichting Zabawas, Stichting Leye Fonds, Coovels Smits Stichting and Stichting N. van Ballegooijen Fonds.

PASSING THE TORCH

An easy way to teach your kids to be philanthropic is to engender a love for the fine arts and encourage them to start collecting when they're very young. They can grow up and become patrons of a museum or art school or they can donate works of art to museums and other institutions. As one of my friends says, "I wanted to be a city father and had two choices- go on the board of the opera or the art museum. It boiled down to sitting five hours through Wagner week after week or one weekend of perspicacious art buying." Of course, he got hooked and went on to be a great collector. Worse comes to worse, even if the kids grow up with no interest in collecting, having learned something about the arts will help them develop an interesting perspective in life (not to mention something to talk about at cocktail parties).

A good way to get your kids involved is by making collecting a generational affair. Of course, you have to create experiences and an environment that fit you and your family. As an art adviser, I've encountered several families who did this, and I thought to share their stories with you to see if any helps you form your own approach.

Many years ago, I got called by a man wanting to bring his family on a three-day art-looking experience in New York. Apart from all the ski trips and island resort getaways they took, once a year he and his wife took their four kids (aged 12-17) on an educational trip, and that year, I was it. They wanted me to teach the kids about contemporary art. So, for three days, we traipsed through the streets of New York going to galleries and artists studios. For this trip, as they had for their prior educational trips, they had to keep journals. Not a bad idea, considering the next day, most of us can never remember what we did the day before. Anyway, at the end of their stay, the parents gave each child \$5000 to buy what he or she wanted. One child, the only daughter, didn't want anything. She wanted to put her money



by Barbara Guggenheim, Ph.D.
Guggenheim, Asher, Associates Inc.
International Art Consultants

in the bank. One son bought only one thing- a Keith Haring work on paper, and the other two bought two or three things. After fifteen years, I got a call from the son owning the Haring. He wanted to buy an apartment and wanted to know if he could sell his Haring. Indeed it got sold and the money made the down payment for his apartment. As for the girl who didn't find anything I later learned that she collected antiques. No wonder. And the fourth boy grew up to become a member of the board of their local museum. The parents certainly injected social responsibility into the kids' souls.

An approach taken by clients of my firm, Guggenheim, Asher Associates revolved around collecting American art. A couple came to me, looking for an area in which to collect. After talking with them for a while, it became clear that they both enjoyed reading about American history. I mentioned that Thomas Moran, a late 19th century artist, went west with various expeditions and his paintings of the vast raw landscape, like the Grand Canyon, were sent back to Congress. Congress took one look at Moran's paintings, said "holy Cow! America looks like this?" Realizing the breadth of natural land, they decided to institute a National Park system, thanks to Moran and other artists. The couple were off and running in their pursuit of the best American landscape paintings, by artists like Moran, Biersadt, etc. Where the kids came in was that whenever they were considering buying a painting, they first piled all their kids (and me) into their private plane and went to the spot where the painting was painted. Thanks to them, I got to see a lot of the USA I hadn't seen, and the couple made history and art blend and come alive for their kids.

Living with art expands the mind, so that your children will have a healthier regard for art if they live with it. Of course, you might have to cover some of your paintings with plexi if there's a chance they could be in the way of a hockey puck. And you do have to plan in advance for gifting works of art to the younger generation. One day, a client's limo pulled up and out came the chauffeur with the owner's favorite painting she'd decided to sell. "Why," I asked, "Are you sick?" Luckily, she wasn't dying, but rather, as she put it, "Three doesn't go into one." She had three kids and one great painting, so rather than risk their fighting after she died, she decided to sell it while she was alive and split the proceeds.

Lastly, in addition to fostering a direction for philanthropy, I see that at very least parents and grandparents form better relationships with their children and grandchildren through a shared interest such as art collecting. There's nothing like going to the galleries, an art fair, or museums together, and have something to talk about when a review is published or a movie comes out about an artist you've looked at together. The thing about art and art collecting is that it opens a world to children of beautiful objects that are provocative, they get to meet interesting people and go interesting places. I can't think of a better thing to do that will you a better return.

www.guggenheimasher.com

Invaluable Advice when Caring for Valuable Art Collections

Whether art is acquired as an investment or simply for pleasure, it is imperative that the right choices are made to protect the increasingly diverse and valuable artefacts found in the collections of private individuals.

Choices made about display, transport, security, domestic cleaning and conservation will positively or negatively impact upon the short and long-term condition of a work of art, and likely play a key role in determining its value on the open market.

Many of the risks to works of art are not new, however some of these age-old threats are exacerbated by the international lifestyles of today's collectors and the global nature of the art market. Before the 1990s there were only 50 art fairs and biennials: today there are over 300 taking place on an almost daily basis around the world, attended by collectors from every corner of the globe. Most galleries now conduct about 40-50% of their sales at art fairs, with the result that a work of art or piece of furniture may have to make two, or more, complex overseas journeys for a transaction to take place.

Shipping, even with today's increasingly sophisticated methods of packing and crating, always carries with it a risk, with the fine art insurance sector citing damage in transit as the most commonly encountered source of claims.

Using a trusted logistics company is a must, however even when using a reputable shipper it is prudent to adequately insure against loss or damage.

For Independent Fine Art Loss Adjuster Paul Britton: "Transit-related damage accounts for around 50% of my case-load at any one time. An artwork will usually pass through a number of parties hands during an international transit. Typically, this may entail collection

from the property, delivery to a central warehouse, crating, handing by an export agent, customs authority, airline, import / receiving agent, road transit to another warehouse and finally road transit to end destination. There are many links in the chain and achieving a consistent level of care throughout the process can sometimes be problematic. Condition reports (with photographs) at the start and end destinations are highly recommended."

A condition report carried out by a professional conservation company like Plowden & Smith is essentially a written assessment of an object's structural and surface condition at a certain moment in time. It is a wise precautionary measure to avoid costly mistakes prior to purchasing a work of art (where it may reveal the presence of restoration, retouching, or chemical composition that is inconsistent with the purported date of a piece), and also in situations where there is an increased risk of damage, for example during transit. Whilst the number of items damaged during shipping is a small fraction of all those in transit at any one time, accidents do unfortunately happen, which is why so many collectors are keen to explore solutions that allow them to reduce the amount of times they need to ship valuables.

The company Family Copies has been faithfully reproducing fine paintings for over 30 years, and frequently works with collectors who wish to have a favourite painting reproduced for multiple residences. "This saves unnecessary shipping and handling of the originals which would increase wear. Another advantage of having a reproduction made is that it also mitigates against issues with moving art to freeports, which is especially relevant in light of the European Parliament's plans to phase them out," says Family Copies Managing Director, James Bilderbeck.



Nana by Niki de Saint Phalle. Inappropriate shipping resulted in damage to the hands and neck of the delicate papier-mâché. image copyright Andy Barnham Photography, courtesy of Plowden & Smith



Plowden & Smith carried out extensive restoration work on the Maison Jansen interiors of this 1960s superyacht

But would collectors ever be happy displaying a copy? "Absolutely," says James, "In the last year alone, we've reproduced works with a combined market value of over £700 million. Using cutting-edge digital printing we render the image in high resolution and carefully match paper, canvas and board substrates to be as close to the original as possible. Our specialist team then meticulously hand finish each work, applying critical topcoats of varnish and individual brushstrokes to match the original. In most cases we also copy the mounts, frames and even plaques to ensure that the Family Copy is indistinguishable."

Finding ways to reduce the number of times an object is moved is an excellent strategy for managing the inevitable risk, and when a work of art does need to be shipped collectors generally overwhelmingly recognise the need to use a professional art logistics company.

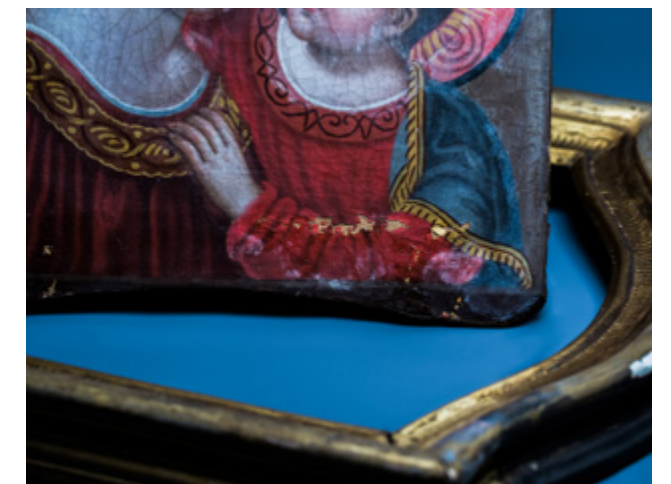
However, in the domestic environment, moving a work of art is often less considered, possibly the result of a spontaneous desire to update an interior, or an automatic gesture demanded by routine cleaning. "Many collectors diligently send their works of art

to us for regular maintenance treatment, including conservation cleaning or protective waxing. However, they overlook the fact that their cleaner may be handling this very piece on a frequent basis to clean the area where it is displayed. Frequent handling by someone without training carries with it a real risk of short-term damage and long-term wear or surface deterioration," notes Emily Beaven, Senior Conservation Manager of the art restoration company Plowden & Smith.

Plowden & Smith now offers in-house training to domestic staff charged with the day-to-day maintenance of properties and their contents. These bespoke sessions are tailored around the individual requirements of the house and collection, working with collection managers and housekeeping staff to identify which pieces are safe to handle and what appropriate steps should be taken, and which pieces require additional regular attention from a conservator.

Emily also helps collectors develop a personal Emergency Salvage Plan (a document of what your collection is, where your collection is, and in the event of disaster what is the order of rescue based on priority) along with a programme of ongoing training.

"The value of working with a conservation company is that we lend our specialist knowledge of materials to help with difficult decisions, such as the priority list. Clearly, it is ultimately the client's decision which pieces they would most wish to be saved in the event of a disaster, however we would suggest that triaging objects should be guided by material, as well as object value. For example, a marble bust by Canova valued at £5 million is far more likely to survive high temperatures and the water used by the fire brigade to put the fire out than a £50,000 etching on paper. Essentially, we are giving collectors the knowledge to make informed decisions for their collection."



Incorrect environmental conditions can result in flaking surfaces, as this oil on canvas painting and gilt gesso frame show

Thankfully, fires and floods are rare: damage to objects is far more likely to be the result of something relatively mundane and therefore relatively easy to avoid.

For Plowden & Smith, inadequate or incorrect display hangings and mounts are a common, preventable cause of damage. "Unfortunately, many collectors are so keen to display a newly acquired object or work of art they simply use the fixings on the piece, or whatever flat surface is to hand, without considering whether they are suitably robust. After buying an object always carry out a risk assessment before placing or hanging an object," recommends Emily Beaven.

Paul Britton advocates getting a specialist to carry out the installation: "I have encountered a number of completely avoidable instances where the owner has entrusted the installation or maintenance of a prized and valuable artwork to their local handyman. In one instance, an inappropriately sized screw eye used in the hanging of a valuable painting led to catastrophic damage to multiple items when the painting subsequently fell from the wall."

Regardless of whether a specialist installed the work of art or not, all fixings or means of support should be regularly checked to ensure they are still fit for purpose. It is also important to think about where you choose to display a prized object, and environmental factors such as temperature and humidity should be taken into account when assessing the suitability of a potential location.

The presence of central heating, air conditioning, artificial lighting, not to mention direct sun light

all have a detrimental effect on artworks' material composition, both structurally and in terms of surface coatings and colours. Some rooms and walls within rooms, provide a more challenging environment for organic materials than others.

Constant monitoring for potentially dangerous conditions is one of the most effective means of protecting works of art from short-and-long-term environmental damage. However, by itself, monitoring is not enough.

Emily explains, "We have a number of clients who display bronze sculptures in rooms with swimming pools: a thermo-hygrometer (a monitoring system) will flag that this is a location with very high-temperature and humidity, which is important and useful information to have.

However, by itself a thermo-hygrometer is not actually going to do anything to prevent the corrosion which high-humidity encourages. If left unchecked this corrosion can irreversibly affect areas of the bronze, therefore once a risky environment has been identified one should be consulting a conservation specialist for advice without delay."

What might this advice be?

"A room with high-humidity is not the ideal place to display bronze sculptures, and I would initially recommend the relocation of the artwork to an environment with a safe relative humidity. If the sculpture is already suffering from corrosion, this environment will stabilise it, and once the corrosion has stabilised a metal conservator can rectify the surface alteration in a safe and careful manner."

What if the client is insistent that the work ultimately remain in its present location? "We can recommend certain measures, for example applying an invisible sacrificial barrier layer to the surface of a bronze sculpture would provide a degree of protection; or if the work is a painting we can make special backboards and glazing that provide a safer micro-climate. It is not an ideal solution; however, we recognise that collectors should be able to enjoy their collections, and that encompasses decisions about where they choose to display them."

A compromise to enjoying works of art in locations where the environment is particularly difficult to manage, for example near a swimming pool or on board a superyacht, could be to have a fine reproduction made, allowing the owner to place the valuable, irreplaceable original in storage or a stable environment whilst continuing to enjoy the piece.

"It's certainly a risk to take a valuable painting on board a yacht when an indistinguishable reproduction will withstand the extremes of humidity, light and pollutants far better. An added benefit is that cleaning and preservation of the copy can be conducted by crew or staff without specialist care," comments James Bilderbeck of Family Copies.

If anyone knows about the risks of displaying art on board yachts it is Pandora Mather-Lees, founder of the training course, 'The Practical Care of On Board Art Collections'. An art historian by training, Pandora became involved in this specialist field of preventive conservation on the high seas after she started to offer art appreciation courses to the crews of superyachts. By interacting with superyacht owners and their crews she quickly saw the need to train staff on how to handle and care for fine and valuable objects.

Pandora recalls the occasions when a champagne cork hit a painting during a crew party and a lampshade made of skin and valued at £90,000 was damaged by staff throwing cushions from the deck into the saloon area.

She also recounts the time a crew attempted to install an iconic Anish Kapoor sculpture on board a superyacht: "They unwittingly made a thumb print on the highly sensitive polished mirror surface. Unaware of the characteristics of the work they made matters worse by trying to eliminate the marks. Ultimately the work had to be returned to the studio at significant cost to be re-polished and returned. At a later time, the surface corroded

when the piece ended up being [inappropriately] stored elsewhere on the vessel."

Even seemingly strong and absorbent materials are vulnerable. Pandora cites the time a Jan Frydrych crystal sculpture was chipped when a stewardess placed it on the floor, and another time when a crystal sculpture was ruined in the dishwasher.

"Staff will be unfamiliar with creators and characteristics of their practice [and] cannot be expected to have such depth of knowledge but should ask questions and with better co-ordination between the supplier, the shipper, the owner and those on board, these issues can, in the main, be averted.

For Pandora, training senior staff is just as important as training crew because some of the most effective means of protecting valuables goes against commonplace superyacht management practices, for example "When staff are idle, their superior will ask them to clean something to look busy - a mistake as overcleaning is more responsible for damage than under cleaning. Crew should limit handling, use the least invasive and dry methods first when cleaning and conduct a risk assessment at the outset."

'Conduct a risk assessment at the outset' is advice one hears many times from experts operating across the length and breadth of the fine art sector.



Plowden & Smith carried out extensive restoration work on the Maison Jansen interiors of this 1960s superyacht image copyright David Churchill Photography, courtesy of Plowden & Smith



Incorrect handling resulted in the wing of this marble cherub breaking image copyright Andy Barnham Photography, courtesy of Plowden & Smith

Depending on the context, a risk assessment may simply be an individual running through a mental checklist of precautions before picking a delicate object up, or a meticulous assessment into every aspect relating to the care of a private art collection, carried out by a professional.

"Some insurers offer a risk survey service to their collector clients," advises Paul Britton, which can provide invaluable advice on storage, handling, display and security - the latter being an area that no collector can afford to overlook.

In 2017, art theft was listed as the world's third most profitable criminal enterprise and according to the Art Loss Register, when artworks do get stolen the chance of recovery is less than five percent, with even fewer turn up undamaged. A London Evening Standard interview with former DCI of Scotland Yard's Art and Antiques Unit, Charles Hill goes some way to explaining why so many works of art turn up damaged. His recoveries include Goya's Portrait of Doña Antonia Zárate rolled up in a sports bag, Vermeer's Lady Writing a Letter with her Maid, retrieved from a multi-storey car park in Antwerp, and Titian's £5 million Rest on the Flight into Egypt, stuffed into a red and blue striped laundry bag and found at a bus stop outside Richmond station.

However, protecting valuable objects in the home from theft is not without certain challenges, as James Sainty, Commercial Director of Fortecho Security knows only too well: "Most art thefts occur during 'visiting hours' when [certain security] systems are ineffective; CCTV is passive, reactive and rarely used internally, and intruder detection systems are deactivated as contractors, staff, colleagues and guests come and go. It is a challenging issue to solve because artworks and valuable assets come in all shapes and sizes; they're on open display, generally accessible, spread across multiple properties, and their owners are naturally reticent to put up unsightly barriers and anything else that might affect the aesthetic."

One potential solution Paul Britton suggests is to use specialist security fixings in more public areas of the house or in the garden. These discreet fixings invisibly, or near invisibly, anchor a work to a surface and therefore incorporate security whilst maintaining aesthetic considerations. Incredibly effective, they are used by private collectors as well as many galleries and museums including the Royal Academy in London, who for the past few years has commissioned Plowden & Smith to make security fixings for their annual Summer Exhibition.

"These security fixings work particularly well in private households because they provide unobtrusive security and minimise accidents caused by energetic children and pets. They can also be used in conjunction with object-focused protection technology," remarks Plowden & Smith's Emily Beaven.

What is object-focused protection technology?

Object-focused protection technology is the term used to describe technology that provides invisible, fully integrated, real-time visibility of all artworks and high value assets 24 hours a day. In this burgeoning field, Fortecho Security is considered to be one of the market leaders.

"The advantage of this technology is its ability to alert the right people immediately in critical situations like an attempted theft. Rapid response plays a crucial part in ensuring artworks never leave the premises," advises James Sainty of Fortecho Security, when asked about its advantages to collectors.

He goes on to explain in more detail:

"Fortecho sensors attach safely and invisibly to artworks and wirelessly stream real-time data on movement, touch, microclimate conditions and location to powerful software that can then trigger third party systems and notify appropriate stakeholders. It also integrates with most security technologies, so that if a picture is moved without authorisation, cameras trigger, intruder alarms activate, nearby security staff are alerted via their digital radios / phones, and so on."

Collecting is a rewarding and enriching experience, however caring for a collection inevitably demands a certain amount of time, understanding and resources. There is a wealth of knowledge available to collectors and their collection managers for managing the range of risks. Taking advantage of professional expertise when making decisions for a collection is generally a sound investment. However, sometimes no matter what precautions are taken, accidents just happen and when they do the following advice may prove critical.

Firstly, collectors must be mindful of the fact that the way an object is restored may play a key part in mitigating any loss of value following damage. One should always approach a reputable conservation company to undertake treatment. Once an accident has been discovered, or damaged has been identified, contact this company as soon as possible.

Touch nothing and wait for the experts to arrive and gather up all the broken pieces, as these will form a key part of the treatment. They will also be able to professional pack and safely transport the object back to the studio. Finally, if making a related insurance claim, do remember to photograph and preserve all the evidence, including (but not limited to) shipping documentation, condition reports and packing materials if the claim arises from damage during transit.

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Russian Art

The Russian art market continues to change rapidly

by Anatol Bekkerman

There are certain historical eras that stand out as unprecedented in cultural and artistic leaps forward. Early 20th century Russian art, categorized art historically as the Russian avant-garde, was one such pioneering development that broke new ground and impacted the world stage. Profound as it was developing, its visual language, inventive aesthetic and breakthrough concepts continue to reverberate today.

The influence can be seen across many artistic disciplines: painting, sculpture, drawing, printmaking, photography, graphic design, typography, film, theater, architecture, textile and costume design, are just some of the categories of art production where Russian artists innovated and shifted world culture. The Russian artists associated with this movement searched for and discovered new ways of artistic expression and they did so with dedicated passion, curiosity and speed. Kandinsky, Malevich, Lissitsky, Exter, Goncharova, Larionov, Popova are among the outstanding names associated with this movement. For the first three decades of the 20th century, Russian artists were leaders in discovering new modes of production. They interacted with Western art but created radical movements entirely their own.

American art collectors have traditionally had the foresight to collect Russian art actively in the 19th and

20th centuries and have been essential to preserving Russian culture outside of Russia. Collectors such as Marjorie Merriweather Post, Armand Hammer, Norton Dodge, Thomas P. Whitney, to name a few, introduced the full spectrum of Russian art to the American public. Moreover, wealthy patrons and sponsors of opera and ballet were collecting theatrical sketches by Russian artists such as Bakst, Benoit, Dobuzhinsky, Anisfeld and Sudeikin, whose designs graced the most vital world operas and ballets, and the hunger for works of art linked to Russia's imperial past has remained consistently high. Having said that, 19th century Russian Realism, Romanticism, Symbolism, and Impressionism were categories often overlooked in the West.

These works were grossly underestimated in quality and value when compared to their Western counterparts, an oversight that continued for most of the 20th century, and only shifted with the fall of the Soviet Union and the onset of Perestroika. In the 20th century, Russia was marred by great political, economic and social turmoil. From the shocks of the Russian Revolution, unstable and shifting regime changes, world wars, economic uncertainties, communist ideology, a state controlled economy and lack of artistic freedom, precluded a proper Russian art market. There was no capitalist ownership or means of production. Everything was controlled by

the state and belonged to the state. Art landed in Russian museums across the empire. Many private collections were confiscated by the state and given to state museums, and an immeasurable number of artworks were destroyed or lost. Consequently, there was a huge shortage of high quality artworks which entered the Russian art market leading to fierce competition among collectors to acquire the rare prize.

The Russian art market as we know it today began to develop in the late eighties and has matured in the last 30 years. Active development of private, corporate and museum collections have led to the acquisition of Russian art masterpieces, so there is less supply and heightened demand for quality. The greatest examples of Russian art are increasingly rare and expensive to purchase. With each year, record prices are set for paintings by Russian artists at international art auctions for outstanding examples.

In recent years, records have been set for Russian artists such as:

Natalia Goncharova - 11 million dollars
Nikolai Feshin - 10 million dollars
Konstantin Makovsky - 5.5 million dollars
Kuzma Petrov-Vodkin - 9.3 million
Mikhail Larionov - 4.5 million
Nicholas Roerich - 7.8 million dollars
Ivan Aivazovsky - 5.5 million dollars
Ivan Shishkin - 3.3 million
Ilya Repin - 7.4 million dollars, etc.

These dynamics speak to the consistent upward trend in prices for the very best examples of Russian art, but despite this, there remains a huge opportunity for growth. Masterpieces of Russian art have not yet reached the price points afforded to corresponding masterworks by European and American counterparts. A good example of this can be illustrated by the American art market, where artists such as Hassam, Sargent, or Bellows are sold in the 10-30 million dollar price ranges, while the most expensive price paid at auction for an outstanding Russian impressionist only reached \$3 million to date, illustrating the present great investment potential for Russian art.

The Russian art market continues to change rapidly. Great interest in the artistic heritage of Russia has gripped international museums and art organizations across the globe. In recent years, the most important exhibitions of Russian art were held in the most notable museums worldwide. From The Metropolitan Museum of Art, New York, The Royal Academy, London, Tate Museum, London,

Guggenheim Museum, Bilbao, The Museum of Modern Art, New York, The Jewish Museum, New York, The Pompidou Museum, Paris, The Lowe Museum, Miami to the Vatican Museum, Tokyo, are just a few examples of institutions committed to showing great Russian art to the general public. With the proliferation of these museum exhibitions, the discrepancy in prices for Russian art compared to American and European counterparts and the rarity factor, Russian art is one of the most dynamically developing and promising investment areas of international art.

ABA Gallery specializes in the finest examples of 19th and 20th century Russian Art, with over 30 years of experience. For over 30 years, the Gallery has placed important and rare works of art in major public and private collections throughout Europe and the United States. ABA Gallery assembles collections for private, corporate and museum clientele, consults auction houses and art funds and works directly with investors who seek to diversify their portfolios. Discreet consultations, valuations and acquisitions are offered.



David Burliuk
Planting Rice, oil on burlap, 23 3/4 x 17 1/2 in (60.3 x 44.45 cm)

Watches

To buy or not to buy, that's the question!

ING



Did you know that your watch has now surpassed its primary function? After all, you can check the time at any street corner or, most often, on your smartphone. As Jean-Claude Biver, CEO of Hublot, says: "A fine Swiss watch can communicate your taste, your aesthetic sensibility, your social standing, your personality, and so on. The watch tells the world more about you than it tells you about the exact time. In this sense, it is much more valuable than a mere timepiece."

Biver says that the price of a watch can run from a few dozen euros to over a million euros. Depending on the complexity of its production and the materials used (precious metals, diamonds, for example), there is ultimately no limit on the price. On the luxury watch market, most of the prestige brands are held by three publicly traded companies: LVMH, Swatch Group, and Compagnie Financière Richemont. LVMH holds Dior, Hublot, Tag Heuer and Zenith. Swatch Group holds Breguet, Blancpain, Glashütte Original, Omega, and Longines.

And finally, Richemont owns Vacheron Constantin, Jaeger-LeCoultre, Lange & Söhne, Cartier, Panerai, IWC, and Piaget, among others. Rolex and Patek are family-owned companies and therefore not listed. In the late 1970s, Swiss luxury watchmaking was threatened by the advent of the quartz watch, which allowed Japanese competitors to flood the market with low-cost watches, consequently bringing about a decline of the Swiss watchmaking industry. The crisis was so serious that the banks and the Swiss Confederation had to launch a restructuring plan for the watchmaking industry.

This resulted in the creation of the Swatch Group, led by Nicolas Hayek. He brought a fresh spark to the watch industry by producing watches that were cheaper than the Japanese ones, and, above all, by creating a watch with an intriguing image: the famous Swatch! Nicolas Hayek's stroke of genius was to give a low-cost (*) watch an image of great quality and rarity. This had never been done in the history of watchmaking.



by Thierry Carabin
Portfolio Manager at ING Luxembourg



Watches: a good investment?

The 2008 financial crisis pushed many investors to diversify their assets and turn to tangible assets like real estate, as well as art, vintage cars, watches, and wines. The vintage car and watch market has grown rapidly in recent years.

That being said, making money with collector's watches is not an option for everyone. The investor must be a passionate connoisseur or be able to rely on an expert. He absolutely must be able to tell genuine items from fakes and have clear provenance of acquired pieces or ones that are in poor condition.

Acquiring new watches in the hopes of reselling them at a profit later is also tricky.

For some brands, like Patek Philippe and Rolex, the potential buyer is placed on a waiting list. Watches from other brands like Omega, Jäger LeCoultre, IWC, and Breitling are sold on the second-hand market at least a 15 percent markdown.

Leaving one's watch to lie in a vault and then reselling it for a substantial capital Gain is not a sure thing.

Selling a luxury watch does not happen overnight. Watches are, in fact, perfect examples of illiquid assets. It would be difficult to sell a large number of watches over a short period of time and get a good price doing so.

How does one invest in watches?

It is currently possible to invest in watches via a specialised fund: The Watch Fund in Singapore, managed by Dominic Khoo. The minimum investment is 250,000 dollars, with 5 percent upfront fees, plus a performance commission of 10 percent of profits or 5 percent of sales proceeds.

At ING Luxembourg Private Banking, we can diversify your investments across the whole luxury sector with a selection of some of the best funds on the market.

Thanks to funds like Pictet Premium Brands, GAM Luxury Brands, NN Prestige & Luxe, and Lombard Odier Global Prestige, we can add names like Ferrari, Burberry, Hermes, Kering in addition to LVMH, Swatch Group or Richemont, and many others to your

Intersections: China

Exceptional Chinese Contemporary Art at the 15th Asia Contemporary Art Show



Zhuang Zhong (China) Autumn Winds Nowhere To Be Found 15 _ by Zhuang Zhong, Pu Xi Tang, China, Room 412

The 15th Asia Contemporary Art Show and China Merchants Bank Hong Kong Branch presents the fifth edition of its sector series Intersections. Focusing on the crossing of artistic ideas between the past and the present, the traditional and modern, as well as East and West, the country to be profiled is China, featuring works that embody the diversity and dynamism, as well as the conceptual "intersections," of contemporary Chinese art.

For thousands of years, Chinese art evolved independently from Western art. Although Western

art was first introduced by the Jesuits who came to the Imperial Court in the 17th Century, it wasn't until the early part of the 20th Century that Western painting techniques, for example, perspective in Chinese ink paintings, or Western-style oil paintings, and other forms of contemporary art, like video art, were widely introduced in China. These influences were brought back to China by Chinese artists who went abroad to study.

Today, artists born in the 1980s or later dominate the Chinese contemporary art scene. This new generation's



Tang Xuecun (China) Over Time by Tang Xuecun, Paramount Gallery, China, Room 4103



Tian Danlu (China) Drink Wine and Listen to the Rain by Tian Danlu, We Gallery, China, Room 4121

Asia Contemporary Art Show, 15th Edition Conrad Hong Kong, 41st – 43rd floors October 4th – 7th, 2019

www.asiacontemporaryart.com/tickets

work with their individualistic approach focused on the "I" rather than the "we" reflects a greater diversity of artistic approaches and styles, more minimal, and more conceptual.

"Now that we have a completely different but equally powerful benchmark (the western art)," wrote Xu Bing - a contemporary Chinese installation artist and one of China's best-known creative figures, in his letter about Modern Chinese Art, "our understanding of the value of our own culture has become deeper and more objective. The more we understand the West, the more we cherish our own culture. Our traditional culture, socialist culture and even Cultural Revolution and Maoism are valuable. Only if we are able to combine these traditions with the Western culture can we create art of the future...Chinese avant-garde should be showed to Chinese people, instead of just catering to the taste of Western curators."

There's an exceptional new generation of artists in China whose creativity and originality only demands to be seen. Tian Danlu (b.1990) shows the difference of true light and true color through his signature brushstrokes, behind it lies the artist's different motives and distinctive perspectives. Tian chases light in his paintings of nature, inspiring pleasure, warmth, and happiness to the viewer. Li Shiliang's (b.1990) works flow like poetry. An illustrator pursuing the vague beauty of Eastern philosophy, Li is talented in watercolor paintings, especially "imagery essays". Zhuang Zhong's (b.1972) original aesthetic speaks towards the interpretation of the relationship between nature and society. Zhang Donghong's (b.1976) paintings, which has been offered at auction multiple times, extend

and redefine the pursuit of the ideal beauty and the ideal life by many generations of Chinese artists and poets. They are complex and clearly marked with today's characteristics and influences. Zhang Hui (b.1957) has a unique way of using lines to depict figures, his exotic lady portraits emphasize the use of light, brightening the traditional Chinese paintings with fresh colours, and bringing out the modernity in his pictures. Tang Xuecun's (b.1988) works use techniques such as collision with water and powder, which maximizes the transparency of water-based pigments in his meticulous and delicate Chinese paintings.

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"A Girl from Tunisia, Paris" (detail) by Alexey Lantsev,
Lo Gallery, Russia, Room 4119

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Venue 展览地点 ■
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Shenzhen Lafonte International Hotel



Art & Investment

By Jessica McBride, co-Founder, Dellasposa Gallery



Alexander James, *Witness*, 2012. Chromogenic photograph, face mounted to polished aluminium with ant-reflective museum diasec, 135 x 180 cm

The acquisition of art is a considered decision, and when significant sums are being spent, it is prudent to discuss finances, however genteel the tradition of collecting may be. Many collectors invest substantial amounts of their wealth in the pursuit of aesthetic pleasure. As a result, there is increased interest in seeing art as an 'alternative' investment that is part of one's portfolio of wealth. Treated like an asset, artworks can rise in value and generate great financial returns. Yet caveat emptor, too strong a focus on capital gains can undermine the true value of art.

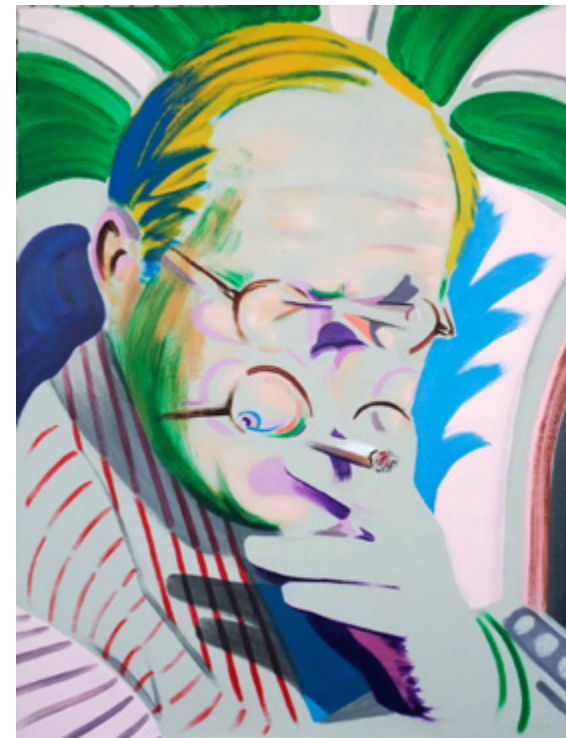
According to the recent UBS Art Market Report published in 2019, aesthetic considerations, passion, and the expression of personality are ranked highly as the most important motivation for collectors. Across countries, the majority (66%) of collectors are found to have some form of collecting strategy, while only some (21%) have considered a long-term vision for their

collection. More than half of collectors in the UK do not follow any organised structure for collecting; preferring to collect in an improvised manner based upon random opportunities, or the emotional response an artwork elicits. Investment-related criteria scored lower than any other motive.

There are significant differences between regions. Most collectors based in Singapore and Hong Kong (82% and 78% respectively) have an organised plan for their collection and share a higher proportion of collectors that base their decisions primarily on investment-led criteria (16% of collectors versus only 4% of collectors in the UK). Across all the countries, 75% of collectors expect to see a return on their investment. However, as in the US, 86% of collectors have never sold artwork from their collection. This suggests that collectors are resistant to sell their artwork, as it would entail upending their journey of discovery and dismantling



Alexander James, *Grace*, 2010. Chromogenic photograph, dry mounted to polished aluminium plate, face mounted with museum diasec, 40 x 45 cm



Darren Coffield, *'Hockney takes a Breather'*, Acrylic on canvas, 77 x 60 cm

a lifetime of work. Without a proper succession plan, an art collection can be challenging for relatives to reconcile when the founder is no longer able to maintain it.

Despite the success stories we often read in the media, very few collections of art survive through the second generation of a family. One would do well to consider the legacy of their art collection. While some collectors intend to have their collection in a trust set up for their progeny, others may prefer artworks to be sold, or bequeathed to public institutions and museums. Over the past decade, there has been a significant rise in the creation of private art foundations.

A collector ought to examine the significant impact inheritance and transference of a collection (or parts of a collection) can have on the principles within a family. The costs and benefits in doing so must be taken into account for any effective plan to work. There are many expenses associated with artworks that other financial assets (like immaterial stocks and bonds) don't suffer from. Insurance premiums, fine art storage, shipping, installation, security, and conservation are all but a few additional things to consider. An artwork is a complex, tangible asset, and for it to increase in value, it must be maintained in excellent condition. While there is no predetermined amount one is expected to spend on holding a collection, the associative costs can range anywhere between 1% to as high as 20% value of an art collection. A balance must be sought between the needs of a collection and those of the family to ensure a sound and lasting legacy.

Private art foundations have a sense of altruism by continuing to support the arts when publicly funded museums are under pressure to maintain and develop their collections. Making a collection visible allows the public to engage with great works of art when the state sector is in decline. A foundation enables collectors and their heirs to be actively engaged in the collection, presenting unique exhibitions, and articulating personal values shared among the family. The best foundations work in partnership with museums - not only in terms of philanthropy but also fostering cultural exchange, producing new ideas and innovative projects that better serve education and appreciation of the arts.

The intrinsic, true value of art does not always establish itself at first glance. Over time, the appreciation of an artwork can ebb and flow, evolve and transform as we develop a relationship with it. Provenance is the patina of ownership; it can imbue an artwork with memories and stories of owners past. An art collection reflects a history of everlasting life beyond an individual...

The Art Business Conference London September 2019

by Pandora Mather-Lees

Louise Hamlin's 2019 Art Business Conference, the best attended in its history, once again marked La Rentrée for the London art market after a long summer. A day replete with presentations, discussion panels, workshops with the all-important networking breaks brought industry stakeholders rapidly up to speed with current thinking and market intelligence.

The Global Art Market

The first panel threw delegates headfirst into a debate on the outlook for the international art market. Dealer Thaddeus Ropac opened the conversation with a positive prognosis for the UK: London is the most important city in the world for a contemporary art gallery. Ropac's career of 25 years in Paris and Austria are advancing by opening a new space in London despite the uncertainties presented by Brexit. For him, the city presents a natural extension to his business and offers the critical mass necessary to drive growth. Fellow panelist V&A Director Tristram Hunt continued in a positive vein reminding us that London has a vibrant and exciting art scene driven by the presence of the world's top museums. He went on to propose, citing taxes and Artists Resale Right, that the art trade may even benefit from the fallout of Brexit.

Hunt went on to remind us that Paris as a city has its benefits too, being very international and housing many museums in a small area. President Macron is forging cultural leadership by funding The Louvre for its travelling exhibitions, an initiative that does not exist in the UK. The third European art market, Germany suffers from a lack of concentration in once centre which diminishes its power as a player on the global field despite having the highest number of UHNW individuals. Although Berlin is known as being kind to developing artists, it does not have Paris' infrastructure or London's vitality. Moreover, the constant tinkering with cultural heritage regulations means it is being given a wide berth by most - some auctions houses have even closed their doors.

Whichever the country, the globalisation of the art market has resulted in more valuable pieces being

moved around than ever before with an accompanying increase in storage and bonded facilities. Jennifer Schipf who leads AXA XL's North American Fine Art and Specie team expressed concern over the exposure to fine art on the move. With galleries such as Ropac's exhibiting at 17 art fairs in the current year, there will always be an increased likelihood of damage. Schipf explained that the leading cause of damage is art in transit on a routine basis. Water is a major factor too - with floods and with the recent spate of hurricanes, the insurance and reinsurance industry's exposure are high. Interestingly, she revealed that insurance is the single largest line item on the balance sheet for a gallery and AXA XL works hard on getting the balance right to help dealers pay for adequate coverage at an affordable price.

Export Licencing

The aforementioned conditions along with UHNW collectors and dealers crisscrossing the planet, fine art objects are not only at risk from damage but also from export regulations restrictions. Panellists from Germany, Italy and the UK - K&L Gates' Friederike von Buhl, Giuseppe Calabi and the Arts Council's Anastasia Tennant respectively tackled how to navigate the legislation and the evolving landscape of cultural heritage laws.

As one example, Germany's Kulturgutschutzgesetz was introduced by Monika Grütters in 2016 to protect the country's finest works from leaving. Highly controversial in its austerity it has resulted in a backlash and a damaged art trade. Following the first draft of the 'KGSG', Georg Baselitz immediately withdrew all his works from Germany. A national list preventing exports of works by key artists have low criterial thresholds and imports are affected too, as many become concerned as to whether imported objects will be permitted to leave following an exhibition for instance. Poorly thought through, it even has adverse implications for restitution of artworks to German soil.

Lawyer, Giuseppe Calabi cited similar difficulties in Italy which is becoming renowned for both

bureaucracy and intransigence on export licencing. In the UK, which applies the Waverley Criteria as to whether objects can leave the country, museums and philanthropists are given the option to match the sale price to retain it. Recent changes include a new 'option' exit agreement so potential buyers are not affected at the last minute by owners changing their mind and pulling out as has happened in the past wasting time and money. Effectively the system means that an owner should not be worse off by interference of the state.

Art Finance and Investment

The Art Fund recently took over Falcon Fine Art Group and, in an interview, with Melanie Gerlis, CEO Freya Stewart presented a succinct yet comprehensive insight into the current climate in art financing. Stewart with a background at Linklaters and Christies explained how TAF lends only against the asset without additional liens, how risk is mitigated and how the lender supports owners needing a loan with a rapid process. Privacy is maintained with in-house valuers and the benefit is that in a soft market, owners can borrow against their inventory and invest when the time is right, selling when the market supports stronger values and liquidity.

In an afternoon panel devoted to art businesses as investment opportunities, Vastari's Bernadine Bocker explained that having the right number of investors is important. One has to balance the needs of the investor with those of the company. Bocker now has up to 20 angel investors and the business has turned a corner. However, many art business investments do not have a great track record often being criticised for lacking in empathy with the needs of the owners. There have been many start-ups driven by the tax benefits of the EIS scheme and often have suffered because investors just don't grasp the idiosyncrasies of the art world.

Online Sales

This conference's all-important slot for developing businesses, online sales, and marketing, was presented by Saskia Clifford-Mobley of Artsy. One of the biggest and most overlooked tips for the holy grail of bringing in sales is to publish prices online - those dealers publishing prices enjoyed 2-6 times more sales than those who did not. Delegates were also advised to minimise the number of steps and hurdles to checkout and to maintain good relationships with all client's post-sale. Elementary advice, such as having contact details on each website page and responding fast to enquiries can prove as effective as many other

sophisticated marketing techniques. Online galleries can and do include 'private viewing rooms' and those with more information were found to be the most successful, as were those showing the scale of the work - in situ for instance. Sharing what should be obvious facts such as displaying dimensions, being accessible in multiple places online and supporting the customer in the purchasing process is, of course, important, not forgetting the end goal of shaping, understanding and building the business brand.

With the average distance of art sold online being 3000 miles and dealers reporting 52% of online sales to new buyers, discoverability is paramount. Dealers were advised to present excellent content, rich deployment of keywords, good use of video and posting and promoting their gallery little and often, consistently to drive traffic and create memorability.

Luxury and the Art World

The artworld is intrinsically linked to the luxury market and prestige brands continue to associate themselves with those parts of the market they feel fits their ethos. Luxury brands indulge in sponsorship, they invest in projects, support artists in residence or even fund an entire wing of a museum as a grand philanthropic gesture. Public institutions now have to be careful who they accept money from (witness the furore around the Sackler Family) and artists should be cognisant of the effect on their reputation of the brands they associate with.

A fascinating presentation of the new interior design programme for the hotel in the New Scotland Yard building has used an eclectic art collection as its core theme. The Great Scotland Yard boutique hotel involving panellist Sarah Percy-Davis showed off the UK's colonial connections combining this with themes connected to crime from the Cray Twins to the traditional Police box. Ivan Macquisten of ImacQ consultancy ably moderated this panel which also included Jessica Persson Conway explaining how Rolls Royce is using art and philanthropy to entice their clients and give them unique experiences.

In conclusion, the conference covered a wide variety of topics of value to all stakeholders in the art market and delegates felt they had value for money despite the higher fees than before. According to art collector Marek Landa who owns over 800 sculptures, "This was an event worth every minute of listening to the speakers. It is one of the best art professionals gatherings of the year."

Damage Control: Caring and Protecting Your Art

On a clear, sun-drenched summer afternoon, I walked into my client's penthouse apartment on East Lake Shore Drive. It had been over a decade since I had advised her on the purchase of a large contemporary color photograph. It was shocking to see it again – the photograph had noticeably faded over the years. She had taken some of my guidance, and went against her initial plan to install it in a brightly-lit room facing Lake Michigan. However, even in the alternative location she chose, the photograph was still absorbing substantial amounts of direct light. When I pointed this out she said, "That's alright, I don't care." And that's fine- it was her photograph after all. But what if you do care?

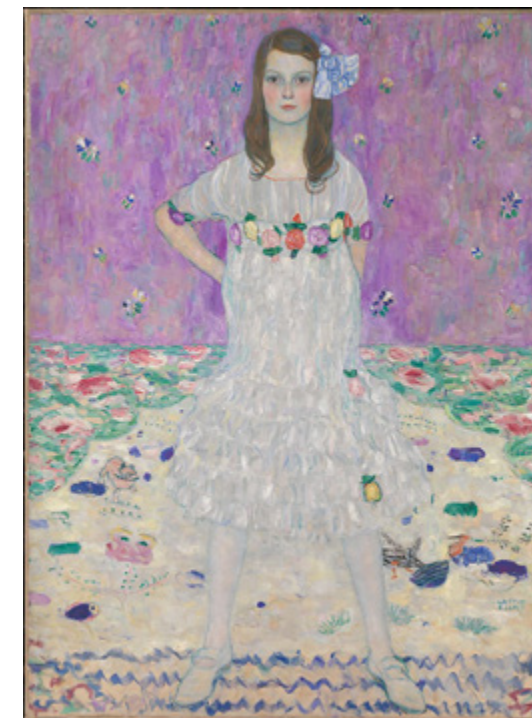
There are myriad of reasons why people invest in art – such as a way to diversify their portfolio or pursue a passion. No matter the motive, countless collectors are concerned about the condition of their collections – whether they want to resell at some point, hand down tangible assets to heirs, or to simply show respect for an artist. Poor condition is a chief characteristic that can cause the value of a work of

art to spiral downwards. The best approach towards safeguarding an art collection is to be proactive and focused on prevention, especially because some types of damage are permanent. Light damage, for example, is accumulative and irreversible. What can you do to protect your assets? Collection managers can assist collectors in caring for their fine and decorative works of art. If you have museum-quality objects, why not use museum standards in their care? Your heirs will undoubtedly be grateful. Caring for art can be costly, yet there are countless basic techniques for basic care that are simple to implement. Timely inventories, updated appraisals, suitable housing of objects, environmental control, proper storage, shipping, and installation are all areas that deserve attention.

Initially, if you are buying works of art in middle to high-end markets, it would be prudent to work with a professional art consultant who can advise you on short and long-term care options. Art consultants have relationships with dealers and art galleries to negotiate good discounts, and are often trained in research and best practices in care and management.



Egon Schiele (Austrian, 1890–1918)
Standing Girl, Back View, 1908
Gouache, watercolor, and graphite on paper
Collection Metropolitan Museum of Art, New York, Bequest of Scofield Thayer, 1982

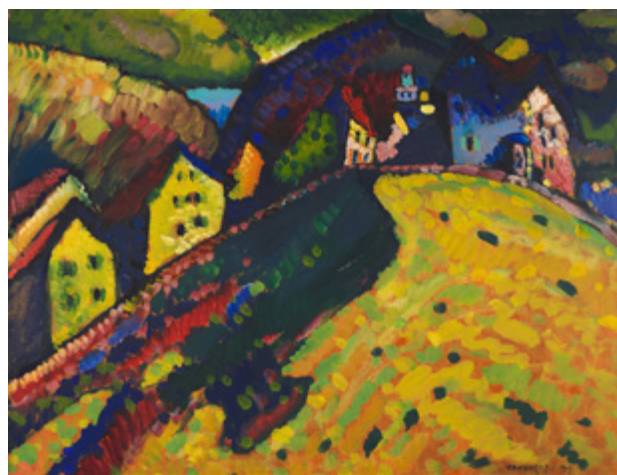


Gustav Klimt (Austrian, 1862–1918)
Mäda Primavesi (1903–2000), 1912–13
Oil on canvas, Collection Metropolitan Museum of Art, New York, Gift of André and Clara Mertens, in memory of her mother, Jenny Pulitzer Steiner

Objects are at their most vulnerable when traveling. Once a sale is finalized and a collector has full ownership, the next step is to ensure that the object is transported to its new home by a shipping company with a Fine Arts division. They have specially equipped trucks with features such as air conditioning, air-ride suspension, and reinforced straps to secure objects – this is particularly an issue when important works are being shipped over long distances. Clarify with the gallery or auction house that acted as the seller to determine who will be insuring the work in transit. If you transport an object in your car (not recommended), make sure it is fully cushioned. The glass (glaze) on a framed artwork should be taped and it should travel vertically. This ensures that if breakage occurs, the glass will not damage the work. Once inside, if you are moving things around, lean objects face-to-face/ back to back and do not let the corner of one work touch anything except the frame of another. Place cardboard in-between the works for extra protection and always keep objects off the floor – foam pads are an ideal barrier to keep the works from absorbing any spillage.

Homes with lots of windows and plenty of natural light are delightful to live in but not optimal for art objects (particularly color photographs, works on paper, and textiles). Try to keep these types of works away from east and west vistas. It is imperative to house artwork properly. Works on paper should be framed with acid-free materials. Splurging on 8-ply museum quality mat board to have a larger visual entry to the work is a sound way to increase the visual strength of a matted work of art. Glaze is also key, so make sure that materials are museum quality. That will protect the art from most (but not all) harmful UV rays. Conservation glass and museum glass are good glaze choices. UV Plexiglas® is also a favorite choice because of its lightweight and resilient strength. Be aware though, that Plexiglas® scratches easily and cannot be used with pastels or charcoals (static electricity may lift the pigments). Another option is Optium Acrylic® - a high-quality product that substantially decreases glare, is abrasion resistant and has anti-static protection.

The backs (verso) of canvas paintings should be covered so that no one will accidentally hit



Vasily Kandinsky (French, born Russia, 1866–1944)
Houses at Murnau, 1901, Oil on cardboard
Collection Art Institute of Chicago, Bequest of
Katharine Kuh

the back of a canvas and cause impact cracks during handling. Never throw away old labels affixed to the verso. These labels, as well as any and all inscriptions on the versos can provide valuable information to a researcher or authenticator. If the backing covers anything, a competent framer will leave all labels in place, photograph them along with any signatures or inscriptions, and place copies on the backing behind some type of acetate. When installing works of art, avoid using wires to hang as is is not safe and difficult to keep level. Instead, have an art handler use D-rings which provide the most stable support. For those who live in an earthquake zone, have a security clamp attached to the bottom of a frame.

Few homes can provide a museum-level controlled environment, but at a minimum, keep objects consistently cool (68°-72°). Utilizing pest control and maintaining cleanliness is an essential way to protect collections. Provide regular home cleaners with a directive of what can be cleaned and a specific list of approved products. If glazes need to be cleaned, be clear on what is glass, Plexiglas® and Optium Acrylic® and make sure the spray goes on the cloth and not directly on the glaze. Never use cleaning products with ammonia on Plexiglas® as it will "fog" the material. It is best to have a conservator or a trained art handler come in every few months to tend to cleaning. A conservator can recommend what kind of brush to use (like badger or sable brushes) so you can clean paintings yourself.

It's likely your insurance company will require a list of all insured objects. There are numerous collection management databases that can assist with providing an inventory, updating values, and creating and maintaining lists of how things should be cleaned. These databases vary widely in price, capabilities, and features. If a museum or gallery wants to borrow objects from your collection, hire a professional collection manager to work with you on the loan agreements and shipping arrangements.

And finally, make sure your holdings are covered with updated appraisals. I recommend using accredited appraisers from one of the three appraisal organizations – American Society of Appraisers, International Society of Appraiser and Appraisers Association of America. Qualified individuals from these organizations can provide a variety of appraisals – ranging from insurance coverage to estate planning to charitable contributions. With the new IRS regulations in July 2018, there are strict rules for qualified appraisers and appraisals for charitable contributions. Using qualified appraisers will do the heavy lifting of adhering to these rules and provide you with peace of mind and more time to enjoy your collection.

By Lela Hersh, ASA, ISA AM
Museum and Fine Arts Collection, LLC
Accredited Senior Appraiser, American Society of Appraisers
Accredited Member, International Society of Appraisers
Senior Lecturer, School of the Art Institute of Chicago
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Horace Pippin (American, 1888–1946)
Cabin in the Cotton, c. 1931–1937
Oil on cotton mounted on Masonite
Collection Art Institute of Chicago, Restricted gift
in memory of Frances W. Pick from her children



DEREK CULLEY at

HNW
gallery



'Golgotha' - Acrylic on Canvas 2007

After being displayed at the 50th International Eucharistic Congress in 2012, 14 individual panels of 'Golgotha' are now available to purchase as prints from HNW Gallery.



'Transforming Ego'



'Worshipping Darkness'



'In The End'

"The Stations of the Cross inspired my approach and inspiration for this work. Raised and churched in Roman Catholic Ireland during the 1950s and 60s, I was tutored in the story and suffering told in and by the Stations of the Cross. There is much more to the standard Stations of the Cross as seen in churches throughout the land. In "Golgotha – The Place of the Skull" I offer an alternative view with 14 panels of meditation. The title of each panel is my personal response to each work and is intended as a starting point for you, the viewer. How you, the viewer respond to each panel and title is a process of your own experience. There is no right or wrong response, as your experience with each panel is personal. I believe thinking is important for ones' spiritual development. My thoughts I share with you, for meditation is an endless journey and is experienced in endless ways."

– DEREK CULLEY

Big ticket purchase? Ask your Picasso to pay



by James M. Minich, Managing Director, BMO Family Office

Whether you've been eyeing a vacation home on the shore or an urban retreat close to the city center, look no further than your walls to pay for it. Well, not your walls exactly, but the art that's hanging from them. Your art collection, and other high-value assets, can help you secure the financing you might need for a big purchase.

How? Artwork, along with other types of assets, can be used as collateral for a loan to purchase property, invest in a business or to buy more art. In fact, there are few limitations on how you use the proceeds. Leveraging art is an opportunity to monetize an illiquid asset, preserving existing liquidity and expanding the source of inexpensive debt capital for personal or investment use.

For example, one client used his art collection, comprised mainly of Picassos, as collateral to swoop up a \$12 million Manhattan co-op. The borrower repaid the loan within three years from his own cash flow, but in the meantime he got to enjoy both his art and the city views.

Before you enlist the help of your Picassos, there are a few things to consider.

Be informed about your options

Art financing falls into a type of borrowing called custom credit, which allows borrowers to leverage their high-value assets to meet their cash flow needs. You can use art as collateral, as well as other types of assets like stocks, bonds and cash.

Best of all, you don't need to part with your cherished Pollocks or de Koonings to access the financing. Your collection can continue to bring you enjoyment. And if you use an investment account as collateral and remain in margin, there's no requirement to sell any securities. You can keep your investment strategy in place.

How much you borrow depends on the type of asset you use as collateral. The more liquid and less volatile the asset class, the more you can borrow against it. For example, most custom credit facilities will allow you to borrow up to 95% of the value of a cash account, roughly 80 to 85% of the value of bond holdings and between 70-75% of a diversified stock portfolio. With art, your borrowing is typically limited to 50% of appraised value.

Loans against art are generally due within three years, though most banks will allow you to renew at the end of the term. Bear in mind that monthly payments are interest only and the loan amount will be due in full at the end of the three-year period, unless you renew. You must therefore plan accordingly to ensure that you'll have ample liquidity to repay the loan.

Expedited borrowing

There can be some advantages to securing custom credit facilities secured with assets such as art. First, custom asset-based borrowing often has a cost that's less than or comparable to what you would expect to pay for a mortgage. Interest rates are often set at a spread over the London Interbank Offered Rate (LIBOR). These rates will fluctuate with movements in the index.

In many cases, the approval process can be quicker than other types of financing. Custom loans can take as little as 30 days to get approval from the time of

application, compared to 60-90 days for a traditional mortgage. That could make all the difference between snagging a dream property in a hot real estate market or not.

Appraisals and due diligence

While the property you wish to buy won't need to go through appraisals, other aspects of borrowing remain the same. First, you will be required to submit a personal financial statement, tax returns and other proof of cash flow and liquidity to demonstrate your ability to pay the loan back.

In addition, your art will need to be appraised for value by a qualified art appraiser retained by the bank.

Once you have the loan, know that your artwork will fluctuate in value and must be appraised each year. If the value falls, you will be asked to pay down the loan so that your loan-to-value ratio remains at 50%. Therefore, borrowers should have access to other sources of liquidity to meet possible margin calls.

Tax considerations

Even if you are borrowing to buy real estate, bear in mind that tax deductibility works differently for custom asset-backed borrowing than it does for mortgages.

Deductibility is determined by the use of proceeds.

If you use the proceeds to buy a property for personal use or another personal purpose, then the interest can't be deducted. That changes if the money is used for investments or to invest in a business. Then the interest is considered a business expense, and it can be deducted. Bear in mind, though, that the deductions may be limited.

Consult with your tax advisor to understand how these rules relate to your particular tax situation.

Your love and appreciation should always be the utmost consideration in how you use and display your art collection. Just remember that the art on your walls can also pull double duty and help you secure financing for life's other enjoyments.

New EU Customs Regulations on Import of Cultural Goods

by William Pearlstein, Pearlstein, McCullough & Lederman LLP

New EU Regulations on the importation of cultural goods became effective on June 28, 2019. The Regulations create new compliance burdens and risks for importers, including collectors and dealers. The Regulations are summarized below along with our principal questions and concerns.

What Material is Covered? The Regulations cover imports into the EU of two categories of material “created or discovered” outside the EU. Covered material includes (i) antiquities and (ii) other fine and decorative art and collectibles more than 200 years old (predating 1819) and worth more than €18,000. They include objects from Egypt, Middle East, Asia, Pacifica, Africa, the Americas and non-EU Europe (Russia, Switzerland and Turkey).

Who is Affected? The Regulations affect all collectors and dealers outside the EU who wish to import covered materials into the EU for sale or consignment to a dealer, collector or auction house.

Import License. Importers of antiquities are required to apply for an import license to the customs authorities of the EU country of import. The authorities must review the application within 21 days of receipt and issue or deny the license within 90 days after the application is complete.

Antiquities of Known Origin and Pre-1972 Exports. If the importer “reliably determines” the country of creation or discovery, the license application must include documents and information proving (i) that the antiquity was legally exported from that country (or that the country lacked export controls at the time of export), or (ii) if the antiquity was exported from that country before April 24, 1972, that the antiquity was legally exported from the last country where it was located longer than five years for purposes other than temporary use, transit, re-export or transshipment.

Antiquities of Unknown Origin. If the importer cannot “reliably determine” the country of creation or discovery, the license application may include any documents and information proving that the work was legally exported from the last country where it came to rest for more than five years.

Importer’s Statement. Importers of other covered material are required to file an importer’s statement, including: (i) a declaration that the work was legally exported (using the same tests as for an import license), and (ii) a detailed description of the material.

Art Fair Exception. Antiquities (but not other covered material) exhibited at an art fair require an importer’s statement rather than an import license. However, if an exhibiting dealer sells the antiquities to an EU holder, the sale will be contingent on the issuance of an import license.

Museum Exception. Neither an import license nor an importer’s statement is required for the admission of artwork into the EU for education, conservation, restoration, exhibition or research by museums or other institutions.

Electronic Filing System; Transition Period. License applications, importer’s statements and supporting documents must be filed over a centralized electronic system. The EU and Member States must implement the electronic system by June 28, 2015.

Personal Data. The national customs authorities will hold personal data obtained over the new filing system. Personal data will be shared among the EU Member States and with national, international and foreign law enforcement agencies.

Principal Questions and Concerns. The new regulations raise difficult questions affecting compliance by importers and create new risks of non-compliance, including forfeiture and fines. Additional issues of interpretation, administration and enforcement will arise as the EU and Member States implement the regulations.

Difficulty of Proving Legal Export. The regulations require the importer to resolve three potentially difficult questions of fact and law: (i) What country’s laws determine the question of legal export? (ii) What were the export laws of that country? (iii) What documentation is required to prove legal export from that country? The importer may need to consult a lawyer in the country of export.

Difficulty of Documenting Licit Provenance. If the EU requires holders to prove licit provenance, what documents will be required? Proving provenance (i.e., ownership and chain of title) is different than proving legal export and may require an analysis of foreign cultural heritage laws.

What Next? Major dealer groups in the US and EU should use the transition period to engage with customs authorities in the major EU market nations to reach a working understanding on how the regulations will be interpreted, administered and enforced. Otherwise, there will be heavy-handed enforcement of the regulations and a shrunken market when the transition period is over.

MOMENT OF TRUTH



Ineta Zukauskaitė



Stephan Pouyat

Ineta Zukauskaitė interviews Stephan Pouyat, Global Head of Capital Markets and Funds Services at Euroclear about the art market and the potential for art as an investment vehicle supported by next generation technology.

Ineta:

The average return on investment from the art market has been 4.6% over the last 13 years. Strikingly, contemporary art appears to offer the best return, with prices increasing to nearly 40% according to the Q1 2019 report. Those high returns have been spotted by the Millennials. Will this be enough for the art market to boom again?

Stéphan:

In this world of uncertainty and volatile geopolitics, Millennials see art as a profitable business and a way to prosperity, whilst Baby Boomers prefer to collect art as a passion rather than as a commodity to build wealth. They have always been less concerned by the process of art valuation than by the aesthetic beauty of their portfolio. In fact, Baby Boomers understand the lack of transparency around the process of acquiring a piece of art.

Ineta:

You are right Stephan. Professionals in the art market still like to use a well-known leitmotif: « If you have to ask, it probably means that you can't afford it. » But aren't those times over?

Stéphan:

If Baby Boomers want to appeal to and attract these

new potential prospects, they will have to adapt to a new process of evaluation of those assets they seek to purchase.

Ineta:

Could technology really make a significant difference?

Stephan:

I have been at the heart of the financial sector for more than 20 years and I have seen the market make big strides in technology. It does take time though, as the financial sector usually, and often with good reason, is slow to adopt new technology. In this particular case, I am a firm believer in the virtues of "blockchain" technology.

My training as an engineer taught me that precision is a standard you can't sacrifice.

The key principle when looking to support safe art purchases is the use of distributed ledger technology to document ownership tracking. Blockchain guarantees the legitimacy of the provenance of the piece of art during its life cycle, independently of the ownership at any given moment. By maintaining the history of ownership, blockchain can support a new set of principles that will govern the entire modern art market. Millennials and Baby Boomers will both benefit, whatever their motivations, from the enhanced clarity and confidence surrounding an art transaction. This technology can reduce possible fraud, increase transaction liquidity and make the whole process manageable, less costly, and more reliable. I am a big fan of, what developers and experts refer to as « *provenance ledger technology * ».

Ineta:

So, this know-how allows the industry to combat corruption, provide knowledge and improve control over the whole ownership process of a piece of art from its origination and through its life cycle.

« Provenance ledger technology » can maintain a legal history of all movements and transactions involving particular objects of art, correct?

Stéphan:

Actually, it allows the creation of a digital twin of a piece of art thanks to the «provenance ledger» which will include and maintain secure information about each piece of art, from the moment it is uploaded to the digital marketplace.

Ineta

I can certainly see how having certainty on the provenance of an artwork would provide a level of comfort concerning the investment one is about to make. Distrust in the art market has increased due to fraud, fakes and forgeries and the complexity of art valuation. What hope is there for future generations to avoid such uncertainties and trade with confidence?

Stéphan:

The new generation of art buyers is far less accepting of these opaque practices.

Looking forward, we just can't accept the opacity surrounding the transactional process. Nor the arbitrary way in which even renowned museums and art galleries have appraised objects, which sometimes resulted in volatile valuations. The way we evaluate, appraise and value art needs to be shored up. In other words, I believe that the age where art valuation was dictated by a select few is over. The Millennial segment is looking for a fair, transparent and risk-free market which will protect their investment portfolio. Equally however, the Baby Boomers who are uploading their supporting documentation to this digital marketplace enjoy the peace of mind that their investment will be fairly priced and transacted in a smooth and efficient manner.

These new platforms, Ineta, will help to ensure that every buyer and seller can rely on a fairly valued and legitimate object in their hands.

Ineta:

This technology will reduce the inaccuracy and possible corruption of fine art valuations by individual experts who have not valued pieces correctly for reasons of corruption, error, latency or where they may have been

appraised for different purposes such as insurance or probate.

Stéphan:

On the one hand, Baby Boomers are often extremely knowledgeable and hence are willing to take a risk and make an assessment as to whether a piece of art could be added to their private collection. Millennials, on the other hand, look at art more as an investment. Hence, they are less willing to speculate in the same way, so the decision making process is entirely different.

Innovations in blockchain can offer the art market a new secure, immutable medium for an expert and moreover, multiple experts to rate each piece, leveraging a sophisticated decentralised rating system. The model proposes a mechanism where experts value each other's work. All market participants can record their feedback and experiences within the system.

Ineta:

It seems we are entering into a new era similar to the rating agencies in the financial industry, such as S&P and Fitch, are we not? New Independent International Expert Associations might play a vital role in the years to come if they can offer a risk-free rating, leveraging universally accepted transparency tools and control processes.

Stephan:

We can perceive art as an investment or just something we want to enjoy. Both motivations are of course entirely acceptable.. However, the art market can be transformed into an entirely different business model centred around advanced technology which will attract very different market players. New generations can secure even bigger returns should they adopt a system geared for the future and this is something we desperately need if we want to further develop and grow this marketplace. The primary transformation has to come from significant technological improvements. They will help open up new prospects and new opportunities. I am convinced the blockchain provenance ledger, with its potential to offer enhanced protocols for the evaluation of art and an expert rating system are necessary steps to bring art market sales to the next level and enjoy long term growth.

Ineta:

Thank you, Stephan for suggesting how we might make the « art market » a vibrant and reliable marketplace in the future!

www.artsecure.gr

Karl Weiming Lu

A Manifesto of Abstract Art of Science and Philosophy

In 2010, Karl Weiming Lu originated and e-published his abstract Origin Series Artworks, which Manifestoed the Abstract Art of Science and Philosophy with Lu's philosophical and scientific understanding and intuition about the origin of art, life and universe. But how can such unique abstract artworks be interpreted? Where did this abstract art of science and philosophy art originally come from?

Karl Weiming Lu has been widely regarded as a true global Renaissance man of our time. Lu was born in 1962, into a large intellectual and art family in Hangzhou, China. He studied visual arts during his school years at the class of fine arts at the Hangzhou Children's Palace. He later developed his interest in science and enrolled at a class of science in a selective high school in Hangzhou.

Although Karl W. Lu studied civil engineering and building design in early 1980s China, he also developed his interest in philosophy and philosophy of science. Karl Lu went on to organise a multidiscipline students' salon with his friends from Zhejiang University and China Academy of Art. Students gathered to ponder and talk about literature, history, psychology, political economics, science, philosophy, art, design, and architecture.

During 2002 – 2003, Lu painted his Memory Series, this was based on the 1980s Chinese elite students' salon activities and topics, each topic could be painted with a painting, such as "Memory: talking about Hegel's Abstract Spirit", "Memory: talking about Karl Marx's 1844 Economic and Philosophic Manuscripts", "Memory: talking about Mondrian's Abstract Art".

There are three Memory Series artworks images painted by Karl Lu in 2002 – 2003:



Free D F (Dripping Fluid Series 2003 - 2009)



Life D F (Dripping Fluid Series 2003 - 2013)

- [1] Memory: talking about Freud's Electra Complex;
- [2] Memory: talking about Kafka's The Castle
- [3] Memory: talking about Chan / Zen of Daoism & Buddhism.

Since 1984, Lu had worked full-time in civil engineering and building design in Hangzhou; he also worked part-time for The New Art Magazine of the China Academy of Art and participated in the significant "85 New Art Wave Movement" in China.

In 1991, Karl W. Lu relocated to Australia to do a postgraduate degree in philosophy at the University of Wollongong. He then went on to study international studies at the University of Sydney.

In 2000, Lu decided to return to art professionally, and during 2003 – 2007, he earned three master's degrees in Art, Design, and Architecture (Design & Computing) from the University of New South Wales, Australia.

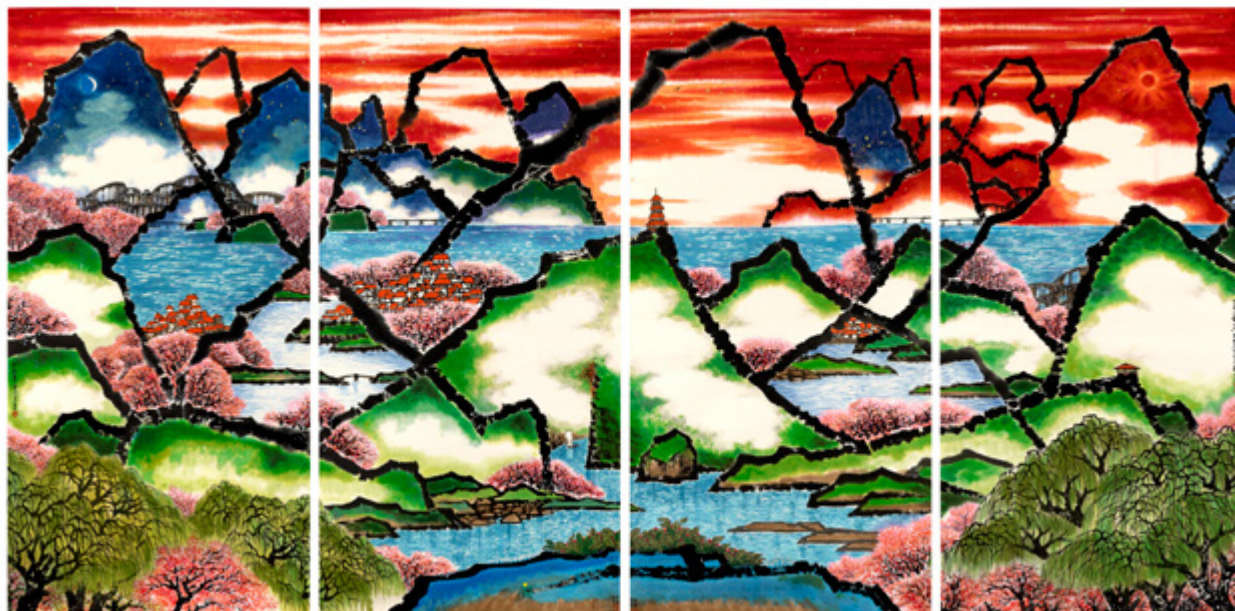
In 2008, Lu also created his Contemporary Art Positivism, (in term of philosophical positivism), to positively recall and record his real global life experience in a rapidly globalised world. Initiated in 2003 by Lu's "Memory: talking about Dreams", and further abstracted in 2009. The "Dripping Fluid Series" has also become an ongoing abstract series to abstractly paint the beauty of the "Dripping Fluid Itself". This is scientific and philosophical, painted scientifically, aesthetically and thus philosophically. This is due to the physical reality of "Dripping Fluid Itself".

The original "Dripping Fluid Effect" was painted in the "Memory: talking about Dreams", which was exhibited and published by College of Fine Arts, The University of New South Wales in 2003, and 2004, since then, various "Dripping Fluid" artworks have become well known around the world and have become a "global pop art" in recent decades.

In 2010 Lu created and e-published his "Origin Series 2010", which manifestoed the "Abstract Art of Science and Philosophy". This is to paint with his scientific and philosophical mind on subjects on the origin of art, life, and universe with distinctive bold and fluent Chinese ink – brush strokes!

Chinese Contemporary Ink Art

Why Buy Now?



Lo Ch'ing, The Sun, the Moon and the Little Yellow Flower: Peach Blossom Spring Revisited No.7, 2014. Ink and colour on paper Each panel: 54 x 27 1/2 in (137 x 70 cm) (ID: 14.2242)

By Michael Goedhuis

but until recently have been largely neglected by curators and critics alike, with prices therefore undervalued.

They are important as representing the link between China's great past and the galloping pace towards her future. Their work incorporates a deep understanding of classical Chinese culture, which they believe to be essential in their quest to create a new pictorial language that expresses the fundamentals of today's world.

CALLIGRAPHY: THE SUBLIME AND CENTRAL ACHIEVEMENT OF CHINA

It has been almost impossible until recently for Westerners to grasp the significance of calligraphy for the Chinese. It has been the foundation-stone of their society since the dawn of civilization. As Simon Leys has written, 'it is the most elite of all arts...practiced by

emperors, aesthetes, monks and poets' throughout history but also ostentatiously alive today in advertisements, cinema posters, restaurants, tea-houses, railway stations, temples and on rough peasant village doors and walls.

Calligraphy is executed in ink on silk or paper, with a brush. In order to master this brush on the absorbent paper, the artist has to achieve a high degree of concentration, balance and control. It is these qualities, allied to intuition and intelligence, that make his art, like the other three major arts of China, painting, poetry and music (of the 'Qin' or zither) one of interpretation. In this respect, the calligrapher can be compared to the pianist who interprets the composer but whose every touch, like every brushstroke by a great calligrapher, becomes an extension of the interpreter's mind.

Although calligraphy became the preeminent and elite art of China, with its masters, critics, connoisseurs and collectors, it has also been practiced for hundreds of years by millions of Chinese for whom it is a method for achieving the harmonious integration of mind and body, the key to supreme enlightenment.

PAINTING

Painting, together with calligraphy, poetry and music, constitutes one of the four key traditional arts of China and is an extension of the art of calligraphy. It is therefore, like calligraphy, linked to the sacred prestige of the WRITTEN WORD. One's first encounter with a Chinese painting will immediately betray its literary nature. Unlike a Western painting that hangs on a wall, the Chinese work is mounted in the form of a scroll, which by its nature is related to the world of books. It belongs to the realm of the written word.

The Chinese aesthetic is very different from that of the West. The prime purpose for the scholar is the cultivation of an inner life, the ultimate aim of which is to perfect one's character in order to attain the moral stature befitting one's status as a gentleman. Thus the notion of beauty as such is irrelevant, indeed is often considered to be a superficial distraction from the purpose of nourishing the energy of the gentleman in capturing the spirit or essence of nature. In fact, the ultimate 'beauty' of a work does not depend on its beauty. It is the result of its inner 'truth', and it is this moral concept that is at the heart of all Chinese aesthetics.

CONTEMPORARY LITERATI ART: INK ART

The successors of the gentleman-scholars described above are today's ink artists. They are deeply aware of the classical canon and its aesthetic and moral imperatives and have carefully studied the old masters. However, just as Picasso and Cezanne studied Raphael, Poussin, Velasquez and others in order to create THEIR revolutionary pictorial language, so the new literati are doing the same in order to formulate their own revolution for their work to be relevant to, and meaningful for, the world of today. And revolutionary and culturally subversive it is. More subtle than the contemporary oil painters with their abrasive handling of overtly political themes, the ink painters embody their revolutionary message in works that are not afraid to take account of the past in order to make sense of the present. All of the best contemporary practitioners have

a common purpose...to create works that do not jettison the great cultural legacy of the past in formulating a language that addresses the intellectual cultural and social issues of today. It is our view, therefore, that these few (only 50 or so of international stature) artists are poised to assume a historic relevance as the cultural conduit between China's great past and her future. And as such, they are becoming the target of the new generation of collectors and museums in China and the diaspora who, in their newfound national pride and following the global fashion that only contemporary is cool, will be hungry for contemporary manifestations of their country's enduring civilization.

THE MARKET

Contemporary Chinese art, including ink painting, was a niche product from the early nineties to 2004, when an explosion of interest from a small but intense coterie of buyers emerged from first Europe, and then America, which drove prices to five times their then value in three years. Ink painting was part of this movement but rose much less dramatically in price, yielding popularity to the oil painters' titillating political themes that attracted a somewhat gullible Western audience.

Now, however, as the art-market regains momentum and connoisseurship becomes more mature, there is a growing groundswell of interest in ink art, both because of its inherent quality and because of its relevance to the society of China today, and by extension to the art world in general.

A series of ambitious ink exhibitions that have been taking place in Western museums over the past five years (MFA Boston, British Museum, Musée Guimet, Ashmolean Museum in Oxford and others, and a major show at the Metropolitan Museum in December 2013).

CONCLUSION

As stated in the beginning of this brief survey, we believe that it is almost inevitable that the new generation of Chinese museum and private art buyers, fuelled by increasing wealth and renewed national pride, as well as for them aggravating competition from the exhibitions taking place in WESTERN institutions, will shortly turn their attention to this quintessential current manifestation of Chinese civilization. And this will have a dramatic effect on the price levels of the relatively few works of art produced in any one year by the handful of ink artists that can be ranked as world-class.

Ways of Seeing: A collaboration

by Renee Pfister

There has been much dialogue about providing wider access to art. Although we encounter public art and outdoor projects during Biennales and art fairs and museums have become meccas for art worshippers, with record visitor numbers. For example, in 2017/2018 the British Museum had 5.8 million visitors, Tate 5.9 million visitors and the V&A 4.3 million visitors.

Nonetheless, it is legitimate to say that not everybody is interested in art and artefacts.

.... but let's not leave it there!

Waltham Forest, London's first Borough of Culture, made a bold move when it engaged in an innovative arts project aiming to display paintings, sculptures, time-based media installations and works on paper in schools, libraries, leisure centres, a hospital, an empty commercial unit in a shopping centre, and a riding lodge, all located within the borough. The programme also included various talks and workshops. This ambitious scheme was supported by the Government Art Collection, which agreed to lend sixty-three artworks to twenty-eight venues within the Borough of Waltham Forest. Traditionally, the collection of the Government Art Collection is exhibited at Embassies and High Commissions across the world, but in this instance an exception was made and pieces from the collection were displayed closer to home.

What does it entail to deliver a project in this kind of context compared to displaying art in a museum, gallery, embassy or high commission?

From a curatorial perspective, the process remains unchanged. Artworks were selected, referencing the chosen venues, its stakeholders, local communities and historical associations. Tailored workshops for schools and talks at various venues were prepared and held by my esteemed colleagues from the Government Art Collection.

The core challenge of this endeavour was to work within the constraints of a non-museum environment. At the outset, the borrower and lender had to be aware that the building conditions were not the same as the interiors and exteriors of a modern gallery or museum and different solutions had to be found and agreed to cover any deficits. In extreme circumstances, the venue was deemed unsuitable.

Within no time, the art professionals from Waltham Forest Council and the Government Art Collection liaised and established a number of potential venues situated in the municipality. Meetings and site visits were arranged to discuss the choice of artworks, their interpretation, suitable events, logistics, insurance and loan agreements, along with environmental conditions, health & safety and security on the premises to be arranged. On several occasions, the designated artworks had to be changed or moved to a different area because the light levels were too high. Solutions on offer included covering windows with blinds or using sun blocking materials to reduce the infiltrating daylight, without huge repercussions on budgets. The installation schedule of the artworks had to be carefully planned, advice notes were prepared and individuals in charge of each venue

were briefed on how to respond if damage or a disaster were to happen. In some instances, the response time of the contracted security services had to be adjusted to ensure adequate actions in the event of an incident.

Indeed, the entire process was intense and time-consuming, testing the patience and spirit of the teams. However, persistence and determination led to an outstanding result. After seven months of hard work, the project was launched on 24 April 2019. The former Arts Minister, Michael Ellis, said, "The Government Art Collection promotes the best of Britain to the world. The work on display in Waltham Forest has been chosen to reflect the diversity and creativity of the area. I am delighted that we can share these important cultural assets as we mark the first London Borough of Culture."

But what made the project so special? We were able to observe the reactions of people present during the installation, ranging from being curious to being mystified. At schools, we were met with eagerness and questions by teaching staff, pupils and students.

The accompanying workshops and talks were highly anticipated and proved to be high impact events. Needless to say, the project succeeded in what it had set out to achieve – breaking down barriers and demystifying art. And we who worked on this mission enjoyed experiencing these reactions immensely. We are confident that we have inspired and encouraged other London boroughs to follow suit and created key moments for individuals to explore and pursue their creativity.

Unsurprisingly, Waltham Forest Council and the Government Art Collection will conduct their own evaluations after the completion of the project scheme.

We are delighted to announce that Renée Pfister Art & Gallery Consultancy was engaged to advise the Government Art Collection and Waltham Forest Council on insurance and installation issues, as well as Health & Safety and emergency planning as part of the delivery of this exciting programme.

www.reneepfister-consultancy.co.uk



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National Gallery of Ireland presents first ever Irish exhibition of Spain's Impressionist, Sorolla

The 'Master of Light' holds the record for Spain's most popular art exhibition

by Kevin Murphy



Joaquín Sorolla y Bastida (1863-1923)
Sewing the Sail (Cucendo la vela), 1896
2019 © Photo Archive – Fondazione Musei Civici di Venezia



Joaquín Sorolla y Bastida (1863-1923) Madre, 1900
Nº inv. 00324, Museo Sorolla

Visitors to the National Gallery of Ireland can discover the work of one of Spain's most popular artists with its latest exhibition Sorolla: Spanish Master of Light which is open to the public from 10.08.19 to 03.11.19. Joaquín Sorolla (1863-1923) is often referred to as 'Spain's Impressionist', and the exhibition of his work that toured Spain in 2008 remains the country's most popular exhibition ever.

Sorolla is particularly well-regarded for his technically accomplished depictions of water and light. His approach involved painting quickly from observation, often outdoors and directly onto his canvases, many of which are monumental in size. Comprising a total of 52 paintings, the exhibition presents a wide range of quintessentially Spanish scenes, spanning gardens and landscapes, seascapes, costume and fashion, portraiture, and snapshots of daily life and culture. This is the first exhibition of Sorolla's work in Ireland, organised with the National Gallery, London, in collaboration with the Museo Sorolla, Madrid. The exhibition was first displayed at the National Gallery in London, where it closed in July 2019. The Dublin exhibition includes 14 works that were not on display in London.

Highlights of this exhibition include Sewing the Sail (1896), which depicts a group of people sewing a bolt rope into a sail on a beach in Valencia, Spain, and illustrates the artist's ability to realistically convey dappled light, vivid colours and lifelike textures. Meanwhile, The White Boat, Jávea (1905), a painting of children dangling from an anchored boat in a turquoise sea, represents the most bold exploration of colour of Sorolla's 'sea and rocks' works, which were painted in Jávea, a small town on the Costa Blanca, over several summers in the early 1900s. Commenting, Dr Aoife Brady, Curator of Italian and Spanish Art at the National Gallery of Ireland, said:

"While Sorolla is rightly recognised as a titan in his native Spain, and in North America, where he enjoyed great success, his popularity is much more limited in Britain and Ireland. With that in mind, this exhibition – the first ever exhibition of Sorolla's work on Irish shores – represents a unique and invaluable opportunity to discover this exceptionally skilful Spanish talent. An exhibition of this type is not going to happen again for a long time, and I would encourage everyone who is interested in immersing themselves in this wonderful Spanish art to pay a visit."

Head Curator at the National Gallery of Ireland, Dr Brendan Rooney added: "This has been over two years in the making, and it has been a pleasure to work with the National Gallery, London and the Museo Sorolla, Madrid in bringing it to Ireland. We do not have any of Sorolla's work in our collection so this exhibition represents a chance not only to appreciate this Spanish master's virtuoso skill, but to escape into the light and warmth of Spain, particularly as we approach the end of summer, and as the shorter days close in. I would encourage all those with an interest in Spanish culture and life, to pay a visit and escape into Sorolla's luminous canvases."

Sorolla: Spanish Master of Light opened at the National Gallery of Ireland on Saturday, 10th August 2019 and runs until Sunday, 3rd November 2019. Tickets cost €15/€10/€5 and Friends of the National Gallery of Ireland and children under 18 go free. A programme of events for all ages, featuring lectures, workshops, tours, music, talks and outdoor painting courses complements the exhibition. Visit www.nationalgallery.ie for further details.

About Sorolla:

Born and raised in Valencia, Joaquín Sorolla showed artistic promise at an early age. Following his initial training in his home town, the young painter spent time in Italy and France before moving to Madrid in 1890 with his wife and muse, Clotilde García del Castillo. Sorolla gained a reputation in the final years of the nineteenth century for painting large-scale works with social subjects, several of which were awarded prizes at international expositions. But the character and atmosphere of the Valencian seaside remained in the artist's blood, and it was his sun-drenched depictions of the life, leisure, landscapes and traditions of Spain that sealed his lasting fame.



Joaquín Sorolla y Bastida (1863-1923) Snapshot, Biarritz (Instantánea, Biarritz), 1906 Nº inv. 00776, Museo Sorolla

EXHIBITION EXAMINES UNRESOLVED LEGACIES OF ATLANTIC SLAVE TRADE

Oberlin, Ohio, USA -- On August 20, 1619, "20 and odd" Africans disembarked the English warship White Lion at Point Comfort, Virginia Colony. This date is often invoked as the precise starting point of the "peculiar institution" of slavery in the United States, despite the fact that neither slavery as a legal institution, nor the United States as a defined body, existed at that time.

On this contested 400-year anniversary, the Allen Memorial Art Museum at Oberlin College presents *Afterlives of the Black Atlantic*, which runs from August 20, 2019 through May 24, 2020. The exhibition examines the connections and separations forged across what has become known as the Black Atlantic, a term coined by scholar Paul Gilroy.

Starting in the 15th century, the slave trade transformed the Atlantic Ocean from a formidable barrier into an unprecedented highway for forced human dispersal and cultural reinvention. In the largest forced migration in human history, ships transported 12 million captive Africans across the Atlantic—not counting the millions who perished on the journey. In the Americas, nearly 80 percent of all new arrivals before 1820 were born in Africa, while in Africa, stark population loss radically altered local societies.

"But Africans have always had a strong impact in the new places they found themselves," said Matthew Francis Rarey, assistant professor of art history at Oberlin College. "Enslaved peoples' intellectual and physical labor decisively contributed

to the growth and definition of what we now call American and European cultures."

Afterlives of the Black Atlantic brings together works from the United States, Europe, Latin America, the Caribbean, and Africa that collectively explore the complexities of memory, identity, and belonging in the wake of the transatlantic slave trade. Drawn largely from the Allen's collection, with the addition of several loans and a site-specific commissioned work by José Rodríguez, *Afterlives* places contemporary artworks in dialogue with historical objects, contextualizing the concerns of artists investigating this history and its continued relevance.

"*Afterlives* speaks to the breadth of the museum's collection," said Andrea Gyorody, assistant curator of modern and contemporary art at the Allen, who co-organized the exhibition with Rarey. "By calling attention to the impacts of human trafficking, cultural exchange, and trauma that still bind the territories on the Atlantic rim, this exhibition invites new and nuanced conversations about routes and mapping, consumption and trade, diaspora and dispersal, and identity and belonging."

Artists represented in the exhibition include Belkis Ayón, José Bedia, Dawoud Bey, Willie Cole, Leonardo Drew, Edouard Duval-Carrié, Felix Gonzalez-Torres, Wangechi Mutu, Vik Muniz, Robert Pruitt, Kameelah Janan Rasheed, José Rodríguez, Alison Saar, Hank Willis Thomas, Carrie Mae Weems, and Fred Wilson.

by Megan Harding



Lave Tête (Head Wash) (2001), Alison Saar (American, born 1956), mixed media. Oberlin Friends of Art Fund and Gift of Betty L. Beer Franklin, 2001.28 A-Y



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Deirdre McLoughlin - studio - 2018 Photo Kato Tan

By Derek Culley

DEIRDRE MCLOUGHLIN

As one of Ireland's most important sculptors, Deirdre McLoughlin has lived with clay for 40 years*. The following article is an introduction from Art & Museum Magazine of a truly unique and focused artist. Deirdre discusses her practice and pursuit of objects that gleam in half-light, as written about by Jun'ichiro Tanizaki, when making shapes.

Question: Art & Museum (AM)

"Deirdre McLoughlin is one of the finest sculptors to emerge from Ireland in the 20th century. The Irish Post Office celebrated her by featuring one of her works on a postage stamp in 2011. The National Craft Gallery now honours her great achievement with this exhibition." Dr. Patrick J. Murphy, 27th November 2011. Referring to you as a sculptor who works with

clay, Dr Patrick Murphy refers to your work as sculptures. Given that the exhibition "Shaping the Void"* is hosted by The National Craft Gallery of Ireland, does this body of works with clay identify/categorize your works within the contemporary Craft Movement and or contemporary sculpture?

Answer: Deirdre McLoughlin (DMcL)

Ann Mulrooney, who curated that show, was a graduate in sculpture from the Royal College London. For her, my works are sculpture. The DCCOI has a beautiful exhibition space, and I cannot deny the craft in my sculptures. I term my works sculpture, as it's a three-dimensional form of expression, and I call myself a visual artist. Categories are for curators, institutions, museums and specialized magazines. They



Anon - h 37 - 2017- Photo Rob Bohle



Nono II - h 32 cm - 2019 Photo Rob Bohle

imply boundaries that are vexing and unhelpful for the individual artist. I have learned to keep my head above water and float between categories. In recent years, I made the mistake of refusing an invitation to be part of an exhibition under the banner Contemporary Makers, which turned out to be a dynamic show that traveled to New York with artists I appreciate – without me. I've won the Ceramics of Europe Westerwald Prize twice for vessel forms that were deemed works of pure sculpture.

Question: A&M

"Deirdre learnt her skills, which required traveling to Kyoto, where the Sodeisha Group was based. This group, 'The Society of Running Mud', was founded by Yagi Kazuo in 1948 and was highly artistic, individualistic potters that tried to tear down the walls between fine art and craft art. They also strived for a ceramic aesthetic that was not restricted by conventions and sought individuality through freedom in expression." Mark Robinson - OEN 2016. Does this experience underpin your practice to this day?

Answer: DMcL

Yes - certainly. I set up studio in Kyoto in the beginning of the eighties and worked there for nearly four years. My own work took me in this direction, as there seemed to be an Oriental influence in the forms. In Amsterdam and Dublin, I was shaping clay into sculptures, and the reception (but for a few isolated stalwarts) was incomprehension and neglect, which was discouraging and made me anxious, and yet I knew the work itself was gaining strength. The need to find a fertile environment for growth, to deepen my commitment, gain courage and skills brought me to work amongst the Sodeisha artists. A businessman said to me once – if you want to get good at something, you go and work amongst those who are better than you, and you get better.

Question: A&M

Your CV/website is reflective both of your genius and recognition, plus your dogged commitment to your workings. You are a true global citizen. How much of your development is by intellectual design or by other forces?

Answer: DMcL

Since I can remember, I've always had the compulsion to express, but express what and how? I thought I might write, which is why I studied Humanities in Trinity College Dublin, to develop clarity of thought and vocabulary. I graduated, but writing failed me. In my early twenties, someone threw me a lump of clay, inviting me to make something, and I was hooked. We cannot know what forces rule us. In my forties, I found lace makers in my ancestry and lately discovered a weaver married a sculptor in St Patrick's chapel Belfast in 1884 – and they were my great-grandparents. I cannot ignore that my ancestors have had a hand in my life. "I live life, and I express it through clay. Everything I know is in my work. I don't always understand what I know." (Deirdre McLoughlin, China Art Ceramic, June 2015)*

Question: A&M

For me, the key to your work is your true humble approach to life/spirit/consciousness - subconscious and knowledge, which are tools in your bringing works to fruition. So, what stimulates you?

Answer: DMcL

I first discovered in movement classes with Kalichi in the old Grapevine Arts Centre (Dublin) that physical movement in its myriad guises helps push my vocabulary of form. I practice deep dance and ramble around the Dutch countryside with a group of dedicated walkers. I cycle to my studio, where I have a hula hoop, and I hop around to the New Sounds NY radio station. Like any other thinking human being, I keep abreast of movements in other fields and world events.

Question: A&M

Do you believe Aidan Dunne's observation is reflected in your works?

"While the forms she makes are elegant, and the coloured glazes she uses sumptuous – this is often achieved by polishing and repeated firing – there is also a distinctly humorous quality to the work, a playful sensuality." Aidan Dunne, Touching the void, The Irish Times, 18 January 2012*. A compliment further expressed by Mark Robinson OEN 2016* "Playful Expressive Forms – Dynamic Sculptures" is how Mark Robinson describes your work. Please discuss, and when do you feel when a work is complete?

Answer: DMcL

I'm happy to believe that others might find my works sensual or humorous or playful. Myself, I might also see awkwardness or unease or discord. But there are moments in the working process when I'm electrified with a line or movement in a form, and I'm deeply alive in those moments. "I know a work has come to an end when an inner logic

reveals itself. The work in an instance feels right. I sense something true." Deirdre McLoughlin, New Ceramics, May 2010

Question: A&M

STILL WALKING, Deirdre McLoughlin (As one of Ireland's most important sculptors, Deirdre McLoughlin has lived with clay for 40 years.)* "The Chinese edition of Wallpaper magazine, the bible of art, design and architecture, has just devoted a four-page feature to her work. An exhibition of her work opens in Galerie Le Don du Fel, Aurillac in France on June 30th. And another at the Galerie Franzis Engels in Amsterdam runs from October 10th.

Yet she is almost unknown here in Ireland. And if she was a man, I'd have heard all about her. "Roisin Murphy "Objects of Desire" Irish Independent on Sunday 2019*. Please discuss.

Answer: DMcL

Well, the exhibition in France has just closed, and I'll open in Amsterdam on the third of October. I'm probably known well enough in Ireland, and certainly in my field. There are no rock stars in my area of expression. Ceramic works are generally intimate and quiet in nature. But they can endure and are universal. A book by Betty Blandino, The figure in fired clay, opens with the Venus of Willendorf from about 30,000 BC to 25,000 BC and illustrates works through time and regions of the world, closing with three images of my sculptures.

Would I be better known as a man – not sure – but males certainly get more unquestioning support than females.

Articles on Website: www.deirdremcloughlin.com



Noo L 48 cm - 2014 - photo Rob Bohle

The Historical Monument of the American Republic (1867 - 1888)

A painting by Erastus Salisbury Field (1805 - 1900)

by Mara Sfara

Springfield Museums in Springfield, Massachusetts (<https://springfieldmuseums.org/>), is a rare museum compound, comprised of two art museums, a science museum, a history museum, a sculpture garden and a museum dedicated to an American icon, Dr. Seuss. It is a cultural paradise in the state's third largest city.

The focal point of its D'Amour Museum of Fine Arts is the Historical Monument of the American Republic, painted by Erastus Salisbury Field, a native of Massachusetts. The subjects depicted and the dramatic scale of the 11 square meter painting create the adrenaline rush of an action-packed movie at an IMAX theatre, while inviting closer examination and introspection. The visually stunning art includes ten grandiose towers with 130 simulated relief panels.

The painting is a matrix of twisting and swirling towers, with rotating images illustrating suffering, abuses, and empiricism, along with struggles, courage and aspirations in demonstration of the American Nation's failures and triumphs over 250 years. Imagine if you will, see if you can, a single painting with images of George Washington, Abraham Lincoln, John Wilkes Booth, the Jamestown settlers, the Pilgrims of Plymouth, various other historical figures, the Boston Tea Party, the Continental Congress, Satan, eagles, the horrors and dehumanization of slaves, surreal trains in the sky, dragons, and the Philadelphia Centennial Exposition of 1876 on a series of reliefs that rise to the sky on competing towers.

The painting is a dynamic amalgamation of scenes from periods before, during, and after the painter's

life, providing at once his perspective and expression of historical and political events with his surreal imagination of our future. Within the twinkle of an eye, the painting demonstrates the survival of humanity through the best and worst of its instincts and actions. The nonlinear time frame mimics the workings of the human mind with thoughts intermingling present-day reality, with dreams and fantasies of what may lie ahead.

Field shows us redemption alongside evil. The cruelty, the harshness of the punishments and the depravity in images of slavery that climb one tower are juxtaposed with reliefs showing the courage, vision and ultimately the death of Abraham Lincoln in another. The despair is counterbalanced by triumph and hope for the future. There are recognizable historical events, coupled with a flavor of orthodox Calvinism. The painting challenged and continues to challenge social and political apathy. It is a recognition and realization of where we've been and a call to a better place. It acknowledges a nation's sins and its virtues and gives a vision for its future.

Field's Historical Monument painting has never been more relevant than it is today, in the year marking the 400th anniversary of the arrival on American soil of the first ship with African slaves. He preceded the New York Times' acclaimed 1619 Project by 150 years. He was aware then, as we should be now, that the core ideals and aspirations of the American nation do not match the reality of its past and its present. The struggle for its future continues.

www.marafinearts.com

Artist Nicola Green

Nicola Green is a critically acclaimed portrait artist with a career spanning twenty-five years. She is a powerful story-teller known for her legacy works and portraits that capture the essence of her subjects, creating timeless works of art and heritage pieces for museums and private collections globally.

Classically trained in drawing and painting, Green is also a specialist in historically significant decorative techniques, including gilding and reverse-glass painting, drawing on the rich tradition of ancient crafts. Her works incorporate oil painting, drawing, collage, silk screen printing, photography, and textile design, often collaborating with other master artisans. This sophisticated knowledge and experience of varied techniques allows Green to provide clients with truly inspired bespoke pieces.

Green's highly individual method of portraiture involves a unique combination of tradition and modernity, a powerful fusion of time-honoured processes with cutting edge technology and innovation.

Green's portraits are made on canvas, panel, and paper, and are also available in Quasar Frames™ - an ultra-modern and innovative approach to framing, available exclusively to Green's clients. Green has developed a revolutionary use of Perspex which gathers and refracts light, creating a beautiful, ambient glow without the use of power. The result is a dramatic statement, reminiscent of stained glass, that can transform any space.

Green always welcomes input from clients to ensure narrative, intentions, and aesthetics are fully explored.

Portraiture has a captivating history: intrinsically linked to power, authority, royalty and prestige. Nicola Green's work is a continuation of the cultural legacy of historic portraits which recorded the status and achievements of their sitters. It is in this tradition that Green has been privileged to depict some of the most iconic figures of our times - including Barack Obama, Elle Macpherson, Pope Francis, Theresa May, the Dalai Lama and Desmond Tutu.

Green brings this same approach to private commissions of individuals or families. Working closely with her clients to encapsulate the most important aspects of their life, legacy, history and identity; she carefully explores the intersection of their social and cultural life and heritage, to truly capture their unique story.

Green also employs this perspective to commercial clients, including the 2012 London Olympics, Great Scotland Yard, and other multi-national corporations and hotels. This method of portraiture transcends figurative representation, by capturing the in-depth narrative, history and culture of any organisation.

Commissioning a portrait can sometimes appear to be a daunting process. Green's approach is always reassuring as she enjoys the collaborative process, welcoming as much - or as little - input from clients as they desire.

Green invites prospective clients to visit her North London studio, offering them a behind-the-scenes look into the artist's process. Green often travels internationally to visit clients' home or office, as so many maintain extremely demanding schedules.



Devey Family



Green will begin by researching the different elements of the narrative, be it a personal legacy, a family story, the origin of a company, a brand's identity, or the social and cultural history of an organisation. She invests countless hours in research and collecting primary materials to truly understand her subjects.

This will be followed by a photoshoot; Green takes pride in her ability to make any subject feel at ease with her non-intrusive style. She will then begin to look at how complex stories can be reduced to the minimum information needed to still maintain critical form. Green frequently explores non-verbal communication, body language, and semiotics, in combination with heirlooms and artefacts such as photographs, textiles, architecture, or cartography to truly embody her subject.

The finished work will often transform complicated narratives into deceptively simple imagery - transcending what can be captured with words. Final works can be made site-specific to any location, be it a family home, an office, a hotel or a yacht!

Nicola Green is just completing an exciting collaboration with the Hollandridge Group, creating a series of artworks for the Great Scotland Yard Hotel development. The original home of the Metropolitan Police has been converted into a 153-bedroom luxury lifestyle hotel. The new owners sought out Green, based on her reputation for taking on ambitious projects of social-historical importance, to tell the building's story through visual imagery and to create a series of works that could anchor the entire project.

Green has created a number of pieces, including Service which encompasses thirty portraits, with each subject judiciously selected by Green, in order to tell the remarkable history of Great Scotland Yard. The artist chose a range of diverse characters including notorious gangsters and infamous criminals, prominent judges, lawyers and politicians, police personnel, literary figures and monarchs from the 12th Century to the present day. Each portrait has its own narrative, yet they have been brought together as one artwork, as a collective which tells the story of Great Scotland Yard.

Green plans to continue to work with individuals, families and major brands, to capture their narratives and preserve their legacy for the future.

www.nicolagreen.com

Understanding the modern and contemporary African art market

by Jean Philippe Aka

The abundance of media attention, coupled with exhibitions in major institutions such as the MoMA in New York, Tate Modern in London and the Centre Pompidou in Paris, is neither overly favourable nor exaggerated, but genuine.

In the space of a decade, a timid African presence of figuration and minor inclusions in major art world events has evolved into an expected key player whose absence would be conspicuous.

The long maturation of the modern and contemporary art market – one century for modern, half a century for contemporary – underwent a decisive turning point in 2007/2008, which kickstarted its burgeoning rise. This has led to biennales, museums, fairs and auctions, which are considered efficient, credible indicators of success by the art world.

Rise of the art scene

The African art scene is characterised by the joy of creating and a fresh approach towards well-known themes in the history of art.

More specifically, the new generation on the continent and in the diaspora brings freshness and freedom, both in attitude and tone. As acute observers of this era's upheavals and revolutions, this younger generation reflects upon socio-political and cultural changes and translates them into artworks according to their sensibilities.

These artists live in perpetually changing contexts that provide countless subjects and themes for creativity, contrary to a certain weariness and lassitude that can

be seen in Western art scenes. Although the artistic bubble spreads all over the continent, some countries – namely South Africa, Nigeria and Morocco – are the most prominent. Even countries “on the fringes,” such as Ivory Coast, Ghana, Kenya and Ethiopia, are keen to play a sub-regional or continental role and have collectors who are supporting local artists through acquisitions and patronage.

Several museums of international stature have been inaugurated in the last few years in Africa, further stimulating its dynamic scene: the Zinsou Foundation in Benin (in Cotonou in 2005 and in Ouidah in 2013), the Musée Mohamed VI in Rabat, Morocco, in 2014, the Macaal in Marrakech in 2016, the Zeitz Moea in Cape Town in 2017, the Norval Foundation in Cape Town in 2018 and the Museum of Black Civilisations in Dakar, Senegal, in 2018. The Yemisi Shyllon Museum of Art at Pan-Atlantic University in Lagos, Nigeria, is being inaugurated this autumn.

Where's the market?

The modern and contemporary market has been thriving, especially over the last five years – something that has been unprecedented over the last century. The primary and secondary market combined represent US \$150m-\$200m, making it one of the most profitable non-western segments of the global art market.

It is structured around three continents – the US, Europe and Africa, six marketplaces – New York, London, Paris, Johannesburg/Cape Town, Lagos and Marrakech/Casablanca, and five specialised art fairs – 1-54 in London, New York and Marrakech, AKAA in

Paris, FNB Art Joburg in Johannesburg, Art X Lagos in Lagos and Investec Cape Town in Cape Town.

Among the pioneering, engaged collections are those of Gunter Peus and Bernd Kleine-Gunk from Germany, Spain's Antonio Lanzas Gironès, French-Italian Jean Pigozzi and Nigeria's Prince Yemisi Shyllon. Also in this league are Jochen Zeitz and Artur Walther from Germany, Sindika Dokolo from the Democratic Republic of Congo, Gervanne and Matthias Leridon from France and Alami Lazraq from Morocco. Beyond these personalities, demand is worldwide and not limited to a handful of buyers like in the past.

While London is highly important for the African art market, Paris held the sales of two strong collections in 2018: that of the Belgian collector Pierre Loos at Piasa and that of Bernd Kleine-Gunk at Cornette de Saint Cyr. Cornette de Saint Cyr had previously dispersed Antonio Lanzas Gironès's collection in 2016.

However, interest extends beyond Western countries and the African continent. Over the last three years, there have been large-scale exhibitions in Israel, Australia, the United Arab Emirates, Brazil and China.

Until recently, the players were mainly patron-dealers, collector-dealers and nonprofit galleries, followed by moderately influential galleries.

But changes have been underway. An ecosystem of professional galleries has emerged on the continent. But the vast majority are fragile and have fewer means than those in Europe. It is common to find artists sharing studio spaces and selling their artworks in art centres.

Outside the continent, the list of galleries representing artists from Africa or the diaspora continues to increase. Gagosian representing Romuald Hazoumé, David Zwirner representing Njideka Akunyili Crosby, Marian Goodman representing Julie Mehretu and White Cube representing Ibrahim Mahama are a few examples.

This new dynamic is primarily supported by Western institutions and media outlets. However, actors on the African continent are gradually becoming more involved.

The situation in Africa

Individuals and companies – often the two entities

are interlinked – are highly active in Africa. These collectors are among the major buyers in specialised auctions in Europe and the US, where they acquire big lots.

The largest contingent is in South Africa due to its rooted, longstanding relationship to art. As more African artists have arrived on the scene, local collectors have been diversifying their acquisitions.

Nigerian collectors are also active, and local actors are engaged in organising fairs, biennales and galleries in order to support and satisfy local demand.

Morocco distinguishes itself by its state pursuing soft power through art and culture. This is influencing the upper and upper-middle classes, whose acquisitions are increasing and diversifying.

The collectors of modern and contemporary artworks in Africa have historically been expatriates and some locals. Today, expatriates continue to be patrons and uphold the tradition of making acquisitions. Local collectors that have studied abroad and travel frequently also belong to the collecting base.

A recent phenomenon is the proliferation of small local artists' fairs, where artists sell artworks directly without an intermediary, in countries such as Cameroon, Ivory Coast, Algeria, Nigeria, Kenya and Morocco.

Millennials could in the future become a generation with far more African-based collectors as their lifestyles and communication habits make them sensitive to contemporary art.

The African art market retains strong potential. Despite being a young market, it has been able to adapt and demonstrate resistance to the recent crisis in the art market internationally. The debate over the restitution of African antiquities and classical pieces could indirectly fuel buyers' appetite for modern and contemporary works. We believe it is a market that will continue to amaze and grow.

Jean Philippe Aka

Founder of online African art valuation site

www.africartmarket.today

Publisher annual Global Africa Art Market Report

Pdt of the selection committee of African Art Space Project (initiated & supported by ArianeSpace, Eumetsat & AAD)

How to Collect Emerging Art for Emerging and Established collectors

By Saraswati Rachupalli

How does the art market arrive at a valuation of \$91M for a “Balloon Dog,” by Jeff Koons? Or the stratospheric auction estimates that contemporary artists command, right from Basquiat to emerging international stars such as Mike Bradford and Dana Schutz? The contemporary art market has outperformed the financial markets over the years, even during recessions. Art investors saw an average gain of 10.6 percent by the end of November 2018, per Art Market Research’s Art 100 Index. While the S&P 500, lost over five percent in the same year. Furthermore, if investing in a compelling emerging artist early enough, valuations of artworks have increased by multiples of hundreds, over a period of a few years. This rise contrasts starkly with the growth in the Impressionist markets, for example.

The contemporary art market can be daunting for emerging art collectors, especially investing in the early stage artist, before they are discovered by blue chip galleries or are presented at international art fairs. Subsequent to their rise, valuations can surge exponentially. The excitement that goes with discovering the artist first, supporting them early and seeing them grow to get presented at fairs is tremendous. Art is a personal asset class; if you are living with the works, acquire what captivates you.

To let you in on this secretive world of discovering emerging talent, Saraswati Rachupalli is helping emerging and established collectors discover and acquire emerging artists’ work. Combining her experience in strategy at a global asset manager in New York and London and her love for art (including training at Sotheby’s in Contemporary Art and Art Markets), Saras is creating a unique art technology venture to address this gap. Their curatorial and art advisory team is drawn from the boards of international art fairs and art prizes and therefore is tuned in to the elements that constitute a strong artwork. The works also come with a certificate of authenticity using Blockchain. Saras says, “We are passionate about encouraging art collectors, both emerging and established, to support the cause

of the undiscovered, emerging artist with a fascinating story. All this while investing in high quality art and the next possible art market phenomenon. Not only is it a dinner party conversation piece, but also a meaningful and relevant work with a social impact. We are launching this winter, to an exclusive list of collectors, before opening to larger audiences. Meanwhile, here are some practical avenues to begin collecting emerging art. Most importantly, have fun exploring!”

1. Discover and build your aesthetic

For the emerging collector, Contemporary Art Fairs such as Frieze, Art Basel and local art fairs are a great start. They are low-pressure, so you can informally view the art works and discover what you are drawn to. The gallerists are available to answer your questions. Some easy questions and conversation starters for novice collectors are, “I love the composition (or the intriguing colour palette) of the work. What does the work represent or draw from?” “I’m curious about the artist, what drove her to this style?” “I’m keen on knowing where else he has exhibited.” You can also ask to see the price list, if they have one, or ask the price for a specific one that catches your eye. At an artists’ fair, stop by to admire their works or ask details, they are always up for a friendly chat. Wander into your local art gallery and make it an evening with your friends at art show openings.

Contemporary Art Museums that host art talks, could interest you if you are intrigued by the philosophical journey of an artist and enjoy an in depth (and sometimes poetic!) understanding. Browse online galleries while you are waiting. Additionally, it is worth reviewing famous works from a few important artistic movements such as Expressionism, Surrealism, Cubism etc. Document your favourite finds on your phone gallery or on Pinterest.

2. Learn about the media

“Should I go for a limited-edition print or a powerful oil on canvas OR that mesmerizing installation with



By Saraswati Rachupalli

lucite?” The medium or the materiality of an artwork is a key aspect you can get familiar with. Artists are now creating fascinating, new forms on established media and are also experimenting with new media, such as Video art, Virtual Reality and Augmented Reality. For instance, Acute Art is producing VR works with renowned contemporary artists such as Marina Abramovich and Anish Kapoor. Abramovich’s work ‘Rising’, a VR performance on climate change, is currently showcased at the Venice Biennale (a contemporary art fair behemoth) this year. Art books, articles on Artsy and local galleries are great resources as well, if you cannot make it to Venice!

A starter’s tip is to avoid purchasing a generic art poster. Investing in a unique drawing or a limited-edition photograph or a print by a new artist (sometimes priced similarly to that of a poster) is a great first step. Make sure it is signed!

3. Pragmatic considerations

Comfortable starting and growing your contemporary art collection? Consider a budget for the year. Reflect on the style of your home or office and the medium, scale and style of an artwork that will elevate your space. If you are enjoying this process, fantastic! If you’re overwhelmed, reach an art advisor with a complementary aesthetic, who can work directly with you or your interior designer.

4. Learn from well-known collectors

Arthur and Anita Kahn’s museum quality private collection, started in their humble New Jersey home, with collecting affordable works of the then emerging Calder. Now an icon, known for his mobile sculptures. They carefully considered the complexity of the works and collected deeply to reflect his progression of refinement. Another example of connoisseurship is the Schulhof collection. They developed friendships with legends such as Rothko and Warhol, and they eventually donated seminal works to Guggenheim.

5. Take risks

Finally, support living, emerging artists and enjoy your growing confidence in building your collection! It may end up at an auction or a museum one day!

Halima Cassell: Eclectica

by Judith LeGrove

Halima Cassell is a ceramicist and sculptor of rare talent. Working with stoneware, marble, porcelain, concrete, bronze, and more recently iron, she shapes her materials with consummate skill and assurance.

The determination that saw Cassell to this point (she lost both parents while young) continues to sustain her work, compelling her to develop, to explore, to grow. Early ceramics demonstrated a tough geometry.

Carved by hand from stoneware, their surfaces were tessellated and regular, crystalline in their repetition of motif. Cassell was fascinated by the architectural heritage of Manchester, with its carved stone facades, terracotta work and Gothic elaboration. Yet pattern could be gleaned from humbler quarters, too. Mancunian Roofscapes (2005) derived its surface identity from terraced housing, eaves-to-eaves, in Greater Manchester. Its overall form was square, as a platter, filled with triangular solids. But is the pattern really regular? Already Cassell had departed from reality by placing each house at right angles, so that their roofs shadow one other. And looking closely, even these rows appear to curve infinitesimally; a human departure from geometry.

Nonetheless, there was a sense that such

works were too rigid, and Cassell began to loosen her methods of working. A pivotal moment was the accidental shattering, while firing, of a commission scheduled for exhibition at the Hepworth Wakefield in 2008. Rather than discarding, Cassell decided to display the work, now named Torso, as it was – its sheared edges contrasting with the immaculate carving of the petalled centre.

Then, in 2006-7, Cassell visited Japan, where she used local clays and a potter's wheel (a radical departure from her usual method) to make vessels whose surfaces she subsequently carved. The resulting works are among her most spontaneous to date, embracing change and chance, and appropriately named after Japanese volcanoes. Markedly different in colour and finish – solid, variegated, two-tone, part-glazed – they also evince a beguiling, wayward asymmetry.

The implications of these experiences continue to ripple through Cassell's work. In Japan, on an earlier visit, Cassell became fascinated by kintsugi, the practice of repairing broken ceramics with lacquer dusted with gold; celebrating objects' histories, rather than concealing or discarding them. One of her earliest colour-glazed works, Blue Tapestry (1996–2019), was treated thus, acquiring a prominent slash of gold. The porcelain clay of Japonica (2018) cracked



*Ameoba Pool, 18inch Sq, Cast lead crystal glass - Edition 2 of 8
Photo by Simon Bruntell*



*REM (clay) and Phoenix (clay)
Photo by Michael Pollard*



Rubicon, Bronze, 23_H x 6_W, Edition 1 of 8 - Photo by Jonathan Keenan

in Cassell's studio as temperatures fluctuated. This, too, was repaired using kintsugi, to leave a delicate scarring, gold against white.

Cassell possesses the enviable ability to visualise her ideas in three dimensions. Often these thoughts arise when asleep or dreaming (hence the title of REM (2006), referring to rapid eye-movement while sleeping). Waking, Cassell will note ideas in one of many sketchbooks she has kept since childhood. These are working drawings, to remind Cassell of forms, or to resolve problems of structure, although they make compelling studies in themselves. They provide Cassell with all the information she needs to begin working with clay. To realise her ideas three-dimensionally, Cassell takes heavily grogged clay (incorporating sand or ground stone to make it more resilient when firing) and shapes it by hand or by using a former. Having calculated the geometry of her design, she carves into the clay before firing. Each piece may take eighty to hundred and sixty hours to create, then several weeks to dry before firing.

Cassell responds sensitively to the potential of materials. Bronze can be finished to sharp edges, then patinated to emphasise contrast. In the vertical Rubicon (2019), the interior of each pierced hole is burnished gold, creating an object at once ritualistic and playful. Viewed obliquely, it glows numinously; head-on, the light disappears. The list of materials continues. Cassell's carving of marble, in Flow (2012), is seductively sinuous, evoking drapery. Jesmonite, a lightweight acrylic resin incorporating mineral particles, is perfect for wall reliefs; Cassell uses it in series, to suggest the elements, or for studies of flowers. Glass, which Cassell has long wanted to use, is represented by Amoeba Pool (2012), an ethereal essay in light, volume and absence.

Cassell's current exhibition at Manchester Art Gallery, 'Eclectica' (until January 2020), her largest to date, displays the breadth of this working practice and an impressive body of work spanning 25 years. Pieces range from the intimate to the monumental, displayed with sensitivity and sophistication. Watching and listening to visitors, it is clear that Cassell's work elicits a profound, instinctive response, drawing some to linger in front of certain pieces, others to share impromptu observations. Yet one work leaves the strongest memory: Virtues of Unity.

In 2009, Cassell began an ongoing project to make a vessel from the clay of each country of the world. So far she has completed 39, relying sometimes on friends to bring materials. The vessels have unique characters, derived from the nature of the clay, and are named after virtues: temperance, hope, dignity, and so on. Cassell conceived the idea through her own experience – being described, on occasion, as a 'foreigner' in both the UK and Pakistan. She acknowledges this dual heritage as essential to her identity. If, as seems clear, her desire is to create work uniting and expressing our shared humanity, regardless of nationality or creed, her contribution is vital indeed.

Fantasizing About Monetizing

by Daniel Grillo

America's great satirist, Mark Twain, once remarked that "the difference between the almost right word and the right word is really a large matter – it's the difference between the lightning bug and the lightning."

Even outside of literature, striving for precision of language – or finding what Flaubert called "le mot juste" or the "right word" – is often essential to success. For example, in the Fine Art and Alternative Illiquid Financing industry, the word "monetization" has acquired a slew of different meanings over time. From a liquidity event, to a debt-based art loan, to taking assets into "trade", what is truly meant by monetizing something? According to its most rudimentary definition by Dictionary.com, when used as a verb, "monetize" means 1. to convert into or express in the form of currency; and 2. To earn revenue from (an asset, business, etc.).

Collectors of fine art, classic cars, antiques, and precious gemstones are being invited into a marketplace where they are offered multiple ways of monetizing their assets to achieve a potential return on investment (R.O.I.), while their assets remain safely in their homes or vaulting facilities.

This invitation is coming to them by way of intermediaries or brokers looking to provide liquidity solutions to these asset owners, while earning a fee in the process. The issue here is that many intermediaries are not particularly well-versed when it comes to the specific meaning of the word "monetization," nor are they necessarily aware of the risks involved in the process.

Unfortunately, a trend has recently emerged in which intermediaries go out into the marketplace and align themselves with an investment strategy – typically those

representing high-yield investment returns – then in turn market these investment strategies to high-net-worth individuals (H.N.W.I.) who may be asset-rich but are perhaps experiencing a weak liquidity position. The intermediaries then explain to these asset owners that they can "invest their assets" into the broker's preferred investment strategy to mitigate their lack of liquidity. While this may seem like a dream-come-true opportunity to the asset owners, a potentially more nightmarish reality often lurks beneath the surface; unbeknownst to the asset owner, they may be unwittingly undertaking tremendous risks in what they believe to be a fairly simple transaction.

BREAKING DOWN THE STEPS

There are two major steps to the monetization of an asset. The first is to confirm that the asset is authentic and properly valued, while the second is to convert this asset into currency or capital. This is always and only completed by a debt-based, liquidity event that borrows against the accepted and appraised value of the asset itself. Once the asset has been converted into liquidity, the liquidity itself is then invested via specific strategies. Accordingly, this means there is debt against the asset that needs to be repaid. More often than not, this reality is unfortunately not expressed to asset owners prior to inviting them to pursue the monetization of their assets via a specific investment strategy.

THE RISK

Often hidden from view of the asset owner is the fact that a "monetizer" (a.k.a., a "lender") is privately used to provide liquidity to the investment strategy. The asset owner pledges their asset to an investment strategy, then sits back, awaiting his high-value returns. However, he is often unaware an actual loan has been issued against his asset, which must now be paid back to render it unencumbered. As a consequence of this additional, often obscured step, the investment strategy must provide enough R.O.I. not only to provide the asset owner (who is also a borrower) with a substantial return, but also pay the lender

the accrued interest on the loan. Thus, what should be a simple and transparent process instead becomes fraught with veiled risks by unscrupulous individuals in the marketplace who seek to shield asset owners from a key constituent of the process, for fear that the true circumstances may be unpalatable.

The result is that asset owners often lose their precious assets while simply trying to earn a return to enjoy better liquidity in their lives.

Our company performed an extensive and comprehensive analysis of these types of transactions, which ultimately inspired us to create a discreet, yet completely transparent, program to mitigate these risks and streamline the process. The result is the world's first institutional and regulated art bond of its kind, which will be rated by Moody's and backed by many of the largest art financiers on the planet; in addition to boasting potential high returns from our unique framework, it invites asset owners literally to take a seat at the table as members of its board of directors. This structure offers prospective clients 100% visibility into the process from start to finish, while providing individual asset owners with full optics specific to the value of their asset.

There are tremendous opportunities available to asset owners in the marketplace now, but caveat emptor remains the motto of the day. Though "let the buyer beware" should always be the approach taken when reviewing or considering new opportunities, it's about time asset owners are not treated as commodities or catalysts, but rather as clients and partners. At the end of the day, words have meaning, and language remains the key unifying component of all culture and enterprise. In this industry as well, we need to start to embrace this fundamental truth, since the last thing we want to witness is people being struck by lightning, when all they want to do is capture a few fireflies for their family.

Daniel Grillo is the Global Manager at Truss Point Partners, a boutique financial services company serving the liquidity needs of asset owners globally.

VIRTUAL LANDSCAPES

Photographs by Max Steven Grossman

Beatriz Esguerra Art has long been known as a champion of Colombian art. Since opening her gallery in Bogotá in 2000, Esguerra has worked tirelessly to open a dialogue between Colombian and international artists through a consistent program of gallery exhibitions, art fairs, publications and creative curatorial projects. The artists she represents work in diverse artistic disciplines, both abstract and representational, and use different media as their means of expression. But all of them, like photographer Max Steven Grossman, are constantly exploring new ideas while retaining their commitment to both formal qualities and to an essential artistic truth expressed through their own unique vision.

For Max Steven Grossman, photography permits us to reflect upon our reality, and to create our own. His constructed and manipulated photographs often focus on things, both cultural and literal, that are on the verge of being lost or of disappearing. Grossman posits that photography as a medium has changed fundamentally from its initial use as a document, a record of historical fact. Today as a society, we question the reality of the images that pass before us daily – bombarded by

so many often contradictory images, we choose our sources and in many ways we all construct our own truths. Taking that to a logical conclusion Grossman visualizes his own world, constructing a new reality. His key series examine climate change and the threat of extinction, fantasy libraries that are now more likely to be digital and ephemeral, and the overall questioning of time, place and perception.

His series Antarctica considers natural climate cycles, looking at both small and radical changes to what has long been accepted as an absolute – e.g. Antarctica is frozen or that palm trees only survive in southern landscapes. As ancient glaciers melt, there is more land and more trees and grass. Grossman's work speeds up the cycle, while hinting at a future where the green will again be colonized by ice. For the artist we are part of a larger and grander cycle that may well continue into infinity, a Moebius strip where there is no beginning and no end. He also ponders the notion that many things in nature happen so slowly we do not really notice until the changes become so blatant we are forced to pay attention.



MAX STEVEN GROSSMAN, Rock Fashion 2,
ed. 2_5, 2019, digital print and plexiglass, 37 × 75 × 2 in., 94 × 190.5 × 5.1 cm



MAX STEVEN GROSSMAN,
Antartica No. 1, ed. 1_5, 2010, digital print and plexiglass, 127 × 139.7 cm

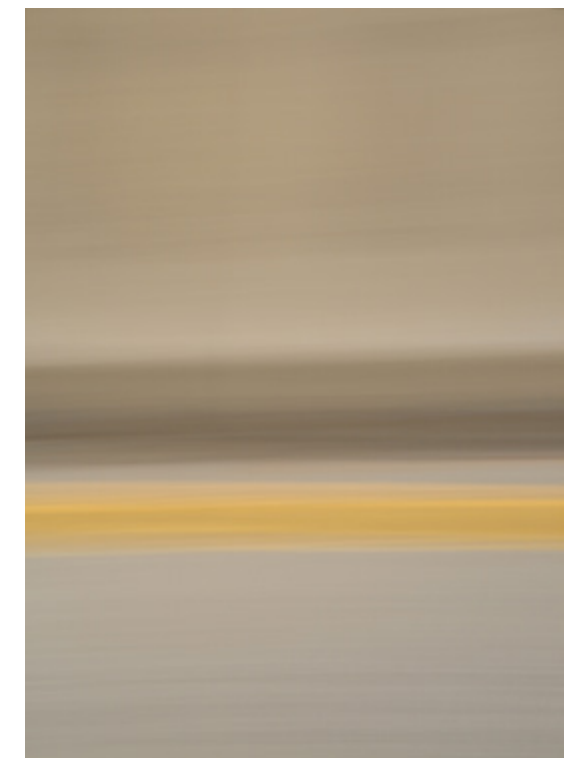
Bookscares, Grossman's best-known series, visualizes libraries that only exist in his imagination. Gathered thematically through a complex philosophical and digital process, they represent a kind of ideal. Shelves of books stacked closely on top of each other show titles gathered to represent a perfect archive for any particular field of study, whether art history, astronomy, or pulp fiction. They are both personal and universal depending on a viewer's relationship to the subject matter, to individual treasured titles, to their desire to possess knowledge and culture, and to the visual juxtaposition of one volume leaning on another. These libraries encourage an ongoing dialogue: there is always something new to contemplate, whether the humor of reading some titles in sequence, the amount of knowledge contained on the pages behind the spines, or the sense that all of this knowledge is both within our reach and inaccessible.

Driving along roads and highways all over the world, from Bogotá to New York to Cape Town was the genesis for On the Road. Capturing the passing landscape at low-shutter speed while moving from one place to another creates a visual relationship between motion and color. These fleeting sights are attached to certain specific places, yet they are blurred to

the point of being indistinguishable from each other. No longer attached to their place of origin, except by their titles, they become abstract, challenging our sense of location, our innate need to know where we are. Grossman follows the same line of thinking with Architecture. Inspired by the texture and geometry of urban landscapes, tight focus on the details of rhythm and line transforms individual buildings into abstract compositions, no longer connected to the city, town, or street that inspired them.

An engineer with an MFA in Photography from NYU and the International Center of Photography, his work is exhibited widely in museums including the Museum of Modern Art in Cartagena, Colombia and the Museum of Modern Art in Barranquilla, Colombia, as well as in galleries and art fairs in Colombia, Argentina, the U.S., and Europe. Max Steven Grossman is represented in Colombia by Beatriz Esguerra Art.

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MAX STEVEN GROSSMAN
On the Road Series, NYC, ed. 1_5, 2014 Digital photography
and plexiglass, 30 × 20 in 76.2 × 50.8 cm

The Art of Art Financing

By Barbara Chu



Malevich : *The Knife Grinder or Principle of Glittering*. 1912–13.
Yale University Art Gallery, Gift of Collection Société Anonyme

Art is not only beautiful to look at and a pleasure to own, it's a \$3 trillion global asset class with unique challenges that require creative solutions.

Most wealthy individuals and families have acquired collections of "passion assets," including fine art and many types of collectibles. Passion assets are comprised of a myriad of markets and range from contemporary art to snuff bottles, Old Master paintings, vintage wine collections, rare violins, Chinese furniture, classic cars, jewelry and numerous other niche categories. Any collectible that trades regularly at the major auction houses is potential collateral for specialized art financing.

Whether bequeathed through the generations or a recently formed collection by a connoisseur, these objects are often sitting idle and ignored. Over time, their value may have appreciated dramatically, and because of the difficulty of valuing these objects, that value may be unknown.

Oftentimes, the desire to manage and maintain these collections is not shared by younger generations. If the family wants to sell the collections, they may incur high capital gains taxes and transaction costs. A viable alternative to sale or a way to bridge a sale is to borrow funds secured by these collectibles.

Take, for example, a family office responsible for evaluating and maximizing multigenerational holdings of energy, agricultural, and business investments, as well as some physical assets. Among these is a museum-quality art collection purchased by earlier generations that is owned in a family foundation. While it is beautiful, the collection generates no income to support the foundation's mission. It is a burden rather than a resource. By unlocking the value with a loan facility, the family office was able to create additional liquidity to invest for income and capital appreciation while the collection remained housed in a major museum.

The facility was structured in such a way as to provide maximum flexibility for differing investment horizons, while giving the family office enough "dry powder" for opportunistic investments. It has a ten-year term that allows for long-term multi-generational investing objectives and is secured by art collateral, which supports this time period. The loan also provides a line of credit to pay debt service. For the family, the collection has become a source of liquidity while remaining a significant asset whose value can be harnessed to work for the family's future growth.

Art financing can also be used to generate funds to supplement income by structuring it as a series of payments. Typically, these loans will be longer term, with interest accruing until maturity.

Fine wine, an asset whose value often lies underground and in storage, is an ideal category for financing. Many owners may be laying down vintages for future investment, separate from those that are for consumption. These collections may be ideal collateral for loan facilities structured with a line of credit to pay debt service.

There are three categories of lenders that provide art financing: auction houses, boutique finance companies, and private banks.

The major auction houses provide loans, as well as consignment financing and guarantees. These are typically short-term (three years) and will be repaid from the sales proceeds when secured by objects for sale. Often, the sales commissions are used as a way

to subsidize the cost of the loan. These facilities are ideal for owners who wish to bridge items that will definitely be sold and for shorter term loans.

London has several specialty art lending groups that provide art financing. Because of their source of funds (hedge funds, private equity), their loans are generally more expensive, but these boutique financiers will look at collateral and borrowers with a less conventional profile than the private banks.

Major US banks will provide competitive art financing to their private clients. Some will offer this service to overseas clients, whereas others will not. In the UK, most private banks are only willing to do this type of loan in conjunction with more conventional collateral, such as real estate. The private bank model typically requires the owner to be an existing private client with substantial financial assets under management. Since these art loans have the right of "offset," the bank has the right to sell financial assets to repay a defaulted art loan. In reality, this is an expensive form of securities backed lending.

Our firm, Emigrant Bank Fine Art Finance, is part of Emigrant Bank (founded 1850), one of the largest privately owned banks in the US. Emigrant is FDIC insured and fully regulated by the banking authorities. Owned by the Milstein family, Emigrant provides competitively priced art loans to clients worldwide based on the collateral and credit quality and does not require borrowers to have assets under management.

Emigrant Bank Fine Art Finance's approach enables us to look at a wider range of collectible categories and to structure bespoke solutions for clients. Emigrant makes loans from US \$3MM upwards, with tenures of 3 to 15 years. Loan facilities may be term loans, revolving lines of credit and combinations thereof. Lines of credit may often be used to pay debt service. All loans are denominated in U.S. dollars and are recourse to the principal. Emigrant requires possession in most locations except in the US.

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UNPREDICTABLE SECRETS OF ENAMEL



The history of enamel goes back to the first millennium BC. Have you ever wondered what the ancients felt when they managed to combine two seemingly incoherent materials in a fire? Probably they were fascinated. Here began the history of enamel, which evolved into many styles and travelled around the world.

The first enamel products were brought to Lithuania in the 1st-2nd centuries from the Roman Empire. The technique was taken over by local craftsmen, and this is where our history began. Edvinas Busarovas is proud to be a part of this story.

Enamel (émail in French) - hard, burnt coloured or colourless glass coating on metal, glass or ceramic surfaces.

Enamel is a very distinctive area that combines painting, sculpture and jewellery. It takes both knowledge and diligence to combine certain techniques. Colours depend on metal oxides. The most expensive colour is red, because gold auxiliary is added.

Vilnius based objet d'art sculptor artist Edvinas Busarovas has been honing his skills in jewellery sculpture and glass enamel for the past two decades. Originally an antique furniture restorer, Edvinas blended his skills with experience, bringing about a perfect duo of his two passions, history and metal. The ability to know and control materials releases creativity, which allows for the combination of techniques used by ancient Egyptians, Greeks, Celts, Georgians and Chinese with modern art.

Artist Edvinas Busarovas was born in Lithuania, Kaunas, in 1973, into a factory worker's family. His father was a locksmith, and his mother was a quality controller of parts. His father was always working on something, and artists was learning from it, an attitude for quality he inherited from his mother. Edvinas's father's dream was to become an artist, but because of his hard life, he couldn't fulfil it, so Edvinas promised his father to do it for him.

Edvinas Busarovas's life is a never-ending experiment, throughout trials and efforts to discover and restore the techniques of the old masters and adapt them in contemporary art. He started restoring antique furniture, and during that period he got acquainted with metal masters, who revealed a number of metal management secrets. In 1998, he decided to engage in small jewellery sculptures, known as "objet d'art", but he couldn't stop creating only from gold, silver and brass. He was seeking more. The artistic furniture restorer's specialty has made him able to look philosophically more at artwork, and the thought is that all the works of art that have been created today will become antiques in a few decades or centuries, making it extremely interesting to know what people of the future will feel and see about it. That's why he strives for antient

quality and combines it with a modern touch and passes it to future generations. After some time, Edvinas started working with vitreous enamel and couldn't stop, because the process itself enchants, becomes like meditation. Vitreous enamel is a material made by fusing powdered glass to a substrate by firing, usually between 750 and 850°C. The powder melts, flows, and then hardens to a smooth, durable vitreous coating. The word comes from the Latin vitreum, meaning "glass". A fascinating view through the small furnace window, as hot enamel melts on the metal, brings the feeling that you look at the volcano crater you have created and controlled. Enamel has about 30 percent of coincident, as fire makes its own work. Sometimes you can never predict what fire will do. His stubbornness to reach for perfection helped him discover the unique principle of enamel coating, which is close to jeweller Peter Carl Fabergé's egg enamel coating technology.

Edvinas's evolution into vitreous enamel allowed him to introduce another element to jewellery sculpture and extend the range of his talents even further. He realized the colours created by enamel will last for decades, like medieval enamelled crosier with a lion and serpent, circa 12th century from Limoges, which is admired throughout the centuries. The thought to be seen and remembered with the artwork throughout hundreds of hundreds of years inspires him and keeps him striving to do everything as best he can, for future generations to learn from it.

Edvinas Busarovas was invited to participate in the XIth Florence Biennale, which will take place at the historical Fortezza da Basso in Florence, Italy, from the 18th to 27th of October, 2019, where he will present his artwork.

www.busarovas.com

The Importance of the Cultural Network, and How to Use it

By Elizabeth Xi Bauer

"The gauging of artistic value is carried out in the cultural network by specialists: museum curators, exhibition curators, historians of contemporary art, critics, professors and experts of all sorts" – 'The Museum and the Marketplace: The Constitution of Value in Contemporary Art' 1995 by Professor Raymonde Moulin, the French art historian who wrote extensively on the sociology of art.

For art collectors, it is important to understand that in the art world, there exists a rigorous and complex, tried and tested filter of validation. This recognises artworks of deep intrinsic artistic value by artists with a proven track record and serious potential. Popularity and money are not legitimate criteria here.

In almost all fields and professions, there exists a form of trusted authority who set and implement exacting standards. The art world experts, the art cognoscenti, who operate within the greater cultural network, act as the trusted body, voice and validator.

"Recognition and value are shaped by a network of experts, curators, collectors,

and art historians whose judgments act as gatekeepers for museums, galleries, and auction houses" – 'Quantifying Reputation and Success in Art' by Albert-László Barabási, Network theory scientist, published in Science in 2018.

The great Solomon Robert Guggenheim was guided by the art adviser Hilla von Rebay and so built a collection of artworks by Wassily Kandinsky, Franz Marc, Paul Klee, Fernand Léger, Robert Delaunay and Marc Chagall, for example. She also introduced Guggenheim to Frank Lloyd Wright, who designed the first Guggenheim museum. Without Rebay's expertise and guidance, Guggenheim would not exist as it does today.

The Rockefeller family shaped the cultural landscape forever by taking the advice of the leading art experts. John D. Rockefeller III built the extensive family collection, and the late David Rockefeller benefited from the sage advice of Alfred H. Barr Jr., the Museum of Modern Art's Founding Director. They built a collection that when auctioned at Christie's New York in May 2018 raised over \$835.1



Theodore Ereira-Guyer, Surrounded, 2019, Etching on cotton paper Somerset, 152.5x100 cm

million to support philanthropic causes. This was the highest total for a private art collection of all time: "The sale of the century."

The Guggenheim and Rockefeller dynasties used the expert advice from the cultural network, which enabled them to collect validated artworks of abiding substance and high artistic value, leading them to greatness.

We are not discussing fad and mainstream works, celebrity endorsements or a large number of 'likes' online. This is not a form of validation, but more a popularity contest. The validation by the art world experts is too important to be treated like a game and cannot be bought.

This is what makes it so powerful and so genuine, as it is carried out by a diverse, privy body, the cultural network, but the findings are transparent and out in the open for all to see. Follow the voice that counts. There is no guarantee, whatsoever, that the once fashionable works or those of popular opinion will stand the test of time. One may be left feeling empty as such artworks are found out to be seriously lacking; devoid of substance.

As discussed in our previous article, museums are the ultimate art world validation and reward for an artist. The collector can follow the experts, who have decided

that the artist's work needs to be included in the museum collection.

Like the Svalbard Global Seed Vault in the Arctic Svalbard archipelago, art museums' collections are not only for today or tomorrow, but for generations to come. Art museums select and showcase the best art of the time for us to enjoy, as well as future generations; this is why the very best art world experts must decide what is included; after all, they are shaping art history and art historical consciousness.

Excitingly, the art collector can follow the experts' judgments, giving them an edge, and also collect museum-quality, validated artworks.

Elizabeth Xi Bauer has a highly qualified international award winning team of art world experts operating within the cultural network. Each of our international artists has already achieved much success, which is clear to see (the best art schools, awards, international exhibitions, biennales, collected by esteemed institutions and private collections etc.), but they are also gaining traction. Among them, our artists are collected by top museums around the world: Tate, MoMA, Pompidou Centre, British Museum, Victoria and Albert and Yale Center for British Art, for example. www.lizxib.com

Claire McCarthy

Merseyside Maritime Docks A Voyage

By Derek Culley

Claire, who has established a reputation for her maritime-themed paintings, is currently (August – September 2019) showing her work at the prestigious Editions Gallery in Cook Street Liverpool, which is inspired by “the living shores, landscapes, architecture and the maritime industry.”

Claire paints river scenes on the Mersey with the passion and energy found in paintings of the sea by Maggi Hambling. Up until recently, I was more familiar with Claire’s haunting renditions of streetscapes from Liverpool. Claire is a master of watercolor, echoing the sublime mastery exhibited in Turner’s watercolors. In Claire’s recent oil paintings of Sandon Docks, there exists a vibrancy and strength, born out of observation and commitment to her chosen means of expression; the Visual Arts. Folks talk about “here is an artist of the future, one to watch out for”; Claire McCarthy is an artist of the ‘now’ and in the present. Claire exhibited at the Mall Galleries Threadneedle Prize Exhibition in 2012. In 2016, Claire set sail on an “unprecedented art experience” and boarded the Mersey ferries with her easel, watercolours, canvas and paints, challenging herself to build up a new and exciting portfolio of Plein Air paintings. These works were exhibited at her major solo show “Expressive Art on the Mersey” at The Williamson Art Gallery and Museum in Birkenhead, during the spring of 2017. More recently, Claire has also completed a number of commissions, which included a painting of the Madonna and Child; for The Liverpool Archdiocese. She is now making way towards her forthcoming project and is presently exhibiting “Global Natures End” at the 2019 WSA Open at The Williamson.

Question: A&M

The exhibition “Expressive Art on the Mersey,” held in The Williamson Gallery, represents a major

achievement. Please discuss.

Answer: CMcC

The Williamson Art Gallery and Museum has a long association with the maritime industry. It was built in 1928 thanks to financial support from John Williamson, a director of the Cunard Steamship Company, and has on display a large collection of ship models, especially from Cammell Laird. Curator Colin Simpson said: “Claire approached the Williamson about her paintings, as she thought they were a good fit for our gallery, and we were presented with this large body of work that was crying out for an exhibition. The paintings vary from big bold canvases to watercolours, which are mere wisps of colour, extremes that reflect the range of life and experience on the River Mersey in all its moods.”

Question: Art & Museum (A&M)

Please discuss your forthcoming project.

Answer: Claire McCarthy (CMcC)

It is my intention that the project will result in an exhibition that will be emotive and provoke a connection to human spirit, human nature and maritime life, its ships, its woes and joys. It’s a story about Merseyside’s Maritime psyche to be explored and developed.

Generations of people, including myself, were born out from this port, and the present day contemporary industry is built upon this heritage. This heritage is a real heritage borne by ordinary people. We must remember the social upheavals, times of decline and personal challenges with the social evolution times and new technologies create.

An exhibition about the maritime world, docks and ships is incredibly important, as it captures the way the world works today. From the Beatles back to the Slave



Seacombe IV



Seaport Tug



Snowdrop at Seacombe

Trade and Merseyside as a major global cotton trading port/trading exchange, perceptions are shaped. I see the river as the life source, it has its energy, it’s a gift and a life line. Our ancestors knew it. It is our duty to honour this heritage and not forget this ancient truth.

Question: A&M

Heritage and music are the key icons by which Liverpool is seen today; through the eyes of tourists and romantics. Your projects question these notions?

Answer: CMcC

We are all poets and artists in Liverpool. We do have a nostalgic notion of our maritime heritage. Liverpool looks outward, to the sea, to America and the world - and capturing that living, breathing river in art now is vitally important. For too long, maritime was just about heritage, as every pop group since the Beatles blink as they emerge into the limelight. It’s just how some would like it to be perceived. The flow of trade, of goods, the food and fuel we rely on is carried by ships.

That is not right, it is not an accurate picture of where we are today, as a city, as a river...and as a nation.

Question: A&M

Perhaps a timely opportunity to capture its maritime legacy as the WHO status, which the World Heritage Organisation says Liverpool is in danger of losing. Please discuss.

Answer: CMcC

A last opportunity to “document” Liverpool’s post-industrial docks in paint, before they are changed (sanitised?) forever by new office/residential developments.

So, capturing the modern world of ships, of seafarers, of the docks and of shipyards is to nod to the past, but to reflect the present and look to a bright future - one in which we will look over the horizon once more for all that we hope for, want and need. Liverpool today has been shaped by the shipping of the past, but with more cargo than ever coming into the port, with 25% of the UK’s oil being delivered via our river, and with thousands of jobs relying on the industry once more, then the time is right to capture the city, the ships, the people, the industry once more. www.clairemccarthy.co.uk

From Impressionism to the YBAs

Landmarks in the Modern British art market 2019



Dominic Kemp, Terry Frost RA, Red, Blue, Green, 1972, Lithograph, 638 x 905 mm

In one of the most significant but little reported moments of the art market this year, Modern British art came to rescue of the Impressionists.

After an unimpressive sale of international Impressionist art staged by Christie's, London, the auctioneers staged a press conference in which they deftly switched attention from the disappointments of the sale to the strengths of a £17.5 million Modern British art sale held the evening before; and they had plenty of strengths to draw on.

Frink tops a million

Amongst the sales was a record £1.1 million for a sculpture by Elisabeth Frink which last sold in 1993 for £31,500 thus realising an average price growth of 14.64 % each year for 26 years - not bad by any standards. Frink was the subject of a major retrospective at the Sainsbury Centre for Visual Arts this year and will be represented by at least three galleries at British Art Fair (Messum's, Piano Nobile and Beaux Arts) Visitors will find numerous other correlations between exhibits at the fair and

highlights from the previous season at auction, as well as important exhibitions, past present and future, that might help to provide an orienteering map as they walk through the fair's galleries, underlying the key role the fair plays within the Modern British art market.

Bowling for Britain

The next day, in its Modern British day sale, Christie's recorded the second highest auction price for a 1950s Neo-Romantic landscape by Alan Reynolds (an artist to be shown at the fair by Connaught Brown, Gwen Hughes and Askew Art) with a triple estimate £100,000.

It is worth mentioning that that price has been exceeded privately by another exhibitor, Osborne Samuel. In the same auction a multiple estimate record £695,250 was paid for a 1963 painting of a beggar by the Caribbean born Frank Bowling, who has been the subject of a major retrospective and reappraisal at Tate Britain. Bowling's work will be shown at the fair for the first time this year with an example offered by The Nine British Art.



Art First, Simon Lewty, The Passage Toward Stone, 1984, 156x156cm



Belgrave St Ives, Peter Lanyon, Study for St Just (1952) mixed media, 25.5 x 35.5 cm



Waterhouse and Dodd, William Scott still life, oil on canvas, 61 x 91.5cm

Latest School of London Report

Among the £1 million plus record prices set over the last year was a large painting of Willesden Junction by Leon Kossoff which sold for £1.4 million at Sotheby's last November. Kossoff is gaining ground on his fellow School of London painter, Frank Auerbach, and their work will be shown in juxtaposition by Piano Nobile which staged an impressive retrospective for Kossoff before he died, and by Connaught Brown.

Also related to the School of London is the late Euan Uglow who worked slowly so his work is rare to the market. The best example fetched £600,000 at auction in 2014, and in June a late 1950s reclining nude by Uglow sold for the second highest price, £337,500. The fact that it sold on the low estimate is less important than the comparison with its £20,000 price when last at auction in 1993. Uglow's reputation is beginning to spread beyond Britain. This summer an exhibition of his work took place in the Museum MORE in Holland – his first outside the UK. His work will be shown at the BAF by Piano Nobile and Browse & Darby.

Last November, a 1961 gliding painting, Orpheus, by Peter Lanyon, sold above estimates for a record £1.3 million. Further examples by him will be available at the fair with Cyril Gerber and Belgrave St Ives at lower price points.

Another post-war St Ives painter to reach new heights at auction was John Wells whose

1947 Homage to Naum Gabo sold at Sotheby's in June for £61,250. Demand for Wells'

abstractions has seen 18 out of 22 of his works offered at auction since June 2018 find buyers – a very healthy strike rate for an artist whose reputation has yet to be fully established. Wells is represented at the fair by Askew Art, Waterhouse & Dodd and Osborne Samuel. His estate is one of many historically significant post-war British artists, including Kenneth Armitage, Roger Hilton, Ivon Hitchens and Bryan Wynter, represented by Jonathan Clark who is exhibiting works by all these artists.

Neo-Romantic Love

One of the most popular artists at the fair is the Neo-Romantic painter, Keith Vaughan, with at least eight exhibitors representing his work – Osborne Samuel, which staged an impressive exhibition of neo-Romantic



Alon Zakaim, Patrick Hughes (b.1939) S.F.M.O.M.A, oil on board construction, 76 x 171 x 25.5 cm

art this year - and these galleries: Gwen Hughes; Belgrave St Ives; Alan Wheatley; Redfern; Beaux Arts; Christopher Kingzett Fine Art and The Nine British Art. Vaughan has been in demand this year with 18 works selling at auction, mostly above estimates for up to £168,750 each.

Staying with the Neo-Romantics, Graham Sutherland watercolours have performed well, with Sotheby's and Christie's offering five watercolours in June and selling all within or above estimates between £5,000 and £25,000. A strong display of his work is expected from Christopher Kingzett Fine Art. The ever popular John Piper, with whom Sutherland is often paired, will be on at least five stands with Kynance Fine Art showing one of his last paintings looking skywards through the trees in his garden at Fawley Bottom. Following the record £368,750 paid at the Annabel's night club sale for A Portrait of Henry Thomas by Glyn Philpot, Piano Nobile has unearthed a slightly different, mythological subject by the artist.

There has always been a smattering of Camden Town School paintings at the fair and this year Messum's London present a group of representative works by Sickert, Spencer Gore and Lucien Pissarro. Piano Nobile has one of Sickert's 1908 Contre-Jour paintings of a woman in a darkened room, while Browse & Derby boast a first rate, rediscovered view of Eton Avenue from a window by William Ratcliffe. Ratcliffe learned his pointillist technique from Lucien Pissarro. Although in the shadow of his father, Camille, Lucien is a British

Impressionist of note and has sold for as much as £400,000. Richard Green, a long-time admirer of the younger Pissarro, snaps up his best work when he can

and will be exhibiting a glistening 1885 still life with fruit.

Top of the British Pops

It has been another good year for British Pop with strong prices for Peter Phillips, Gerald

Laing, Anthony Donaldson, and especially Derek Boshier whose record leaped from £12,500 to £237,500. Sculptures by Laing and Eduardo Paolozzi, the founder of British pop, can be found with Robert Bowman. Pictures by R.B Kitaj with Warehouse & Dodd and Piano Nobile.

A market to watch out for is the British Constructivists - an underrated group of geometric abstract artists who are beginning to feature in the salerooms. Records have tumbled for numerous exponents including Mary Martin, Jeffrey Steele and Bill Culbert. The leading figure, Victor Pasmore, has witnessed strong prices throughout the year and examples of his prints will be at Dominic Kemp and Gwen Hughes with originals at Osborne Samuel. One of the most interesting displays this year comes from Offer Waterman who represents the estates of the established sculptor and painter, William Turnbull, and his comparatively overlooked wife, Kim Lim. The presentation of prints by the two follows an exhibition at Sotheby's where the two artists were also paired together.

One of two artists subject to special exhibitions at this year's fair is Alan Davie curated by Alan Wheatley who represents the estate of the Scottish abstract expressionist (the other exhibition being David Inshaw curated by the Redfern Gallery). The display precedes a

major exhibition opening on October 19th at Hepworth Wakefield which looks at the influence Alan Davie had on David Hockney in his early years. Davie was prolific, but the majority of his paintings find buyers at auction - over 80% in the last year, even though none were from the top drawer. Also showing Davie is Richard Green (The Goddess of the Green, 1953, set an artist's record back in 2007) Askew Art and Long & Ryle with much later work. Among the buyers for Davie's work has been Damien Hirst who is showing off his Davies at his Newport Street Gallery in London until September 1st.

Fewer works by the highly rated but undervalued Prunella Clough appear at auction, her record £97,250 being set back in 2008. But those that do, tend to find

buyers within her small but discriminate fan club. More may have been added by her first exhibition in New York this spring, and more again could be added after Gwen Hughes presents a mini retrospective to mark the centenary of her birth, with 20 prints, paintings and works on paper that span her career.

Cutting Edge Futures

An exhibition 'Cutting Edge' at the Dulwich Picture Gallery co-curated by Osborne Samuel this year highlighted the energetic, futuristic prints of the Grosvenor School. The market for prints by Cyril Power, Sybil Andrews et al peaked a few years ago, and then came down to earth after two of the principal collectors died. This has been reflected in auction sales this year, and collectors will be relieved to see prices

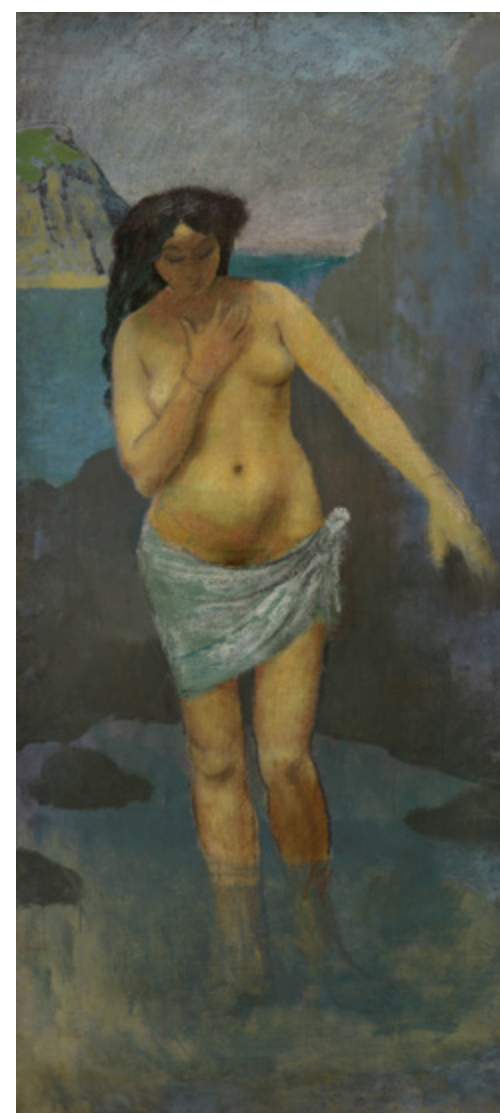
at specialist galleries like Redfern and Osborne Samuel have stabilised.

Dedicated auctions of Modern British, Irish and Scottish art notched up over £100 million pounds in the last 12 months in the UK.

MYBA

The third gallery exhibition in the Saatchi for BAF this year, is dedicated to Young British Artists which comes at an interesting point in their market evolution which has been spotlighted at auction on several occasions in the last two years.

Entitled MYBA, it is dedicated to the memory of Karsten Schubert (1961-2019) a dealer who was active with many YBA artists from the late 80s. Karsten was also an exhibitor at this fair when it was staged at the Royal College of Art. He represented luminaries of the YBA generation Michael Landy, Gary Hume, Rachel Whiteread and Angus Fairhurst. Interestingly, only Fairhurst from this group has fetched a record price this year, but that was probably because his prices had previously lagged so far behind. The others have seen higher levels of demand in the past which is all the more reason to expect that their time will come back sooner than later. The YBAs in the broadest sense have yet to be fully appraised historically.



JCFA, Augustus John - Dorelie in a Rockpool, 1907 oil on canvas, 181 x 83.8 cm

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Art Due Diligence

Knowing your way around a Catalogue Raisonné

One of the first steps in acquiring valuable artwork is research. One of the best places to start is the catalogue raisonné, a vital resource for art collectors and advisors when building a collection.

What is a Catalogue Raisonné?

The raison d'être of the catalogue raisonné is to record all known artworks by an artist and to record all available information about each work. This includes illustrations, title, medium, inscriptions, date, provenance, exhibition and literature references. It becomes the official documentary record and is usually prepared by an art historian who is a recognized authority on the artist. Along with the art loss register, the catalogue raisonné is the first port of call in establishing authenticity. The more prolific and/or disorganized the artist is in their lifetime, the harder it is for experts to compile a catalogue raisonné once they are gone. Many of the issues can be avoided by artists who keep records and collaborate with an author during their lifetime. Picasso collaborated over four decades with Christian Zevros to create the 32 volume catalogue of his work, known as "the Zevros."

Where can I find a Catalogue Raisonné?

To discover whether a catalogue raisonné exists for an artist and to identify which edition is the most recent, a comprehensive online database, maintained by the International Foundation for Art Research, provides the answer.

Given the size and cost of multi-volume catalogue raisonnés, acquiring one for every artist you are interested in may not be practical. Fine art libraries often have a good selection; for London based readers, the British Library is excellent. Technology is moving us away from reliance on expensive printed publications towards digitized online catalogues. New research can be added to digital versions at any time, ensuring important new scholarship is not missed.

How does the Catalogue Raisonné affect Value?

Inclusion in a catalogue raisonné is important to the value of an artwork. From an investment perspective, the path to divestment runs more smoothly if your works are included.

On publication of catalogue raisonné, the supply of the artist's entire work is defined allowing the market to assess the number of works potentially available. I say potentially,

as some works will be listed as owned by an art institution and will likely never come to market again. Others may be listed as owned by "Mr & Mrs Smith of New York" and may be available to the right offer. All of these factors play an important role in the market and historical value of a work.

If you hope to build an in-depth collection of one artist, particularly modern artists, then becoming familiar with the artist's catalogue raisonné or tasking an advisor or appraiser to conduct the relevant research on your behalf is vital.

Not in the Catalogue Raisonné?

Not all authentic artworks are listed in the catalogue, for a variety of legitimate reasons; in this case, further research may be carried out. Some catalogue raisonné are works in progress and run to many volumes released over a period of years as historians conduct painstaking research. Some works may be authentic but the author has not reached them yet in the cataloguing process.

The Warhol Example

The first two volumes of Warhol's catalogue raisonné of paintings and sculptures were published in 2002 and 2004, 15 years and 17 years after his death in 1987 respectively. These volumes covered just eight years of his work (1961-69). Values of the works from this period increased as people recognised that the number of works in well-known series, such as the Flowers, were fewer than originally thought. As of 2019, there are five volumes in the Warhol catalogue, including works up to 1979. The process of publishing the remaining volumes is supported by the Warhol Foundation; they expect it to take another five years to release the final volume of the 1970s and four volumes covering the 1980s.

If you are in possession of a 1980s Warhol or considering an acquisition, you won't find it in the catalogue raisonné yet. However, in five years or so it will likely appear, adding value to your work. In the meantime, other provenance research can be undertaken and works submitted to the Warhol Foundation for inclusion in the later volumes.

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www.tdsartconsultancy.com



by Tolla Duke Sloane

The Winter Art & Antiques Fair



Two Views Of Mother And Child Sculpture 1981, Henry Moore OM, CH, FBA

The last important art and antiques fair before Christmas, The Winter Art & Antiques Fair, returns to Olympia London from Tuesday 5th until Sunday 10th November. Attracting thousands of visitors from the UK and beyond, the event appeals to collectors, interior designers, Christmas shoppers and anyone looking for that 'one of a kind' piece. The fair runs alongside the Spirit of Christmas Fair and hosts an exclusive preview evening on Monday 4th November.

70 top dealers from across the UK use the fair as an opportunity to unveil their rarest and most recent finds in an event which is known for its breadth of stock. Expect to find works by such designers and artists as Asprey, Gillow, Warhol, Lalique, Matisse, Meissen and Cartier. Shoppers can choose from jewellery, furniture and 20th century design, art (from 20th century prints to 17th century oils), lighting, silver, glass, textiles, decorative objects, Art Deco, sculpture and ceramics. Prices range from £100 to hundreds of thousands of pounds.

Long standing Fair Director, Mary Claire Boyd said, 'our regular visitors are drawn to the variety of works on sale but also to the passion and expertise of the exhibitors who can bring those pieces to life. Their years of experience also means they can often provide interior design advice as well, helping clients to mix the old and new in their homes to dramatic effect.'

The fair will display over 20,000 unique objects of outstanding quality – all checked before opening by independent trade experts to ensure that every piece for sale is authentic.

Included in the ticket is a respected talks programme which this year includes subjects such as 'Sound in Paintings' and 'Value Investing in the Decorative Arts', plus Judith Miller discusses '40 Years On – how the antiques world has changed. The ever popular highlights tours of the fair will also return.

www.olympia-antiques.com



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An Interview with Artist Dennis Wheeler

by Joe DiMaggio

In 1970, after several Art Director positions within Time Incorporated, Dennis Wheeler created the Corporate Creative Services Division, a department of five people responsible for delivering solutions for inter-corporate ad campaigns, exhibits, video presentations, identity programs and special advertising sections. During this period, he also succeeded in producing designs for the covers of Time, Fortune, and Life magazines. 13 of Wheeler's 40 covers for Time are in the collection of the National Portrait Gallery, Smithsonian Institute, Washington, D.C. "The Sex Explosion", July 11, 1969, is currently on view in an exhibit there called "Time Covers the 1960s". Five of his posters for Life magazine are in the permanent collection of Design and Architecture, Museum of Modern Art, New York.

Joe D, "Dennis, tell me a little bit about the thought process behind your work. It seems that your work is beautifully simple yet rather complicated."

Dennis Wheeler, "The paint, papers and photography are all liquid for me. Adjusting them until their

relationship to each other feels right is what I do. There are no allegories or intended symbolic meanings - just the elements. The surface is all that there is. They are one of a kind. Whatever else there is lies in the consciousness and subconsciousness of the viewer, with no preconceived destination. That makes the joining of the elements the fun that it is.

"No destination raises curiosity about why these elements became joined in the first place. I have the ingredients, and their final arrangement seems right. That rightness always surprises me. Surprise is fun. It is the nature of joining, along with not necessarily what is joined. I believe that abstraction is a language of its own.

An abstract work can be a bridge to very personal observations, even more intense than representational ones. My works are examples of the integration of what the realism of photography and the qualities of abstract painting can be. The hope is always that this interplay can exercise one's imagination about what an arresting overall composition can do. Not so real as to inspire realistic

captioning, nor so abstract as to discourage pictorial analysis."

Joe D, "I remember you once telling me about how important it is to know when to stop working on a particular piece of art?"

Dennis Wheeler, "I believe it is no small achievement to realize both its questions and answers are right there in front of you. The works on paper, monoprints mostly, are a semi-controlled layering of the surface, sometimes guided by a hint of a thematic material. The sequence and number of printed layers encourage the mixture of forms that would, for me, be nearly impossible to realize in collage. In printing, they emerge as from a controlled accident. Small accidents throughout the completion of a print do not add up to an accidental finish. More often than not, it's a case of knowing when to stop that matters most. Not an easily acquired practice. The combining of both ways of working and thinking and where they may lead continues to hold out the hope of more derivations to come. With my wall constructions, two aspects come into play. One of which is the archeological character of their surface, as if they were unearthed from a much longer time ago and a fragment of a much bigger incident. But not so long ago that many modern items are readily apparent."

Joe D, "Dennis over the years, how have things changed and evolved with your art?"

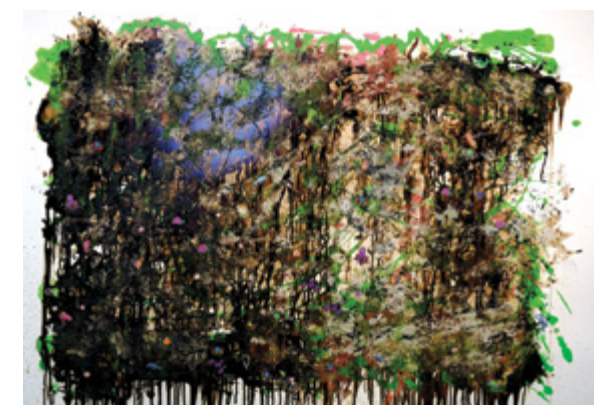
Dennis Wheeler, "The past sixty years of paint and paper have taken me through clay and other items, to assemblages, to near sculpture and back. I'll stick with that art is something made by an artist, not a three-year-old, not a monkey and not a paint spilling machine on a turntable. All of whom may make an approximation of an artistic object but can't do another one nor explain why they did it. The artist takes a while to find it, to learn it, to live it. This 'live it' part is a matter of how to protect one's identity, one's resources, one's hopes. Artists live a life where their art is the most important thing in it. Implicit in that observation is often the fact that they can pay a great deal to get there. I have mixed feelings about those who feel the current high technologies are just a continuance of the development of materials suitable for art making. They very well may be. I offer that the liquidity of the paints, their texture, their permanence, along with their mixability with other things, will put up a good fight against marginality. The sculptor in any medium won't be threatened. For all that new technology holds, the artist has the best thing going for him or her, and that is they have to do it."



Dennis Wheeler © Joe DiMaggio



Dennis Wheeler's Art #66



Dennis Wheeler's Art © Joe DiMaggio 6151



BENEFITS OF AUTOMATED VALUATION OF NON-FINANCIAL ASSETS

There is no denying that Automated Valuation Models are gaining traction in the wealth management space. What is the point of wealth consolidation platforms if users do not get accurate values for non-financial assets?

Automated valuation model (AVMs) is a generic term that encompasses models that instantly give valuation of assets using mathematical modeling or (machine learning) combined with a database using (big data).

With the progress of advanced technologies such as Artificial intelligence (AI), it is now feasible to value assets such as real estate or even art using computer algorithms. Will AVMs replace brokers and experts? It is likely to be the case in specific sectors.

For example, AVMs are currently being developed and used regularly in the field of residential real estate. The AVM provider holds basic descriptive data, including address, floor area, number of rooms, year of construction, among other data. Using publicly available data, as well as private sources, AVMs calculate the price of the property. Most AVMs calculate a property's value at a specific point in time by analyzing values of comparable properties, but more complex algorithms, such as 'Boosted Decision Tree Regression', are getting much attention in the current environment.

As technology evolves and data becomes more transparent and structured, the use of AVMs has become more prevalent. AVMs can be used to value specific assets, such as art, classic cars, watches or boats.

For art, it seems that it would be counterintuitive, as each art piece is unique and depends on several factors outside the sphere of available data points. Nevertheless, taking into account auction house results, gallery and fair data (when available), as well as image recognition and other factors such as market trends, sentiment analysis, behavioral trends and financial

market indicators, AVMs could well replace appraisers in the near to medium term. Nevertheless, AVMs have limited usability in the world of collectibles. Indeed, which algorithm could have predicted the particular sale of the "Salvator Mundi" from Leonard de Vinci, which was sold for USD 450 Million?

In the field of AVMs for art, print series from established artists are more relevant than a painting from Rubens, for instance (as less frequently traded).

In terms of classic cars valuation, companies such as Hagerty and K500 are providing some valuation, but public data coming from auctions sales only represents 20% of the total market. When it comes to rare watches, Chrono24 offers an online tool pricing the most common models. Some other AVMs cover assets such as boats, aircraft, wine and gem stones. Most of these companies are providing a B2C service targeting end clients, and none of them provides APIs (Application Programming Interface) to banks, asset managers and family offices.

AVMs serve as a useful tool to gauge pricing or get a feel for approximate value, but without the intervention, additional due diligence and judgment of a qualified professional, they should not be relied upon without certain caveats. The AVMs should be used in tandem with experts for a faster and more efficient experience.

The more data is available and collected, and the more advanced the technology, the more accurate and reliable the AVMs will be. Wealth consolidation platforms will then be able to provide unique solutions where risk profiling, as well as asset allocation, will release their full potential. What if we include a Picasso painting in a liquid portfolio of bonds and equities? What is the impact on liquidity and correlation?

This insight could provide a new level of service to clients. While the technology needs to evolve further, AVMs are already making a difference for our clients.

Mutant art

by Sonia Rameau

As we become increasingly blind to the world around us, Romain Langlois and his striking sculptures urge us all to take another look.

“Plastiglomerate” is the name for an unnatural stone that appeared in the south of the island of Hawaii, made up of volcanic rock, sand, shell debris and plastic. Some scientists have identified this rock as a marker of the Anthropocene, a new geological epoch characterised by the irreversible impact of human activity on the planet.

The evidence of this era can be found all around us, from deforested areas to illegal dumps and quarries. These sombre sites provide Romain Langlois with the inspiration for his sculptures: an abandoned beam on a demolition site, a tree trunk found in a wasteland, a chunk of stone used to block off a road...a plethora of “objects” torn from nature and discarded after use.

The artist appropriates this “cultural sediment”, transforms it, and presents it to us in a museum or exhibition space, as if to say: “And now what do you see?”

Like a true alchemist, he has transmuted the ordinary into something extraordinary. The rock that sits before you is not stone: it's bronze. That tree trunk is not wood, but calcite, created by crystallising calcium carbonate, a process that has been mastered by just a handful of artisans. The resemblance is striking, but the artist does not restrict himself to this trompe l'oeil effect.



Romain Langlois, *Space Attraction*, 2015 _ Bronze, 121 x 119 x 108 cm. Edition of 8 + 4 A.P.

His rocks are broken apart to reveal their contents—a radiant liquid resembling magma— while the latter seems to be lifting itself into a vertical position, with folds forming on its surface, much like human skin. The inert materials seem to come alive before your eyes, exposing their latent life force.

According to the artist, “Everything is alive, everything is in motion, everything is in a process of transformation. There is life below the surface, just waiting to be unleashed. Through my sculptures, I am able to tap into this innate force and reveal it to the world.” Romain Langlois has drawn on this intuition of an ubiquitous life throughout his career as a sculptor.

The 43-year-old French artist is entirely self-taught, driven by passion, a thirst for knowledge, and a desire to make his own way and become one of the great names in this art. For 12 years, surrounded by anatomy references, he sculpted human faces and bodies, striving to master each technique according to his own high standards. From white bronze to bismuth, crystal, silver and stone, the artist has tried his hand at a whole range of materials, gaining an intimate knowledge of every medium. “Working with a material is the only way to truly understand it,” he explains, “the touch of your hands creates a unique bond.”

In the world of contemporary art, where concepts take precedence over execution and where know-how and craftsmanship are often considered secondary, Romain Langlois chose to put materials at the very heart of his artistic approach. Although he has moved away from depictions of people, his work continues to explore the human condition from an environmental angle, scrutinising humanity's profound impact on our surroundings.

His sculptures capture a nameless truth about life itself: something that binds us to the wood and the rocks and raises questions about the place we occupy in this natural order.

Born in Saint-Etienne (France) in 1977, Romain Langlois turned to sculpture after completing his design studies and spending several years working in an architecture firm. His works have been exhibited at the Museum of Modern and Contemporary Art in Saint-Etienne and at the MAD in Paris. They are also found in several prestigious private collections. His most recent projects include a monumental sculpture for the Suzhou Center in China (Oriental Gate, 2017) and a land art installation in Mingan, Canada. artistics.com/en/romain.langlois

Sonia Rameau is the founder of the Artistics.com contemporary art gallery. sonia@artistics.com



Romain Langlois, *Chevron (Raft)*, 2014 _ Bronze, 98 x 10 x 8 cm. Edition of 8 + 4 A.P.



Romain Langlois, *Aven (Chasm)*, 2016 _ Calcite, 63 x 39 x 50 cm. Unique work 1_1



Romain Langlois, *Space Attraction II*, 2018 Bronze, 61 x 64 x 49 cm. Edition of 8 + 4 A.P.

The Rise of Bitcoin Art

By Sharmaine Rayner

The digital age has brought about a forum for digital art that has changed how fine art is purchased and sold, giving artists more opportunity to exhibit, share, and sell their art than ever before. With this opportunity, artists also face a greater risk of their art to be copied, stolen, and reproduced, cutting them out of their rightful compensation for their work.

According to the Art Basel Art Market Report, prepared by Dr. Claire McAndrew (founder of arts economics), "Sales in the global art market in 2018 reached \$67.4 billion, up 6% year-on-year. While gallery closures have varied, the general trend for gallery openings has been a steady decline." Traditional galleries can charge an artist up to 50% of the sale on their pieces, which can be a deterrent for artists to source out selling their art through

galleries and dealers, as the artist can now reach a great number of potential buyers through Internet sales channels. Now artists are selling their art online through channels, such as their own personal websites, Instagram, Facebook, Amazon, E Bay, ArtStoreFronts, and the like.

They can reach buyers anywhere on the planet, and everyone can become a potential buyer as long as they have funds and access to online payment services. Potential buyers are limited, however, if they are without the banking systems that would allow them to make online purchases.

The establishment of Bitcoin and the blockchain technology is a safe and effective way to conduct transactions with foreign countries and can provide

emerging artists with a platform to confidently sell more of their work. Artists can get paid through Bitcoin and have the sale of their art registered on the blockchain, while paying lower fees in the process. This is helpful in establishing the value of the art in a public and permanent ledger. The Bitcoin blockchain is the first database in history that is permanent, anonymous, immutable, and decentralized.

Artchain.info is a website that tracks the chain of ownership of the pieces back to the artist or gallery. An artist or gallery can register each piece of art on the Bitcoin blockchain by using artchain.info and is given their own master Bitcoin address from which all of their art is linked to verify that the piece is authentic. This registration process provides a chain of ownership that can be tracked back to the artist or gallery.

There are many forums that have begun to emerge from this technology, such as BitcoinGallery.com, blockchainartcollective.com, and cryptoart.com. BitcoinGallery.com sells pieces that are registered on artchain.info and must be listed for a minimum of \$10,000. blockchainartcollective.com has a patented Blockchain Art Certificate of Authenticity, which is a subtle and tamper evident adhesive seal which an artist can affix to a physical piece of art to maintain its identity over its lifetime. cryptoart.com is a platform for digital art. Blockchain technology has created

a way for digital art to be sold in the same way that fine art is sold by providing an artist with the ability to register the digital art on the blockchain. Digital art now has a place to create a monetary value and ownership while authenticating the digital piece and creating a potential for the resale of the piece thereby giving the digital art the ability to appreciate in value and providing the artist with compensation for their work.

It would be a little bit more difficult to create a fixed price for the art based on crypto currency because the value of crypto currency is changing and still volatile. Pricing art according to fiat currency and then pricing the art in Bitcoin according to the US dollar at the time of sale is a simple enough way to gauge the amount of Bitcoin an artist would charge for the piece. Once the value of Bitcoin becomes less volatile, it will become easier for an artist to set specific Bitcoin prices on their pieces.

Enthusiasts and younger generations who have obtained Bitcoin love it primarily because it is new technology, and they enjoy buying and using it for transactions. Artists have a greater opportunity to actually sell more of their art by opening up to accepting Bitcoin or other cryptocurrency. It's not just opening up another sales channel, but opening up to an entire demographic of people who simply love to find new ways to spend their crypto currency.



Art Advisory

for Private Collections

By Elizabeth Kemp, Consultant at Sophie Macpherson Ltd.

Whether artworks are valued for their relative stability as a luxury asset, their cultural capital, historical importance or aesthetic brilliance, there is little doubt that the cultivation of an art collection is a worthy pursuit for those who have the means. Whether inherited – and testament to the tastes and habits of previous generations – or purchased more recently as an astute and premeditated portfolio, an art collection can be harnessed for financial, philanthropic or cultural purposes, all of which can be most effectively realised with the assistance of industry professionals. While most art owners appeal to experts on occasion when researching, appraising or selling artworks, there are numerous other aspects of art collecting that can benefit from the specialist advice of those experienced in the workings of this notoriously obscure market.

The building of a collection is a highly personal endeavour. The most common, and best, recommendation is to buy what you love. However, an advisor can provide invaluable assistance by sourcing artworks that not only accord with, but also challenge and develop a personal aesthetic, adding new dimensions to the purpose of a collection. A well-connected art advisor will not only ensure that acquisitions

are made discreetly and judiciously, but may also be able to negotiate for and secure artworks that are not apparently, or officially, for sale. If focusing on the primary market, an advisor can liaise directly with artists' studios to secure commissions or sales before artworks enter the market. Moreover, for those collectors for whom art is a passion, a professional advisor can identify and gain access to key art fairs, auction previews and exhibition openings in order to maximise the pleasures and joys of collecting.

For active collector-dealers who transact frequently, or for those seeking to deaccession an inherited collection, a good advisor will also have the market knowledge required to ensure that sales are made at the best possible price, or that artworks are gifted to the most suitable institutions or charities. Private collectors may also wish to arrange long- or short-term loans of artworks to museums, not only for educational and cultural purposes, but also to enhance their provenance and thus invest in their value – a process that is best managed with the assistance of an advisor well-versed in consignments and art lending.

Indeed, the expert insights of an art advisor are

crucial to those for whom art collections primarily present a means of achieving a diverse investment portfolio or estate planning. Providing their clients with regular reports and appraisals, advisors can assist with navigating a fluctuating market and provide assistance on transferring art assets, lending artworks and using art as collateral.

To engage such an advisor, many private collectors and family offices will turn to the handful of well-established art advisories in the UK, or the considerably greater number of US-based advisories. Such businesses combine personalised services with connections to specialists, galleries, institutions, auction houses and buyers or sellers. Other collectors, however, may prefer to appoint an independent art advisor – often an ex-auction house specialist – to assist with long-term strategy or bring specialised expertise in the case of collections focused on just one or two specific areas.

The aim of some collectors is to amass a museum-worthy group of works to be shared with the public, and to become a charitable legacy. Establishing an art foundation is a cost-effective means of donating artworks to the nation, and many foundations will develop exhibition programmes, residencies and educational events designed to encourage arts practice and engagement. Prime examples of this

include the Zabłudowicz Collection, established by Finnish philanthropist Poju Zabłudowicz and the Ingram Collection, that began with the collecting practices of its founder, Chris Ingram.

Many families, however, will have art collections that they wish neither to add to nor to sell, and in such instances the need for a commercially-savvy advisor is substituted by the occasion for a collection manager who will oversee the regular demands of maintaining a collection. Such professionals – often coming from an auction house or gallery background – will coordinate all logistical, administrative and conservation requirements, calling on external expertise where necessary and ensuring that artworks are correctly documented, insured and cared for.

UK art collectors have been slower than their US counterparts in recognising the need for industry expertise in the building, management and legacy-planning of an art collection. Whether the industry knowledge and expertise of an art advisory, the strategic assistance of a personal advisor, or the support of a collection manager in administration, conservation and care, the longevity and value of an art collection is best realised with the assistance of art world professionals.

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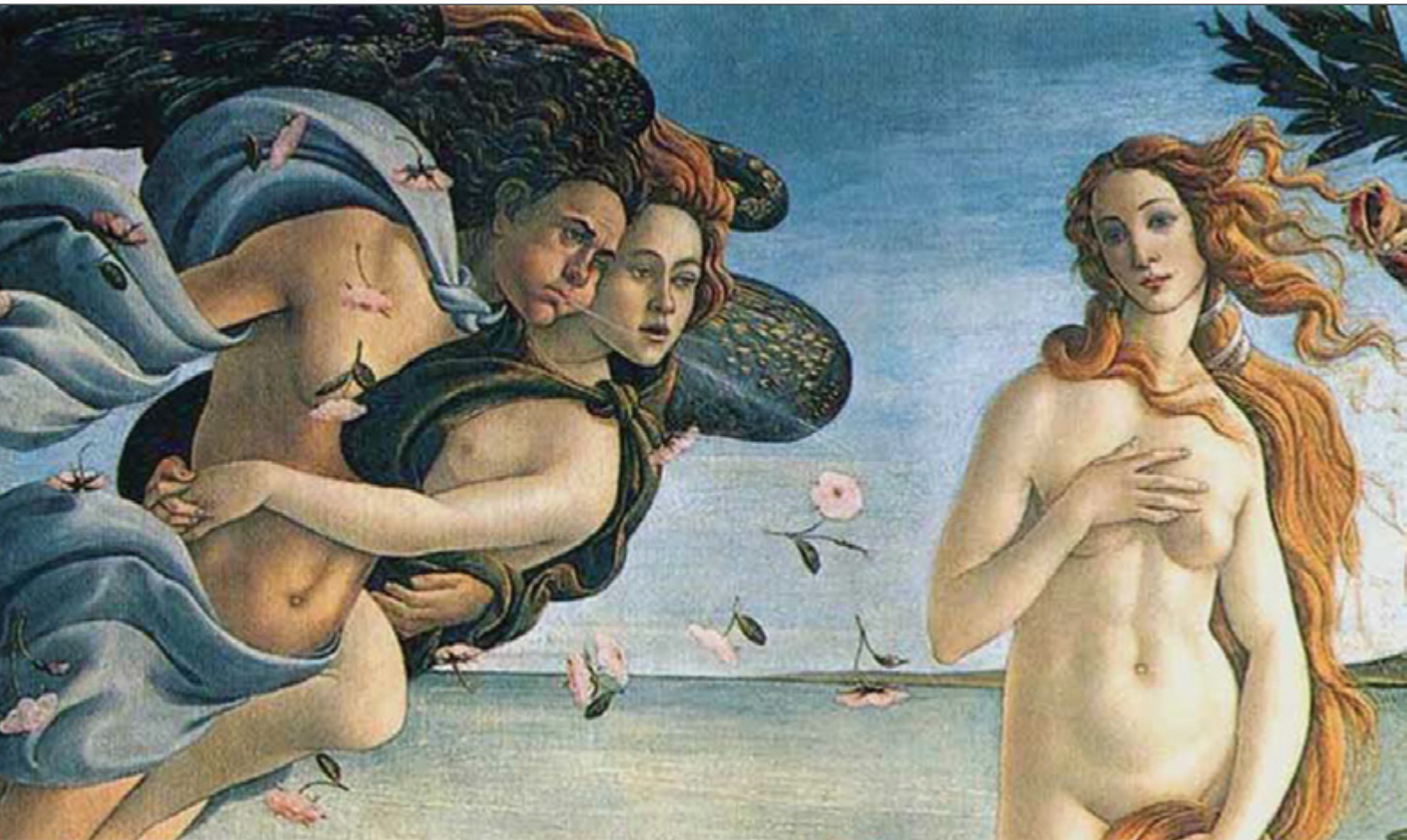
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